Sociomuseology

1

New Focuses / New Challenges

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editors

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Sociomuseology Series vol. 1

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Foreword

Museology: New Focuses / New Challenges[*]
Mário Canova Moutinho

Certain days, when I wake up in the morning, I have no doubt I am the hunter in the Little Riding Hood's tale.

Free of angst, I am sure of my role in this tale, I know what to do, how to do it, evaluating situations well and defining aims.

In such days, museology as defined by ICOM is easy. The Museum is indeed a permanent institution ==that collects,== keeps, classifies and exhibits objects for cultural, leisure and development purposes; and I do not get traumatized in the search for a definite meaning of the museological object. In such days, in addition, I refuse to acknowledge the new colonization wars in Iraq, in Cuba, in Candelária or Armenia. I also ignore that 80% of the resources in the planet are for the exclusive use of 20% of humanity, I ignore the dependency on the IMF and the migration of labor towards the North.

But, in other days, when I wake up, I am the granny. I have consolidated experiences and foresights, and I know perfectly well that all is provisional. All I have is past. My role in the tale does not force me to question history or its function. I will be reborn as many times as needed, regardless of change.

I have no doubt that museums are divided into museums of art, of history, of archaeology, of ethnology, of science, of this and that.

I know how easy and good it is to believe in the redemption of memory, abdicating for once and for all the right to change the world.

It is clear that the idea of transgression and adventure, as well as its own limitations, appears when Riding Hood's restless bustle wakes me up. She, full of good intentions, has before long scared Morpheus away and driven me out of the hammock.

In such days, curiosity flowers and the pleasure of contradiction drives me to do things myself, to leave the Forest trail and to provoke

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emotion. I build history my own way, I am for ecology and for interactive things. What I do is enough and I even forget that beyond the forest there are other worlds. Indeed, in such days I feel the forest teeming with Riding Hoods, each one restless and busy.

Finally, as it could not be otherwise, there are days when I wake up as a wolf, knowing that fate will carry out its task of slaughtering me, disemboweling me, quartering my body and displaying the parts by the four roads leaving the city, so that history is resumed, fulfilled, and so can start afresh, irrevocably, regardless of anything or anyone. Here, the hope of one day changing the characters and forest paths is fragile.

There is neither redemption nor memory building. There is something else.

Who amongst us is not also a little bit the granny, the hunter, Riding Hood or the wolf? And who amongst us has not muffled one of these characters without knowing why?

Who amongst us has not battled with them all and has wanted to be everyone at the same time?

To recognize that, deep down, is to believe that in the contemporary world there is a new intervention space conditioned above all by each one's attitude, each day.

A kind interdisciplinarity of attitudes, a lot more complex than the always intended and ill-loved interdisciplinarity of knowledge.

If there is a new challenge in the forest of museology, in our understanding, it does not regard, in its essential, the shape it presents, but above all the place within it that we wish to occupy, and the possibility of deepening and finally recognizing that the actors' posture is what determines the meaning of the work we do.

So much so that we cannot control nor even condition the final effect of our intervention, which in truth ends up far away, so often perverse and alienated from our first intentions.In the culture of the now that determines our submissions, which we rarely acknowledge and reject, we forget that time introduces, in a certain way, new conditioners, which escape us, transforming the sought for path, irrevocably. What is actually within reach is no more than the possibility of choosing the beginning of the direction we wish to imprint our action.

If so it is, we can more easily relativise the successes and failures, doubt our short-term evaluations and consciously start afresh each day a new history, a new museum.

The Creation Process of a Local Museum[*]

Fernando João Moreira

1. Introduction

The present text holds as its main goal the advance of a number of reflections around the potentialities and problems of local museums taken as development instruments.

Secondarily, it also intends to provide support to all those who, in one way or another, have faced the issue of creating a local museum. This support is intended not as a manual of the "the museum made easy" kind, but, instead, as the pointing to some pertinent issues and unavoidable options that, if not taken into account, will come to challenge the form and substance of the future organization.

In this sense, the present text has been structured according to a logic that intends to observe two trends of internal coherence: the chronological trend, which refers to the succession of problems/decisions to be taken within the context of a museum's creation/reformulation; and the set of themes, regarding the thematic links of the cause/effect type.

Schematically, we have:

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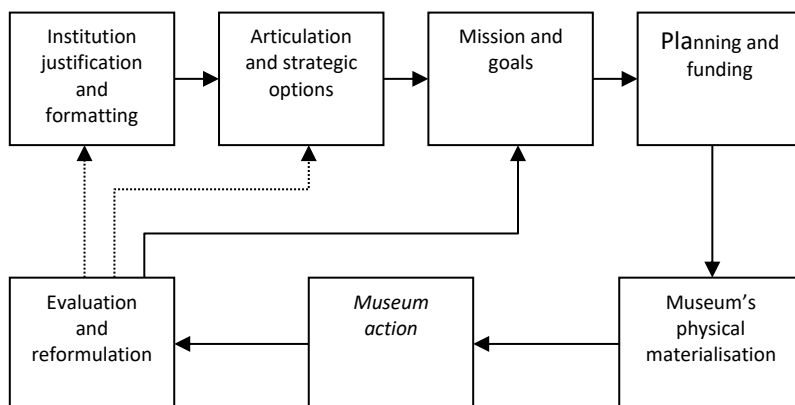
[*] Communication presented at the 10th National Conference Museology and Local Administration, Monte Redondo, 1999

2. Why and what is a local museum for

The creation process of a local museum implies, from the beginning, a continued reflection around two fundamental issues:

i) What is the creation of the Museum intended for?
ii) In the perspective of the meeting of such ends, will the museum be the ideal format to give the initiative?

This preliminary reflection is extremely important, in view of:
i)   The funding resources to be spent, usually high;
ii)   the energies, of difficult renovation, which will be spent by local actors;
iii)   the observation of the principle that it is worthier not to start a task at all than doing it without the necessary success guarantees; actually, to develop a project on the level of local action without success guarantees is extremely dangerous– and the opposite of what takes place –, for it induces the emergence of disbelief in collective action and feelings of impotence. Those feelings, in accumulation, surely challenges the sparking of future initiatives, within the same or related scopes; thus, the local basis museological project, by the widened responsibility it brings about, should be the object of a conscientious initial evaluation, and, later, presented and developed in such a way as to not spark false hopes, which is the first step towards lack of will.

The expounded above implies:

i)   To radically discard the idea of the "a Museum because", that is, starting off towards the materialisation of an institution without knowing exactly why this institution is wanted; this aspect is specially important since experience has demonstrated that, in such cases, after the initial "flash", these institutions enter a period of inactivity, since not even the institutional actors support it anymore (as they find no use for them other than the simple fact that they exist – "we have a museum!"), nor even the population feels it is theirs, as something they can enjoy and use ("they have built a museum around here somewhere, I don't know exactly where");
ii)   Not take a decision by mimicking other local museums, based on a reasoning of the kind "neighbourhood so and so has a museum, we also have to have one", or, "big cities have big museums, we shall build a

small one"; actually, a museum is an institution of high maintenance costs (above all on the human side). The existence of a useful and dignified museum implies a local dynamics that justifies it, feeds it and constantly renews it; in case these dynamics are not to be found or the principles presiding its creation have not been compatible with such dynamics (the case of the mimetic museum), the institution rapidly gathers dust and loses dignity; and, effectively, how many museum institutions we find around the country that are completely abandoned, or, worse, consisting of veritable repositories of half-baked folklorism? It is those "orphan" or "sons of unknown parents" museums that must be considered when the electoral or localist temptation should assault us. Local museums should, therefore, be desired siblings, for, as with those, they will also become sources of concerns and expenses that only the love for a cause and the nobility of the ends will be able to justify: and, worse, inexorably over many and long years.

In this sense, a plausible and collectively believable justification must be found in order to advance the Museum. Two justifications, the most common, can be put forward right at the start:

i) a museum to collect and preserve the manifestations of a past considered important as reference for the present and guide for the future; this is a grounded justification basis, but one which reveals a basic incomprehension about the potentialities of the museum institution and/or a very limited ambition, in such a way that a cool analysis of the cost/benefit ratio may challenge the museum's very social fundament; on the other hand, the museum as repository (storehouse museum) poses the question if it would not be more economic and socially more adequate to take another format, such as a photo library or video library, or even straightforward storage for the pieces; if the conservation of the material and immaterial vestiges of local relevance is, in itself, a noble end, even nobler will be its extension to other dimensions, the most basic of all will no doubt be the valorisation of these memories and evidence; and it is precisely in this particular – valorisation – that the museum comes in not as a contemplation institution but one of action, since this will be the only one able to a) extend the meaning of the word valorisation from the purely economic domain into the affective and social domains and b) fulfil, in an integrated and articulated way, the consequent and

subsequent phases to valorisation – integration, identification, affirmation;

ii) a museum able to function, sometimes as a personal development instrument, and sometimes as an instrument of local development; we speak of a museum which collections are constituted by the problems of the people as individuals and as a collective, a museum in which contemplation is the ferment of action, a museum in which the processes are as important as the ends pursued; an institution of such nature, independent, uncomfortable and disquieting by nature, can play a fundamental role in any process of local development; whence its use, whence its justification and also, whence the certainty that it will never become a repository for dust; thus let there be problems, thus let there be the will to overcome, thus let there be the Museum.

3. The museum is not alone and should not act in isolation

As an instrument for the effective promotion of development, the museum must not and should not act erratically and out of context. In this sense, it will be necessary that the new institution carries out a preliminary set of studies aiming not only at obtaining a faithful image of its surroundings' starting situation, but also, later, the development of strategic lines that will structure its intervention.

Considering that the diverse places present their own idiosyncrasies and that those translate into diverse panoplies of weaknesses and potentialities, the "instrument museums" have to find their specific intervention forms. That is, grounded on a theoretical-conceptual basis common to all of these institution types, it is necessary to proceed, in reality, to an adaptation to the local realities so as to increment the pertinence and efficacy of the individual museum action.

Thus, it is necessary to, from the beginning; carry out a diagnosis of the concrete insertion situation:

i) carry out an exhaustive survey of all the texts, studies and planning instruments within the museum's area of influence;

ii) carry out the analysis of such instruments so as to synthesise the diagnosis carried out and to find out, on the various scales, the existing development strategies;

iii) to develop a critical reflection about the diverse matters found;

iv)   start the studies considered necessary for the updating of the diagnosis and/or to detail/complement the pre-existing development strategies.

Independently from the scope and depth necessary to effectively carry out these previous tasks – that depend on the pre-existence and the validity of the identified documental collection –is indispensable in the end to obtain a clear image of the following local level components:

  i)   identified potentialities;
 ii)   identified bottlenecks
iii)   opportunities and threats;
iv)   development strategic goals;
 v)   action strategic vectors.

After this step, the Museum must define its own strategic action, articulated with those components, in the diverse dominions in which it considers its action pertinent. To guide its action in several dominions so as to maximise the effects of the mobilised resources should not imply the closing of doors to actions of different nature which relevance derive from the individual development dimension, which, in no circumstance should be demeaned.

4.   The museum as local development instrument

Schematically, the museum action is centred on two domains - internal and external – which, though different and implicating non-coincident forms of action, and beyond not being mutually exclusive, they do feature obvious complementary links.

4.1. The internal domain

The internal domain is understood as the museum action directly aiming the promotion of material and immaterial well-being of the population of its area of influence.
Independently from what the place's specificities and each museum's specific strategies reveal as pertinent, one points, from the start, to the following intervention vectors:

  i)   Promotion of local identity through studies, exhibitions and/or other actions that concur to make evident aspects relevant to the

material and immaterial history of the places; research around the identity elements should unfold on two intimately related plans, a) the affirmative elements of difference with other places, its own specificities and b) the elements that reveal unity with other external spaces, the integration;

ii) Promotion of the inhabitants' territorial identification, so as to gradually make their lived space become a felt space; this trend, among others, will be undertaken by means of actions tending to render transparent previously opaque spaces;

iii) Promotion of personal links in the sense of the strengthening of the aggregating mortar able to transform a group of people into a community; this goal can be achieved by means of the actions leading to emergence of memories and the generalisation of collective feelings structured by a common past; any of these aims should be tackled from the perspective of a) the explanation of the common problems existing in the present, as well as b) the real possibility of, by means of a concerted collective action, undertake the building of a desired future;

iv) Promotion of the integration of the recently-arrived and/or marginalized groups by means of a) diffusion of the identity bases of the hosting places, b) the exploitation of all the expedients for the diffusion of the cultural outlines and the specific problems of the groups in lack of integration and, finally, c) the fomenting of concrete collective actions able to promote the cooperation and collaboration between groups around the resolution of well-identified and globally relevant problems;

v) Promotion of studies related to traditional knowledge and techniques in the perspective of the standardisation of procedures aiming its valorisation in terms of the personal and/or local economies; this dimension should be complemented by training action geared towards the finding, based on these traditional knwoledges, of the mechanisms and refinements able to introduce the modernisation factors and elements capable of better adapting these knowledges to the present aesthetic and commercial environment (traditional knowledges→ constitution of an offer→ promotion of demand).

vi)   Promotion of an environment of individual and collective dynamism, by means of the foment of actions able to induce feelings of self-confidence and the valorisation of direct action;

vii) Promotion and undertaking of training actions in the domains considered pertinent by part of the population within the museum's area of influence and/or that are adequate to the museum's and local development strategies (strategic domains); within those, among

others, we can highlight handcraft, management of collective projects, community tourism;

viii) Promotion of other actions that directly link to the Museum's main collection, the population and the problems existing in its area of influence.

4.2. The external domain

The external domain is understood as that which indirectly aims the promotion of the population's material and immaterial well-being.

In practice, this domain is characterised by a set of initiatives to be developed in the exterior of the area of influence and/or directed towards the elements of external origin (though these initiatives can be developed in the interior of the Museum's area of influence) in view of the obtaining of surplus values on the local development level.

As this kind of action can be very diverse, its point of union is translated on the goal of collaborating in the production of financial fluxes from the exterior into the interior of the desired place.

From this typology, we highlight the examples:

i) Promotion, in touristic terms, of the local attraction potential, by means either of the conception of a museum chiefly geared towards being a touristic attraction pole, or of the materialisation of specific actions aiming such goal;

ii) Promotion of the place's external visibility by means of initiatives, in the exterior and interior of the area of influence, tending to the diffusion of heritage characteristics (natural / human; material/ immaterial) of the place considered;

iii) Promotion of local products and their consequent valorisation with the undertaking of the local productive system of traditional base;

iv) Promotion of local values in view of the education of tourists and visitors in the perspective of responsible tourism and committed to the values of sustainability and the local base dynamics;

v) Promotion of other pertinent initiatives, geared towards the exterior, aiming the increase in the local populations' life conditions.

Against the background of the two action plans presented above – internal and external – the local museum should define which is its chief vocation, that is: to privilege the internal "combat" or to

privilege the external dimension.

This decision, which should be well expressed in the museum's strategic plan, is important as its very nature (action, relationship with the populations, installations, adopted museography…) will be distinct if the institution's structuring stress is placed on one or the other dimension (independent of the possibility of the secondary actions be carried out outside the privileged strategic domain).

Finally, this strategic option – internal plan, external plan – will equally coincide with the very nature of the museum's intervention/relation with those who build/enjoy it. In the first case, of stress on the internal action, the museum, in order to be completely efficacious, will have to take itself up as a detonator of a direct action process, in which, more often than not, most of the benefits will be obtained through the processes that lead to products/goals (for instance, the temporary exhibition will be important chiefly in the conception/building phase, as catalyser of the meeting of knowledges, promoter of creative dialogue and generator of confrontation and contradictions resolution, the process-exhibition). In the opposite corner (action geared towards the exterior), the museum should take itself up chiefly as a space for contemplation, in which the induced effects derive above all from the quality of the end products obtained (e.g., the temporary exhibition will be important as the effects produced in the beholder, the product-exhibition).

It is worth noting that in the case of the museum as action inductor, we will find ourselves before a lived institution, whose main actors will be the diverse population segments with their knowledges and limitations, and on the other, the museum as a space for contemplation, an institution made and structured by specialists will emerge, in which the population's participation will be limited to punctual help and to playing the role of a privileged observer. In other words, in one case the museum will be an "auto" space, and in the other, a "hetero" space.

Independently of the nuances and of the association degrees that these two museological options can take up in practice, these are, in our understanding, two areas that the local museum, in the construction or re-structuring phase, should elect as intense reflection domains, since, as mentioned above, from the options taken in this particular (due to, obviously, the personal positions of the driving core, or the pre-existing conditions and strategics at local level), will derivate not only the format of the institution, but also its museum practices.

5. The museum's materialisation

The physical materialisation of the museum should correspond to the convergence of three trends that, together, should translate the reflective work and the options taken previously and that, on the level of results, will allow for the grounding of the future institution's objective and subjective bases.

5.1. The sparking of wills

Although the museum should be an institution featuring a strongly collective character, as we have stated, be it in regarding its genesis, be it in what is linked to its management and intention practices, it is not credible that the idea of advancing towards the creation of the museum will emerge at once to the whole of the population.

It follows that there must be an initial core – the driving core – which, above all during the lift–off phase, will have to play the role of the "innovation avant-garde".

The central issue to be put forward is how the process will have to be conducted during this necessary and unavoidable phase of "enlightened avant-garde". Three paths can be taken:

i) Of the small group of enlightened ones who, owners of the idea and holders of knowledge, by scientific arrogance or for fear of defacing of the "purity of the museum", promote and develop the project in isolation; aware of the "population" factor, their idea of interaction is limited to the sporadic providing of information; a museum that is born like that will hardly be viable, since not even the institutional actors – because they were not heard – feel they are responsible, nor the population will feel it as something their own;

ii) Of the group that, in order to shorten the way or due to a distorted view of what is to prospect/interact with the population, channels all efforts towards the institutional actors since, in their understanding, these actors and not only those who will "pay" the museum, being the legitimate representatives of the population, will be able to "speak" for them; this position, common and generator of an illusionary popular participation – by means of elected interposed agents – is extremely dangerous, since it does not effectively involve the

diverse population segments in its definition and genesis, and one can hardly expect, *a posteriori*, a greater involvement than the sporadic visit; ignored and abandoned by the population, it will not be long before the museum is equally abandoned by the institutional actors, since they, as is known, in their cost/benefit reasoning, will rapidly conclude that the costs will surpass the benefits – personal or collective – they will be able to extract.

iii) Of the initial core that is constituted as the yeast of a collective project; it follows that beyond the institutional contacts, the main efforts should be strongly directed towards the widening of the project's base. This widening can take place by force of the creation of the conditions for the increase in numbers of the innovators' core, or by the widening and stabilising of the pre-existing body of ideas; this last task, prolonged in temporal terms and complicated regarding the management of collective wills, if on the one hand dilates the process of the emergence of the museum's physical structures, on the other is the only one able to secure the constitution of a collective root museum of solid theoretical and conceptual bases and, by accretion, the constitution of a truly participated, loved and lived museum.

Within the outlines defined by this last perspective, it is necessary, among other initiatives:

i) Define and schedule a widened set of "crossroads moments" between the initial core and the diverse sectors of the population, in view of a) advancing pre-existing ideas and "kick off", b) collecting and synthesising the diverse ideas and concepts about what the museum should be – its ends, c) confronting the diverse population segments with the detected theoretical and conceptual contradictions, d) fixing and stabilising a set of globally accepted key ideas on the museum, e) listing the possible path lines for the museum and detect the diverse meanings in terms of collective will, f) building, giving shape and approving the museum's Magna Charta, above all regarding the institutional and social insertion modalities, g) discussing and according on the museum's spatial format, paying special attention to the options previously taken;

ii) Define and materialise the most efficacious ways, together with the crossroads moments previously mentioned, for the mobilisation efforts towards the creation of conditions for the museum's participative functioning; in this regard one should mention from the start a) the voluntary gathering of material and human resource b) the

definition and the materialisation of the available resources (individual and institutional actors), c) the forms of access, use and fruition of museum property.

5.2. Development of the working pre-plan/script

In this phase, based on all that has been established above, the task is the preparation of a pre-plan able to:

- Systematise, articulate and imprint coherence – internal and external – to all the acquisition and options previously gotten;
- Establish a basic set of fundamental concepts and proceed to its justification;
- Explicit and justify the general aims, the specific aims and the strategic options that will structure the museum's Strategic Plan;
- Explicit and fundament the parameters that will guide the museum's architectural project (contract provisions);
- Establish the chronological coherence to the working plans regarding the materialisation of the museum.

This pre-plan should be carried out respecting a set of crossroads moments/areas that allow for the confrontation of opinions and sensibilities of the population's various sectors in face of the diverse production phases of this pre-plan. On the other hand, after its stabilisation, this document should be the object of wide diffusion, followed by its discussion and later incorporation of the opinions and criticisms.

5.3. The museum's strategic and operational plan, the architectural project

After the stabilisation of the great structuring axis of the museum, its global and specific aims as well as the necessary strategic options, one should proceed to the elaboration of a strategic plan capable of illuminating and imprinting coherence to the long and medium term museum actions.

This plan should later undergo an analysis phase of the starting situation in the double internal and external perspective, a prospective phase capable of organising future scenarios, their validation and probable outcomes, a phase of strategic diagnosis on the basis of the

detection of strong and weak points, opportunities and threats, a phase of strategic consolidation that stabilises and validates the bigger strategic options, a phase of a proposal embodied by an intervention plan and a marketing and diffusion plan of the museum, and, finally, one of the production phases of other complementary support products, such as the social chart of the museum (relations and aims of the museum/population links), the user's guide and the service guide made available to the community by the museum and the installations' directive guide (the architectural component / contract provisions /forward plan).

Thus, this strategic plan will give body to the museum's constitution, will allow the framing of the diverse operational planning (e.g., the yearly plans) and budgetary instruments; in short, it will format the museum regarding:

   i)   Concepts and actions;
   ii) Coherence and hierarchisation of actions;
   iii) Placing and type of installations;
   iv) Organisation and functioning;
   v)   Scheduling of interventions;
   vi) Relations with other actors and agents;
   vii) (…).

6. The museum, an institution in permanent construction and change

A local museum of the kind we defend as truly at the service of the population cannot deny care to the internal trend of its action. Hence it is necessary that the museum:

   i)   promotes collective experience;
   ii) stimulates participation and reflection processes;
   iii) takes up the importance of all knowledge, independently of their professional or scientific character;
   iv) privileges the processes more than the final products;
   v)   is conceived and built by the population, eventually with the technical support of museologists;
   vi) is managed with and for the population;
   vii) is evaluated not only regarding economic parameters, but also in terms of services rendered to the social dominion.

This kind of institution, because it deals chiefly with the people and their problems, is placed within an extremely dynamic context (the people change, the problems are solved, new issues emerge). This fact, in addition to the unavoidable rigidity of any plan, forces a permanent updating and re-dimensioning effort regarding the Plan and the Museum (sliding or continuous planning – the taking up of the plan as something in permanent construction and change).

In order to do so, it is indispensable: the continuous evaluation of the undertakings and effects, based on sets of indicators previously associated in the Plan, on the diverse levels of intervention.

Not willing to prolong too much the scientific dimension of what should be a continuous process of evaluation, it should be added here that its eminently technical nature should be tempered with the necessary sensitivity and good sense, the only guarantees that, amidst the figures, important dimensions will not be obscured or escape the eye, dimensions of difficult translation by means of quantitative grids.

Along those lines, we suggest that the evaluation studies of the Museum and of its Plan should encompass, among others, the following analyses:

   i) pertinence of aims *versus* local contexts;
   ii) equity regarding the protagonism and results inherent to the various kinds of actors;
   iii) aims coherence *versus* programmed and carried out actions;
   iv) aims efficaciousness *versus* results and effects;
   v) efficaciousness of the results and effects *versus* the means and resources mobilised;
   vi) conformity of practices and results *versus* guiding principles of the museum (the museum's *Magna Charta*– key ideas and basic options).

These types of analyses will allow the periodical confrontation of the Museum with those who build it and live it (self-evaluation and reflection), in addition to, more importantly, serving as bases for the subsequent phases of the museum's dynamics on the level of its ethical, conceptual and integration structuring.

We have referred to the Plan's updating, by means of the reframing of the initial ideas, of the means and of the resources, of the concepts grounding and the actions and practices planned and

developed, and we have referred, additionally, to the transformation of the museum itself, within a perspective that it should not, and must not, be a definitive construction, but instead a collective path of permanent construction, deconstruction and reconstruction.

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This new museum, placed within this perspective and built in this way, we believe, will rapidly take itself up as a corner stone in any development process, be it the total sum of the interior growth of each one of the individuals, be it the increase of material and immaterial well-being of the collective. Let's thus be capable of not fearing the word "museum", let's thus be capable of trusting the populations' creative energy, let's thus be capable of taking ourselves up as amateur museologists.

On the concept of the public: the local museums' case[*]
Fernando João Moreira

1 – The present day concept of the public

Globally, the public is understood as the whole of a service's users. In the specific case of the museums, the users are all those who make use of the service offered by the museum institution. Thus, the museum's public corresponds not only to the visitors (people who enter or have entered the museum), but also to the part of those who, in some way, with no relationship of presence within the museum, have enjoyed the services or property made available by it (for instance the ordering of books or other material by catalogue, visit to travelling exhibitions, end users of pedagogical actions carried out in schools…)

On the other hand, when we refer to the public, it is necessary to make another distinction: between the real or effective public and the potential public.

The former is the group of individuals who have visited or have used the museum, while in the second case are included all the people who, due to their specific characteristics, are susceptible to become the real or effective public.

We have thus two fundamental axis to consider when we use the concept of the public: one regards the space (interaction with the museum indoors or outdoors, therefore visitor or non-visitor) and another regards time (interaction already effected or in potency, therefore the real or potential public).

In this document, for reasons of clarity in exposition, we shall refer only to the real or effective public.

2 – Considerations on how the current concept of the public has been established

If we look in closer detail at the concept of real public, it is possible to detect that its genesis derives from the aggregation of two

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[*] "The Museums' Public in Portugal: characterisation and motivations (POCTI - 33546 ULHT Sociomuseology Research Centre, ULHT, 2005.

other concepts: the visitor and the user. Or, more correctly, that the current concept of the public was built by the expansion of the idea of the public to the idea of the user.

The issue put forward, then, is to realise what is on the basis of this subtle change that has been under way in the last decades: why user and not simply visitor?

Actually, behind this "small" nuance, we find three dynamics factors linked to the global evolution of the museum institution: the evolution of the passive museum into a proactive one, that is, the process that has transformed the museum institution from a place where people went to worship the beautiful and the uncommon, to an institution that seeks to bring these beautiful and uncommon things to the public; the evolution of the museum as exhibition organiser (permanent, and, later, also temporary) to an institution that offers a widened scope of services, that is, the diversification process of forms of interaction between museum/population; the institutional evolution from a museum with central service to one of offering dispersed services, that is, the passage from the format of a single "big museum", placed at the top of the urban hierarchy, to a multitude of formats scattered throughout the territory.

These three dynamic factors have contributed, complementarily and simultaneously, to the production of the meaningful changes in the functions attributable to the museum institution, a fact that, among other domains, featured important reflexes on two fundamental levels:

On the level of the deconstruction of the dominant museum paradigm and its social service, motivated, on an initial phase, by the criticisms and positionings originating in new emerging museological models and formats (exo-deconstruction), and, on a second phase, by an effort of adaptation to the new contextualisation realities of the dominant museological institutions (self-deconstruction); on the level of a varied and multifaceted reconstruction of new adapted paradigms not only to new contexts of insertion (national, regional and local), but also adapted to the new demands, values and needs of the potential public.

Thus, in practical terms, we witness a change in the museological context characterized by the emergence of a widened group of new museums, with new concerns and new intervention forms; by the emergence of new concerns and attitudes on the level of the large classical reference museums.

In any case, independent of the specific differences in action fields and in the theoretical framework[1], one thing is certain: the

concept of visitor was exhausted, because it manifestly was not adequate and has proved insufficient to encompass the extension of the museum's function on a horizontal bias (new function of traditional museums) and on the vertical bias (new functions of the new museums).

In the first case, though the visit and the visitor continue to be central elements in museological activity, it ceases to be considered as the exclusive form of activity; in the second case, the visit is placed on an equal footing to (or, even, as an accessory element or a necessary evil) in the face of other forms of museological intervention, considered more efficacious in the fulfilling of the established aims.

Thus, in both situations, the concept of the public comes to incorporate those who use the museums or, above all in the case of the new museums, those who are making use of the museum, independent of the form that this use takes. That is, the concept of the public comes to rest on the central idea of the user.

3 – The new generation local museums

Leaving behind the renovated big museums, we shall restrict our scope to the new museum that, somewhat all over the place, has emerged in the last few decades of the last century. We refer in particular to the so-called local museums, whose massive genesis we have had the opportunity of approaching in another document (c. f. "The creation process of a local museum [*O processo de criação de um museu local*]").

Regarding the latter, there are four distinct situations, related to their fundamental goals, and, clearly, to the practices resulting from that:

The local museum that seeks to imitate the big museums and that, due to the lack of technical and financial means, ends up not fulfilling any function, that is, the true non-museum; the local museum that, loaded with some technical and finacial means, seeks to safeguard the local heritage and take up the role of an active intervener in the promotion of the cultural and identity bases at play in their area of influence, that is, a museum whose action is restricted to the cultural domain (although, sometimes against its will, extending it to popular versions), and in whose activities the exhibition language takes up centre stage – the politically correct and successful museum, the pride of the president and paradise of the post-modern conservative

museologist (the local traditional museum of a new generation); the local museum that takes up the role of a service provider, a museum conceived to be used by populations in consonance with their collective and personal needs, that is, a museum with noble aims but that, due to its character of "do it all", is seldom taken seriously by the community and regulating institutions – the misunderstood museum or the first-aid museum; the local museum that holds as its fundamental action goal the promotion of local development, a museum open to all popular participation and with varied action fields centred on two main dimensions, the internal (promotion of the immaterial development of the populations – reinforcement of their identities, inclusion of specific sectors of the population, preservation of memory, in other words the dimensions both of specificities-keeping and the maintenance of local differences), and external (promotion of material development – strengthening of local visibility abroad, strengthening of tourist attraction, animation agent, agent of the local handcraft products valorisation by means of the promotion of innovation within tradition, in other words, the dimension of an agent sparking factors of territorial equity regarding other spaces). We speak of a museum whose difference regarding the previous one rests, above all, in the existence of parameters that guide its action (wider goals and specific aims materialised in the existence of action strategies culminating on an action programme – the museum's strategic and operation plan, elaborated by means of the adoption of effectively participative methodologies) and in the fact of privileging collective actions on a local basis in detriment of actions with more individual aims or outlines – the promoting museum.

Reviewing the concept of real public under the light of the local museums, it is possible to state from the start that, even in its recent connotation of user, the concept provides no answer to the whole of the presented spectrum. If we leave aside the first case, for obvious reasons, one can say that this concept is only efficaciously adjusted to the second (ii) and, partially, to the third (iii).

Effectively, in the context of a museum that centres its activities under the perspective of local development promotion, the promoting museum (iv), the concept of the public only is meaningful when extended from the double dimension visitor/user to a third one, that of the direct or indirect beneficiary of the museum's action.

Let's take as an example the imaginary case of the *Camarinhas do Mar Local Museum*, which, after an intense and participative process

Type (iii) museum and type (iv) museum

Action centred on
the collective
domain

iv

Reactive   Proactive

iii

Action centred on
the individual
domain
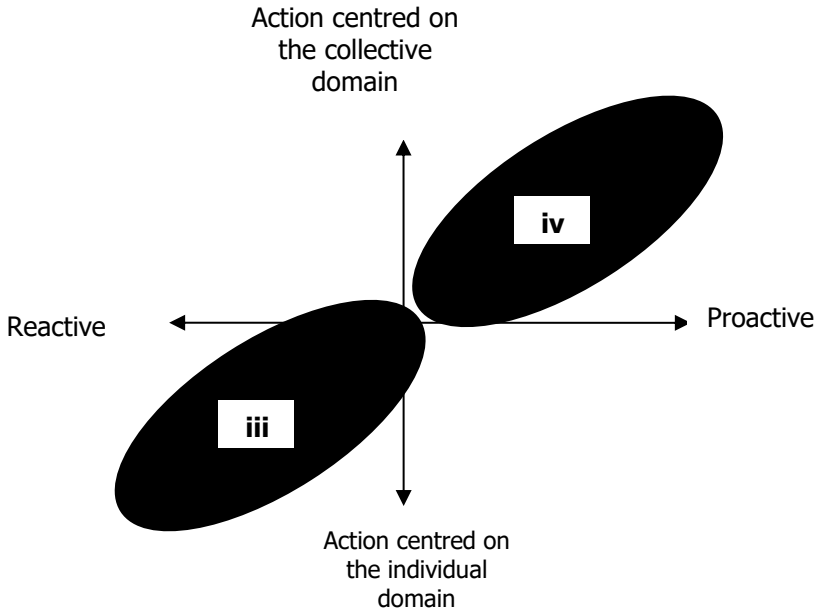
of characterization and situation diagnosis at the starting point, internal and external to the institution, has developed and established a set of general and specific action goals, unified and developed under a strategic and operational action plan, organizing the strategic axis of intervention, means and actions.

This plan, which has guided action and imprinted coherence and rationality to the various annual activity plans, features two strategic intervention plans: strengthening of the immaterial and material conditions of support to the harmonious and sustained development on local basis (an vector directed, above all, to the creation of the internal sustainability conditions for the development process, thus biased towards internal action, specially within the immaterial domains – memory, local identity, social cohesion, struggle against the opacity of space, integration of sectors of the population, reinforcement of citizenship, fostering of direct action, resistance to uniformisation of factors resulting from external integration processes…); reinforcement of the visibility and external competitiveness of property and services on a local basis (axle biased towards the obtaining of surplus values and

financial fluxes able to promote the material life quality, therefore biased towards action aiming the exterior, the valorisation of endogenous resources by means of touristic activity, touristic animation, improvement of the quality of handcraft products by means of innovation within tradition, education of visitors aiming the promotion of responsible tourism and committed to the quality of the hosting place….).

Centering on the second strategic intervention axle (the external component of the museum action), there would be a measure, among others, geared towards the "Support to the improvement of the quality and authenticity of the touristic supply within the domain of the local restorative supply". In this measure, composed by an already typified widened action options range (but susceptible to being complemented by others that the populations/agents consider pertinent), an action intended to foment the knowledge of local gastronomy composed by a handful of concrete converging initiatives was induced.

i)   Having identified as a priority action, it was immediately worked on and developed by the museum *in tandem* with the interested population. As a result of this concrete programming effort, consensus reaching and responsibility allotment, the following initiatives were carried out with notable success:

ii) survey of the main traditional gastronomy dishes, by means of a collecting campaign among the population (meeting carried out and called by the museum, identification of the relevant characters for the job, direct and personal contacts);

iii) joint consideration with the interested population about each one of the recipes/dishes collected, in view of identification of the structuring elements in its elaboration (authenticity of the raw materials, confection process, confection tools used, energy sources…), compare the variants detected, its current viability, as well as the gathering of complementary elements that allow the awarding of an "identity note" to the dish and socially and economically contextualize it within the local history;

iv) joint consideration with the main interested parties and a group of regional gastronomy and tourism experts, aiming at the detection of the comparative originality of the recipes obtained, as well as its value in terms of touristic exploitation; selection of the main variants and recipes in view of the various opinions collected;

v)   promotion and carrying out of a local gastronomy festival aiming to test the dishes' receptivity, as well as the authenticity of the flavours (possible blueprint for a periodical gastronomy event);

vi)   elaboration of a publication along professional lines about the recipes, aiming its distribution among the sector's professionals;

vii) elaboration of a leaflet/catalogue for external diffusion of the local gastronomic panorama;

viii) temporary exhibition (aiming future itinerancy) about gastronomy and local agro-alimentary handcraft products;

ix)   promotion of partnerships between local restaurants and local regulatory organizations regarding the touristic development (or with the museum itself in the lack of such structures), in view of the creation of the figure of the local traditional restaurant (helps in the establishment of dialogue and suggestions on the level of duties of the parties);

x)   process follow up of and its periodical evaluation.

Keeping in mind the above, the question that legitimately can be raised at this point is the following: considering only this handful of initiatives developed by the local museum, who is the public? The exhibition visitors? These and those who have read or will read the written material produced? All of the above and, additionally, the local restaurant owners? This universe plus those who have benefited or will benefit from the development of the local touristic sector?

The answer to such interrogation leads us, again, to the very typological evolution of the concept of local museum. Remembering the four types previously presented and the initiatives described above, the publics will surely be different.

4- Consequences of the extension of the notion of public

The successive extensions of the concept of the public in local museums, if, on the one hand, have derived from a group of changes emerged from many quadrants (change in the concept of development, changes regarding the role of the local level in global development, changes in the very concept of local development, emergence of new valorizations of resources as development factors, new roles attributed to local institutions, new local regulation mechanisms…), which in turn

Local museum type versus actions and publics		
Type of Local Museum	**Exequibility of the Type of Exemplified Initiatives**	**Conception of Public**
TYPE I "the non-museum"	It would not be possible to perceive interventions of this breadth, scope and goals in this kind of museum, by force of its nature,	Not pertinent in face of the exemplified initiatives. In general, this kind of museum has an idea of the public that is inherent to it, and that, as is normal, will necessarily be restrictive (even in terms of potential visitors).
TYPE II "the traditional local museum of a new generation"	It would be possible for this type of museum to develop some of the initiatives described in the example in question, specially those closer to its privileged scope of action and to the self-defined heritage preserving cultural vocation. Here, an academic survey of the set of recipes, the exhibition and pubic diffusion publication (catalogue).	Exhibtion visitors and, marginally, whoever visited the museum's venue with collateral aims.
TYPE III "the first-aid museums"	These would be a kind of initiatives that would perfectly fit this kind of museum, providing someone from the outside sparked and conducted the process. However, as its genesis would be somewhat forced, neither internal articulation and rationality of the initiative would be secured, nor the necessary complementaries with the other initiatives in the other domains, this would be something gained. In terms of efficaciousness and efficiency these initiatives would always run the risk of featuring low performances.	Visitors and users in a wide sense, i.e., including all of those who, in some way, have directly interacted with the museological action (exhibition visitors, participants in the meetings and fora carried out, readers and addressees of the publications, elements of the populations inquired or interviewed…).
TYPE IV "o museu promotor"	Initiatives completely fit this kind of museum. In addition, the museum can imprint the signification in terms of justification and results.	Visitors, users and all of the: remaining population segments who will extract, directly or indirectly, significant surplus values from the museum's initiatives, that is, all of those who, in one way or another, have been or will be relevant beneficiaries of the museological action.

reflected on deep reformulations of museological theories; on the other, these extensions are bearers of dynamics factors that act upon these very theories. Something that, being simultaneously effect and cause, remits to the field of dialectics.

Among many of these effects that express and induce the opening of the museum's action field, one of them merits particular attention: that which is attached to the evaluation/reading of the local museums activities, that is, with the issue of the grid to be used to evaluate and read the museum's action within its contextualization geographic milieu.

Effectively, if we allot to the traditional reading and evaluation grids, a lot of what goes on in the activity of the museological network escapes us. In truth, thinking of the most advanced museum types (Type IV and, partially, Type III), it precisely escapes us the core and deeper and noble substratum of its activity, its actions in different "boards" that exceed that of a mere cultural agent (or, considering it is the same, taking to the ultimate consequences this heritage/cultural vocation), taking up the role of active promoter and committed to the life quality of the place and places, which, hopefully in a more scientifically correct language, we finally designate sustained local development.

Thus, to the reading and evaluation grids that incorporate in practice only the number of visitors and of activities of exhibition and pedagogical nature, it is necessary to add, not only the number of people who, in some way, have directly interacted with the museum and the results taken from there, but also all of those who have benefited, in some way, from its action (even indirectly) and the kind of benefits produced. That is, it is necessary to extend the evaluation to the domain of the beneficiaries and the benefits related to the museum (which encompasses, *nota bene*, all other more traditional reading grids, since both visitor and user are also themselves beneficiaries).

Within this framework and in a more systematic way, the evaluation/reading of a new generation local museum should be guided by three great guidelines: the evaluation/reading centred on the public, understood within a widened perspective (visitors, user and beneficiaries), the evaluation/reading centred on the operations carried out (immaterial actions and material actions carried out) and the evaluation/reading centred on the impacts (the effects, initial and of long term, in the community, resulting from the museum's action).

The formal evaluation of the museological action is not the core

of what we intend to develop, but instead we hope to bring attention to the need of incorporating new analysis dimensions in view of apprehending all the richness and complexity of the avant-garde museums' activities in terms of social intervention (that is, to understand the new museological formats in their totality). We thus take leave of more detailed considerations about the aims, timings and methods inherent to the process of formal evaluation.

In practical terms, the aims of such guidelines will have been fulfilled if, in some way, they have contributed not only to put away the obstacle-concept of the "small local museum, where the recesses of great traditional character cross with the fumes of a new ill-digested and worse assimilated new museology", but also to place a group of questions inherent to the socially committed new generation museums. How to apply the concept of the public was one of them, and how to undertake a reading of this new museological reality was another.

Both, in our understandings, are crucial for action and the evaluation within and of the local new generation museums. Not to understand this fact is to, as if digging sand, an endless battle: the more we make an effort to understand, by the accumulation of what is accessory, the more we part from the potential and the reality of the local base museological action.

Museums and quality, from the concept of the museum that carries out functions to the museum that provides services [*]
Isabel Victor

> Quality management
> Self-evaluation of the organization
> Citizens/customers satisfaction
> Impact on society evaluation
> Key performance evaluation
> Good practices comparison (Benchmarking)
> Continuous improvement

In professional environments, when quality assessment of museums is discussed, one immediately thinks of the honourableness of the directors and curators, the erudition and specialisation of knowledge, the diversity of the gathered material and study of the collections, the collections conservation methods and environmental control, the regularity and notoriety of the exhibitions and artists, the building's architecture and site, the recreation of environments, the museographic equipment design. We admit that the roles and attributes listed above can contribute to the definition of a specificity of museological *good practice* within a hierarchised functional perspective (the museum functions) and for the classification of museums according to a scale, validated between peers, based on "installed" appreciation criteria, enforced from above downwards, according to the "prestige" of the products and of those who conceive them, but that say nothing about the effective satisfaction of the citizen/customers and the real impact on society. There is a lack of evaluation instruments that would give us a return of all that the museum is and represents in contemporary society, focused on being and on the relation with the other, in detriment of the ostentatious possession and of the doing in order to meet one's duties. But it is only possible to evaluate something

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[*] "The Museum Public in Portugal: characterisation and motivations" [O Público dos Museus em Portugal: Caracterização e motivações]"(POCTI - 33546 ULHT Sociomuseology Research Centre, ULHT, 2005.

by measurement and comparison, on the basis of well defined criteria, from a common grid, implicating all of the actors in the self-evaluation, in the definition of the aims to fulfill and in the obtaining of results.

In order to take this step the museums will have to, in our understanding, change their self-image, give up the temple where they have always taken refuge in and take up, with no diminution, as an organisation that, among many others, with social responsibility, seeks the recognition that it is due from citizens/customers. This place has to be conquered, but, in order to do so, museums have to gear up with instruments that enable it to act strategically, instead of reacting defensively as eternally misunderstood organisations. It is the community that legitimates the museum's action, by means of the pertinence of the services provided and not the museum that seeks to impose itself displaying a reportedly inherited "statute" or one that has been arbitrarily conferred. To think of a museum according to the impact on society and to the effective evaluation of results implies in another social order and another organisational culture. This reflection is not new, but its application to the national museological society is far from taking place, despite the recommendations and of the valid contributions and experiments, in international analogous organisation. Consider what William M. Sukel (Illinois University) states, in an article titled "Museums as organisations", published for the first time in 1974 and reissued in 1998, in the compilation "Museum management", coordinated by Kevin Moore:

> In many aspects, the museum shares many characteristics with the entrepreneurial organizations. First, as with all organizations, the museums are geared towards a series of goals (…). Second, the museums reach their goals as an organized structure. Naturally, this means that its activity, carried out in view of the reaching of goals, requires that the others collaborate within a cooperation spirit in order to reach the goal. Work is distributed among the many departments and personnel, and the different coordination models form the structure. The museum director (who could be equated to the company's director) runs the planning of control and of other functions. Third, it is habitual to find a common functional type of structure. In the business world, the function of the organization is to produce something , to sell it and to finance the operation. As a result, functional specialists emerge (people dedicated to sales, production and finance). The

museum also relies on functional specialists: curators, commissars etc. (…) The museum's goals may not seem as tangible, but they are very real. They are of more of social character than economic, according to which the evaluations of the museums should keep in mind the understanding of the correct goals, defined with precision.

For the last thirty years in Portugal, great changes of political and social nature have been operated, which have inevitably reflected on the way we think museums and their role in society. Apparently, we can state that museums today are closer to the citizens' needs and expectations. But appearances are often delusive, for they are grounded on optimistic analyses and more or less eloquent reports by those who direct the museums and project themselves passionately on its image, or else by opportunistic politicians who take it up as a flag of convenience. The eulogy of difference have remitted museums and other institutions of artistic and cultural nature to altars that have become, in the end, economic and social ghettoes. So there lies a great contradiction; it is not understood how can the museum, a place where one thinks the world and the far-away and close worlds can excuse itself from addressing the great issue of the contemporary world, namely organizational cultures, communication and knowledge management?

The scientific and conceptual specificity effectively does exist in museums, as in other equally specialized and technically demanding sectors of our society, but it is this surplus-value that cannot serve as an argument to exclude the museums from the organizational logic and from the models of internationally accepted and practiced evaluation models in businesses and services all around the world, with certified results. Victor Middleton, a business consultant, with great experience with museums, in an article published for the first time and reproduced in the compilation of texts titled "La gestión del museo", coordinated by Kevin Moore, Spanish edition of 1998: *(…)*

in the conference of the centennial two clearly related contradictions have emerged regarding museums. (...) Nevertheless, after one century of intended devotion to the ideals of public service, we know that nine in ten museums are not in the service of the public at all, they only serve a better educated middle class, and that holds no interest in the groups of a lower social and economic levels in present day conditions. The important thing is not that the ideals of public service are

wrong, only that evidently they are not being fulfilled. (…) What "public service" really means in the 1990's is the service to visitors, most of whom are tourists. The concept of the public is, therefore, in practice, the concept of service to tourism. (…) Another mistake is that museums and the galleries have a lot to teach and little to learn from the management practices from the business world, and that the attempts to apply commercial management methods can be disastrous for the museums. As a consultant with many years of experience in museums, I have to say that I could never prove that there was such confidence in the management capacity in museums in general. (…) The great service providing companies, as for instance banks, are in contact with all kinds of publics with distinct degrees of affluence. To offer quality products, a good quality-price ratio and a totally new philosophy in order to attract and serve clients are trumps in the hands of successful enterprises, and they are not cases in which the market is limited to a great degree, as is the case of museums to the middle classes. (…) The term "product" is still taboo to many museums (…) The museums will not have any other option but to apply a more professional management in order to survive and remain "open to the public" due to the more objective conditions that are to emerge in the coming decade (…) in my opinion, in the next 20 years or less, the ideals of public service will be defined again aiming to reflect the information on management and present day reality.

The first step towards change is to switch from a descriptive self-centred attitude to a critical/interpretative stance, adequate to an organization that observes itself and knows how to listen. Quality aims planning, involving all of the organization, partners and clients, in a self-evaluation process grounded on evidence, processes and procedures. This conception induces a new organizational culture, as it from the start displaces power from the producer's sphere towards the sphere of the citizen/client, a fact that, in the concrete case of the museum's organization, may signify a profound change in the concepts of leadership and strategic planning. These changes generate natural resistances and are carried out through slow and not always pacific processes, and can only turn out a good result with the total commitments of the top level management and the receptivity of all the

people within the organization to the multiple learnings that result from the self-evaluation and the inherent collective responsibility.

In this respect, Duarte Gomes, PhD Professor in Work and organizations Psychology, in his book "Organizational Culture, Communication and Identity" [*Cultura organizacional, comunicação e identidade*, Coimbra 2000], states that

> *organisations are a cultural phenomenon and contemporary culture is an organisational culture, then (…) organisation is the "paradigm" of present day culture and the "cultural paradigm" is the organisations' new paradigm.*

> *This paradigm is characterised by, from the start, the adoption of a symbolic conception of organisation and culture. Culture is something symbolic that identifies the organisation and is not something concrete that it owns. It is through social interaction, and, therefore, of communication, that it is formed. As a communication process that is interactively maintained, the organisation presupposes a constant interpretative activity. On it is dependent its construction (social construction) and maintenance. In other words, the organisation is a culture. (…)To say that a organisation features culture or that an organisation is a culture corresponds to the formulation of two distinct perspectives on organisational culture. In the first case (the organisation features a culture), culture is one of the many intervening factors in the organisation's workings. From the point of view of management, culture is a subsystem internal to the global system that is the organisation, which, as with other systems such as the technological or the financial, must be managed so as to ease the evolution of the afore mentioned system and of its goals of internal and external adaptation. (…) In the second case (organisation is a culture), the symbolic (communicative) nature of organisational life is highlighted. (…) The organisation is conceived as a system of knowledges that can be accessed by the organisational actors to interpret the reality in which they live and that they cause to live. It is a system that allows them to communicate and that communicates personal experience and the constituted collective knowledge (Morin, 1984). The organisation as culture is a construction and a fact or an exteriority, whether described in cognitive terms (common knowledges used by the*

organisation's members) to perceive, classify and analyse the surroundings, or in symbolic terms (processes through which the individuals share a common meaning of reality). When we say that the organisation is a culture, the stress rests on the way as the organisation is built, the manner in which it represents and expresses itself, as it presents itself, how it organises itself. It is not the case of denying or underestimate the importance of the traditionally considered variables (technology etc.) but of considering the way in which these are conceived and lived by the members of the organization. To see the organisation as a culture is to see it in its living and symbolic aspects.

The way in which museums express and represent themselves highlights indeed the evaluation that they make of themselves and their expectations in the face of partners. As with people, organisations are not only *what* they advertise but also what they look like and fundamentally what they add of prospective. The credibility of discourse results in the adaptation between form and content. It does not suffice to state that we are receptive to dialogue and open to the community if we remain atop of a platform of superiority and/or paternalism and if we despise the contributions of other areas *of* knowledge.

We are sure today the multimode and permanent evaluation of museums and its services reinforces organisational identity, imprinting on them indispensable security so that they unpretentiously and efficaciously relate to partners/clients. But, in order for that to take place, we have to unequivocally define the mission of the museum or of its services, we have to assimilate and transmit the organisation's values and permanently review the vision. The plural taking up of this task, when we refer to the organisation and management of quality, is not a matter of discourse style, for, quoting Ramos Pires in "The quality, quality management systems", Lisbon 2000,

quality emerging as an enterprise's raison d'etre is not someone's role inside the enterprise, but it pertains to all of its people. On the one hand, this is so because many people and functions inside the enterprise can affect the quality of the final product, but on the other hand, it is because the form with which the consumer understands quality is influenced by many factors. The enterprise itself can be seen as a group of departments providing services to one another. So if its so, the

service can be specified, evaluated and controlled. (…) the quality management system will come to constitute the essential basis of the relationship norms system, as it defines by name the policy and the goals, the responsibilities, the communication channels and the follow-up actions. The institutionalisation of a total quality value system implies in the significant change in the working mechanisms for problem solving, privileging the pluri-disciplinary group work and interpersonal relationships.

Quality management responds to many of these questions through the application of concrete instruments for evaluation, measuring and control of results.

This conclusion results from the presentation of a practical case of the application of one of these instruments – the CAF (Common Assessment Framework) , to a museum educational service; concretely, the Setúbal Municipal Museums Educational Service, within the scope of the candidacy to the Quality Services Award/ AMDS – 2003.

These services were, as far as we know, pioneering in Portugal in the adoption of the self-evaluation instrument on museum level. The experience is described in the candidacy document and the evaluation result is contained in a report elaborated by external auditors. The services in question have been distinguished by their impact on the community, within the scope of the award, but what is more important is that the candidacy has made people in the organisation aware of the present day quality management issues and has provided important learning that they now propose to share with other museums' services. The evaluation and continuous improvement processes are long and, as the name indicates, are never finished. The experience of the educational services studied here is an example of that, for, at the end of many months of reflection and production of documents, they did not conclude the pilot/diagnosis phase inherent to the beginning of the process.

If, for museums and other organisations of cultural and artistic nature, the quality management instruments are new, other public services and enterprises in Portugal already make use of them and have applied, over the years, with reflexes in services improvement and in the commitment with partners/clients, expressed in procedure and in good practice manuals. Today is common to use services such as banks, telecommunications or IT, among others, which depend on the

privileged relationship with citizen/clients, where the answer to the following questions is patent and explicit: who are we? What do we do? What are our values (what do we believe in)? What are our population and our citizens/clients? What is our vision (where do we intend to go to)? Who are our partners? Whom do we serve? What is our mission? What is our global knowledge? What do we specialise in (what unique products do we offer)? What do we investigate? What we seek to innovate?

Clearly it is not by chance or just a matter of style that they have made such choice, but instead it is because they have understood that their survival depended on the clarity of the principles with which they present themselves and on the specificity of their knowledge. As an example, we have recently had access to an advertising document of a well-known opinion statistics, analysis and studies enterprise, GfK (it has assimilated part of the Portuguese Métris) that synthetically and inequivocally states: *GfK. Growth from knowledge*.

To return to the museums, under the light of quality management, this knowledge is not centred only on scientific competences in the fields of History, Archaeology, Art and other areas inherent to the museum's vocation and to the nature of its collections, but it is equally centred on the knowledge of the organisation's personnel and partners in interaction.

A diffusion document issued by the Ministers Council Presidency/Administrative Modernisation Secretariat, titled "Quality key-ideas", defines the concept of quality: *quality is identified with the satisfaction of clients' needs, explicit or implicit; under this concept one finds the reliability of the product provided, the meeting of delivery deadlines, the defence and protection of the client. In the area of services the concept is based fundamentally in the facilitation of the client's life and includes, furthermore, promptness in execution, adherence to norms, correct and reliable information, personalised customer service, immediate attention to complaints.*

The same document adds:

- *All quality is measurable; so the elaboration of measuring instruments must be carried out, as well as its periodical use;*
- *All quality can be improved; in order to fulfill this goal, the organization's effort at all levels is essential;*

- *Any quality improvement programme is carried out only if driven by the top director; this idea implicates in a change in the concepts current in most public administration: authoritarianism, centralisation, overvaluing of rules and regulations; distancing from clients and their needs;*

- *All who work in the organisation can contribute to quality improvement; quality improvement is obtained by means of continuous, guided and coordinated efforts, and is encouraged by the permanent verification of the progresses achieved;*

- *The development of quality improvement programmes features a methodology of its own; it is indispensable to elaborate a methodology. Otherwise, one runs the risk of not obtaining the desired results and of discrediting any form of quality improvement in the provided services programme;*

- *The launch of a quality improvement programme can spark conflicts; in the case of the public administration these conflicts are tendentially more numerous and of greater intensity, so leaders must be prepared for a creative conflict management;*

- *There are total possibilities of achieving modern public services;*

- *The quality management subsystems don't necessarily have to be complex; the fundamental issue in this case is adaptation, that is, its capacity in helping to ably and expeditiously solve problems; in such a way, non-quality problems can be overcome by means of what each service can provide, of its "products", a quality guarantee to its clients.*

As total quality goals, the author defines:

Zero late arriving; Zero omissions; Zero mistakes; Zero unnecessary papers; Zero misunderstandings. Naturally, not all these goals can be met, they represent an ideal, but fulfilment rates are established for each zero, whose periodical exam gives an immediate idea of how quality is faring in our organism.

The pilot version for the CAF (Common Assessment Framework) was presented in May 2000, during the 1rst European Union public

administrations quality conference, which took place in Lisbon.

The last version of this common evaluation structure was presented at the 2nd European Union public administrations quality conference, which took place in Copenhagen in October 2002.

CAF consists of a tool that was built to help European Union public administrations to make use of management techniques of quality management so as to improve their respective performance. It is a simple tool of easy use, allowing for the self-evaluation of public organisations (the Portuguese version was translated and published by the Public Administration General Direction).

CAF is a simplification of the EFQM (European Foundation for Quality Management), used as a model for the organisations' total quality self-evaluation. Total quality, in ideal terms, aims excellence.

The concept of quality, according to the definition adopted by the ISO (International Organization for Standardization), is a group of the properties and characteristics of an organisation that enable it to satisfy needs, implicit and explicit. The organisation is understood as a product, a piece of property / *good* or product / *service*, reporting the needs to the internal and external clients.

CAF holds the advantage of being a reliable and versatile tool, compatible with European systems, which the organisations can use freely, with no costs regarding rights as it is in the public domain.

In CAF's view, all quality is measurable and can be increased, through the critical reflection and involvement of all people in the organization. It values learning by mistake. It favours change and innovation. It promotes the creative management of conflicts. It allows for the system's permanent monitoring and for the control of processes and results.

CAF's strategy is organised in nine criteria, the five first ones regard the means and the last four regard results:

Leadership;
Personnel management;
Planning and strategy;
Partnerships and resources;
Processes and change management;
Results related to people;
Results geared towards citizens/clients;
Impact on society;
Key-performances results.

The nine criteria identify the main aspects of organisational analysis, and further unfold into 27 sub-criteria that contribute to an even finer analysis, promoting a minute self-observation of the organisation.

The people in the organisation are involved in a critical dynamics of self-knowledge, on the basis of this tool and supported by the precious indications furnished by this self-evaluation methodology, fill-in form and information record, described in a synthesis document that serves as a base to external audit. This document contains the characterisation of the organisation, the presentation of the team, the organisation's mission, the description of procedures and key-processes, flowcharts of the various processes identified by the people in the organisation, the answer to all the criteria and sub-criteria, as well as an evidence dossier (documental proof and others, duly ordered and of easy consultation by the team and auditors), a classification table for all the criteria observed in a numeric scale from zero to five, based on the levels of planning, implementation and verification of the various initiatives and results progress. In the end, all information contained in the document and the quantitative matrix of self-evaluation constitute a self-portrait of the organisation, from the perspective of the people, which is confronted with that of the external auditors, according to verification/confrontation lists. From this observation and evaluation emerges an average that confirms the validity and rigour of the self-evaluation carried out by the people in the team, and also a group of reports resulting from the progression of the effective and expected (expectations) improvement, added with recommendations for its continuation, by means of corrective actions to be implemented by the organisations or services.

In our case, this prospecting phase grounded on the CAF has taken around four months and was followed by a quality consultant (paid by the organisation promoting the award, the AMDS), who supported the people in the team in the decodification of the document's terms and in the adaptation of the tool to the object of study, that is, the Setúbal Municipal Museums Educational Services.

As one can imagine, the implementation of a quality process and the continuous improvement of an organisation or service can involve significant financial means. Consultancies and audits are onerous as the organisation or service itself has to tool up with the

adequate means of observation, record and treatment of information, implicating in investments that, in the last instance, reverts to the organisation. However, despite the known and worrying difficulties of financial nature faced by national museological institutions, we think that this should not constitute, at the beginning, a hindrance, for it is something that may not yet be urgent (because it is not yet part of the immediate concerns of the Portuguese museums and museological services), but it is, in fact, a priority. The issue here is that of knowing what are the real costs of non-quality and how we can seek the means to overcome them, establishing phases and securing the commitment of the whole the organisation, of the population, public powers and privileged partners, in a desired transformation process grounded on mutual help and on learning about the other and ourselves, accepting that we are not the only organisation that suffers constraints and that we can learn with and teach those who are close to us (other Portuguese and foreign museums), or with others with radically different missions. If we hold a common language (provided by quality management) and the firm determination of communicating/changing we shall achieve the minimisation of the greatest of constraints that is fear, masked as the attitude of "proudly alone", that soothes the feelings of the misunderstood in all eras and of all social conditions.

Again quoting Ramos Pires in "Quality, systems for quality management", 2nd edition, April 2000, (…) quality is not under discussion anymore, as without it the organisation does not survive (perhaps the perception that quality is not important spring from such fact); quality is unquestionable (perhaps the decisions that costs do not matter in its achieving spring from such fact). (…) It´s not a matter of convincing anymore, management philosophy, but of action. The organisations need to introduce not a miraculous technique, but more techniques and methods, according to the complexity of the problems and the competivity levels of the markets. However, it must be remembered that the people and the organisations need time to learn, though the learning conditions allow this to be a speedier process.

This is also referred to by Paulo Alves Machado, in a long interview recorded by us on the 13th of February 2004, based on his personal experience as a literature and linguistics teacher and consultant to the candidacy for the AMDS/quality award, put forward in 2003 by the Setúbal Municipal Museums Educational Services. At a certain point in the interview, he refers to the process called "meta-cognition" and the interaction in learning that the CAF model for quality

and self-evaluation processes provides. Indeed, in our case (Setúbal Municipal Museums Educational Services), we could highlight various episodes that resulted in recognisably valid learning in people's performance, above all at the level of the communication and mutual respect that results from the awareness of each one's knowledge and their importance to the key-performance of the organisation and its mission.

According to the document published and publicised by the Public Administration General Direction, issued in February 2003, the CAF model is a tool that offers to the organisation the opportunity to learn to know itself through the following dimensions and approaches to the organisation:

- Evaluation based on evidence;
- Decision making by part of the direction and a consensus about what has to be done to improve the organisation;
- The evaluation by means of a series of criteria accepted by European countries;
- Measuring of the progress of an organisation by means of periodic self-evaluations;
- The link between aims and strategies;
- Focus on the improvement activities where they are most needed;
- The promotion and sharing of good practices between different departments of an organisation and between organisations;
- The motivation of people in the organisation by means of their involvement in the improvement process;
- The identification of progresses and the improvement levels achieved;
- The integration of a group of quality management initiatives into work procedures.

New Focuses / New Challenges

To think museology today[*]
Judite Santos Primo

1- Presentation

In the present text we intend to analyse 5 basic documents that translate the Museological Thinking in our century and that, chiefly, have led professionals of the area to apply this "science" in a less hermetic way and to understand its practice.

The option to study and analyse the documents results from the fact that they influence present day museological practice and thinking. It is impossible to speak of museology nowadays without referring to one of these documents, not to mention a few nations that have even modified and/or created specific laws for the management of their preservationist cultural policy.

Anyway, we are aware that this text intends only to carry out a preliminary approach to the documents, in the sense that the wealth of its content would allow us to slowx over an infinity of issues that they raise.

I specifically refer to the documents produced at UNESCO Regional Seminar on the Role of Museums in Education, which took place in Rio de Janeiro in 1958; at the Santiago Round Table in 1972, in Chile; at the 1[rst] New Museology International Workshop, in Quebec, Canada, 1984; at the Oaxtepec Meeting, in Mexico 1984; and at the Caracas Meeting in 1992. These are documents elaborated within the ICOM –International Council of Museums.

These documents are the result of a joint reflection by professionals who seek the evolution of ideas within their areas of action, recognising that in order to do so it is necessary to leave the cocoon of the museological institutions and try to discuss their conceptual advances with professionals of related areas. It is important to be capacitated to reuse these advances in their areas of action. This is

the recognition of the importance of interdisciplinarity for the museological context.

These documents feature a common characteristic: all of them have been elaborated and produced in the American continent. And if we try to understand the importance of such documents for the evolution of museology's concept and practice in the 20th Century, one cannot forget the historical paths in the American Continent, which was, in its length and breadth, marked by the colonisation of Amerindian peoples. The colonisation process has resulted in a mixture of races, with their different cultures and traditions, as well as in some moments when it was also marked by barbarism, destruction of civilisations and traditions.

All of these factors must be remembered when we propose to analyse documents that question dogmas so much, since many of those dogmas have been created and strengthened by the European civilisation, the American Continent's coloniser.

Excepting the Quebec Declaration, which took place in North America, all of the other declarations have been elaborated in Latin America with the almost exclusive participation of Latin American professionals.

Latin America has been historically marked by social, economic and ideological conflicts and the increasing gap that separate its today underdeveloped countries from the developed countries in the rest of the planet. The Latin American continent has sought, by means of professionals in the museology area, to point at problems existing in the cultural/educational/social areas, and even the economic area, and indicate ways for their solution or at least the easing of the intensity of some issues within the scope of Museology.

For a more in-depth analysis of these documents, the Seminar: "Brazilian Museology and ICOM: Convergences or misdirections" took place in São Paulo in 1995. The seminar aimed at debating the assimilation or not of its directives by the Brazilian museological institutions.

Within this context, a preparatory document was elaborated for the Seminar, containing 5 documents produced between the years of 1958 and 1992, already listed above. Professionals from different generations, scientific areas and nationalities produced these documents in the work meetings they attended. The documents translate fundamental aspects of contemporary museological thinking.

2 - Content of the Documents

1958   Rio de Janeiro
UNESCO REGIONAL SEMINAR ON THE ROLE OF MUSEUMS IN EDUCATION

"The museum can bring many benefits for education. This importance does not cease to grow. The issue is to give to the educational role all the importance that it deserves, without decreasing the standard of the institution, nor endangering the fulfilling of the other no less essential purposes: physical conservation, scientific investigation, enjoyment etc…"
(UNESCO Regional Seminar on the Role of Museums in Education. 1958)
        The document establishes a study goal for museology: the museological object, understood as an artistic, historical and three-dimensional object. It places emphasis on the educational role of the museums, understanding that the education practised is the formal one; it recognises the museum as if it were an extension of the school.
        Much attention is brought to the museographic exhibition, and it criticises the museography of the time for its use of an excessive number of labels and posters in the exhibition: "the exhibition is not a book". It takes the opportunity to emphasise the didactic character of the exhibition. Seeking alternatives to exhibition display problems, it suggest that the museums appropriate of the new technologies in order to communicate.
        It also refers to the importance of the training of professionals for the museology area and suggests the creation of specific courses. It raises many questions regarding the different types of museums and their specialities.

1972 Chile
THE SANTIAGO ROUND TABLE

" ... the museum is an institution at the service of society, of which it is an integral part and that features within itself elements that allow for the participation in the awareness raising of the communities it serves; that it can contribute to the engagement of these communities in action, situating their activities within a historical framework that allows them to clarify present day problems, that is, linking the past with the present, engaging in the structural changes in course and provoking other

changes in the midst of their respective national realities."
(Santiago Round Table. 1972)

The Document defines a new concept of museum action: the **Integral Museum**, aimed at providing the population a vision of the whole of its material and cultural environment. With this new concept of museum, the institution is understood as an instrument for social change, as a development instrument and as action. It then worked with the perspective of global heritage.

The museum's role comes to be understood beyond object collection and conservation, for the institution is now seen as a community development agent, playing a decisive role in the community's education. It takes up a social role for the museum.

It deals with the importance of interdisciplinarity in the museological context, speaking of opening the museums to related disciplines, so that the institution becomes aware of the anthropological, socio-economic and technological development of the Latin American nations.

It understands that the museum has sometimes become study centre, as it makes its collections accessible to researchers.

It deals specifically with the problem of the museum in relation to the rural and urban environments, to scientific and technical development, to lifelong education as it believes in the institution's potential in playing the role of an awareness vector regarding the community's problems. Within this context, the museologist is seen as a political and social being.

As it speaks of the importance of modernising museographic techniques, it states that it is necessary to decentralise the museological action by means of a travelling exhibition.

It recommends the creation of technician training courses (college and university levels).

1984 Canada
QUEBEC DECLARATION

" museology must seek, within a contemporary world that tries to integrate all of the development means, to extend its traditional attributions and roles of identification, conservation and education, into wider practices, so as to better insert its action into those linked to the human and physical environment."

(Quebec Declaration. 1984)

The meeting evolved from the ideas of new formats for museology into the recognition of a new museological movement in which these new formats of museological action find legitimacy: this is the **New Museology Movement** that would be formalised in Lisbon during the **2nd International Meeting – New Museology/Local Museums, under the denomination of International Movement for a New Museology (MINOM),** an organisation that was recognised two years later as a International Council of Museums Affiliated Organization (ICOM).

It was essential for the New Museology to deepen the issues of interdisciplinarity within the domain of museology, a fact that challenged the isolated, absolute and reducing knowledge of instituted traditional museology, thus making room for a wider critical reflection.

A museology of social character is mentioned, in opposition to a museology of collections. A new dichotomy is created, one between New x Traditional Museology.

Investigation and interpretation took up an important place within the museological context. The aim of museology should be, from this moment on, community development and not only the preservation of past civilisations' material artefacts.

The documents elaborates on a museology that should manifest itself globally in society, therefore it becomes necessary that this science be concerned with social, cultural and economic issues.

1984   Mexico
OAXTEPEC DECLARATION

"Community participation avoids the communication difficulties, characteristic of the museographic monologue undertook by the specialist, and collects the traditions and the collective memories, placing them alongside scientific knowledge."
(Oaxtepec Declaration.1984)

In this document the relationship **territory-heritage-community** is considered as indissoluble; it also proposes that museology, be it New or Traditional, should lead Man to confront reality by means of three-dimensional, representative and symbolic elements. In order to do so, dialogue and community participation are needed, avoiding the

specialist technical monologue.

It shows that there is a dichotomy between the Old and New Museology.

It defends the *in situ* preservation, and justifies that idea with the argument that on taking heritage off its context, the original idea is modified. The defence of *in situ* preservation derives from the consideration of territorial space as a museographic area.

The idea of cultural heritage is widened, now understanding it as an integrated view of reality. With this it indicates that museology cannot keep isolated anymore, it cannot any longer dissociate itself from the discoveries and scientific advances, of social, economic and political problems.

Museology is reaffirmed as a community development vector and proposes that this enable the community to manage its cultural institutions.

1992 Venezuela
THE CARACAS DECLARATION

"The museological role is, fundamentally, a communicating process that explains and guides the museum's specific activities, such as collection, conservation and exhibition of cultural and natural heritage. This means that the museums are not only a source of information or education instruments, but are spaces and communication means geared towards the establishment of the communities' interaction with the cultural process and products."
(Caracas Declaration. 1992)

The document analyses the present day situation of the Latin American Museums, establishing a profile of the socio-political, economic and technological changes in the previous 20 years in Latin America, in addition to the conceptual and operational transformations taken place in museological institutions.

It understands that museums in Latin America face the challenge of the relationship between the museum and Communication, Heritage, Leadership, Management and Personnel. It redefines the concept developed at the *Santiago Round Table*, from the Integral Museum into the concept of the Museum Integrated into the Community.

It recommends the reformulation of collecting, conservation,

investigation, education and communication policies, all of that in order to establish a significant relation with the community.

It proposes that the museum takes up its responsibility as social manager, by means of museological proposals reflecting the community's interests and to make use of a language committed to reality, this being the only way to transform it.

3 - A Reflection about the Documents

"Times change, wills change,
Being changes, trust changes,
The whole world is composed of change,
Ever taking up new qualities"
(Luis de Camões)

The conclusions arrived at the UNESCO Regional Seminar on the Role of Museums in Education, which took place in 1958 Rio de Janeiro, is the first document analysed in this text.

Let's remember that the Seminar took place in Brazil, a country that resulted from the cultural assimilation of distinct peoples – Amerindians, Europeans and Africans. Brazil reached the 20th Century with relative sedimentation of these cultures, the fundaments of a national identity continually enriched by new elements.

The decades of 1950 and 1960 were marked, in the Brazilian scene, by the labour legislation reforms of the Vargas government, the modernisation of the industrial national grid (the creation of the Electricity National Company is a symbolic example), the political changes that followed the suicide of president GetúlioVargas, the construction of the city of Brasilia (which aimed at a kind of rebirth of a Brazil full of "potentialities") and the later transference of the country's Capital city, and the 1964 Coup that plunged the country in a dictatorial military regime.

Within the global context, this is the moment when the world witnesses the generalised decolonisation processes, the Bandung Non-Aligned Countries Conference in 1955, the strengthening of the Communist movement in China, East-European countries and in Cuba, the modernisation process of Europe's industry and development of Trade-union organisations and the strengthening of the Latin American dictatorships.

The understanding of Cultural Heritage in general reflects

consequences of the post-War period. As an inheritance of this period, one highlight the patent fact that a large portion of the architectural and monumental heritage had been destroyed, as well as the pillaging of art works between countries had taken place, as well as the development of the art trade. Within this context the International Council of Museums, the ICOM, is created under UNESCO's protection.

Reflecting this situation, several professionals met in 1958 to discuss the museums' educational role and to consider that the museums' space was adequate to exercise **formal education**, a new fact for the museological thinking of the time.

In the Rio de Janeiro document, education in the museum is still seen as an extension of the school and not as a social transformation agent. Paulo Freire's thinking would only later in time interest the museum world. The same Document is fundamentally concerned with the museological exhibition and the resources that the museum resorts to in order to communicate with the public.

Forty years after the Seminar and the production of this Document, many of the aspects approached in this document have suffered deep transformations that have lead to its "ageing", but we must recognise that it was fundamental for the era in which it was produced and because it converged with the longings of many museology professionals, dissatisfied with the limitations that traditional museology imposed on them. The Seminar was important as is has raised issues that would later lead to the transformation of the museum in development agent.

During the 1970's Latin America was ridden by military dictatorships. A tense atmosphere was established everywhere due to the fact that large portions of the population opposed the military regime and sought the institutionalisation of more democratic regimes. On struggling for the adoption of the democratic system, the improvement of the economic and social conditions was intended, as well as the possibility of voicing political issues and issues related to the exercise of citizenship.

The Santiago Round Table, carried out in Chile in 1972, can be considered as the first interdisciplinary meeting, concerned with the interdisciplinarity in the museological context and geared towards the museum's role in society.

This document proposes that museology should study the relationship that humanity establishes with cultural heritage, and that the museum should be understood as social transformation instrument

and agent.

The museologist is now asked to take up a political/ideological position, for as a professional working in an institution that aims social development, he or she is now understood as a political actor.

The concern with the museums' educational action is a reality that intensifies in American countries from the 1970's on. This is a period when Education also undergoes transformations provoked by new pedagogic trends. It is also a moment in which educators begin to seek museological institutions as extensions of the school, stimulating the emergence of an educational sector that had previously mostly been concerned with the training of guides, elaboration of didactic material and fixing of guided tours.

In the bosom of this new trend there is now a more careful gaze cast over the new pedagogic processes and the search for the adaptation of these processes to cultural and educational actions of museological character.

With the Santiago Round Table Declaration, the museological community cannot ignore anymore that the museum begins to play a decisive role in the community's education and becomes a development gent. Because it now understands that the museums' biggest potential is its educational action and true education is one that serves liberation, questioning and reflection, the new museology trends have appropriated, after this Declaration, the pedagogical method put forward by Paulo Freire. Freire understands education as the practice of liberty and builds the theory of the Dialogical and Problem-posing Education in which the educator-educatee relationship is horizontal, that is: he believes that from dialogue and reflection men and women educate themselves in communion.

"Now no one educates no one, as equally nobody educates oneself: men and women educate themselves in communion, mediatised by the world." (FREIRE, 1987:69)[1]

The dialogical educational action theory, with which contemporary museology has much evolved, is based on collaboration, union by liberation and the negation of the banking education. So it is

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[1] FREIRE, Paulo. **Extensão ou comunicação**. [*Extension or Communication*], Paz e Terra, 18ª ed. 1987.

an educational trend that encompasses Man as a participative being who seeks in collaboration and union with other individuals the emersion of consciences and knowledge leading to the critical insertion in reality, seeking to ground on dialogue (as exercise for liberation), on creativity and critical reflection. This more democratic thinking about education fully coincides with the museological thinking that was legitimated after the Santiago Round Table.

Twenty-six years after its elaboration, the Santiago Round Table Declaration continues to serve as a base for the elaboration of other documents. One can state that in this Document the Museum still held a dominant role.

Ratifying this idea, Horta, when she analyses the document produced in the Santiago Round Table, writes that:

"The function of the Museum in the Santiago document still postulates the 'intervention' in the social environment and its territory, still holding the position of a 'teacher', making the 'public' aware of the need to 'preserve'' cultural and natural heritage. We still have a museum full of certainties*, a museum defining a discourse that, no matter how revolutionary, is still monologist. The idea of a 'museum' in its new 'integral' format, is still nebulous, as a 'role'(representation, image?) to be played, which is configured more ideologically, politically, socially than functionally, specifically, technically, pragmatically."* (Horta. 1995: 34)[2]

The Museum in the Santiago Declaration is still understood as Protagonist for the undertaking of activities with the community. But that does not reduce the merit of having been the most innovative - and why not say revolutionary - of all the documents, the one that brought about the widest conceptual transformations to the museological context.

The Santiago Document featured as a novelty the concept of the **Integral Museum** – the institution now played the role of working with the community by means of the Global Heritage vision – **the idea of the museum as action**.

Oaxtepec Document was written in 1984, the same year of the Quebec Declaration and reaffirms many of the issues raised and

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[2] Maria de Lourdes Parreira Horta. Twenty years after Santiago: the Caracas Declaration - 1992. [***20 anos depois de Santiago: a declaração de Caracas – 1992***]. In A memória do Pensamento contemporâneo: documentos e depoimentos, 1995.

recommended by the Santiago Round Table and also in Quebec.

The Documents produced in Quebec and Oaxtepec brought into the museological context a few conceptual discussions, for in the desire to legitimate the New Museology Movement, it had created an antagonism between the **Traditional Museology** and the **New Museology**, elaborating on the existence of two antagonistic types of museology.

In order to mark the supposed differences between the "two museologies", comparative tables were drawn up, with which it was intended to show that the Traditional Museology was the one that is carried out inside the building, with a collection, serving a specific public exercising an educational role (formal education); while New Museology was exercised within a territory, working with cultural heritage together with a participating community. The Table below reflects this thinking:

TRADITIONAL MUSEOLOGY	NEW MUSEOLOGY
Buildings	Territory
Collections	Heritage / Patrimony
Specific Public	Participating Community
Educational Role	Museum understood as a pedagogical act towards development.

At that moment, at first sight, one could think that a new museology opposed an old and archaic museology. But in truth what happened with the museological "science", as well as with other social sciences, was an awakening to all that was going on in the contemporary world, by means of a more acute vision of the transformations taking place in society and a search for updating and for more contemporary action, and not the emergence of a new museology.

One cannot speak of two museologies, for what actually existed were two different forms of acting within museological "science". It is possible to say that one of these formats is basically concerned with administrative, documental and object preservation issues; the other action format is more devoted to the needs and social desires, and thus works with the idea of heritage understood in its global character; the preservation, conservation and documentation actions are carried out from the point of view of this more global notion of heritage. At the end of the 20th Century and beginning of the following millennium, it

became increasingly clear that it was possible (at least seemingly) to work in the social sciences with one's back turned to humanity and the world around us, a world full of differences, dichotomies and culture pluralities. The Quebec Declaration text does not bring any conceptual novelties, but its importance is due to having recognised the existence of the New Museology Movement, thus legitimating a more active, socialising, dialogic and internationally autonomous museological practice.

The 1990's find Latin America with a formal "democratic" system established as a fact, though in some cases this very system was out-of-step with the socio-cultural realities of Latin American countries. The adoption of the democratic system was in part a frustration to the Latin American peoples, for its implementation did not promote an expected noticeable change in the social-economic or cultural systems.

Capitalistic economy has provoked a deepening of the crisis, accelerating the change in values and the communities' socio-cultural disintegration; besides digging a bigger gap between developed and underdeveloped countries.

The great change or novelty in the Caracas Declaration, elaborated in 1992, is the evolution of the integral museum concept into the integrated museum concept. This Declaration rereads the document produced in Santiago, pointing at the permanence of many of its postulates and influences in the present day concept of the museum.

The Caracas Declaration does not sustain the museum's role as that of a teacher, it is a museum no longer full of the certainties that defined its monologue. What is being sought after now is the institution to find room for dialogue. Equally, the pedagogical role, referred to in the Rio de Janeiro Declaration of 1958, should now be transformed into a committed mission, which is translated into a practice strengthened by museological theory and by the elaboration of basic documents.

In Santiago, the concept of global heritage is much discussed, but it is in Caracas that one speaks of the community as co-manager of this heritage, featuring its own vision and interests. If one observes carefully the Santiago Round Table and the Caracas Declaration, one shall notice many points in common:

- both Declarations denounce inequality and injustice;
- reflect on the role of the museological organisations in Latin America;

- recognise the museum as an institution at the community's service;
- they claim for the museum a role of social transformation;
- and understand the museum as a dynamic space that enables and stimulates critical awareness, besides serving as an instrument for identity development and affirmation.

"*Confronting the two declarations, one can say that if the Santiago Declaration is the awaking of the awareness that the museums may contribute in some way to the development of society and for the improvement of life quality, the Caracas Declaration is a consolidation position of museology within society*."
(LIMA, 1993: 91-92)[3]

Besides the Integrated and Integral Museum Concepts, these five declarations have brought about many changes that came to be legitimated and that have given new expression to museology in the 20th Century.

The museum now acts, independently of its typology and collections, as a communication channel and is strengthened as a social intervener; new museographic practices are redefined, aiming the greater efficacy of the museological action. The implementation of University level courses is begun, for the training of professionals who will work with Museology, as well as the construction process of Museology as a Social Science. New museum typologies emerge and gain legitimacy, as is the case of open-air museums, Ecomusems, neighbourhood museums, local museums...

4 - Conclusion

" *A culture is evaluated in time and is inserted in the historical process, not only by the diversity of the elements that constitute it, or by the quality of the representation that emerges from them, but, above all, by its continuity. This continuity encompasses modifications and changes in an open and flexible process of constant redefinition, which guarantees to a culture its survival. For harmonious development, it presupposes the awareness of a large segment of the historical past.*"

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[3] A evolução de Conceitos entre as Declarações de Santiago e de Caracas [*The Concepts evolution between the Santiago and the Caracas Declaration*]. In: Cadernos de Museologia n.º 01. Francisco PEDROSO DE LIMA.

ALOÍSIO DE MAGALHÃES.

The basic grounding for the elaboration of the work was the analysis of the five documents produced between the years of 1958 and 1992. In order to do so, it was necessary to take the concepts of museum and museology understood in their relations with the historical process, as well as the influences that these documents have exerted on this evolution.

ICOM presents in its Statutes of 1995 the following definition of museum:

A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment.

(a) The above definition of a museum shall be applied without any limitation arising from the nature of the governing body, the territorial character, the functional structure or the orientation of the collections of the institution concerned.

(b) In addition to institutions designated as "museums" the following qualify as museums for the purposes of this definition:

(i) natural, archaeological and ethnographic monuments and sites and historical monuments and sites of a museum nature that acquire, conserve and communicate material evidence of people and their environment;

(ii) institutions holding collections of and displaying live specimens of plants and animals, such as botanical and zoological gardens, aquaria and vivaria;

(iii) science centres and planetaria;

(iv) non profit art exhibition galleries; conservation institutes and exhibition galleries permanently maintained by libraries and archives centres.

(v) nature reserves;

(vi) international or national or regional or local museum organizations, ministries or departments or public agencies responsible for museums as per the definition given under this article;

(vii) non-profit institutions or organizations undertaking conservation, research, education, training, documentation and other activities relating to museums and museology;

(viii) cultural centres and other entities that facilitate the preservation, continuation and management of tangible or intangible heritage resources (living heritage and digital creative activity).
(ICOM Statutes 1995:2-3)[4]

We have stressed item (vii) because we consider that contemporary museology, as it manifests greater vitality, creativity and commitment beyond what has been inadequately conventionalised as "what a museum should be", regardless of what ICOM itself recognises.

However, in this text the museum is understood as an institutionalised or not space, where humanity's relations – the subject who knows – with the museological fact – evidence of reality – are established. This reality features Man's participation, who holds the power to act and therefore establish its action of modification.

In the course of the 20th Century, several factors have contributed to the change/transformation of the museum concept, especially after the 2nd World War and, according to Peter Van Mensch (MENSCH. 1989: 49-50), these factors have been grounded on the many suggestions indicated in the Documents studied for the elaboration of this text. These are:

The change in the focus of study, from object-based to community. The museum is now made with the community in order to respond to its needs. To conserve objects is not the institutions' only goal anymore; cultural heritage must be understood as an element at the disposal of humanity and its descendants, helping them to build a new social, political, economic and cultural structure;

-the concept of cultural object was widened and in the present day approaches to issues such as tangibility, rarity and mobility have become questionable. The cultural inheritance transcends the materialism that characterised the previous acquisition policy;

-there is a tendency for the *in situ* preservation. The museum object must be preserved in its original context, so that its meaning is globally understood;

-the concept of the "traditional", centralised and strongly institutionalised museum is exhausted and so there emerges concepts such as a decentralised, integral, integrated museum as a social development factor and the museum as action.

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4 ICOM Statutes. 1995.

Thus, an institution that grounds its activities on these presuppositions is fit not only to the selective preservation of some cultural aspects of a society, but from the action and reflection instruments with which will invest the members that compose it.

Despite some contemporary museology professionals' attempts to apply the integration binomial: community/museum through militancy and action, a traditional vision still survives, standing in opposition to changes in the world's perception and, in this vision where the social aspect is not privileged, issues such as cultural property and citizenship are still understood in an elitist and excluding manner.

"It is indispensable to hold an integrated view of reality, one that minimizes the dividing of the technical, social and international division of labour (…). To concentrate heritage in a building modifies the original corresponding context. The consideration of the territorial space with museographic scope of a complete reality context." [5]
 (Oaxtepec Declaration. 1984)

Based on this approach, one can say that when the preservation act takes place in an out of context manner, with no use aim, it is not justified. It is necessary that preservation is understood as an instrument for the exercise of citizenship. The preservation action must be a transforming public act that provides full appropriation of the cultural property by the subject.

The exercise of citizenship only takes place when the individual knows the reality in which he or she is inserted, the preserved memory, the present day events, understanding the transformations and seeking a new way of doing.

The need for a more participating museological activity, integrated to the community, is something present since the Santiago Declaration, but if one refers to the Recommendations that are contained in the Caracas Declaration, one can state that:

"That the museum seeks the full participation of its museological and communication function, as a relationship *space of individuals and communities with their heritage and, as social integration links, taking into account the different cultural codes in its discourses and exhibition*

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[5] ***Oaxtepec Declaration***. Mexico- 1984

languages, allowing for their recognition and valorisation."[6]
(Caracas Declaration. 1992)

With the transformations in society, there merges a need for a museum activity of greater social intervention. Officially, this participating and community museology is legitimated through the elaboration of basic documents for museology such as the Santiago Round Table, Quebec Declaration, Oaxtepec Declaration and the Caracas Declaration, important documents as they bring about a change in the way museum understands humanity and its relations; the cultural heritage that is now considered is so not only for its intrinsic characteristics but for a whole range of information that lies beyond them, and a new concept of museum and museology.

Due to the transformations taken place in the way of understanding museology, Waldisa Rússio has brought into this area of knowledge a new concept, that of the museological fact. Understood as a relation that is established between Man (the subject that knows) and the object (cultural heritage) within a space (scenario); this relation is what becomes museology's target of study. For Waldisa, the changes taken place in the world have lead museology professionals to seek a greater approximation with the individual's life dynamics, so present-day museology is not limited to the study of objects anymore and thus has widened its action scope.

We can say that the museology grounded on Cultural Heritage leads the individual to the re-appropriation of collective memory and to the right to the exercise of its citizenship, as this heritage is fruit of humanity's activity and know-how. Such museology performs the basic roles of collecting, documenting, conserving, exhibiting and of cultural action, all of them geared towards the educational-cultural activity in the attempt to awake the individual's critical awareness.

In the course of the 20th Century, the museums' concern with the educational action is a reality that intensifies, as education also becomes understood as one of the museum's basic roles. With this, the transformations taken place in the Education Sciences, chiefly from the 1960's on, have profoundly influenced the understanding of the educational action developed by these institutions.

Historically, Education Science was understood sometimes in

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[6] *Caracas Declaration*. Venezuela. 1992.

the perspective of an individualistic conception of education, and in others as a socialising conception. The first conception was based on the fact that if all individuals are different, education should respect these differences and adapt its methods and techniques to educate each individual differently. The second conception, in its turn, was grounded on the principle that each human being is part of social groups, and therefore the act of educating must privilege the integration of the individual into society; socialising education is based on the presupposition that there is a supremacy of society over the individual.

In the course of the 20th Century, new education concepts have emerged between these two concepts, geared more towards the knowledge building processes, leading to full learning. It is an educational process that, being grounded on the questioning of a passive and vertical education, proposes an education based on the Know How to Do, Learn by Doing and on questioning, believing that only thus the educatee would reach Full and Real Learning. Because true education is that which leads to liberation, questioning and reflection, and because the museums greatest potential is educational action, is that a few museology professionals have brought in, from the 1970's on, the Paulo Freire method into the "world of museums". One could sum up in very brief terms Paulo Freire's theory, which it is based on collaboration, union by liberation, cultural synthesis, dialogue, creativity, critical reflection and the denial of repressive education[7]. Thus an educational practice/theory that encompasses the individual as a participating being who seeks, in collaboration with the other individuals, the emergence of awareness and knowledge.

"Now no one educates no one, as equally nobody educates oneself: men and women educate themselves in communion, mediatised by the world."[8]
(FREIRE, 1981:69)

Based on Paulo Freire and others, museological educational action must create situations that lead the involved subjects towards reflection and development. Only in this way there will be a contribution for a dialogical and liberating education, where the individuals are capacitated to transform their reality.

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[7] The author defines it as schoolbench education.

[8] Paulo Freire. *Pedagogia do Oprimido* [**Pedagogy of the Oppressed**]. 1981

Among the museological actions, cultural and educational actions are understood as the more viable instruments that cultural heritage can resort to as a vector capable of providing the construction of a progressive comprehension of the many structural levels guiding its dynamics.

With the changes taken place in the concepts of museum and museology and the new emergent social needs, there have also been a redefinition of the educational roles within the scope of the museums. Museology theoreticians unite in the effort to give form to a trend that reflects about the role of museological action in the educational field. And this concern is patent in all of the five documents analysed and discussed in this text.

Museological action must create situations that lead to development and reflection of the community. Only in this way there will be a contribution to a dialogical and liberating education, where the individuals are capacitated to transform their reality. This aspect of contemporary museology is perceived on the moment that the museum comes to be considered a communication space and of knowledge exchange.

For this reason, the Museum institution is attributed value not only for its architectural heritage and its collections, but also and above all for its representativeness before the community in which it is placed.

As a result of these new trends of thought, present-day museology features one more current: social museology, whose chief characteristic is the valorisation of Man as participating subject, critical and aware of reality, a fact that in our view transcends the valorisation of material culture isolated from social reality.

New Focuses / New Challenges

The Importance of Local Museum in Portugal[*]
Judite Primo

       The widening of the notion of heritage and the consequent redefinition of the "museological object", the idea of community participation in the definition and management of the museological practice, museology as a development factor, the issues of interdisciplinarity, the use of "new technologies" of information and museography as an autonomous communications means, are examples of issues resulting from contemporary museological practices.

       If indeed museology in Portugal intends to continue to participate in international museology's renovation process, it is evident that it must adequately (re)think theoretical and practical museology so as to meet the new demands:

- museology's place in contemporary society;
- the social role played by the museum in contemporary society;
- museology as reflection of contemporary thinking;
- museology as a development vector;
- museology of ideas/museology of objects;
- relationship museum/ community/ heritage;
- autocratic or shared decision power ;
- exhibition of a product/ exhibition of the process;
- exhibition of inherited objects/ exhibition of constructed objects;
- collections / wide-ranging information management;
- new technologies as resources or as false attractions;
- statistics / educational services; and
- cultural action/ cultural fabrication.

       In this sense, the renovation of museology implies the

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[*] Text extracted from the Masters Dissertation: "Local Museums and Ecomuseology: a study for the Murtosa Ecomuseum Project. 2000 [*Museus Locais e Ecomuseologia: Estudo do Proj. Para o Ecomuseu da Murtosa. 2000*]."

renovation of mentalities, renovation of a better interplay between museological theory and practice, renovation and training of technical and administrative bodies. Only with the renovation is that museological action can cast a reflection on the development process, mobilising interdisciplinarity, know-how, learning in communion, experience exchange, collective memory and the dialogic and liberating education.

4.3. Local Museums in Portugal

The phenomenon of Local Museums can be understood as a process taking place all over the country, a feature that characterises the museological institutions created since the mid-1970's in Portugal. A result of the local initiatives within the scope of cultural associations, of the defence of heritage or of the autonomous power themselves, Local Museums defend a new research perspective grounded on community participation, on heritage and memory dynamics and on the insertion of the museum in the midst of different communities as a development factor.

The changes in the Portuguese museological panorama after April 25 can be, according to Mário Moutinho[9], divided into four phases:

First Phase: the affirmation of other museological practices possibilities:

• emergence of the ecomuseums;
• Seixal Ecomuseum as the first ecomuseum in Portugal;
• debate between the new museology *versus* traditional museology;
• diffusion in Portugal of the lines expounded in the Santiago Declaration;
• ICOM's and ICOM national commission's alienation from the debate and from all of these processes.

Second Phase: absence of consistent opposition by the State museums:

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[9] Cf.: MOUTINHO, Mário. Local Museums in Portugal after April 25 [*Museus locais em Portugal após o 25 de Abril*]. Lecture delivered in 1998.

- strengthening of the associations and autonomous power in the creation of cultural institutions;
- recuperation of the "new ideas" by the traditionally constituted museums;
- democratisation of the idea of museum;
- the museum professionals meetings' debate about the museum's social role begins to move towards the discussion about the following concepts: the widening of the notion of heritage; museum and cultural heritage participative management formats;
- the search for the professional's place within the museum: museologist/curator , museologist/militant, militant/professional, professional/technicians.

Third Phase: Solidification of the Second phase and Museology's recognition as a discipline by the University:

- creation of the first university course in 1989;
- creation of programmes by the CEE geared towards local development and the inclusion of museological and heritage action in these programmes.

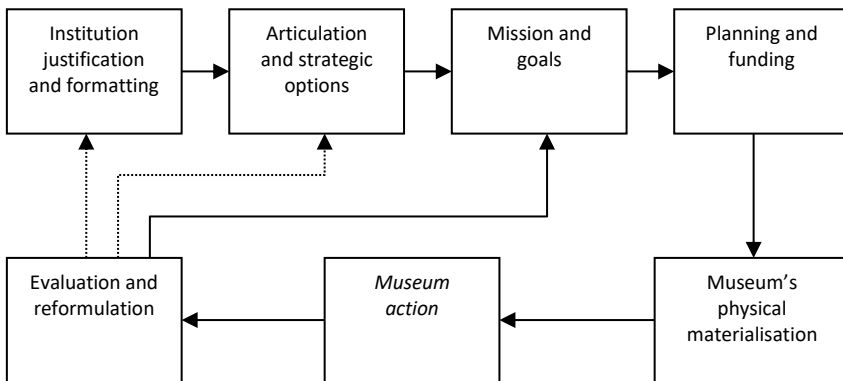**Fourth Phase:** Museology understood as resource:

- understanding of heritage as a wide-ranging notion of cultural, natural, landscape, geological etc. aspects;
- museology understood as a communication means and featuring an educational role;
- museums as object of planning, integrating various vectors;
- museology as a means and not anymore as an end it itself.

We can in such way identify local museums as the museums that consider their heritage intervention as the indicated means to fulfil the goals leading to development of the territorial contexts in which they are inserted. They take up very diverse formats and means, thus representing various degrees of conceptualisation. Their intervention is not restricted to work with collections, generally taking up an interference, among other aspects, in the valorisation of local resources, valorisation of heritage, valorisation of cultural aspects, support to teaching, fomenting of employment and professional training.

Thus, it is important to understand that to manage a local museum means to equip it in such a way as to be able to deal with a collection of difficult nature and in constant change. The wealth of such museums rests, precisely, on the transformation and change that encompass a locality's life. Fernando João Moreira has elaborated a table with which is possible to establish the thematic interlinks of the cause/effect type in the creation process of a local museum that is structured in view of local development, based on a logic that is structured in two trends of internal coherence: the chronological and the thematic.

Schematically, we have:

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┌──────────────┐   ┌──────────────┐   ┌──────────────┐   ┌──────────────┐
│ Institution  │   │ Articulation │   │ Mission and  │   │ Planning and │
│ justification│──▶│ and strategic│──▶│    goals     │──▶│   funding    │
│ and formatting│   │   options   │   │              │   │              │
└──────────────┘   └──────────────┘   └──────────────┘   └──────────────┘

┌──────────────┐   ┌──────────────┐   ┌──────────────┐
│ Evaluation and│◀─│   Museum     │◀─│   Museum's   │
│ reformulation│   │   action     │   │  physical    │
│              │   │              │   │materialisation│
└──────────────┘   └──────────────┘   └──────────────┘
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Mário Moutinho brings our attention to the dangers that many Local Museums run into as they fall into the temptation of taking up the responsibilities and tasks allotted to the National Museums.

"They are cases in which the material collection takes up a dominant role in relation to the immaterial collection, though, as we know, what makes up the specificity of each community is not so much the diversity of its artefacts but the nature of its development problems."
(MOUTINHO, 1989:47)

The danger emerges at the moment when these local museums intend to take up features and roles that are not their own, succumbing to the idea in which the existence of a permanent exhibition and a collection is necessary, without having secured the necessary conditions for the maintenance of these roles. We refer to local museums that are not geared towards the needs of the communities into which they are

inserted, that is, those museums conceived for an outside public. Thus they excuse themselves from taking up their true role, which is that of acting as a cultural and heritage diffusion instrument of local importance and impact.

The great challenge placed in the local museum panorama is its capacity to work, on the one hand, as a personal development instrument, and, on the other, as an instrument of local development. However, in order to do so, it is fundamental that those museums own up to the fact that their intervention are also inserted[10]:

- in the discussion and search for a solution for the problems of the individuals, understood as people and as beings who are part of a collectivity;
- in community interpretation and intervention; and
- in the importance that intervention processes take up.

An institution thus defined (questioning, interventional and independent) can play a fundamental role in any local development process, thus justifying its use and importance for the local community, with the certainty that, if there are problems and the will to tackle them, it will not become a superfluous institution.

The Local Museum, as a development promoter, cannot act out of context regarding local problems in its area of influence and the people who form a local community. In other words, the museum cannot sever from problems of contemporaneity as a consequence of being able to act in isolation. Thus, it is necessary that the institution carry out a set of preliminary studies that will tool the museum up around the surrounding panorama, as well as capacitate it to develop strategic lines for its intervention. According to Fernando João Moreira, the Local Museums need to, regarding a diagnosis of the concrete insertion situation:

1. *"carry out an exhaustive survey of all the texts, studies and planning instruments within the scope of the museum's area of influence;*

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[10] Cf.: MOREIRA, Fernando João. The Creation Process of a Local Museum [*O processo de Criação de um museu local*]. 1999.

2. *analyse these instruments in the sense of synthesizing the diagnoses carried out and find out, on the diverse scales, the existing development strategies;*
3. *to develop a critical reflection about the many issues discovered;*
4. *to start the studies considered necessary in the sense of updating the diagnoses and/or detail/complement the pre-existing development strategies."* (MOREIRA, 1999: 5)

According to the same author, only after such studies, the Local Museum will be able to obtain, in a clear manner, the local component regarding: potentialities, bottlenecks; threats and opportunities (diagnoses), as well as define the strategic development goals and the action's strategic vectors. When this phase is concluded, the issue for the Museum is to define, in an articulated way, the components mentioned own action plan.

The Museum's action as a local development instrument, in the perception of Fernando João Moreira, rests on two dominions:

- Internal dominion, which is understood as the museological action that directly aims the promotion of the well-being, material and immaterial, of the population within its area of influence;
- External dominion, which is understood as a museological action that indirectly aims (for instance, by means of the attraction of exogenous financial resources) the promotion of material and immaterial well-being of the population (See Table 8).

In the case of the Internal dominion there are seven intervention vectors, as follows:

- to promote local identity by means of studies, exhibition and/or other actions that collaborate to render evident relevant aspects of local history;
- to promote the inhabitants' territorial identity;
- promotion of inter-personal ties in the sense of strengthening the construction of an idea of community;
- to promote the integration of new inhabitants and/or marginalized groups by means of the diffusion of the identity bases of the sheltering places, the exploitation and diffusion of their own cultural outlines and of the specific elements of the

groups in lack of integration and, finally, the fomenting of concrete actions of collective character capable of promoting the cooperation between groups around the resolution of problems;

• to promote an environment of individual and collective dynamism;

• to promote and render viable training actions within the areas of influence of the museum and that are adequate to the local and the museum's development strategies;

• to promote other actions that are related to the museum's intervention, the population and problems existing in its area of influence.[11]

The scope of the External Dominion, is characterised by a handful of initiatives to be developed for the exterior of its area of influence and/or geared towards the elements of external origin, seeking to capture surplus values susceptible of stimulating local development. Regarding this aspects, it is pertinent, according to the author quoted above, the four vectors listed below:

• to promote the local touristic potential, by means of, on the one hand, the conception of a museum that plays the role of a touristic pole, and, on the other, realising specific actions that seek to fulfil this goal;

• to promote the external visibility of the place, by means of the diffusion of the heritage characteristics;

• to promote and value the local traditional basis products; and

• to promote local values aiming the heritage education of tourists and visitors, promoting, thus, a tourism that is characterised by responsibility and commitment to the local basis sustainability and dynamics. [12]

The option of the museum between the internal and external plans, will condition its own strategic policy, in the same way as its intervention nature and its relation with users/builders.

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[11] Cf.: MOREIRA, Fernando João. The Creation Process of a Local Museum [*O processo de criação de um museu local*]. 1999.

[12] Cf.: MOREIRA, Fernando João. The Creation Process of a Local Museum [*O processo de criação de um museu local*]. 1999.

"In the first case, the stress rests on internal action, and the museum, in order to be completely effective, will have to take up the role, above all, of a museum sparking direct action processes, in which, most cases, the majority of the benefits will be obtained by means of their own processes that lead to products/goals (for instance, the temporary exhibition will be important above all in its conception/construction phase, as catalyser for the meeting of knowledges, promoter of creative dialogue and generator of the confrontation capable of promoting contradiction resolution, the process-exhibition). In the opposite camp, the action geared towards the exterior, the museum will have to take up, chiefly, the role of a contemplation space, in which the induced effects derive above all from the quality of the obtained final products (for instance, the temporary exhibition will be important to the degree of the effects produced in the viewer who contemplates, the exhibition-product). (MOREIRA, 1999:09)

Beyond the differences that each one of these plans or museological options can assume in museological practice, it is necessary that they can be taken up by the local museums in their fullness and free of complexes, so as to better define the institution's format, as well as its museological practice according to their own characteristics of an institution that defines itself as a local development vector.

Fernando João Moreira, states, further, that a museum that takes up the service to populations must intensify the internal trend of their action so as to:

 i)   *"promote collective experience;*
 ii) *incentive to participating and reflection processes;*
 iii) *take in the importance of all knowledges, independent of its professional or scientific character;*
 iv) *privilege the process more than the final products;*
 v)   *be conceived and built by the population, eventually with the technical support of museologists;*
 vi) *be managed by and for the population;*
 vii) *be evaluated not only regarding economic parameters, but also in terms of its services rendered to the social domain."* (MOREIRA; 1999:14)[13]

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[13] MOREIRA, Fernando João. The Creation Process of a Local Museum [*O processo de criação de um museu local*]. 1999.

A local museum thus defined, will be able to more easily work in the local development processes, as long as it is able to take up the population's creative force, acting as the sum total of collective initiative.

In this sense, the IPM/OAC (Instituto Português de Museus/Observatório das Actividades Culturais) Inquest is not able to handle such dynamics or the meaning of the Local Museums in Portugal. With the exception of already treated data regarding the decentralisation and the museums' creation date of, little more is referenced about Local Museums. But these are fully contemplated in the European community policy in the scope of the following interventions:

a) Community Initiative Programmes (CIP), among which the LEADER and the INTEREG Programmes stand out;
b) Community Support Framework (CSF), through Sectorial Programmes and Regional Programmes.

Within the Community Initiative Programmes (CIP), the LEADER Programme is the one that had most impact on the national museological fabric, as can be verified by means of the projects approved in the museum domain, between the years 1995-99, and that range from the restoration of traditional pieces, to the incorporation of sites into the museum and the reconstruction or creation of museums and ecomuseums.

Within the Support Community Framework III (CSF) approved for the period between 2000-2006, three fundamental strategic priorities were defined:

- promotion of the economic and social cohesion, in the sense of privileging the sustainable growth and regional competitiveness, so as to secure job generation;
- coherence between economic growth, social cohesion and environmental protection, aiming to stimulate sustainable development, not only in the sense of integrating the environment into the policies taken up but also in the sense of guaranteeing equal opportunities between men and women;

- balance in territorial development, as requisite for the articulation of the policies carried out and as a demand for the establishment of efficacious and active partnerships.[14]

Regarding culture, the CST III contemplates essential aspects of political culture, integrating two interventions of national character:

- to strengthen culture as a factor of development and employment;
- to promote a greater spatial balance in the access to culture.

For the Culture Operational Programme the CST III has defined two priority intervention domains, as follows:

1- Value historical and cultural heritage

- The recuperation of buildings classified as historical heritage, including intervention work and edifications, as well as the construction or adaptation of complementary support equipment for visitors;
- Innovative cultural activities, which may contribute to the revitalisation of the rehabilitated heritage and to job generation. Priority will be given to actions in places that are susceptible of attracting significant touristic fluxes, due to featuring valuable cultural and historical heritage, so contributing to the development of activities within the cultural, social and educational scope of the populations;
- Restructuring of the main national museums, including the recuperation of the buildings and of the material culture integrated to its inventory, the adaptation of spaces for public use and complementary visitors support equipment, of surrounding infrastructure and of exterior arrangements, as well as complementary actions that may contribute to the transformation of the museums into poles of touristic attraction.

2- Favouring of access to cultural property

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[14] Cf.: Community Support Table III 2000-2006.

- Improvement in the supply of the spaces adequate to the undertaking of cultural activities, aiming the constitution of a balanced national network, by means of the construction, adaptation and equipping of cultural venues;
- Promotion of cultural activity within the scope of the performing arts, which concur to the establishment and support, in the lift-off phase of this kind of spaces, for the emerging of cultural agents and connected professions, as well as for the creation of new publics and habits of cultural consumption in the populations – with the global aim of reducing the asymmetries existing between the different regions in the country;
- Public initiatives that contribute to the diffusion of cultural information, by means of the new information technologies, or to facilitate the approximation of culture both to the individual and society;
- The opportunities offered by the Internet and other digital vehicles are considered very important. For this reason, this domain will give special attention to the digitalisation of public collections of cultural character for ends of public diffusion, including, namely, the following actions:
  - Museums IT network;
  - Inventory and digitalisation of cultural heritage;
  - Inventory and digitalisation of archival collections, of bibliographic and photographic funds etc.;
  - creation of digital libraries;
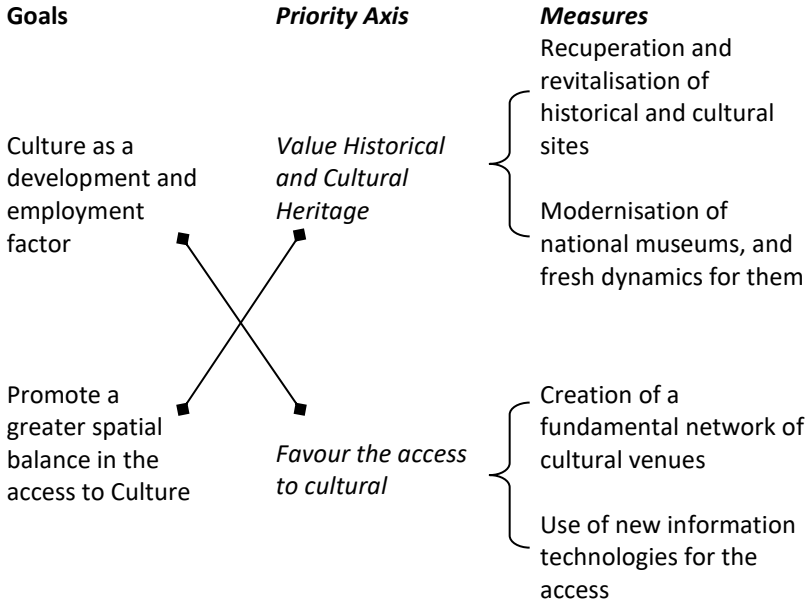 - support to the Public Reading IT Network (PRITN).[15]

In all the Regional Operational Programmes (ROP) culture is contemplated in the "Priority Axle III: Intervention of the Regionally Decentralised Central Administration". The sectoral decentralised measures refer to the dominions of Education, Employment, Training and Social Development, of Information Society, Science, Technology and Innovation, Health, Sports, Agriculture and Rural Development, Fishery, Economy, Accessibility and Transports, Environment and Culture.

Table 9: Culture Operational Programme Structure

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[15] Cf.: Community Support Table III 2000-2006.

New Focuses / New Challenges

Goals	Priority Axis	Measures
Culture as a development and employment factor	*Value Historical and Cultural Heritage*	Recuperation and revitalisation of historical and cultural sites Modernisation of national museums, and fresh dynamics for them
Promote a greater spatial balance in the access to Culture	*Favour the access to cultural*	Creation of a fundamental network of cultural venues Use of new information technologies for the access

Source: POC. 2000.

The fundamental distinction between the actions of incentive to culture defined by the Regional Operational Programmes and by the Culture Operational Programme (COP) rests on the fact that the Sectoral Programme (COP) must support projects of national and international scope and importance, concentrated on buildings and places that are under the tutelage of the Ministries' central services. In their turn, the regionally decentralised components of the interventions in the culture sector and contemplated by the ROP, aim the support of buildings of patrimonial value recuperation projects and are formed by smaller projects relative to those supported by the corresponding sectoral intervention.

These decentralised cultural measures aim the establishment of partnerships with regional bodies, such as local public authorites, or with private associations and other public and private organisations, in particular those organisations that own property in the form of buildings and encompassed places (such as for instance ecclesiastic authorities). It is intended to stimulate the organisations' active participation on the regional level regarding the definition of the investment priorities in the Culture sector, aiming the a greater

efficacy and efficiency in the allocation the available resources.[16]

Regarding the conservation and valorisation of natural heritage, the Regional Operational Programmes (ROP) support actions sited within the areas listed in the National Site Listing, the Special Protection Zones, in areas under statutory protection considered in International Conventions, in areas under the European Certificate statute, in the Biosphere Reservation or Biogenetic Reservation and in the areas relevant for the conservation of nature. The actions regarding the valorisation and protection of regionally de-concentrated natural resources, impact the coastal shoreline environmental re-qualification projects, of small dimension and incidence.

In general terms, we can sum up the aims of the Regional Operational Programmes in the de-concentrated sectoral component of culture, of the environment and the valorisation of the rural milieu and heritage in the following terms:

- recuperate/preserve the heritage (historical, architectural, cultural, environmental...);
- recuperate/preserve buildings of undeniable patrimonial value;
- recuperate/preserve castles and fortresses;
- recuperate/preserve archaeological sites;
- value culture and heritage, promoting the creation of adequate spaces;
- strengthen the traditional and specialised trade segments;
- increase the capacity for the satisfaction of essential goods and services in the social, leisure, sport and cultural areas;
- create environments that stimulate curiosity and interest in science and that diffuse scientific culture;
- stimulate experimental learning;
- promote the region's sustainable development and the improvement of environmental quality standards;
- integrate the environment into the regional development plans and programmes;
- promote a creative management of the resources and of the natural and cultural heritage;

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[16] Cf. Operational Programmes of the Centre, North, Alentejo and Algarve Regions. 2000-2006.

- drive the natural heritage conservation and valorisation in partnership with a nature conservation strategy;
- preserve and valorise the identity of small rural clusters, stimulating their economic development potentialities;
- take advantage of the natural resources of a landscape for economic, social and leisure ends;
- valorise marine, agro-florestal and mineral resources;
- valorise and promote rural and low density places;
- promote environmental quality; and
- valorise and preserve natural and naturalised systems with biological and landscape interest.[17]

As it can be noticed by the aims presented in the ROP through the Priority Axle III, the adopted development strategies point to the incentive of heritage and cultural character actions, which are characterised by their diversified, integrated and balanced nature, combining, at the same time, the support to traditional activities to more recent activities of safeguarding of environmental values.

The Culture Operational Programme (COP) is integrated to the Axle 1 of the Regional Development Plan (RDP) for Portugal in the period between 2000-2006. It aims at the elevation of the qualification level of the Portuguese, at the promotion of employment and social cohesion. Even being part of Axle 1, the COP contains within it potentialities that enable it to contribute to the fulfilment of the central aims of other Operational interventions. In this sense, the Ministry of Culture believes that the COP should contribute to: the promotion of employment and social cohesion, the development of the productive profile of the country, sustainable development of the regions, protection of the environment and equality in opportunities.

The COP emerges as the first programme featuring specific directives and goals for the museums. At first sight we can identify this fact as something innovative and stimulating, since they insert the museological set of problems into incentive, valorisation and preservation of cultural aspects programmes. However, these directives are all geared towards traditional museums, mostly under the tutelage of the Ministries, what only comes to demonstrate that

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[17] Cf.: Operational Programmes of the Centre, North, Alentejo and Algarve Regions 2000-2006.

even with all of the community initiatives for the incentive of local cultural aspects, the Ministry of Culture remains with a markedly elitist and excluding cultural policy.

As seen, the community intervention in the development of the country leans heavily on the on local level intervention policies, permanently establishing a structural relation between culture and development.

In this sense, local museums that in a recent past were seen as minor factors in the official cultural policy, are today recognised by the European Union as essential elements of this same policy. Here we again find the guiding principles of the "founding" documents of the theoretical structure of new museology as support for community actions.

This realisation allows us to verify the point to which the Ministry of Culture acts in a contradictory way, since it proposes, though based on the same principles an allocation of 80% of the resources available to the COP to monuments and traditionally instituted and national character museums. This gap is not observed in the Regional Operational Programmes and much less in the LEADER Community Intervention Programme, which, as we have seen, reflects the museological dynamics of local scope.

Thus, community policy has been serving as a vector for the promotion and diffusion throughout the country, of the local and regional character museums, and, in the last analysis, contributing to the affirmation of principles and practices of New Museology.

New Focuses / New Challenges

Museologial Process: exclusion criteria[*]
Maria Célia Teixeira Moura Santos

1- Introduction

In the last few years, reflections around knowledge building in the museology area have increased considerably, allowing us to cast many gazes over our actions, and, consequently, enabling us to a wider debate around our professional action field, decreasing our *exclusion* from the academic environment – museologists reproducing the knowledge produced in other areas.

In the present work, we shall approach some issues related to the museological process, taking as a reference several studies about the subject, which, due to the time given to us in this round table, could not be re-presented here for discussion. Besides, we have dedicated a chapter to such approach in our publication titled "Museological Process and Education: building a didactic-community museum". So we have opted instead to carry out a reflection about *exclusion*, looking into the museum institution and into the application of museological processes; in other words, we shall carry out a self-criticism, in which I include myself, affecting an analysis that will be debated here, considering, additionally, that the museums and museological practices are in relation to the other social global practices, therefore, they are the result of human relations at each historical moment.

Finally, based on our lived experience, we shall give continuity to our reflection process, highlighting the importance of knowledge production for the area of museology and the relevance of the theory-practice relation, punctuating some aspects we think that may contribute to the construction of a museological action that may serve as a historical elaboration in securing a space for self-determination.

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[*] In [Museological Reflections: life paths [*Reflexões museológicas: caminhos de vida*]. *Cadernos de* Sociomuseologia, Sociomuseology Study Centre [*Centro de Estudos de Sociomuseologia*], 18 - 2002 Text presented at the São Paulo University 2nd Museums Week [*II Semana de Museus da Universidade de São Paulo*], between August 30 and September 3, 1999.

2- Museological Process: an action of exclusion?

The analysis of the museological process presupposes turning explicit the fact that its application takes place within the most diverse contexts in humanity's relation with the world; therefore, this process is impregnated, marked by the results of the action itself, immersed in the concrete, cultural reality, in which the social subjects are placed; thus, the application of research, preservation and communication museological processes, starting from the qualification of cultural activity, is conditioned historically and socially.

The relationship between the museological process and exclusion, which cannot be understood apart from the attempt of an approximation with a real vision of society as a historical construction trespassed by conflicts, antagonisms and struggles, in which the issue of power is always present, demanding to be socialised and set into a framework. The museum-society relationship has been made evident by the technicians' action who carry out, for better or for worse, the cultural policy established by current systems, fulfilling goals and aims proposed by certain segments. These goals and aims are devoid, most of times, of actions committed to social development, or, at the most, there are specified goals and directives that translate a concern with the greater approximation between the museum institutions and society's longings, but generally remain on paper, due to the many obstacles hindering its undertaking.

To speak of exclusion is to speak of social inequalities, a theme much discussed and studied in depth by many authors, which excuse us from the responsibility of discussing at length, for we would not even have the competence to do so. We seek, in the existing bibliographic production, some support needed for the relation with our field of activity – museology.

In this sense, I have appropriated the category of poverty, analysed by Pedro Demo (1996), as a synonym for social inequality, when he studies social well being, seeking to cast a critical evaluation glance over our actions. The author brings our attention to the fact that poverty is not restricted to the problem of material lack, perceived above all by means of hunger. He stresses that if we observe well, our vision of poverty is very "poor". On the one hand, we keep only the physical, material manifestation, leaving aside a "poverty of the spirit". On the other, he stresses, additionally, that we ignore what is markedly the core of poverty: the political ground of oppressive marginalisation.

Poverty, defines Demo, "is the process of repression to social advantages". Carrying on, he distinguishes two more typical poverty horizons: socio-economic poverty and political poverty, bringing our attention to the fact that one is related to the other. The author characterises socio-economic poverty as imposed material lack, translated in the commonly recognised precariousness of social well-being: hunger, shanty town, unemployment, child mortality, disease etc., stressing that this horizon has been more researched. Social-economic poverty features methodological advantages mobilised in academic procedures, such as "social indicators", because these are quantifiable. He also characterises political poverty as the historical difficulty of the poor to overcome the condition of manipulated object, in order to reach that of a conscious subject organised around his or her interests. The author highlights that political poverty is manifested in the quality dimension but is not reducible to that, also being conditioned by material lack, which indicates the citizenship deficit. As political quality is not measured, one notices that this horizon is less studied due to methodological difficulties for its measuring. On the other hand, there is always a State intervention with difficulties in understanding that social policy should not always be of State nature. The author emphasises that a people who constitute just a manipulated mass is politically poor, that is, it is not a people proper, but the oligarchies' manipulation object. He also brings attention to the fact that, more than ever, the overcoming of political poverty can only be the first initiative of the real interested party (our stress).

As we have already dedicated some time thinking about the characteristics of the Brazilian educational and cultural policy in the social, political and economic contexts, analysing their influence on the activity of the museological institutions in previously published texts (Santos, 1993, 1996), we shall seek to approach now the relation: *Museological process-exclusion*, initially situating the museological activity by means of a glance inwards, that is, with an evaluation of our own actions, as technicians and in interaction with the other; the exclusion, caused by ourselves in our political - as well as social and economic - poverty; to face up to these actions in the museum's daily practice, which is going to reflect, consequently, on the goals and aims of our institutions. The choice of such focus is related to the lack, perceived by us, of an analysis that would allow the characterisation of the museum's social action from within. We always displace the discussion's axle on the subject of museum and society towards the

relationship with the public, with the community, forgetting that the public and the community are also us, and that only by starting from a criticism and self-criticism process, internal and external, is that we will be able to take up our social commitment.

I shall take the management of museum institutions and the application of research, preservation and communication actions as parameters for the discussion of our problem – *museological process: an action of exclusion*? We must clarify that, for us, the application of the museological process is not restricted to the museum institution, as it can pre-date the museum's objective existence or indeed can be applied to any social context. We take up the definition of the museum fact as *the qualification of culture in an interactive process involving the actions of research, preservation an communication, aiming the construction of a new social practice.*

From now on, we shall try to place the museological actions within the context of the organisation and the management of museum institutions, for we consider that these should be integrated to the institution's aims and goals. In the organisation and management of museums or of projects developed in our area, or in relation to other areas of knowledge, one notices that the subjects involved are considered as separate categories, where to each one is allotted the task to execute actions planned and thought out by "illuminated heads". In general, the subjects are excluded from the moment of conception, of defining goals and aims for the institution's directive plan, if these exist at all, or else the people are not even heard and properly clarified on the plan to be executed. There is no room for group contribution, for exchange, for mutual enriching, for healthy criticism, because of our political poverty that does not allow us to see beyond our interests and our own navels. Besides, our social and economic poverty is used to justify the accommodation, the stagnation and the absence of creative actions that point to the solutions of our problems.

The museological actions are completely excluded from the organisation and management activities, as in a odd jigsaw puzzle of ill-fitting pieces, because the technical activities of research, preservation and communication are also applied in separate compartments, in a complete dissociation between means and ends (Santos, 1996, Chagas, 1996), or else discriminated by "researchers, thinking heads and narrow minds" from other areas, who consider us mere knowledge reproducers. Thus, the application of museological actions has been the

result of the application of technique for technique's sake, rather than the result of a process.

Within this context, from the management point of view, the conditions for unbridled completion are set, which facilitates inclusion or exclusion, by means of improper practices that the absence of political quality leads us to passively accept, as for instance, our so well known practice of "carpet bagging". The absence of a leadership able to identify, to manage and to try to solve conflicts, without camouflage, perhaps remains as one of our greatest lacks. Inequality rules, as do a thirst for stardom, individualism, lack of cooperation and the lack of a vision of the institution as a whole.

Another aspect worth highlighting is the lack of exchange between museological institutions. The absence of integrated projects, even between institutions within the same administrative sphere, be it at the municipal, state or federal levels, demonstrate the lack of correlation between our collections, which should be explored, worked on and, by means of a trans-disciplinary action going beyond the internal organisation of each discipline, seek the indispensable links to the comprehension of the world in its integrity. Our insulation, so often marked by prejudice, is perhaps one of the causes that hinder the growth of the museological process. It is not rare to find, among the professionals of the area, the use of labels and separatist attitudes by those who embrace the new museology, the community museums, the "traditional" museums, which all demonstrates our poverty, our small mindedness, stopping the healthy exchange, the enriching of our experience of the other, the incentive to creativity and the opening of new paths, without having to despise the historically built knowledge. This internal process of inequality and exclusion has often sparked disenchantment, low self-esteem, the disincentive to the search for new solutions and even, the flight of professionals from our institutions.

Still on the isolation of our museological institutions, I quote an example I am now living: I have been working on a project for six years in a state school in the city of Salvador. The actions taken there resulted on the setting up of a museum within the school. The results obtained have allowed us to advance in terms of the theoretical –methodological issues in the areas of museology and education. With the aim of widening horizons and allowing for the interaction with other processes, by initiative of our team, we have carried out various projects with other categories of museums in our city, in which students and teachers, from different levels of teaching, had access, for the first time,

to these institutions. From the choice of themes and the actions' undertaking up to the evaluation, we have acted as *provocateurs*, in other words, we have "leaned heavily" so that the necessary interactions with the other technicians from other museums took place, who, with rare exceptions, did not even show interest in knowing our programmes' goals.

Another piece of information that serves as a parameter for our analysis, regarding the isolation of our institutions and the reduction of the room for action, as well as regarding our museums' isolation, is that since its implementation up to the present moment, we have never been contacted by professionals from other museological institutions in our city with the aim of carrying out joint projects or of knowing about the processes developed by us, though there have been requests in that regard by institutions from abroad and schools on different levels in the city of Salvador; what leads us to the conclusion that the need is not felt, nor is part of the aims and goals of museological institutions. Unluckily, there is no movement in that direction.

Trying to think about our inequalities and our exclusion processes is a necessary task if we hope to decrease our political and socio-economic poverty. We consider that it is almost impossible to keep an open relationship with the other, that is, the relationship of the museum with the diverse segments in society, if we do not face up to our contradictions, in a constant process of self-evaluation. It would be naive to think that these contradictions do not exist or that they will be expunged, as if in a sleight-of-hand, in an isolated action by the technician. To identify them and to feel that we are also the public, the community, the citizen, in our opinion, is the first step. We consider that there are some paths to be pointed to in the sense that each one of us can come to build within a concrete historical context.

3- Challenges and Perspectives

I think that one of the first challenges to be considered is to take the relevant points, detected by the evaluation process, as indicators for our action. In this sense, I consider that our problems can be situated within the fields of formal quality (technological challenge and scientific instrumentation) and of political quality (educational challenges, in the sense of conceiving alternative futures for society). *"The intellectual is not worth what he or she 'know' in terms of technical expertise, but*

equally he or she is 'worth' in terms of being an agent of change" (Demo 1996).

If we analyse the course of History, we shall notice that the recent international transformations are the result of the work of many people and communities organised in different economic and cultural contexts. In this sense, Sander (1995) highlights the importance of the capacity for human collective creation and action in the construction and reconstruction of intellectual perspectives and in the adoption of political solutions, by means of governmental action and the citizen-like participation, exercised from the most diverse cultural scenarios. The author brings our attention to the fact that these elements are observed, daily, in our social organizations, in which human intentionality and organised and concrete action by political society and by civil society are decisive factors in the construction of a free and equitable world. In this way, he stresses that the new matrix of world power that we need to collectively build must surpass both the dichotomic perspective and the one-dimensional vision of politics and society, making room for a multidimensional or multi-paradigmatic guidance with increasing cultural content and a equitable action strategy based on democratic participation.

In the present moment, museology must tune in, in any of its tendencies, with the paths taken by contemporary science. So, the making an issue of institutional and operational themes, by means of the collections, will also question the meaning of science, contributing to make of museology itself and its practice also object of reflection, since museums should be considered as the "locus" for the production of knowledge.

The consolidation of a museological policy must be processed taking as a referential a theoretical framework that is inherent to museums and the museums processes, giving room to the development of the institutions' directives, preserving their specificities, as it should be an essential support for the adequate exploration of as yet unrealised potentials.

Therefore, the application of museological actions, must be grounded on theory and on the necessary relationship between theory and practice, allowing for both to be strengthened and enriched. We return to the concept of museum fact, already defined above:

Qualification of culture in an interactive process of research, preservation and communication actions, aiming the building of a new social practice,

seeking a better understanding of this concept, since we have taken it to be our essential support in the development of the museum process. We stress once more that in our conception, the museological process can pre-date the existence of the museum, and should find in research the essential support for its development. The process of knowledge building will then lead to the process of integration into the museum (*musealisation*), processed in social practice – within or without the museum – within its real dynamics, considering the dimensions of time and space, approaching culture as integrated into daily life dimensions, widening its worth, awareness and meaning dimensions. Thus, the museological research, preservation and communication actions do not aim at cultural representation, understanding culture as a separate domain, in the form of events, or separating the objects from the cultural practices that imprint them meaning, marked by the dissociation between producer and consumer. In this process, what is effectively sought is the interaction of technicians with the other subjects involved, motivating the undertaking of new social practices, that is: our theoretical-methodological proposal is grounded on dialogue, on discussion and in interactive contexts, understanding that the communication process permeates all museological actions, allowing for integration and enriching, recognising in integral patrimony an educational and development tool.

Research, preservation and communication actions referenced on cultural patrimony cannot be dissociated from participation and development. Being so, the application of technique for technique's sake is out-of-date; at least recognisably outdated in our reflection and evaluation activities, though, in practice, still is the most recurring one.

Identity preservation is necessary, for it is essential community heritage, and should be development's essential support. Demo (1996) illustrates the relation identity-development, highlighting that the aboriginal Amerindian wants his identity, but also wants a tractor, and stresses: "identity that cultivates poverty is going in the wrong direction". On the other hand, there is no point in turning against the culture of the elite, because this is also an important social and historical heritage. The recognition and the respect to plurality and to cultural diversity, and consequently to the diverse museums' categories and the diverse museum processes, is urgent and necessary. This is one of the challenges posed, in the sense of diminishing inequality and exclusion.

We also consider that another challenge to be met with formal quality and political quality is the management of museological institutions, fed by a conception, or by several conceptions, encompassing the construction of knowledge as processes. We highlight, in this sense, theory's carrying out power, turning concepts real, in the passage from the symbolic universe that has conceived it to the daily labour of those involved in the process. If we understand that museological institutions result from the creation of a group in constant reflection, and consequently, in permanent transformation, we recognise that its process will always be dynamic, in the sense of re-creation.

It becomes necessary to reflect about the performance of the museology courses, highlighting that its greatest commitment should be to qualitative performance, training professionals who are able to produce knowledge, also seeking the creative intersection of conceptual and analytical contributions from other disciplines, contributing with the necessary renovation of museum processes, adapting the methodological and technical procedures to the different realities, with the necessary opening for evaluation and critical reflection.

It urges to recognise the importance of training courses, in the sense of contributing effectively to the theoretical-methodological advances in our professional fields, stressing, however, the need for a greater opening in the sense of giving their curricula substantially relevant contents, without losing sight that its biggest mission is the political-cultural mission. And this greater aim cannot be reached only within the closed spaces of Academia. Sirvent (1984), analysing the relationship between formal and informal education, suggests that is possible to organise a complex educational action resulting from an interaction network between the several educational resources. It is not a matter of adding isolated components, but of integrating them around common educational goals. In this network, a formal education or a redefinition of its role before the community and the educational non-formal resources of formal education is inserted. The author suggests, further, that the macro system institutions would be constituted in an open system in continuous communication, both between themselves and with the environment in which they are placed. Unluckily, the experiences up to now shows that the less flexible institutions regarding dynamic change are the schools.

Commenting on democratic management and the quality of education, Sander (1995) records that the construction and

reconstruction of knowledge in education and in an educational management committed to quality and equity implies great effort. He brings our attention to the fact that this effort takes up enormous proportions in Latin America, where countries need to urgently multiply their scientific and technological knowledges, in order to actively participate and equitably benefit from the political and social transformations without precedent in the modern world that are currently taking place. In a study carried out in 1988, Espínola analyses what had been written about quality in education in Latin America from 1980 onwards, and, among other aspects, he analyses the impact of education on the level of social structure. One recognises the educational system as one more cog in the social structure and quality is evaluated in terms of the effects of education on the wider social system, questioning the weight or impact of education on the social structure and evaluating its capacity to produce global changes. The studies carried out have coincided three aspects:

· The quality of the educational systems in deficient in Latin America;

· Diagnoses on the existing quality levels must be carried out, in other words, the evaluation of the available quality;

· The situation is so critical that it is not possible to keep o the quality measuring efforts, but it is necessary to produce quality.

As we reflected about the museological process, placing it within the other social global practices, starting from a self-criticism of our living experiences, we have aimed to, with the analysis here undertaken, to point to some ways that will enable us to take up our social commitment with quality, which implies our participation, immersed in our daily practice. Demo (1994) highlights that *quality is participation*; indeed, it is the main human achievement, both in the sense of being more than ever, an achievement – given the difficulty of carrying it out in a desirable way – as in the sense of being the most human imaginable – because it is, specifically, the form of human achievement. It is humanity's best work of art in its history, because worthy history is the participative history, that is, history with the lesser possible degree of inequality, exploitation, commodification, of oppression. In the core of Man's political desires is participation, which segments eternal goals of self-management, of democracy, of liberty and of living together.

Challenges are numerous. However, to speak of museum processes and their application to diverse contexts aiming social development without facing up to our contradictions, our weaknesses,

constitutes a fallacy. The reduction in inequality, and consequently, in the exclusion processes within our action fields, is directly related to the mobilisation of our participation, provided we are interested in building participation. Only thus we shall be contributing to diminish our political social-economic poverty.

New Focuses / New Challenges

Museology as a Pedagogy for Heritage
Maria Cristina Oliveira Bruno[*]

Presentation

This essay presents some parameters for the study of Museology and its respective contribution for the constitution of preservationist processes, biased towards heritage education.

From the decoding of some parameters that delimit this applied discipline's action and reflection field, the text presents some paradigms, which have stimulated its epistemological construction and have guided its social functions.

These paradigms are considered responsible for a new methodological order within the scope of the museum and, further, for the new commitments that these institutions have taken up.

Museology's Theoretical-Methodological Principles:
A few arguments

Museology has emerged and has been organized as an area of knowledge, precisely to frame the technical, theoretical and methodological aspects regarding the constitution, implementation and evaluation of the processes that societies establish for the selection, treatment and diffusion of memory indicators. It is, therefore, one of the areas of knowledge that deals with the framing of heritage property, and their professionals are memory education agents.

The museological framing format – the museum / museological processes – in its turn, has a history that, on being unveiled, has contributed for the comprehension of the mentalities of the agents mentioned above, as well as has taken up the decoding of the nature of this phenomenon and the corresponding technical demands.

Museology, in its interdisciplinary dynamics, has collaborated in the museums' refinement of their representation forms and in their establishment as places of contestation and cultural negotiation[1].

Museums are not the storehouse of reality, nor places of old

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and lifeless things, as well as not temples for the consecration of a few individuals. The museological institutions are neither an entrepreneurial business nor a school, neither a recreational club nor church. However, the museological processes feature characteristics that may be confused with these previous approaches, but they also feature characteristics that allow delimitations of its constitutive aspects, its forms of action and its social functions.

Despite some stumbling blocks, there is a growing awareness, even in Brazil[2], that the museological institutions play a relevant role in contemporary society and that, for the performing of its basic functions, they need technical support and methodological procedures adequate to the challenges they face.

Museology can be seen to feature an analyses trajectory that would place it amidst the applied disciplines. It is, therefore, an area of knowledge that establishes the cognitive and affective links between heritage references and the different segments of contemporary society. [3]

From the definition minted by Gregorová (1980), reworked by Zbynek Stranský (1980) and Waldisa Rússio Camargo Guarnieri (1981), and systematically appropriated by diverse specialists, one can say that the interest of this area of knowledge is geared towards a fact that has concrete existence: the study of the relation of humanity with its reality. However, it has become necessary to delimit this study in relation to humanity with its heritage universe, that is: a perspective cut out from reality, a selective framing of reality and a preservationist itinerary.

This delimitation is not only formal, but, on the contrary, it guides museology's *raison d'etre* and indicates, at the same time, its universe of scientific problem framing.

In this way, this discipline's great concern is geared towards two problems. On the one hand, the need to identify and understand humanity's individual/collective behaviour in the course of time, in face of his or her heritage; and, on the other hand, to develop the processes in order to allow, from this relationship, heritage to be transformed into inheritance, and this one, in its turn, to contribute to the necessary construction of identities (individual and/or collective).

Considering that heritage is a set of property identified by Man from his or her relationship with the Environment and with other humans, as well as the very interpretation exerted out of such relations, one finds out that, at first, the museological universe is infinite. Next, it is possible to separate Museology's specific interest target and

understand that diverse branches of knowledge are already interested in the other aspects.

It is noticeable, then, that although this phenomenon takes up many formats, from collectionism to the museums, from these to the ecomuseums, it is possible to detect the continuity of the same phenomenon; humanity elects facets (material and immaterial) of its life universe and preserves it to perpetuate it. This human attitude that originates collections and finds in the museums its great institutional heirs, is Museology's *raison d'etre*.

From the point of view of a museological gaze aware of the contemporary Museology trends, it is possible to state that this applied discipline has been interested in the understanding of the relationships between societies and heritage, as well as that its application propitiates the transformation of heritage references into cultural inheritance. The different museological thinking trends (MENSCH, 1994 and FATTOUH & SIMEON, 1997) indicate that the paradigms of this area of knowledge today touch experimentation and the analyses about the relations that are established between Man (the different segments of societies) and the Object (from the collections to the diverse memory indicators), within a Scenario (museum space), as defined by Waldisa Rússio Guarnieri (op. cit., 1981).

This disciplinary vocation has been responsible for ruptures in the museums' theoretical-methodological universe, but, equally, has supported the continuity of consecrated museological models[5]. On the one hand, the ruptures have been responsible for the emergence of new museum forms that widen the perspective of museological action, and on the other, the maintenance of traditional forms has driven stimulating institutional revitalisation processes.

In one way or another, and through different paths, both ruptures and changes have contributed to the consolidation of Museology and have allowed for the multiplication and the widening of the museum action (as preservationist, communicational and educational processes). It is worth highlighting that, for the different museological process models, two structuring procedures bases prevail. At first, the safeguarding priorities emerge (conservation of the materiality of heritage property and the management of the corresponding information) and, as a consequence, there emerges the communication impositions (exhibition and educational action). The basic operatory chain of such processes can be applied to the different models, with distinct arguments and methodologies. While the

safeguard procedures render evident the selective aspects in relation to the whole of the heritage property, the communication procedures explicit the interpretative options regarding the cultural/memory indicators/collections references.

There rests the first great problem regarding the museums' preservationist role, and, by consequence, also an issue for the mental organisation of museological thinking, that is: the need to tie up with more solid links the relations between the heritage universe and that which is today shared as cultural inheritance and that will be carried into the future.

In this sense, Museology has conceptually advanced in the last few decades. It suffice to mention the considerations on Community Heritage[6] and Integral Heritage[7] that has pointed to the museums' extramural responsibilities, or, further, to the notion of Heritage Reference[8] taking up the place of the exhausted Collections, and, in this way, allowing for an objective future for the preservation of material culture and of the specimens from nature, at least as far as it regards the processes of incorporation into the museum.

However, the gap between these conceptual advances and the lack of methods and techniques capable of guiding these new perspectives is perceptible. Thus, the second problem related to the theme is identified: the urge in establishing new parameters for professional training and continuing professional development of those who already participate in museological processes.

The Operatory Chain of Museological Procedures:
a few principles

One of the possibilities for the comprehension of the procedures' operatory chain is accepting that Museology is linked to the "memory management" (MENESES, 1992) and that, in this sense, it must be recognised that this management presupposes a new cultural and educational work, which attributes to heritage new uses and new meanings. Therefore, the traditionally established museums around collections must rely on professionals able to fulfil their roles, that is: understand that the object is an information support and therefore it should be preserved alongside other information means.

Thus, the basic activities linked to the collection, conservation, documentation, storage, exhibition, cultural-educational action and evaluation must be related to two great blocks, mentioned above:

safeguard and communication of memory indicators. The performance of these two blocks is linked to ethical problems regarding the use of patrimonial inheritance, to issues of how a society tackles and establishes a dialogue with its cultural traces – even if the museums are universal - and, above all, linked to the comprehension of the educational vocation of all the museum tasks. It is, therefore, the imposition and the establishing of information management criteria contained in the museum intervention universe, of interpretation of what is being the target of such management, and, in special, of the proposition of the museological processes as pedagogical actions that indicate and delimit the readings about heritage.

The identification and delimitation of the range area of museological thinking and practice, submitted to the preservationist set of problems, indicate the need for mentally living together with the issues linked to the signs, images and symbols, that is: the recognition, interpretation and diffusion of the meanings and significations of the memory indicators. One enters, therefore, the documental and the witness character fields of the heritage segments that are the targets of the musealisation.

It is recognised that, however, the museological intervention corresponds to a well-delimited context within the heritage universe: that from which emerge the objects and the artefacts. The notion of preservation as the structuring basis for museological thinking, is permeated by problems linked to the "things" made or transformed by humanity. And… "Object is all that exists outside Man, here considered as an unfinished being, a process. This unfinished being, this process conditioned by its environment, capable of creating, perceives the object existing outside himself; not only perceives, but also gives it a function, changes its form and nature, creates artefacts". (GUARNIERI, 1990, p.8).

Museology is concerned, therefore, in managing and conserving this information (and in organising new information manners), by means of the elaboration of exhibition discourses and pedagogical strategies. The mental structures that consolidate this discipline interact with preservationist ideas and concepts in a very singular way. The safeguard and communication processes, inherent to the incorporation into the museum process, particularise museology's preservationist focus, imprinting their own character and dynamics.

According to Shanks and Tilley (1987), the process of incorporation into the museum is the elaboration of an aesthetic system

for the creation of meanings. This definition verticalises another aspect of museological discipline: this epistemological universe is guided by the notion of preservation, is organised by its inherent characteristics to the management and administration of memory, but deals, specifically, with the consolidation of a communication phenomenon. This, in its turn, regards to the elaboration of experiments and its theoretical construction features an effective dependence of practical experimentation. In this way, another of Museology's characteristics emerge: its identity of applied discipline that also features the potential for the creation of values and meanings.

However, these actions' generator and basic principle is preservationist[9]. Memory indicators and cultural references are selected and elected for perpetuation. This property is taken care of for its maintenance. Corresponding documents are organised for the control of what is being conserved, and, finally, what has been preserved is exhibited and one educates by means of what has been kept, with the aim of awakening societies' sensitivities for new preservationist action, from the interpretative processes regarding cultural heritage.

These processes approximate, in a singular way, the interpreted objects to the interpreting gazes, and the museums, in this way, have the potentiality of transforming evidence-objects into dialogue objects.

The museological fact or Museology's object of study, have widened its horizons and changed its heritage framing forms, allowing for the experimentation of different work methodologies. However, these diversified forms and different procedures feature a common root: the socio-cultural reasons for incorporation into the museum.

The processes of incorporation into the museum are increasingly more elaborated and sophisticated, and can be understood by the needs that individuals and groups have in overcoming human transience. Museological studies seek to frame, on the one hand, the investigations about the very essence of its phenomena and, on the other, seek to understand its socio-cultural intersections. In a wider universe, the discussions that have sparked interest of the museological area in the last few decades trespass all the issues inherent to the changes involving globalisation; they touch on problems pertinent to the memory built by museums, regarding the territories' occupation, appropriation and transformation; and seek to understand the unavoidable changes originating in the use of new technologies. Above all, Museology has given priority to the analyses of the place of the museum and of museological processes in this juncture, paying

attention to the different characteristics of the distinct regions and heritage vectors.

The specialised bibliography and the set of themes of academic meetings of this area has demonstrated, as we pointed out, not only this interest, but, above all, the results from these confrontations. The museums have re-evaluated their forms and contents, have sought an approximation with the private enterprise, and are not intimidated in the moment of approaching social problems and cultural traumas of a collectivity anymore, as well as they seek to understand the expectations of different segments of society.

Despite all criticism, confrontations and discontinuities, museological processes have overcome these challenges. It is possible to state that, today, museums in all regions of the world organise grounded on two vectors. In the first vector are the institutions that deal with humanity's progresses, the valorisation of human action in the diverse areas. The other vector groups the museums that document and stand witness to humanity's horrors and societies' dramatic moments. In both vectors there is space for reflection, for the consequent heritage education and, above all, for the expansion of the processes of incorporation into the museums. However, the genesis of such processes rests in fact on the museological fact, that, in its turn, must be conceived, experimented and evaluated from a process point of view.

It is appropriate to record that, in this way, the museological reference frame is established. The processes of incorporation into the museum (the systemic chaining of museological facts) are responsible for the awareness of the heritage's existence, taking it up as a set of signs that allow the identification of the individual in relation to itself and to the group to which it belongs, in time and space. These processes emerge from information, as well as treating and generating information, driving knowledge (affective/cognitive), the record of what is apprehended (sensation/image/idea) and the education of memory (systematisation of ideas and images), aiming the perception, the living together and the qualified use of heritage, in view of its valorisation and projection as cultural inheritance.

The museological fact evolves from memory (references/ indicators) and in a process perspective collaborates with its protection and dissemination, and, thus, with its preservation. Museality is, therefore, the genesis of the museological fact that, in its turn, is the essential cell for heritage preservation regarding the objects, and collections.

For Stranský (op. cit., 1980), "…Museology is a distinct scientific discipline, whose object of knowledge is a specific relationship of Man with reality, expressed objectively in various museum forms in the course of History, and that are an expression and a partial reflection of memory systems. This distinct nature of Museology is that of a social science; it is linked to the sphere of the scientific disciplines of memory documentation, and that contributes to the comprehension of societies."

The justifications for museology's existence as an autonomous area of knowledge are always noble, for they regard the human trajectory, they interact with the environment, they feature links with Power, they contribute to the construction of identities, among many other aspects. One must not forget, also, that Museology, impregnated by the museum universe, maintains very close links with other scientific areas, as is the case of Natural History, Archaeology, Ethnology, History etc. Not to mention, evidently, its complicity with Art.

The processes of incorporation into the museum, seen from the central axis of the construction of this area of knowledge contribute to the selection, triage, organisation and conservation of the documental, testimonial and authentic nature imprinted on objects incorporated into the museum. They also build new values and meaning for these objects, by means of the elaboration of exhibitions and cultural and educational actions. In this moment, Museology's complicity with the areas of knowledge linked to the study of heritage property is unveiled, but, above all, its inherent submission to ideological issues. Another relevant aspect of its disciplinary edification also emerges: problems of special and particular order (museological text and context) impose, very clearly, on the general and universal postulates (General Museology).

It is appropriate to stress that, in the perspective of the museological studies pointed previously by Peter Van Mensch (op. cit., 1994), two major lines of approach can be detected. On the one side, the pragmatic-institutional definitions cover the whole of the mental universe, and, on the other, the concerns are attached to the understanding of the relations between humanity and object. This dichotomy of lines of thought has also demonstrated that Museology has been structured from distinct idea systems.

This way, and slowly, this area has been organising its mental structures' hierarchy, overcoming paradigms and facing the new challenges. Thus emerge issues inherent to the limits and reciprocities of this area with other scientific domains, as well as movements by

intellectuals who point towards a New Museology.

The traditional museum phenomena correspond to the institutionally structured museums, which act from constituted collections and exert it social role through its scientific production and its communicational and educational intervention formats. In their turn, the new processes, which seek to act in extramural spaces, turn towards the community work perspectives.

This is a considerable widening of the epistemological horizons, within the same universe of concern, imposing, in this way, adequate methodologies.

Final Considerations

These museological studies have collaborated for the museums to take up new sets of arguments in order to guarantee their survival. Alongside its "social experimentation laboratory" characteristics, as has preached **George-Henri Rivière**[10] in the 1970's; or the "mirror where society knows itself", in the words of **Hughes de Varine-Bohan** in the 1980's; the museological institutions have reached the end of the 20th Century as veritable trenches of appreciation and interpretation of reality, demanding and allowing a special "fruition time", which is not to be confused with the other times of contemporary communication means.

The organisation of Museology as an autonomous disciplinary area has already been proposed and decoded, and, in the discussion's present stage, can be presented from the following elements:

- Postulates that map out the reciprocities between the object of study and the process perspectives;
- Basic flowchart regarding the operatory chain of technical procedures and interdisciplinary actions;
- Work instruments such as control schemes, technical procedure manuals, diagnosis proposals, among others;
- Ethics code (regarding the museums, the associations and professional conduct);
- Museological institutions rules and regulations;
- Hierarchy of thought established and organised within a referential framework.

This set of academic reflections, documents and production, allows the consideration that museums are in process, and that the museological processes depend on the methodological

approaches in order to face the necessary transformations, as well as the proliferation of specialised training courses in order for the perspectives of ruptures and transformations to be widened.

Therefore, Museology depends on the university space regarding the improvement of the new generations' critical capacity and, in particular, of the "arena" and "forum" debate perspectives particular to those spaces. The education for memory can be carried out from museological procedures and those, can collaborate, in a singular way, with the opening of routes for the pursuit of heritage abandonment, bringing closer the excluded and the forgotten.

Thus, museological discipline must be seen as a pedagogy that contributes, specially, to the qualified use of heritage and a preservationist living together with heritage references.

Notes

1- The consideration that the museum has undergone profound changes has been the central theme for a large section of contemporary intellectual production. For further details, *vide*, among many others, Bruno (1997), Chagas (1999), Hainard (1984), Meneses (1992), Moutinho (1989), Santos (1999).

Publications that have concentrated efforts on the issues inherent to museological changes: "Cadernos de Sociomuseologia", issued by Socio-museology Study Centre of the Humanities and Technology Lusophone University (Lisbon/Portugal), which is about to reach its 20th issue, as well as the Brazilian publications "Cadernos de Ensaios" and "Cadernos Museológicos" (both issued by the Ministry of Culture) and the "Anais dos Encontros Museus Casa" by Fundação Casa de Rui Barbosa, also issued by the Ministry of Culture. Equally relevant to the theme is the publication "Publics et Musées", by Direction des Musées de France (Paris). It should also be mentioned that other periodicals not specialised only in Museology have published articles that discuss these changes and museological ruptures such, as for instance, the Revista do Museu de Arqueologia e Etnologia and the Anais do Museu Paulista (both published by São Paulo University - USP), Ciência em Museus (CNPq), Revista de Museologia (FESP), Revista de História da Arte e Arqueologia (UNICAMP), Le Debat (Gallimard / France), among others. It is important to record that these publications represent an editorial effort of the decades of 1980's and 1990's.

2- In this sense, it is appropriate to recall the speeches, orally delivered or published, by Maurício Segall and Waldisa Rússio Camargo Guarnieri,

who always indicate the political –ideological bias of the museum actions.

3- There is accord among theoreticians on the applied character of this discipline.

4- It is appropriate to highlight that my academic interest has been established, on the one hand, around the comprehension of the constitutive aspects of museological phenomenon, and, on the other hand, the experimentation of work methodological models.

5- Museological model is understood as the compatibility (conceptual and methodological) between the vertices of the triangle that defines the museological fact as museology's object of study.

6- Community Heritage is understood as the set of property shared by a group of people within a delimited space and in the course of time, whose preservation is important to the cultural identity of the group.

7- Integral Heritage is understood as the set of property that must be preserved for the identity and integrity of the living beings.

8- Heritage Reference: element extracted from the heritage universe, significant in relation to a bigger group, and whose preservation can represent the universe referred to.

9- In several texts on Museology one observes that the idea of preservation is presented in a synthetic way, corresponding only to the conservation actions of cultural references and collections. Preservation is understood as the set of safeguard and communication actions and their respective socio-cultural insertions, regarding the awareness about heritage.

10 - Georges-Henri Rivière was one of the most expressive professionals of Museology's new thinking and new practices. The approximation with the distinct communities in urban territories and the ecomuseological experiences are some of his theoretical-methodological pursuits. Hughes de Varine-Bohan, equally, has had and still holds a central role, in special because of his approaches on cultural animation as a political strategy for the routes leading to the community's quality of life.

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Museologial Action's Main Fields[*]
Maria Cristina Oliveira Bruno

Museology has emerged and has been organised as a field of knowledge, precisely to frame the technical, theoretical and methodological aspects, regarding the constitution, implementation and evaluation of the processes that societies establish for the selection, treatment and extroversion of the memory indicators, transforming them into patrimonial references and projecting them into the constitutive fields of cultural heritage.

It is therefore, one of the areas of knowledge that deals with the framing of heritage and their professionals are agents of memory education.

The constitution of the parameters that define and delimit the museological action field has been outlined in the course of the centuries, if we consider the technical efforts related to the identification and organisation of collections, in addition to the curatorial treatment of specimens from nature, of objects, of the intangible heritage registers. The same length of elaboration is true if we evaluate the communication initiatives and of education of the senses.

It is an area with an interest in bringing the interpreted objects closer to the interpreting gazes, as well as redeeming from memory indicators the different meanings and significances. Or, better stated, it is an area concerned with the preservation of the lucidity of the perceptive gazes – which appropriate cultural references, collections, constituting museological institutions – but always with the intention of rendering the reversibility of those gazes possible, of allowing new patrimonial arrangements and new cultural appropriations.

Museology, in its interdisciplinary dynamics, has collaborated with the museums in the refinement of their representation formats and in their establishment as places not only of cultural contestation and negotiation, but also as shelter and learning spaces.

Despite some different opinions there is a growing awareness, even in Brazil , that museological institutions have a relevant role to play

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in contemporary society and that, for the fulfilment of its basic functions, they need theoretical support and methodological procedures adequate to the challenges imposed on them.

It is possible to evaluate that Museology relies on a trajectory of experimentations and analyses that situates it amidst the applied disciplines, committed above all to the building of memory systems and their study. It is, therefore, an area of knowledge that establishes cognitive and affective links between heritage's references and contemporary society's different segments.

The museological action fields, within a panoramic perspective that illustrates and indicates the main challenges for the 21^{rst} Century, can be unveiled using different criteria and multiple approaches.

For the interest of this seminar, I have opted to present a reflection, concentrating on three interlinked fields:

ESSENTIAL FIELD
INTERLOCUTION FIELD
PROJECTION FIELD

From this point of view, we propose that this discipline's **essential concern** of is geared towards two big problems. On the one hand, **in an interlocution field**, there emerges the need to identify and understand humanity's individual and/or collective behaviour in the course of time, in the face of our heritage; and, on the other hand, **in a projection field**, emerge the processes that, from this relation, allow heritage to be transformed into inheritance and that, in its turn, contributes to the construction of identities.

Thus we consider some delimitating and defining parameters of this essential field, always sustained by the perspective of knowledge production and by the vocation for preservation. We understand that all museological operations – directly or indirectly – should consolidate research bases, aiming the production of new knowledge, the organisation of technical studies and valorisation of popular knowledges. We propose, as this reflection's emphasis, that the actions of this essential field be guided towards vocation for preservation paths.

We consider that **RESEARCH AND PRESERVATION** constitute the defining and elementary parameters.

While the delimiting parameters of the museological action's essential field were consolidated from a dynamics of the **SAFEGUARD and COMMUNICATION** procedures operative chain **– always supported**

by the perspective delineated by the actions of PLANNING AND EVALUATION.

On the one hand, safeguarding actions handle conservation and documentation problems, and, on the other, exhibition and educational-cultural action problems remain intertwined in communication actions.

These are interdependent areas, with deep daily reciprocities. These areas demand an effort from all the professionals involved in the search for common procedures, in the construction of buildings adequate to the museological functions, in work methodologies compatible with the distinct specialities and in constant opening in order to tread new professional paths.

The success of exhibitions, within the scope of museums, depends on variables resulting, for instance, from the mentalities that generate museological processes, from the potentialities of collections' safeguarding and communication, from the institutions' administrative profiles, from the search for solutions to conceptual and technical problems and, specially, from the knowledge about the expectations of different publics.

One treads paths daily, with the aim of building work processes and of establishing **the relations between society and its musealised heritage.**

These paths are permeated with tensions. Some tensions accumulated in the course of time, due to interrupted processes' routes, other imposed by a demand above the given technical delimitations. There are still those that emerge by the negligence that afflicts our institutions. But there are also the tensions between the generations of professionals, between the updating of the distinct technical responsibilities within the scope of Museography, between the action of the museum and the resolution of socio-cultural problems of the public, among many others.

Tensions are important, for they stimulate us.

They lead us to reflect on the **INTERLOCUTION FIELD**, permeated by problems related to the exercise of interdisciplinarity in the consolidation of museological projects; related to the valuing of a process approach applied to museum acquisition regarding the deadlocks inherent to accessibility – in form and content – of the museological institutions, and, above all, related to the definitions and propositions about the role that the museums can play in promoting socio-cultural inclusion.

Regarding the **PROJECTION FIELD** there emerge an increasing number of strategies to give visibility to the institutions and also new challenges for the sustainability of this complex safekeeping and heritage communication universe. The social role to be played by the museum acquisition processes and how they can become a development landmark is also much discussed.

To reflect about museums and their distinct social insertions means, further, to raise issues that lie forgotten in the immense universe of the values that are excluded in the share of meanings and in the efficacy of cultural amnesia. In these moments we cannot avoid to consider that, for a long time, museums acted from pillaging, expropriations and have stopped the raising of contradictions.

If in the genesis of the museums' constitution, at the end of the 18th Century, one can identify the Enlightenment ideal of the public property of cultural heritage, we can also state that the exacerbation of the actions of preservation has reinvigorated the meaning of individual property over cultural property. The idea of possession, inherited from collectionism, finds, still today, fertile ground for its exercise, often confusing the public and private spheres.

The museums, in the last few decades, have played a relevant and specific role in the *democratisation of culture*, breaking the barriers of its traditional spaces, seeking new publics and creating exhibitions that incorporate mixed languages. These institutions experiment new management models, coming closer to network programmes and systems, without, however, losing sight of its essential action field.

In this tireless search for the consolidation of its fields of action, **MUSEOLOGY** has allowed for a singular contribution regarding individuals' and societies' valorisation and self-esteem, as well as having collaborated with the refinement of the notion of belonging. This singular contribution can range from the small and community museums up to the big and complex institutions, including the specialised museums, the museological networks, in short, including all kinds of institutions - and in all places, for, in fact, Museology features a globalised action.

Therefore, the Museums' contemporary challenges and, specially, the exhibitions – by means of a museological gaze – can be summarised in four vectors:

- to refine the work methodologies of safeguard and communication
   (BET ON THE EVERYDAY EXERCISE)

- **to implement systematic planning and evaluation procedures**
  (REPORT TO SOCIETY)
- **to unfold the accessibility possibilities towards the museum acquisition process**.
  (WIDEN SPACES AND UNFOLD CONTENTS)
- **to specialise the professional gazes mobilising academic education**
  (BELIEVE IN NEW GENERATIONS)

In short and to close, the challenges are enormous, but the vectors are well decoded and… recalling Mario de Andrade, who wrote in 1938:

"what interests us in museums is not their technical transformation, but their moral transformation."

New Focuses / New Challenges

Memory and Power: two movements[*]
Mário de Souza Chagas

Introduction

Therefore: it is possible to live almost without remembrance, and even happily, as shown by the animal; but it is entirely impossible, without forgetting, to simply live.
Nietzsche
To sow memory.
So that forgetting does not grow.
<div align="right">Visual poem
opus 2/96 [18]</div>

The institutions that work with the preservation and diffusion of cultural heritage - be them archive, libraries, museums, art galleries or cultural centres - present a certain discourse about reality. To understand this discourse, composed by sound and silence, by fullness and emptiness, by presence and absence, by remembrance and forgetting, an operation is implied, not only with the enunciation of speech and its gaps, but also the comprehension of that which causes to speak, of who is speaking and of the point whence one speaks.

Preservation and destruction, or, in another way, conservation and loss, walk hand in hand in the arteries of life. As suggested by Nietzsche (1999, p.273), it is impossible to live without loss, it is entirely impossible to live avoiding destruction to play its game and drive the dynamics of life on.[19]

However, by means of a kind of tautological argument, one often justifies preservation by the imminence of loss and memory by the threat of forgetting. Thus, one ceases to consider that the game and the rules of the game between forgetting and memory are not fed by themselves and that preservation and destruction are not opposed in a

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[*] Published in Cadernos de Sociomuseologia, Sociomuseology Study Centre [Centro de Estudos de Sociomuseologia] nº 19 - 2002.

[18] Reedited in 1997, at the 1ʳˢᵗ Mercosul Biennale. The reference involves the Mothers of the Plaza de Mayo, Buenos Aires, Argentina.

[19] I would like to say: the civilising process and the construction dynamics of the individual.

deadly duel, but instead they complement one another and are always at the service of subjects that build themselves and are built through social practices.

To indicate that memories and forgettings can be sown and cultivated corroborates the importance of working towards the denaturalisation of these concepts and towards the understanding that they result from a construction process also involving other forces, such as: power. Power is a sower, a promoter of memories and forgettings.

The present text hopes to contribute, albeit in a plain way, to the analyses of the relationships between memory and power within cultural institutions that intend to deal with the preservation of knowledge, of value, of truth, of memory, of witness/testimonial, of the comprobatory document and of the monument. To recognise that there are relationships between power and memory implies in the politicisation of remembrances and forgettings. Memory – voluntary or involuntary, individual or collective – is, as known, always selective. Its selective character should be enough to indicate its articulations with the devices of power. These articulations and the form with which they cut through and make use of certain survivings, representations or reconstructions of the past in the present is what we intend to study, starting from the principle that no relationship with the past is, in itself (Santos, 1993: p.83), emancipating or coercive.

The present text is divided into two parts or movements: the first movement discusses the relationships between memory and power in cultural heritage preservation institutions of the 18th and 19th Centuries, and the second movement approaches the same relationships in the present day, within the territory of the so-called "traditional" museums, and also within the scope of those that intend to develop new proposals and are ready to be guided by "new paradigms". If there is some originality in this approach, surely, it is not to be found in the contribution for the understanding of memory and of power as isolated forces, but instead in the understanding that in the museums this couple dances together.

1rst MOVEMENT: exploding memory

The memory accumulated until then explodes in the 1789 Revolution: could it not have been its great detonator?
Jacques Le Goff

The admission that accumulated memory may have been the great detonator of the 1789 Revolution leads the researcher to admit that if there is a movement of memory towards a past that crystallises there – such as the "cult of nostalgia"[20], a remembrance that alienates and evades the subject from itself and its time, a reified remembrance saturated of itself and, because of that, devoid of the possibility of creation and innovation – there is also a movement of memory that is directed towards the present. It is the clash between these two movements, with the victory – albeit temporary – of the latter, which generates the possibility of memory to constitute itself in a great detonator of transformations or social and individual changes.

To move towards the past, without any perspective of change, implies in the commemoration of the established order, the affirmation of the juridical order, of given cultural values, of the imposed scientific truth, the repetition of knowledge.

The movement of memory that is directed towards the present, operating as a kind of countermemory (Foucault, 1999: p.33), articulates with life and is placed, as Nietzsche would say, "on the threshold of the instant, forgetting all pasts". According to the author of **On the Benefit and Harm of History to Life** (1999: p.273), he who isn't capable of these forgettings will not be able to keep concentrated on a single point, as a victory goddess, and "will never know what happiness is, and, worse of all, will never do something that will make the others happy". A man who could not forget anymore would lose his own humanity and next the power to act[21].

Along this path, one understands that on admitting that accumulated memory may have been the detonating device of the 1789 Revolution, the way to the comprehension that in the midst of accumulated memory (a saturated solution) a countermemory can operate and may flow into the power to act opens up.

Advancing a little further. If on the one hand memory explodes in the Revolution, on the other hand the Revolution inaugurates new memory articulations. A new and modern network (of power and memory) is built, a network through which new class relations pass,

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[20] Expression coined by Gustavo Barroso, Integralist ideologist and creator of the National History Museum, to refer to the functions that, according to his point of view, should be found within a history museum.

[21] It is impossible not to establish a connection between these ideas by Nietzsche and Jorge Luís Borges short story titled, *Funes, the memorious.*

new relations with the body, with justice, with politics, with the economy, with education, with intellectual production, with religion, with the public and private institutions.

The French Revolution institutes memory landmarks (dates, heroes and monuments) articulated with a new concept of nation. The commemoration of these new landmarks will be inserted into the revolutionary project. The feasts will not only be feasts, but also remembrances of the victorious Revolution. The memory that has been the detonating device of the new, is now used to remember, to commemorate, to guarantee the inaugurated order (in the past). Used to oppose the old ruling class, memory is now put to use by the bourgeoisie and goes on to subtly or unsubtly penetrate the schools[22], museums, libraries, archives, as well as artistic, religious, philosophical and scientific production.

Initially conceived as "places" of the revolutionary project, the museums, archives, libraries and schools made into public institutions have multiplied and reached the present day as collective heritage and instituted memory. The National Archives were created in France in 1790, and opened to the public in 1794. In the case of museums, the situation was not different. The will of the bourgeoisie to affirm itself as the ruling class involved the creation of a clearly drawn museological project. As Suano (1986, p.28) indicates: "In the year 1792, the revolutionary assemblies proposed and the National Convention approved the creation of four museums with an explicitly political aim, at the service of the new order. "These four museums are the following: 1rst the **Louvre Museum**, inaugurated on August 10 1793 (the fall of the monarchy landmark)[23], exalts civilisation, produces the nation's eulogy

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[22] Those interested in the school and memory subject can refer to Lilian do Valle's works, specially **The Imaginary School [**A Escola Imaginária **]** (1997) and the article **Memory and Heritage: meaning from the state school** [*Memória e patrimônio: os sentidos que vêm da escola pública***].** In the latter, the author writes: "The state school is a revolutionary heritage conservation institution as it gives visibility – and more: it gives life, guarantees the existence of such values (…) From the point of view of society, the state School can be called a memory institution, but of memory of what is yet to come, memory of what it is intended to be prepared for the future, memory of a project that renders it permanently visible in the midst of society". (1997: p. 96)

[23] Per Bjurströn (1995: p.560) states that the choice of date meets well defined political interests: on the one hand the Revolution's anniversary is celebrated, and on the other hand, it shows how "democratic State was able to carry out in a single year what the *Ancién Regime* wasn't able to do in twenty." Since 1777 the idea of transforming the Great Louvre Gallery into Royal Museum was under way.

and highlights its own participation in the universal concert as heir to Western classical values by privileging the consecrated works of art, later placing at its side artefacts by "primitive" peoples and from colonised countries; 2nd the **Monuments Museums**, inaugurated in 1795, it constitutes the archetypal "memory-museum"[24], aiming at rebuilding the nation's grandiose past, celebrating and commemorating the great feat; 3rd the **Natural History Museum**[25], inaugurated on June 10 1793, emerging from the Medicinal Plants Royal Garden, and is geared towards classificatory scientific development, naturally ordering-prone, since nature's history is also the revelation of the natural order of beings and things; and 4th the **Arts and Craft Museum**, guided towards the technical occupations and practical achievements, installed in 1802, as the *Conservatoire des arts et métiers*.

This singular museological[26] plan deserves attention. The power in exercise widens its relations network, produces new meanings, establishes thought lines, determines what should be known, multiplies the memory institutions (and forgetting ones) attributing to them a role of knowledge source, of "light" and of "enlightenment". These four museums, whose project is sketched in general lines at the end of the 18th Century, gain a body and develop in the 19th Century, which, as is known, is the "museums' golden age" (Bréon, 1994: p.4) This quartet is

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[24] The "memory-museum" and the "narrative-museum" are two museological archetypes studied by Myrian S. dos Santos in her thesis: *History, time and Memory: a study about museums from observations made at the Imperial Museum and the National History Museum* [**História, Tempo e Memória**: *um estudo sobre museus a partir da observação feita no Museu Imperial e no Museu Histórico Nacional*]. IUPERJ, 1989.

[25] As stated by Foucault: "The documents of this new history are not other words, texts or archives, but instead the clear spaces in which things are juxtaposed: herb gardens, collections, gardens; the place of this history is an non-temporal rectangle in which, devoid of all commentary, of all language twists an turns, beings present themselves side by side, with their visible surfaces, approximated by their common features, and in this way already virtually analysed and bearers of their own name." (1966:p.176)

[26] It is interesting to observe that the project for the creation of the National Artistic Heritage Service (SPAN), elaborated by Mário de Andrade in 1936, within the 1930 Revolution Programme, also suggests the creation of other national museums: the archaeological and ethnographic museum (which should result from the transformation of the Quinta da Boa Vista National Museum); the history museum (which should result from the development of the National History Museum); the Fine Art gallery (created in 1937, under the name of Fine Art National Museum) and the industrial techniques and applied arts museum (which did not exist and was never created). This museological project by Mário de Andrade keeps close relations with that sketched at the end of the 18th Century.

constituted from the exercise of grouping beings, things and images under specific namings and functions. The beings within museums come to be the memory of nature and of life, excluded from the field of relations, they are framed within the *natural drawers* of the order of repetition. These must also be disciplined and organized with the support of memory, of experience, of thought on that which has been produced. Thought itself comes to be, repeatedly, derived from memory. Images placed within museums, submitted to an aesthetic pattern, find their own place and come to be monuments, reliable witnesses, memory records.

As clarified by Emmanuel Bréon, from 1789 on, the Revolution has started a process of confiscation of national property that had been under the possession of royalty, and, at the same time, a process of destruction of the remembrances of the *Ancien Regime*. "To secure the safeguard of these riches, [the Revolution] should create a neutral space, that **induced the forgetting**[27] of its religious monarchic and feudal signification: this space would be the museum" (1994: p.4). Bréon's clarification favours the understanding of the subtleties of the exercise of power articulated with memory and forgetting. The museological project is aligned with the revolutionary ideal as it conceives museums as public institutions open to the public. A faithful depositary of property taken from the private sphere of royalty and inserted into the public sphere in the name of the Revolution, the museum also becomes the conservator of remembrances of the *Ancien Regime*, remembrances represented by means of material property that has escaped the guillotine by the safe-conduct of a supposed collective and national interest. National interest is a homogenising discourse. In the case of museums, it is also the argument that sustains the continuity and permanence of riches and artistic and scientific values.

Abbott Grégoire's 1794 declaration to the National Convention, allows the identification of those in whose name remembrances should be saved: "Let us inscribe – says he – in all monuments and let us engrave on our hearts this sentence: the barbarians and slaves detest the sciences and destroy the art monuments; free men love them and conserve them." (1994: p.4) Therefore, the conservation of the sciences, arts and monuments, is meant to the "free men", to the successful bourgeois. Those who do not know, who do not enjoy the arts, those

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[27] My highlight.

who do not identify with the monuments are "barbarians" or "slaves", and in any case are excluded politically from the process of memory building.

In the 18th Century and during a long period of the 19th, museums, the arts and monuments played a triple role: the education of the individual, stimulating its aesthetic sense and the affirmation of the national. The "barbarians" and the "slaves" were therefore placed outside the reach of this triple aim. In other words: modernity's museums are also disciplinary devices, they individualise their users, qualify their visitors and demand knowledges, behaviours, gestures and specific languages for the fruition of its property and enjoyment of its spaces. The power to discipline within museums is revealed in a clear manner by means of four aspects or four "basic characteristics" (Foucault, 1977: p.125-199 and Machado, 1999: p.VII-XXIII): 1^{rst} – the organisation of space. By means of museographic procedures the space is organized and individualised. Rooms, ambiences, circulations and circuits, related to specific and hierarchised functions are created. **2nd – Time Control.** In the temple of memory time is controlled, no matter how free it may seem. There is an ideal speed for the museum's users: it is not convenient to be too quick, nor too slow. There is an ideal time for the bodies to enter and leave the museum. This ideal time is linked to the idea of a principle of normality for the absorption of knowledge of which the museum is the gentle depositary or faithful prison guard. Besides, there are timetables and interdictions; **3rd Vigilance and safety of heritage**. If the museum keeps peerless monuments, documents, treasures and riches, and if the "barbarians" and "slaves" only relate to them in order to steal, damage and destroy them, it is necessary to protect this array of property. This will be one of the main functions of the conservators, fiscal agents for things and of beings. It is necessary to ostensibly invigilate and at the same time keep an "invisible" gaze over the threats that hover over property placed within the museum. Among those threats, the public is highlighted. It is necessary to ostensibly invigilate the public, so that the public comes to invigilate the public. **4th – The production of knowledge.** The power to discipline in the museums also generates specific knowledges regarding space, time, collected property, to the public and the produced knowledge itself. This new knowledge will come to be applied again for the improvement of disciplinary power.

Before and after the Revolution, the hierarchisation of the fruition possibilities of property placed within museums is a fact. Only

two examples, among many possible: 1[rst] – in 1773, Sir Ashton from *Alkrington Hall (Manchester)* published in English newspapers a note were he stated:

(…) having tired of the common People's insolence, whom I have benefited with visits to my museum, I have arrived at the resolution of refusing access to the lower class, except when its members bear a written note by a Gentleman or Lady of my acquaintance. And by means of this I authorise any of my friends to furnish a note to any orderly man to bring along eleven people, in addition to himself, and for whose behaviour he is responsible, according to instructions that he will receive at the entrance. [28]

2nd - Twenty years later, in 1793, the *projet et règlement pour le Muséum français* established that the first 5 days out of a group of ten would be reserved to study by artists, and in the other days the museum would remain open to the rest of the public. Later, as revealed by Bjurström (1993: p.560), the days reserved for the public would be reduced to three and the ones reserved for artists increased to seven.

In the two examples one finds the blueprint for a policy that hierarchises uses and users of museum property, establishing who is allowed in and when, and also in what way he or she can use the museum and their collections. The first example valorises the social relations of a well-defined group of friends, stimulates the exchange of favours and fixes canonical behaviour. The second privileges, in a very special way, artists in detriment of other publics.[29] More than a privilege, this facilitated access is an exchange of favours, a permutation of powers, since it is the artists who are going to build the monumental artworks to secure the glory, the immortality, the presence in the body of the memory of images, of the feats and the heroisms of a few revolutionaries who ended up acting as the old representatives of the nobility and of the clergy.

The historical heritage preservation institutions multiply in the

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[28] See the book **O que é museu** (Suano, 1986: p.27)

[29] Per Bjurströn, in his texts **Les premiers musées d'art en Europe et leur public** (1993: p.560) informs that the Louvre's regulations excluded prostitutes and drunken people from the museum. The exclusion regulations, besides individualising segments of the public, allow the supposition that the museum was of interest, for different motives, to a very diverse public. A question lingers in the air: what did prostitutes and drunkards do inside a museum?

19th Century. Museums and monuments spread everywhere, having as the main irradiating pole Europe's colonising countries. Nation-building projects involve the construction of museums to order memories, knowledges and the arts.

The European expansionist movement finds in the institutionalisation of memory – understood as the creation and maintenance of museums, libraries and archives – an instrument and a path for the affirmation of bourgeois values. In this sense, these institutions are also a *mirror* or a *stage* (in the specific case of museums) where the transformations in operation within European society and the achievements carried out by the bourgeoisie are, in some way, reflected and presented.

Ethnographic, anthropological and historical museums are, in a strict sense, inventions of the 19th Century. One needs to understand them within the same framework analysed by Foucault in *The Words and the Things.* "Human sciences – states the author – appeared on the day that Man was constituted in Western culture simultaneously as what was necessary to think about and what is there to know". (1966: p. 448) As a consequence, the museums featuring a human sciences bias or even the museums of Mankind could only have been constituted later.

In Denmark, for instance, the creation process of the national ethnography museum (*Dansk Folkemuseum,* officially opened in 1885), began with the work of Bernhard Olsen, from 1879 on. Alongside this museum, that is: at the same time and in the same space, Olsen opened a *panoptikon*. He reconstituted in a realistic manner scenes illustrating historical events and representing famous characters using wax manikins (Maure, 1993: p.151) The word *panoptikon* has the meaning of an invigilating place, a central point or position from which the observer enjoys peripheral vision. Studying the origins of clinical medicine and penalty issues, Foucault (1972, 1975 and 1979) finds the title *Panoptikon,* by English jurist Jeremy Bentham, edited at the end of the 18th Century. Foucault states that it is a kind of "Columbus' egg in the political order". The *panoptikon* is thus described by the French philosopher:

(…) a ring-like construction in the periphery; a tower in the middle; this tower is slit with large windows that open over the inner side of the ring; the peripheral construction is divided into cells, each one cutting through the whole of the construction's thickness; they

feature two windows, one opening to the interior, corresponding to the tower's windows; the other, opening to the exterior, allows light to sweep the cell from one side to the other. Suffice to place an invigilator in the central tower, and in each cell to lock a mad person, a sick person, a convicted prisoner, a worker or school person. (…) The panoptical device organises spatial units so that they allow non-stop watch and immediate recognition. In short, the principle of the jailhouse is inverted; or, better, of its three functions – to lock, to deprive of light and to hide – only the first one is kept, and the other two are suppressed. The full light and the invigilator's gaze apprehend better than the shadow, which ultimately protected. Visibility is a trap. (1977: p.177)

The museological *panoptikon* conceived by Olsen at the end of the 19th Century, in addition to witnessing the penetration powers of the architectural figure idealised by Bentham, also suggests that the approximation between museums and power technologies are many and need to be investigated in depth.[30] To reduce the *panoptikon* to an ideal optical system and from there justify its museological application, detaching it from the exercise of power is, at least, to hide the issue. It is interesting to ask, then: who is being taken out of the jailhouse, of darkness, out of the hiding place? Who is being immersed in a new light and vision field? Who watches and what is watched? Who watches whom?

It would be possible to think that the Olsen's museological *panoptikon* seeks to take museums themselves out of darkness and throw them in a new light field. In this case, the museums are what is invigilated and controlled. Wouldn't the very museological *panoptikon* be a cell or a peripheral in relation to a wider panoptical device?

It would be also possible to think that a collection, the collection, the whole of the historical, artistic and natural heritage is what is being taken out of darkness, out of the shade and replaced in an environment of light, in full visibility. It is true that to this day some basements and museological storages (kinds of jailhouses) hold boxed up cultural property, imprisoned, detached from the public eye. It is interesting to understand that the exhibition of a collection is linked to a certain discourse, to a certain discursive know-how. Thus, on giving more visibility to the collection, what is done is to affirm or confirm a

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[30] This research field, as far as I know, is practically unexplored.

discourse. What is exposed to the watcher's view are not objects, but speeches, narratives, histories, memories, characters in a cell, in the scene and in wax, frozen events. In this case, what is meant to be imprisoned and at the same time to leave one to view is memory, history, truth and knowledge. It is not bodies (sick and convicted) that are in the rooms or cells of the museological *panoptikon* but their simulacra, their wax doubles. Double prison.

It is possible to think, further, that the user (the visitor, the public) is what is being taken out of darkness and thrown into light. In this case, the visitor is the one being watched in the cell, invigilated, controlled by the eyes of the wax manikins, who want above all to condition knowledge, the gaze, behaviour and emotion itself.

The museological *panoptikon* is, strictly speaking, all of this at the same time and in the same space. The museum is watcher and watched. The watched collection also meant to invigilate. The public watches the scenes, the ambiances, the reconstitutions of the real and is watched by the invigilators' eyes, but also by the wax eyes, by the invisible gaze. All of this is related to a knowledge that wants to be luminous and illuminating.

Let the researcher add to these reflections the idea that the *panoptikon* is more than an optical equipment or an architectural system imprisoned within the reach of physical vision, it is a concept that allows to break with the limits of the gaze's scope and to create other gazes. This procedure allows us to think of Europe as a central tower, slit by windows opening to a peripheral construction, in a ring, divided into cells or colonies.

The development of museums beyond the European "central tower" and from the beginning of the 19th Century is a colonialist phenomenon:

As argued by Hugues de Varine: "It was the European countries that have imposed on the non-European their analysis method of the cultural phenomenon and heritage; they have forced the elites and the peoples of these countries to see their own culture with European eyes." (1979: p.12)

But the European gaze, it must be added, is also being built and conditioned by the colonial system, since it is an integral part of the relations network. This memory and knowledge-producing gaze is reflected in the museums, be they central or peripheral.

The panorama of Brazilian institutions in charge of the

preservation and diffusion of the material and spiritual heritages produced in the relationships with the empirical fields of work, of life and language, has been concretely transformed after the move of the Portuguese court and royal family from Europe to Brazil, at the beginning of the 19th Century. This move, linked to the sequence of events that had unfolded since the Revolution, has brought to the colonies not only the royal family, accompanied by a contingent of over fifteen thousand people, but also new habits, behaviours, flavours and odours, new medical knowledges and practices, new gazes, memories and forgettings.

A memory network that decidedly links Brazil to Europe is built with great speed. European words, books, documents, things, dreams, artists and scientists are brought over to the colony, which becomes the provisional headquarters of the Portuguese monarchy and, above all, "a producing and reproducing centre of its culture and memory" (Schwarcz, 1995: p.24)

Among the institutions created in Brazil as a direct result of the presence of the Royal family, one can highlight the Royal Acclimatisation Garden (1808), the Royal Library (1810), the Sciences, Arts and Crafts Royal Academy (1816) and the Royal Museum (1818). The emergence of such institutions is followed by many questions. For instance, to whom is meant the Royal Museum in a country where the illiterate abound, whose memories are not recorded in books or artworks, but on their bodies and in their daily social practices?

In order to answer this question one can evoke the remembrance of abbot Grégoire: "the barbarians and slaves detest the sciences and destroy the art monuments; the free men love and conserve them." Indeed, the created Institution is not geared towards the African, indigenous or mixed peoples; it is meant for the qualification of the Portuguese Crown unto other nations; but it also meets the interests of the Luso-Brazilian aristocracy, of the rich men, of the wealthy families, of the clergy, the artists, of the scientists, the travellers and paradoxically it contributes to the formation of an illustrated elite on a local level. It is for these individuals that the memory institution works as a disciplinary power device, indicating what can be known, what can be remembered and forgotten, what and how it can be said and done. In other words: museums, libraries, archives, institutes and academies are mirrors and stages on which the society's dramaturgy to which they refer is staged and that on articulating a certain discourse, they also condition the gaze and

imprison understanding, science and art.

The research here presented has been guided to punctually understand the relations between memory and power in modern cultural heritage preservation institutions, with emphasis on the 18th and 19th Centuries museums. Although they are not part of the scope of our investigation – for the next movement will be dedicated to the study of some alternative museological proposals – I want to highlight the importance of research geared towards the relations between memory and power in Socialist countries museums and even the importance of the project of a Universal (or Global) Museum, conceived by Hitler to be built in Linz, his home town, with the aim of being the biggest and most complete museum of the civilised world, gathering pieces sacked by the Nazi army and others bought by the Führer himself. This museum was not carried out, but was wished to be the apex of the museums, the synthesis of the museological advances that the bourgeoisie carried out in the 18th and 19th Centuries, or, as stated by Suano (1986: p.51), "the best expression of capitalistic society".

2nd MOVEMENT: between diagnosis and prescription

I think of the current 'retro' fashion. What is this fashion? Does it mean that certain roots are discovered or that difficulties of the present need to be forgotten?
Jacques Le Goff

Two movements of memory: one directed towards the past and another geared towards the present. The confrontation between them maintains life dynamics. The victory of the former over the latter is configured as the loss of utopia, the loss of dreams or the "treasure" to which Hannah Arendt has referred to:

The history of revolutions from the Summer of 1776 in Philadelphia, and of Summer 1789 in Paris, to the Autumn of 1956 in Budapest – which have politically deciphered Modern Age's most hidden story, could be narrated allegorically as the legend of an ancient treasure, which, under the most varied circumstances, emerges in an abrupt and unexpected way, to again disappear as will-o'-the-wisp, under different mysterious circumstances. (…) The loss, perhaps unavoidable in terms of political reality, has come to be due to forgetfulness, to a lapse of memory that has befallen not only the heirs,

but, in a certain way, also the actors, the witnesses, those who for a fleeting moment have held the treasure in the palm of their hands; in short, the very living ones. (1992:30-1)

It is often attributed to the memory institutions, and in particular to the museums, the role of safe houses for treasure keeping.[31] But, what if the treasure was lost, what do they keep? And if indeed they keep a treasure, what treasure is this?

Inside museums one normally finds material evidence of certain historical periods. However, symbolic and spiritual values of different shades are associated to these material evidence.[32] Thus, the treasure kept inside museums is not necessarily related to monetary values. This museological treasure, only apparently resides within things, since things are devoid of value in themselves. What is at play here is the construction attempt of a tradition that can link the present to the past (and, who knows, by means a path of an recalcitrant memory, the past to the present?). In other words: if the museum can, on the one hand, mean that the treasure has been lost and that there lies only its double, devoid of potency or life; on the other, it can also remind us that the treasure has existed, and that it has once been in the hands of the living and that it can abruptly reappear, allowing the meaning of life to be reappropriated.

Thought along these lines, the museum (also devoid of value in itself) is a field where two memory movements meet, from the start marked by the presence of the germs of contradiction and the play of multiple oppositions.

The word museum, as is known, finds its origin in Greece, at the Temple of the Muses, the main building of the Pythagorean institute in Crotona (6th Century b.C.). The Muses, in their turn, were generated from the union celebrated between Zeus (identified with power) and

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[31] In the period between December 14 1994 and January 8 1995, the Ministry of Culture, through the National Artistic and Historic Heritage Institute, carried out at the Paço Imperial the exhibition titled "Heritage Treasures". It brought together the collections of twelve museums and different typologies: sculptures, paintings, photographs, musical scores, prints, films, natural elements, coins, a princess' dress, a female slave smock, a torture instrument etc.

[32] I side with Jacques Le Goff: "Personally, I do not hesitate in using Michelet's expressions when he states that heritage is spiritual. I understand this as the introduction into the heritage field of the notion of traditions diversity, of the insurrectional movements, of the contestation movements, all that has allowed a people be what it is. To make this concept coincide with objects from a mythicised past is very dangerous." (1986: p.54-5)

Mnemosyne (identified with memory). The return to the origin of the term museum is nothing new. Many texts bring such reference. Advancing a little, one can recognise, with Pierre Nora (1984), that the museums linked to the muses by inheritance from the mother's side (matrimony) are "places of memory"; but by inheritance from the father's side (patrimony) they constitute configurations and devices of power. Thus, the museums are at once: heirs to memory and power. These two concepts are permanently articulated in the museological institutions.

It is easy to understand, taking this mythical trail, that the museums can be either celebration places for the memory of power or equipment geared towards working with the power of memory. This comprehension is bridled to the recognition of the immunological deficiency regarding the viral contagion of power and the full chemical dependency of power in relation to the lethargy of memory. Memory (prompted or spontaneous) is a construction and is not imprisoned within things; on the contrary, it is sited in the inter-relational dimension between beings, and between beings and things.

With all these ingredients, the researcher is able to understand that the constitution of celebratory museums for the memory of power results from the political will of individuals and groups, and represents the concretisation of certain interests. The celebratory museums of memory and power – though they may have originated, in terms of a model, in the 18th and 19th Centuries – have carried on surviving and multiplying into the whole of the 20th Century. We are not talking here of institutions lost in the dust of time; on the contrary, the reference falls on museological models that, surpassing the apocalyptical forecasts of some specialists, have survived and continue to pass laws.

For such museums, the celebration of the past (recent or remote) is the touching stone. The cult of nostalgia, of valuable and glorious collections is fundamental. They tend to constitute themselves into weakly democratic spaces where authority's argument prevails, where what matters is the celebration of power or the predominance of a social, ethnical, religious or economical group over other groups. The objects (beings and things), for those who feed such museum models, are power coagulations and indicators of social prestige. Power, in its turn, within these institutions, is conceived as something with a locus of its own, with independent life and concentrated in individuals, institutions or social groups. This conception is distant from that announced by Foucault:

Power is everywhere; not because it encompasses everything but instead because it emanates from all places. And 'the' power, in what it has of permanent, of repetitive, of inert, of self-reproducing, it is only the group effect, sketched from all these modalities, a chain that is supported on each of them, and, in exchange, seeks to fix them. No doubt, we must be nominalists: power is not an institution nor a structure, it is not a certain potency that some are gifted with: it is the name given to a complex strategic situation in a certain society. (1997: p. 89)

The tendency for the memory of power celebration is responsible for the constitution of ethnocentric and personalistic collections, treated as if they were expressions of the totality of things and beings or the museological reproduction of the universal, as if they could express the real in all its complexity or encompass societies by means of simplistic schemes, from which conflict is banished by means of magic thinking and technical procedures of purification and exclusion.

The close relation between the institutionalisation of memory and the privileged classes has favoured this museum conception. It is not a fruit of chance that many museums are physically located inside buildings that once served a purpose directly linked to instances that are identified and named as headquarters of power or the residence of "powerful" individuals. Exempla: the Republic Museum and the Itamaraty Museum – old republican headquarters of executive power; the Imperial Museum and the Quinta da Boa Vista National Museum – old residences of the Imperial family; the Imperial Palace – the old seat of the executive power; the Deodoro House Museum – old residence of the Republic's proclaimer; the Rui Barbosa House Museum – former residence of one of the Republic's minister; the National History Museum – an architectural complex that groups military building from the colonial period (São Tiago Fortress, War Arsenal and the Train House); the Museum of the 1^{rst} Kingdom – former residency of the Marchioness of Santos, emperor D. Pedro I's lover.

The indication of these few examples, it is convenient to clarify, does not imply the statement that museums born under a celebratory character are maculated by some original sin and so fated to the reproduction of models that eliminate social participation and the possibility of connection with the present. Besides, this statement would amount to the negation of the museum understood as a "body"

where power circulates. Thus, inside the very museums, one develops power circulation channels allowing the production of programmes, projects and activities that betray the original mission of the institution.[33] For better or for worse, the museums are not homogenous and entirely coherent blocks. In their veins circulate bodies and antibodies, memory and counter-memory, living and dead bodies. In any way, beyond this microscopic view, one must not discard the general tendencies predominant within an institution, within an institutional complex or within a group of processes and practices. It is interesting to state that some museums, proving that change is possible, seek to become equipment geared towards work with the power of memory. [34]

The differential, in this case, is not in the recognition of the power of memory, but in the placement of memory institutions at the service of social development, as well as its theoretical understanding, and in the practical exercise of memory appropriation and its use as a tool of social intervention.

To work in this perspective (of the power of memory) implies in the statement that the role of the museums as agencies capable of serving and instrumentalising individuals and groups for the better framing of their collection of problems. The museum that adopts such a path is not interested only in widening the access to accumulated cultural heritage, but, above all, in socialising the very production of cultural heritage, services and information. The commitment, in this case, is not one of holding, accumulating and preserving treasures, but instead is one of relationship space, able to stimulate new productions and open up to the living together with cultural diversity.

Operating with inherited or built objects, material or non-material, the museum always works with the already done and the already carried out, without it constituting an obstacle for the connection with the present, at least theoretically. This assertive is valid both for the museums of contemporary art and the eco-museums involved in the process of community development. The fundamental issue, as indicated by Le Goff, it is to know whether the museological

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[33] In administrative and managerial terms this mission should be re-evaluated and reviewed every now and then.

[34] The National History Museum, the Republic Museum and the 1rst Kingdom Museum, for instance, have already developed projects along those lines, but continuity was not guaranteed.

institution is adhering to the past and the "retro"[35] fashion in order to understand the present acting here and now or in order to forget "the difficulties of the present". In any case, to point (museographically) *towards* the past is to reinvent *a* past, since only leftovers are kept. However, the attempt of "forgetting the difficulties of the present" often allies itself to a the past-venerating movement [36], which, linking the concept of heritage to material objects, seeks to affirm that memory and history are being preserved, devoid of conflict, with no contestation, with no innovative production. (Le Goff, 1986: p.55).

To work with the perspective of a movement of memory that is strategically connected to the present without meaning to forget it, but necessarily forgetting some aromas from the past, leads the investigator to a recognition that what is announced in museums is not the truth, but one possible reading, entirely permeated by the play of power. Where there is memory there is forgetting and "where there is power there is resistance". (Foucault, 1997: p.91) The possibilities of many readings redeem for the museological field the dimension of lawsuit: a new reading is always possible.

Where there is power there is memory.

The power in exercise drives memory towards the past, subordinating it to a world view, but as the past is a non-place and its forgetting is necessary, the insubordination possibilities are not destroyed. The lost treasure is not in the past, it is lost in the present, but it matters to remember (or not to forget) that it can abruptly erupt, burning the living.

CONCLUSION: almost another movement

The agony of collections is the clearest symptom of how classifications that distinguished the learned from the popular and both from the massive do vanish.
Néstor Garcia Canclini

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[35] As the end of the year, of the century and of the millennium approach, the 'retro' fashion increases. It is as if the present lost its vigour and the past sucked history's subjects into its Saturnine bosom.

[36] Examples of promotion of the past-venerating movements in Poland, Italy and France are analysed by Le Goff in his book **Reflections on History**. This author identifies a great danger in the concept of heritage geared towards the past.

With the present text I have sought to understand, from the analysis of institutions that work with heritage, concentrating particularly on museums, how the relations between memory and power are operated at the very place where theories and practices of preservation and of use of cultural heritage are articulated.

The studies developed suggested that where there is memory there is power and where there is power there is the exercise of memory construction. Memory and power feature a mutual demand. The exercise of power constitutes "places of memory" that, in their turn, are invested with power. In the great national museums, in the small museums geared towards the local populations and communities, the art museums, the social and human sciences museums, as well as in the natural science ones, the play of memory and power is present, and as a consequence forgetting and resistance also participate in the game. Individuals and collectivities in relation play this concrete game. There is no unchangeable meaning, there is no guideline that cannot be remade, and there is no connection that cannot be undone e redone.

On dealing with two movements of memory, with distinct vector orientations, I have briefly sketched either the link with the past or the connection with the present, but these two movements are complex and non-linear, there are advances and retreats in diverse ways.

To conclude, I want to introduce a debate that may spark interest especially in the museums geared towards social development and the operation with a collection of problems that affect individuals and the groups linked to them.

The experiments that both in theory and in practice have opposed the paths of encyclopaedic character[37] adopted by classical museums in the 1970's have flowed into the voluminous waters of the 1980's[38], allowing for the construction of alternative paths and the search for the theoretical-experimental systematisation. Among these experiments I wish to highlight the following:

1ʳˢᵗ The Nigeria National Museum, in Niamey. In existence since at least 1958, this museum became famous in the 1970's. It is an

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[37] These museums have inherited the ''1900's concepts that have condemned them to be sacred and abstract temples of culture (…)'' (Monreal, 1979: p.104)

[38] The New Museology International Movement (MINOM) was created in 1984.

original project developed by Pablo Toucet[39] (1975: p.32-5), an exiled Catalan archaeologist and museologist, sensitive to the population's needs and problems. In an area stretching over approximately 24 hectares, a museological complex was installed, which, in the words of Hugues de Varine, encompassed: an open-air ethnological museum, a children's garden, zoo and botanical garden, a place to walk about and take fresh air and for African and European fashion shows, as well as a centre for the promotion of quality handcraft producing useful objects; it constitutes the largest literacy school and, when is the case, a centre for the diffusion of musical programmes. (1979: p. 73)

2ⁿᵈ Casa del Museo, in Mexico**.** After the *Santiago do Chile Round Table* (1972), the Anthropology National Museum, of the Mexican History and Anthropology National Institute, launched the experimental project *Casa del Museo* in three popular areas: *Zona do Observatório, El Pedregal de Santo Domingo* and *Nezahualcoytl*. The practice in these areas has pointed to a museological conception according to which the museum becomes an education and communication means integrated into the development of the community. As stated by Moutinho:

It has come to pass, however, that the success of the work in *El Pedregal*, by the way fruit of the teachings collected in the first experience [*Zona do Observatório*] and that in 1980 were grounded on the training course for new museologists [*Nezahualcoytl* city], was felt by the traditional museum conservatives as a threat to the instituted museums. (…) Within an adverse environment, fearsome of change, the *Casa del Museo* project found all support to be progressively retrieved, so in 1980 it was closed down. (1989: p.39-40)

3ʳᵈ Local Museums in Portugal. After the April 1974 Revolution, several museological experiments were developed in Portugal from local initiatives carried out by cultural associations and autonomous power . Some museums born or transformed grounded on such experiences came to consider their collections as a "means" for the carrying out of social interest work; their interventions widened and turned towards the valorisation of locality, the areas of communication

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[39] He has also directed excavations in archaeological sites in Tunisia.

and education and job generation. As stated by the head of the Monte Redondo Ethnological Museum:

This is the true wealth held by these museums, a wealth that is always in transformation, and in correspondence with the transformation processes that encompass all life areas in the country.

It is our conviction that the collection of a new museum is composed by the problems of the community that gives it life. Thus, it is easy to admit that the new museum must be managed and equipped in such a way as to deal with a collection, which limits are of difficult definition, and worse, always in continuous change. (1985: p.46)

The effort to systematise new museological experiences and mark the differences with other theoretical referentials has led Hugues de Varine to establish the following schematic table:

Traditional Museum = building + collection + public

Eco-museum/New Museum = territory + patrimony + population

I see here a theoretical-practical problem of great museological interest. I sought to demonstrate that the relationship between memory and power in the museums is not fortuitous or occasional, but on the contrary is part of its own constitution. Although in traditional museums this relationship gains greater visibility by means of the building (architectural typology), the collection (paintings and monumental sculptures, rings, weapons, flags and "primitive" peoples' artefacts), the public (invigilated, selected and of little participation) and the museographic discourse, it is not absent from alternative projects, be they eco-museums, regional museums, community, local or tribal. However, it is necessary to acknowledge that in such cases it gains some specificities.

Memory may be guided towards the past or the present also in the eco-museums, as well as also there it may come to have an emancipatory or coercive function. The model has no automated working operation, and practice has demonstrated that eco-museums can also become traditional.

The term *territory*, in its turn, demands conceptual care. The establishing and defence of museological territories has no value in itself. The demarcation practice can also be excluding and perverse. What is, after all, the territory of the human? I risk the thought that

eco-museological practices have not always been one of territorialisation[40], but on the contrary they move between territorialisation and de-territorialisation, without assuming a definitive position. I remember one of the people in charge of the Monte Redondo Ethnological Museum stating, in a certain work meeting: "The Museum is Rui's Pub [Taberna do Rui] when we gather there to make decisions, and also Joaquim Figueirinha's home, in Geneve, when we are working there." There is no notion of territory that can support such abrupt displacements. In another moment, this same person thought it was important to make the physical scope territory of the Ethnological Museum coincide with a map of the region of the Leiria Region in medieval terms (Gomes, 1986: p. 9). The ideas: the shattered museum, the museum of multiple sites, a decentralised museum, a museum with antennae and others, are, to my eyes, the confirmation of what I have just expounded.

If on the one hand, to demarcate a territory can mean the creation of memory icons favourable to resistance and the affirmation of local knowledges in the face of globalising and homogenising processes; on the other, to take in the volatility of such territory can implicate in the construction of strategies that favour exchanges between the museum agents involved and their *political-cultural strengthening of.*

The concept of patrimony is also not conflict-free, as it involves certain risks and can be used to meet different political interests. Therefore, as one moves from the concept of collection to that of patrimony, problems were widened. However, eco-museologial practices here do not seem, in many cases, to reinforce the idea of a collection or even of patrimony, conceived as a property handful. Museological practices such as the *Itapuã Community Didactic Museum* (State of Bahia, Brazil) and the *Santa Cruz Eco-museum* (Rio de Janeiro, Brazil) operate with the collection of problems of the individuals involved with museum processes. What seems to be in focus here is a de-collection, as formulated by Canclini. (1997: p.283-350). In both cases, there is not a patrimonial concern in the sense of the protection of a classical and monumental past, but instead an interest in life

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[40] Professor Myrian S. dos Santos has stimulated this reflection with the following question: to abandon the idea of the building as defining element of the museum, is it not also to give up territory?

dynamics. In other words: the interest in the patrimony does not find justification by the link with the past, be it what it may, but instead by its connections with present-day fragmented problems, the life of human beings in relation with other beings, things, words, feelings and ideas.

The term population, besides anchoring the museum's basic challenge, is also of high complexity. First, it is necessary to consider that the population is not a homogeneous whole; on the contrary, it is composed of multiple orientations and often conflicting interests. Second, within the same population there are completely distinct identification processes and cultural identities that do not fit into certain theoretical reductions. Thus, local cultural identities are also not homogeneous and are not given from the start.

A synthesis question: would the challenge for alternative museological proposals that insist on not losing their transformation potential not be placed on the favouring of the various identity processes and in the use of the power of memory at the service of individuals and increasingly complex local societies?

What is at stake in museums is memory and is power, therefore also danger. One of the dangers is the authoritarian and destructive exercise of power; another is the saturation of past memory, the saturation of meaning and the consequent blockage of action and of life.

New Focuses / New Challenges

The Informal Museology[*]
Mário Canova Moutinho

No matter how elementary the level of attention that is paid to contemporary Museology in Portugal, its multifaceted character should nevertheless be acknowledged. It is a site where concepts, attitudes and aims cross, translating not only museology's general guidelines, but the role and the place that the different actors in the most diverse processes seek to occupy in society, in the affirmation of the shared right to a full citizenship.

The different forms of museology that has developed throughout the country, in particular post April 25, vouchsafes the statement that, in parallel with State museums, there came to light hundreds of museological processes by initiative of the cultural and ecological associative movements, in addition to those of the reinvigorated autonomous power.

There are tens of thousands of people who, in various ways - more or less elaborated or theorised - find in museology the privileged expression means on issues concerning so many heritages – historical, architectural, linguistic, archaeological or anthropological - within the context of the valorisation and identification of local specificities and competences.

These are no doubt museological processes, permanent or intermittent, creative or model reproducing, conservative or participative in the development of the communities that have given them life.

Meager in its essential, it is a museology devoid of financial resources or sophisticated knowledge, often also featuring out-of-date ideologies and paradigms.

But it is also a museology that expresses the cultures of our time, the culture of the mix, the expression of a society in transformation.

Such museums and museological processes are, in our understanding, the deep expression of Portugal's contemporary

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[*] Published in Boletim da Associação Portuguesa de Museologia [Portuguese Museology Association Bulletin], nº 3, APOM, Lisboa,1996.

museology.

And, in this sense, this museology of daily life turns out to be an essential component of change itself.

It is, thus, neither rupture nor a marginal phenomenon, but instead it is the fruit and seed of a more democratic society, of a more free associativism, of a municipalism that are more aware of a new development model that favours decentralisation and the consequent valorisation of local resources – both human and natural.

Not being a marginal or a rupture museology does not mean it is structured around and founded on the image of a traditional and urban museology. Instead, this NEW MUSEOLOGY that results from the new conditions of the museological discourse - and therefore is part of the museological knowledge accumulated for generations – has demonstrated in its diverse forms a more clear conscience of the idea of participation and sparks a more evident social implication.

We speak then of an informal museology that fits into the wider concept of SOCIAL MUSEOLOGY, which translates a considerable part of the museological structures' effort to adequate itself to the conditionalisms of contemporary society.

This adaptation effort, which by the way extends over many other countries, was synthesised by UNESCO's General Director, Frederic Mayor, at the opening of ICOM's 15th General Conference in the following way:

the more general phenomenon of the cultural conscience development – be it the emancipation of the interest of the public at large for culture as the result of the widening of leisure time, be it the growing cultural awareness as a reaction to the inherent threats of the acceleration of social transformations – finds, on the level of the institution, a welcoming largely favoured by museums.

This evolution is evidently both qualitative and quantitative. The distant institution, aristocratic, Olympian, obsessed with object appropriation for taxonomical purposes has increasingly given way – and some are distressed by this – to an organization open to the environment, conscious of its organic relationship with its own social context. The museological revolution of our times – manifested in the emergence of community museums, 'sans murs' museums, ecomuseums, itinerant museums or museums exploring the apparently infinite possibilities of modern communication – finds its roots in this new organic and philosophical awareness.

This process was already heralded in the Santiago Declaration (1972 UNESCO/ICOM), where it was also considered:

that the museum is an institution at the service of the society of which it is an integral part and an institution that features within itself the elements that enable participation in the conscience building of the communities it serves; that the museum can contribute in leading those communities to act, situating its activity within the historical framework that helps to clarify present day problems…

That this new conception does not imply in the extinction of present day museums nor that we renounce to specialised museums, but, instead, this new conception will allow museums to develop and evolve in a more rational and logical manner, in order to better serve society.

Such concerns, which were renewed in the certainly most important document on contemporary museology, which is the *1992 Caracas Declaration*, makes us sure that we should consider informal museology or social museology as a fundamental element to think museology and the new paths taken by museology in Portugal.

We cannot any longer be satisfied with the eventual modernisation of traditional museums, intended mostly through the creation of a pathetic shop featuring nearly nothing to sell, or a mega exhibition of rare objects with budgets that insult the most elementary good sense and seriousness.

We think that the urge is, before anything else, in the opening of the museum to the environment in the study of its organic relationship with the social context that gives it life, facts that have sparked the need to elaborate and clarify new relationships, notions and concept that can handle this process.

A few examples of the issues derived from contemporary museological practices and that are part of a growing specialised bibliography: the widening of the notion of heritage and the consequent redefinition of the "museological object", the idea of community participation in the definition and management of museological practise, museology as a factor of development, the issues of interdisciplinarity, the use of "new technologies" of information and museography as an autonomous communication means.

Recalling once again the *Santiago Declaration*, where it reads *That the transformation of the museum's activities demands a progressive change on the mentality of the conservative curators and those responsible for the museums, as well as the structures on which they*

depend" we should admit the need to train new museum professionals for the new museological discourse production conditions.

It is within the field of informal museology, that we certainly find innovation, change and new paths.

The biggest challenge in museology teaching in Portugal is not that of teaching what is featured in the museology manuals, but instead that of providing the future museologists with the means that will allow them to place themselves and act within a context of social change that cuts through all aspects of contemporary society.

The exhibition that simply displays without questioning, is increasingly inscribed in a kind of archaeology of an archaic museological thinking.

In museums one does not simply handle objects, but instead and chiefly with ideas. We now place the question of whether we know where the role of the curator begins and ends, and equally, where does the role of the museologist begins and ends.

This change in attitude was, by the way, referred to by Hugues de Varine in the synthesis report of the *16th ICOM General Conference*: "*It became clear, in the international committee meetings, that there is a strong current geared towards opening and innovation… leading museum professionals to act in a non-traditional way and accept being influenced by multicultural concepts. The interdisciplinary cooperation that is emerging in the bosom of ICOM, the bridges built between the various disciplines and projects, and groups such as the MINOM are indications of this opening spirit*."

To recognise this is, deep down, to accept that in the contemporary world there is a new intervention space conditioned above all by the attitude and social implication of each one of us.

A kind of interdisciplinarity of attitude, a lot more complex than the sought for and ill-loved interdisciplinarity of knowledge.

If there is a new challenge in museology, in our understanding, it does not regard in its essential to the features of its shape, but the place within it that we wish to occupy and above all the possibility of deepening and finally recognising that it is the attitude of the actors that determines the meaning of the work we do.

So much so that we cannot control nor even condition the final effect of our intervention, which in truth ends up far removed, so often perverse and alienated from our first intentions.

In the culture of the now that determines our submissions, which we rarely acknowledge and reject, we forget that time introduces, in a

certain way, new conditions which escape us, transforming the pursued path, irrevocably. What is actually within reach is no more than the possibility of choosing the beginning of the direction we wish to imprint our action.

If it is so, we can more easily relativise the successes and failures, to doubt our short term evaluations and start afresh each day conscious of a new history, a new museum.

We shall continue and, increasingly, speak of an informal museology. We shall continue to speak, and increasingly, to speak of social museology.

New Focuses / New Challenges

The construction of the museological object[*]
Mário Canova. Moutinho

"Exhibiting is or should be to work against ignorance, especially against the most refractory of all ignorance: the pre-conceived idea of stereo typed culture. To exhibit is to take a calculated risk of disorientation - in the etymological sense: (to lose your bearings), disturbs the harmony, the evident , and the consensus, that constitutes the common place (the banal). Needless to say however it is obvious that an exhibition that deliberately tries to scandalise will create an inverted perversion which results in an obscurantist pseudo-luxury - culture ... between demagogy and provocation, one has to find visual communication's subtle itinerary. Even though an intermediary route is not so stimulating: as Gaston Bachelard said "All the roads lead to Rome, except the roads of compromise." (1)

It is becoming ever more evident that museums have undergone changes that are noticeable in numerous areas. As well as the traditional functions of collecting, conserving and exhibiting objects. museums have tried to become a means of communication, open and aware of the worries of modern society. In order to do this , it has started to utilise modern technology now available and lead by the hand of "marketing" and modern business management.

Others take on the role of socio-cultural centres, striving to take part or be a vehicle of the development of their particular area.

Attention should be drawn to the new place and function of those who take part in it (professionals - public - creatives) as well as the notion of patrimony, of the museum object and the collection. The power of decision is re-equated in terms of possible self-management or at least a greater accessibility of each one involved in museum management.

In both cases, the exhibition continues to be the centre of a museum's activity, whether this is a product or a process exhibition.

This means selecting must take place (in an autocratic or

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participatory way) of a collection of objects in the widest sense of the word, which would be exhibited for their consensual value, for the value attributed to them or for the siginificance that they may take on.

Once placed in museum lay-outs, or in context, explained by way of sub-titles, personal or collective speeches, videos and slides, the object in itself collected for this purpose is without doubt the soul of the exhibition and the catalogue.

These very objects, which the exhibition means to transform, manipulate and alter.

Objects which are thus the real raison d'être of MUSEOGRAPHY and at the same time the voluntary fruit of the same museography on the one hand and on the other conforming to multiple chosen or alien circumstances, just like the voices, the movement and the foot steps of the visitors.

Without getting into an argument over the possible scientific character of museography, it is certain that for a long time, museography corresponded to a collection of rules which assured the "correct" exhibition of the objects. It was in this period that the contemporary museography took its form, perfecting itself and producing novelties in every possible aspect.

At the service of the object or the idea, we should recognise that museography and exhibiting techniques in general constitute more and more of an autonomous means of communication with relation to the museum.

Present at every moment, museography in its progressive complexity of means and methods is in itself and information support vehicle for all day to day aspects both inside and outside the museum.

Thus the museography object, exuberant or submissive, respected or manipulated is essentially an "inherited" object.

In this sense, it is impossible to keep thinking of the museological object as if in fact it were not inherited, with all the impositions this would entail. Under the status of a museum object, Ulpiano Bezerra de Meneses synthesized four ways to understand a museological object.

"Fetish object". - The most common characteristic of an object in a collection is in fact, the role it plays in the exhibition which is its fetishisms. Thus, the fetiches or replacement consists in moving the level of human relations and presenting them as if they were derived from objects, autonomously. So, the material objects only possess properties of a physical-chemical nature: weight, density, texture, flavour opacity, geometric form, durability, etc. etc. All other further

attributes are <u>applied</u> to things. In other words : senses and values (cognitive, affective, aesthetic and pragmatic they are not senses and values of things but rather senses and values which society produces, stores, circulates and consumes, recycles, throws away, mobilising this or that physical attribute inherent in things (and naturally, according to the historical patterns, subject to change) ...

The metonomic object. - The metonymy (a rhetoric figure which in part is worth all) is present, with reiterated frequency - and risks of deformation - in anthroplogistic exhibitions and on a lower scale historical ones also. The metonomic object loses its documentary value, changing to a more predominant emblematic value. Imagine that it is possible to, by way of the museological exhibits, express the "meaning" of a determined group or culture and museums cannot fall into such ingenuity : it really is not possible to "exhibit cultures" ... , the use of the typical, the stereotype for simplifies ends - forever reduced and with the risks so well known and so often denounced, principally when certain suspect and problematical objectives are in play, such as how to create or strengthen a cultural identity: the simplifications always cover up the complexity, the conflict and the changes and work as differential or exclusion mechanisms.

The metaphoric object. - The metaphoric use of the object, in a mere sense of substituting a relation, although less unpleasant than the previous, it still reduces the exhibition to one of objects which just illustrate problems formulated independently of themselves. Thus, in this way the museum loses a specific advantage and its most powerful resource, the work with the object. This posture shows an incapacity to come face to face with the object, to explore it in its own terms, instead of preferring verbal support not just to formulate the concepts, but also to express them : this line of action lessens the real use of the museum.

This tendency, which shows a certain despair, indolence or disorientation, is not new. In the decade of the seventies of the last century, George Brown Goode, who was one of the great directors of the Smithsonian Natural History Institution, said ironically that a good didactic exhibition was the one that had a complete set of name tags with the odd sample of natural specimens here and there ...

The object in context. - The banal and current consideration that the decontexualised object is a disfigured object , which has legitimately posed the question of context and the necessity to present it at the exhibition. Strangely , however, no such force has been seen in the concept of the object. Thus, the immediate solution, prompt and

ready, is the mere reproduction of the context while the appearance, that is the empiric boundary which, as such, needs to be explained, as it is not auto-significant. This given empiric confusion, from documentation, with the necessary information gleaned, the cognitive synthesis, is responsible for the worst vices fed by good intentions without intellectual investment. By way of its ever-present and insidious character, it would be wise to point out clearly its insufficiencies and distortions.

The first of these is that the objects have a history, and a passage in the same and they cannot be frozen arbitrarily in one of their several contexts. In second place, the dominant state ignores that the object's transformation process into some document is in the final analysis the axis of museolisation, it introduces references to other spaces, times and meanings within a contemporaneousness which, the museum's, the exhibition's and its usufructuaries. ... This complex network is not free. It should serve, fundamentally, as to warn the museologist against contextual and background illusions and fraud which it could forebearingly construe.

Lastly and most important of all, the reproduction of contexts that are pure appearance, inverting the role of the exhibition in creation of knowledge: on the contrary of these apparent relationships and cut the superficial unity of it which is only empirically verifiable, although deep and substantial (even though not sensorially perceptive but visible in the exhibition), the opposite of this critical and creative force, the exhibition from the beginning is strengthened by the prompt action that the senses can deliver, masking the invisible articulations however decisive."(2)

Also about the problems of "setting up and exhibition", Jacques Hainard, assumed that "the object is not the truth of absolutely nothing",and suggests that we think clearly about the place of an object in the museum. The curator chooses, making the choice of the position of the object in this way he is "glass-casing" the glass case itself almost becomes a holy object. Having placed the glass case on a plinth, decorated it, adapted the necessary illumination, having placed another plinth inside accompanied by a label, which by the way the object is looked at symbolises a privileged and special exhibition place: the Museum -Temple.(3)

Such a museum, (in the physical sense), which in ultimate analysis is always a support to the object, a particularly evident situation when Daniel Buren exhibits as an exhibition the very walls of the museum

with the missing spaces for the pictures.(4) Without letting us forget that the actual language of an exhibition is also artificial due to the fact that it is mixed, characterised by its variability, translatability and reductability, which on its own only goes to complicate the role of understanding and the museological function of the object even more.(5)

Thus it seems legitimate to find other investigation tracks to solve this problem, not only to find a more consistent museographic writings and vocabulary, but also to understand better the actual limits of museography and thus in this way handled more cautiously or even cautiously.

The museography that we are going to talk about takes as its theme that it is possible that an object exists in museography that it has not been inherited but rather created and thus it has escaped its museological destiny.

This hypothesis nothing more than the recognition, which has arisen so many times in museography in that the object serves as a means of communication not restricted to the simple service of the museum. At the museum's service, museography adapts itself and develops depending on the introduction of new elements, or just simple technical improvements of elements already used : better lighting, letter-set, signs and interactivity among others. But museography as a means of visual communication can use and deepen the communicative potential of the FORM, not inherent in the object, but created by every situation, above all when we take into consideration what Pierre Francastel wrote :"The understanding of a work of art is not based on the process of recognition, but on understanding. The work of art, is the possible and the probable; it is never a certainty."(6)

So it seems to us that bringing the accumulated experience of generations of sculptors, who have imagined, studied, treasured and thought upon the world of constructed forms, to the world of museology and museography in particular would make sense.

If we were to try and understand the evolutionary work process of sculptors, (or those who consider sculpture as their means of communication) at least throughout this century, we could deepen the creative knowledge and the interpretation of the FORM.

In this sense and only with this end, we are going to quote some works (mostly those of authors) who can appraise the ways of learning about the FORM, in a way that would probably help to rethink Museography

This identification work made up of a widely known vocabulary as a necessary element of approach to the creator of a work of art, and could in its own way, clarify the museologist about a part, a new way of communicating, an improved and adapted social function of the museum. "The artist, like the writer, has a need of a vocabulary, prior to taking the risk of *copying* reality. It is this vocabulary that he can only discover together with other artists."(7)

To follow we quote some authors, although it is obvious that we do not pretend to impose shools or currents of thoughts artificially as all of them have witnessed experiences in diverse senses. On the other hand, it would always be possible to select an infinite number of other works by other authors, perhaps having more sense, in order to illustrate this process of knowledge and construction of form. The examples that we give hereafter should be considered in this context.

Sculpture offers an immediate understanding when representing the human body in its different dominions - religious, commemorative, symbolic, decorative, even when it represents the ideas of rigour and beauty, translated into a perfect relationship, through the materials used in the work. This use of form is patently obvious in Auguste Rodin or Jean-Baptiste Carpeaux and certainly in Italian neoclassicism, where the essential forms and their description are dominant.

The same cannot be said by those authors who show a diverse understanding of the human body and the animal by way of the use of textures and the enhancing of the composition of forms as the works of Henry Moore, Giacometti and Germaine Richier show. In these cases the understanding becomes more complex. Their works show something more than just what is visible, it tells a story whose boundaries are those of the form itself. The "Destroyed City" by Ossip Zadkine exemplifies this state. They are forms that suggest certain ideas by way of the elements present such as the dimension and positioning of the hands, the balance of the whole, or the resistance to almost anything that occurs due to the position of the arms. "The head and the trunk are thrown back, the face is disfigured with pain, a distressing scream comes out of the mouth, the arms are gigantic, the hands tormented, the sculpture as a whole is convulsed and suffering but all the same it is very much alive......There is such a terrible expression in its image straight out of Picasso's Guernica, but it is conceived as a force which comes to announce the resurrection that Rotterdam came to know....

By way of this work, an aspect of modern art reaches its zenith -

the point that the brutal images explore the subconscious mind and confront us with deliberate nausea, which is the essence of our age, (8) These forms are however elements of a relatively simple vocabulary.

On a par with the use of the forms' power of suggestion, there is also the discovery of new materials and the possibility of creating new forms "auto-sufficient", which serves an abstractionist (exemplified in the works of Barbara Hepworth and Hans Arp), which in a certain way are placed on the other side of simple and evident vocabulary.

As a similar significance a new "quality" of form is the movement present in the works of Naum Gabo, Moholy-Nagy or Alexander Rodchenko since the 20s, should be taken into consideration; works which are linked to Russian constructivism and which were of such great importance in the directing of the arts. It is the kinetic art illustrated in Calder's mobiles and Nicholas Schoffer or Jean Tinguely's proposals, where the idea of movement and machine interwove. Also the possibility of creating structures and designing them in three dimensions was discovered. This was done by creating forms for this or by inheriting forms by recuperation or by diverting functions (David Smith and certainly Louise Nevelson).

It is our understanding that the first half of the century was characterised by the battle to discover a new language. It is taking into consideration that the way that the new vocabulary of forms is spoken and written is apparently unending and capable of being based on points of reference from a world of ideas be they transparent, metaphoric or just sketched.

Throughout this learning period of how to handle and to utilise the form, this also was the object of rethinking, within the scope of a more or less compromised sociology. This state is very much present in the works of Marcel Duchamp and Meret Oppenheim, and as a rule in surrealism by way of desfunctionalism of everyday objects and the showing of hidden faces. Marcel Duchamp in his *La Mariée mise à nu par ses célibitaires même* (1912 - 1923) meant "simply, I thought of a projected idea, of an invisible fourth dimension, in that it could not be seen by the eyes .... he considered the fourth dimension could be projected by way of an object of three dimensions, or in other words, that every three dimension object that we do not see directly, is the projection of something in four dimensions , that we are unaware of. It was a little bit of sophism, but it could be possible. It was on this theory that I based the *Mariée* 9)

Robert Rauchenberg, Jasper Johns and naturally Claes Oldenburg,

present practically all the elements of this new vocabulary, which has acquired form and meaning, by the change of context, materials and scale.

At the end of the 60s and the beginning of the 70s, another movement took shape and it intended to take artistic works away from the commercial circuits and the competition, asking for the public's participation (a happening / performance = giving value to an exhibition and opposing an exhibition. The recuperated materials, the forms produced and the objects used translated into a compromise of a political nature and very much assumed in Europe especially in Italy. (Michelangelo Pistoletto, Jannis Kounellis). In his own way Joseph Beuys proposed to work by adorning interiors with extremely divested objects, and certain materials such as felt and grease.

Other authors such as César or Arman could also be included here in there battle for experimenting, even though it is not easy to relate them to a specific movement. In this period the representation of the human body is introduced in the presentations as a support elaborated by way of a discourse identified with such people as George Segal, Alan Jones and Ed Kienhols. Here the human body despite its realism or even its hyper-realism with which it is represented and only truly signifies by the intention or composition in which it is exhibited. The look of the personages even when not physically represented gave the true sense of the work of these authors.

"As I get older I get less interested in the way a thing looks and more interested in the spirit that hides within it; so the things are meant to be looked into, rather than looked at". (10)

The way in which this sculptor presents the relationship between the observer and the object goes to demonstrate the evidence that the object transmits not just itself but the idea that it suggests. This short lived sense which is markedly present in the works of Christo Javacheff, Robert Smithson and Sergui Aguilar mixing as they do snips of nature, which underlines the role of the object as purely a support to the given "intention". And possibly "The ultimate object of art is to portray the hidden sense of things and not their appearance: as it is in this profound truth that its real value resides, which appears on the contours of the exterior" as Aristoteles claimed. (11)

Frank Popper helps us to understand what common to all these forms and what transforms an object of art when finished into a happening or an open work of art. "Without meaning to diminish the individual, creativeness .... we prefer to give more relevance to the

quality of the *CREATION* itself. The act or acts of creation can only take place when the atmosphere is favourable to public creativeness. A large number of artists work in this way nowadays. They don't dedicate themselves to the traditional preparation of a purely personal plan. They no longer create a work of art but instead participate in the installation of an atmosphere within which a aesthetic plan can be established, with relationships with different people and different psychological and physical phenomenon. In this sense we cannot admit totally that the concept of the work of art persists, because the author survives.

At the same time that relationships are established between the object, the public and the artist, thus weakening the importance of the artist. He himself assumes a new role corresponding to the progressive disappearing of the hierarchy between arts and their limits. The new role of the artist should be made evident, within the present relation and its aesthetic model, not only from an artistic responsibility but also a social responsibility". (12)

In fact the actual physical presence of the artist assumes a determining role just like the author, presenter and/or questioner,(13) or the animator integrated within the very museum, as was made evident by Pierre Gaudibert. (14)

In the 60s, we can say that the new materials (plastic, fibre-glass, metal alloys etc.), were those used which made for the creation of more consistent forms and for the experimentation of others. In Europe as well as the USA, all the accumulated knowledge - the manipulation, creation, alteration - at the service of an easily understandable language.

What is much easier is that the expressive elements multiply in every work of art placing the problem of intentionally and / or calling for a never ending memory of every one of them.

It is the memory of "being" as opposed to "the memory of things".

The reading that one makes is not one of a work of art in itself, but the work in relation to the person who is admiring it. "the essential is no longer the by itself but the dramatic confrontation of the same by the spectator as a perspective situation". (15)

It is the metamorphose, not of the Gods in sculptures, when the Sacred abandon them, as Malraux pretended, but the metamorphism of sculptures within real images.

In this sense we can accept the understanding of Arnold Hauser, who expressed the fundamental intentions of a work of art as ."The

legitimacy of the intention of art is based on the constant intromission of artistic production in the praxis; also supported by the circumstances of the art and never wishing only to represent, but always to persuade at the same time. Never only an expression, but always a solicitation as well; the rhetoric is one of its most important elements. The most simple and objective enunciation of art is equally an evocation, a provocation, a submission and very often even a violation." ... Art always means to modify life; without the feeling that the world is a "roughly sketched outline", as Van Gogh said, if so there would be precious little art. It is in no way merely the product of contemplative behaviour, which simply accepts things in a passive way. It is much more, a means of possessing the world by force or by cunning, to dominate people by way of love or hate, to take advantage directly or indirectly of sacrifice. Just like as the Palaeolithic men drew animals to hunt, kill and capture, the drawings of children are not a representation "without interest" of reality; they also show a kind of magic lens, showing love or hatred and they are used as a way to dominate the persons there in represented. If we utilise art as a means of subsistence, a weapon in a battle, as a vehicle to free one's aggressive impulses or as a sedative to calm our anxieties of destruction or lies, if we were to want to correct ourselves through it, the imperfection of things or demonstrate ourselves to be against its undefined form or against the lack of feeling and finality, art is and continues to be realist and active, ..." (16)

The resulting form of a process like this is understood but it is not what gives the support in a possible sense and / or rationalised in an open dialogue; it is this precise fact which seems to us could indeed enrich the museographic language.

In these terms the challenge which is created by the introduction into the museum of a form-like utensil (not inherited, but construed as a work of art understood in the referred feelings) as a support to the communication of ideas.

Thus the transformation of ideas into intelligent forms, demands ideas to communicate on the one hand and on the other to demand the knowledge, the competence and the sensibility to be able to construct these forms as well.

The exhibition of the objects in glass-cases, plinths, wall-hanging, even enclosed in a scenario which is self-explanatory, the text where Ulpiano Menezes shows that a primitive writing form is only adaptable to the iconic character of the majority of museums.

It is certain that the primitive exhibition when produced in certain conditions could take on contours and the feeling of a process which in the ultimate analysis overtakes its own formal interest, be it documented or even suggestive, this would be an exhibition-pretext, equated by H.de Varine, where the teaching/learning process show themselves to be the principal instrument of transformation and not the exhibition in itself. This type approach which assumes a fundamental role in the basic problem of community museology not just showing a new museography in itself but also remaining in an equally primitive writing. However it must also be understood here that the object, in the lay sense of the word, loses its central place in the exhibition and is relegated to a merely supportive function.

As the catalogue Documenta V states "in an ever increasing tendency for exhibition themes to be less the works of art themselves and more the exposition of the exhibition as a work of art ... the works presented are stains of colour - carefully chosen - from the frame which makes up each section (room) as a collection. There is even a an order of colours, these being chosen and placed according to their function of feeling / design of the section (selection) which stretch and present themselves ... The exhibition is thus "valued receptacle", where art is not only assumes itself as it destroys itself, well if only yesterday the object was shown thanks to the museum, so today it only serves as a decorative "gadget" for the survival of the museum while the picture, this picture where the author is nothing more than the organiser of the exhibition".(17)

The re-newal of museographic writing thus implies (apart from the function that can be attributed to the exhibition and the form in which it is conceived) the adoption of a more efficient and open language, occupying a similar place as the work of art.

To reach this point we can conceive a museum given to processes both participating and not, and of specific knowledge exhibiting ideas for public and private consumption by way of significant forms which appeal to the emotion and the senses and to the memory of those who are contemplating them. A museum where dialogue is liberated from the mooring-lines of collections and in this way could never be thought of as just one more Museum of Art.

It is in this context that we have caused the creation and modeling of maquettes of exhibitions, in the Forms and Means of Communication studios integrated in the Post-Graduation Course in Social Museology, given at The Lusophone University of Humanities and Technology of

Lisbon.

Of the works undertaken it was possible to set out an analytical lay out which when applied to each work permitted us to classify them with reference to the others.

Thus two types of readings were made evident. A fluid reading composed of the understanding of a succession of elements and an instant reading where all the work is understood in one moment.

The meaning which is intended to give the proposals in a way that they can be obtained by diverse means when referring to form and the materials used.

As far as the form is concerned, the common reference to determine the dimensions and the possible estimate, the alteration of scale, the repetition and or isolation of the forms, that allows the forcing or lowering of references and the introduction of new perceptions.

As for materials the alteration of what is considered socially adequate is confirmed as a desfunctionarization factor as referred to above, opening doors to multiple interpretations.

The alteration of the form by exclusion or distortion of the parts, equally creates a significant void that can possibly be filled in the act of confrontation.

The introduction of altered or transformed colour could produce the same effects as those caused by the alteration of form.

In all the cases of movement, the structure, the texture and the appeal to the symbolic, has shown through simple means of elaborating proposals of forms which are the vehicle of perceptive intentions with the condition of not substituting our memory for an immediate and reduced vision.

The works produced were not the result of some discovery, but simply a try at evaluating the interest of appealing them to museological discourse the accumulated knowledge of manipulation, creation and alteration of the form/forms that we have referred to above.

It does not mean to produce a hermetic work which Picasso confirmed saying "How do you want a spectator to see in a picture what I saw ' ... how can anyone enter my dreams, my instincts, my desires, my thoughts, which took such a time to elaborate and to reveal, above all to catch what I did even against my will?", (18) not even to exhibit as one would exhibit something on a shelf of a supermarket.

Between these two extreme situations one has to find "the subtle itinerary of visual communication".

The possible ways, which are revealed by the experiments we undertook, are principal ordaining of museographic ideas, which have already been widely marked by Henrich Wolfflin one of the founders of formalist readings of art, which we consider can really help define such a minimal vocabulary of the expression of form, starting with the five oppositions of analysis of the works of Durer, in the XVI century and Rembrandt in the XVII century. -Linear / Pictoric, frontal / profound, closed form / open form, multiplicity / unity, clarity / obscurity. (19)

The notions or ideas of balance, juxtaposing, transparency, clarity and shadow, synchronism, sequence, tension, deformation, centrality, figure and background, are not alien to some museographic practices. However we should grant a proviso that the current use by some museums (The Quebec Museum of Civilisation or La Villette in Paris as examples) and put only to the service of the musological object which is intended to be exhibited and not with conforming elements of a new language of creative forms.

It is thus a paradox that the museums that house the most varied collections of art, which in themselves show a never ending world of imagined forms, do not use, (nor are they very worried about it). the fruit of labour that has brought into existence these same very forms. The linear and ikonic reading of The Guggenheim Museum is a faithful image of this paradox. Rarely has a museum ignored the nature of its own collections so much, where in first hand, new forms of understanding the function of art are revealed both in the organization of space and for certain in society. The indifference to Frank Lloyd Wright and his sense of innovation is evident, that the works of art in particular the sculptures which themselves introduce a definition and perception of space, if only a linear reading is proposed, being the same from beginning to end and from top to bottom. (20)

There is nothing more pathetic than *Schneefall* by Joseph Beuys, lying on the floor of this long corridor. The Guggenheim Museum "can be considered in any case as the symbol of the ever present difficult relationship between architecture and modern art, and this continues even among the new museums as well as the permanent and temporary art galleries.

The basic problem is that museums are given a significant symbolic and monumental value, an ideological importance, as if we were dealing with a new cathedral. This is the reason why the ambassadorialness of the construction faced primordial importance, the role of the architect is enlarged, very often in detriment to the real function of the building.

A function which in fact is very delicate, as one of its ends, the assigning of its inside space, in order to show off the specific characteristics of the works of art, which themselves have their own structural space. (21)

Here is where we place the understanding between the museum and the space to be used as a means of confrontation between the public and the authors.

This relationship is exemplified in some works of Daniel Buren in a particularly interesting form. Emanating from a neo-classical building of The Rath Museum of Geneva, constructed at the end of the last century, this author first created on the outside a collection of façades, cut on the parallel to the oblique elements at the entrance of the museum and painted them with bold strips, in this way it showed and hid the building. In the inside these elements (from this shell) now appear in the museum which in its turn become the recipient of its exhibitions.

In the interior, the same raise strips in four colours, give form to various modules which restructure the museum space, thus guaranteeing the same discourse distributed throughout the whole edifice.

In another project and in its first stage, Buren placed 9 boats in a regatta with striped sails of different colours. In the second stage, the sails were exhibited in a museum in order of arrival. Once transformed into exhibition objects, the sails became works of art, hanging from the walls. "To dismantle the dichotomy, between the way a form is perceived inside and outside a museum, this work reveals crosses the trench which separates art and a context which is not specifically art. (22)

The inversion of the traditional relationship between an artistic object and its place in an exhibition In the end it is the museum which is exhibited as if it were an artistic object.

In a certain way we could admit that the ideal museum would be that one which would be created specifically for every exhibition.

Throw-away museums where the form and the function would only serve the dramatic confrontation we have already mentioned.

Isamu Nogochi created among works of art, for the UNESCO building in Paris, a space where the structure itself and the sculptures that are placed there, form a coherent, significant and not inherited whole. Here we are not just speaking about the placing of sculptures in the open air, within a natural or cultivated space, but to build and organise a space whose form, be it expressive or part of shared sculptural elements placed there.

We have tried to go into the theory of museography in depth think in a wider sphere, we think of Pierre Francastel in an epistemology of imaginary creation, naturally we would have to ask ourselves of the idea of the appearance of any element would depend on its place and the total pattern of its function. "Far from being a mechanical register of sensory elements, the vision proves to be a truly creative apprehension of reality - imaginative, inventive, perspicacious, and beautiful ... All the understanding is also thought, all reasoning is also intuition, all conservation is also invention. The object's form which we see, however, does not just depend on its retinal projection in a given moment. Strictly speaking, the image is determined by the total visual experience which we have with that object or that kind of object throughout our lives".(23), by which we have to integrate, the role of the creative memory and its imaginative matrix, which in the final analysis conditions the creativity.

A kind of Museum / Work of Art, which would be the kernel and Shell, Intention and Form.

Notes

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