

Socio **M**useology:



The museums and the city

Contributions to integrated
sustainability the case of the
Metropolitan Region of Rio de Janeiro

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an integrated sustainability
(the case of the Metropolitan
Region of Rio de Janeiro)**

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Sociomuseologia: The museums and the city: contributions to integrated sustainability.

The case of the Metropolitan Region of Rio de Janeiro

Cassia Rodrigues da Silva, Lúcia Capanema Álvares, Mario Chagas

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Summary

For an integrated sustainability: Cultural heritage and museums <i>Leonardo Barci Castriota</i>	13
Presentation	17
Introduction	21
Chapter 1 – The need for sustainability	
• Integrated sustainability, a transdisciplinary concept	31
Chapter 2 – Museums and Society	43
Chapter 3 – Connecting museums to sustainability	
• Research Configuration: from literature to validation of a model	71
• First notes on the museums studied	75
Chapter 4 – The Spectacle Museology in Rio de Janeiro	
• Museum of Art of Rio (MAR)	80
• <i>Analysis according to the model</i>	82
• <i>Partial conclusions</i>	98
• Science and Life Museum	100
• <i>Analysis according to the model</i>	101
• <i>Partial conclusions</i>	112
Chapter 5 – The Social Museology in Rio de Janeiro	
• Museum of the Maré	118
• <i>Analysis according to the model</i>	122
• <i>Partial conclusions</i>	133

- Alive Museum of São Bento 135
- *Analysis according to the model* 138
- *Partial conclusions* 151

Chapter 6 – The Spectacular Museology and the Social Museology in perspective

- Comparing the two museological types 155
- Inference for the RMRJ Museums 158
- The preponderant profiles of visitors to each museum 159
- Quali-quantitative synthesis of cases 162
- *Correlations in museological groups* 170
- An approach to integrated sustainability: Guidelines 174
- Final Considerations 177

Bibliography References 181

Annex I – Museal Integrated Sustainability Model – Table of Variables And their operationalization 191

About the authors 209

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*The muses, who through the power of memory, propose
the gathering of knowledge for a better life on the planet.*

*And to those who, with their love, affection and position-
ing, make our journey lighter, more humane, more
hopeful.*

For an integrated sustainability: Cultural heritage and museums

Some ideas usually mark certain moments in history because, in a way, they capture the “spirit of time” and respond to concerns shared by humanity. Reflecting the whole intellectual and cultural climate of a given period, these ideas are pervasive, appearing both in sophisticated and esoteric intellectual formulations, specific to scientific fields, as well as in popular versions, disseminated by the media and, more recently, by social networks. Some of them even become flags of struggle, and, in their name, major battles are fought.

This seems to be the destination of the notion of sustainability, which, at the end of the 20th century and the beginning of the 21st century, consolidates itself on the horizon as one of the key ideas of our time. Born in the context of ecological discourse, back in the 1980, this idea has been increasingly extended to other fields, in a movement of constant expansion. Thus, for example, it has been applied to the urban, talking today about “sustainable urban development”, which is conveniently understood as the process of transformation capable of creating the necessary conditions for the satisfaction of the needs of the current generation, without endangering the options of future generations.

However, in this formulation we already see the limitations with which the notion of sustainability has been used: as Henri Acselrad points out, the discourse of “urban sustainability” still seems to be organized analytically in two very restricted fields. On the one hand, the one that favors a technical representation of cities through the articulation of urban sus-

tainability with the “modes of management of energy and material flows associated with urban growth”; on the other hand, the one that defines the unsustainability of cities due to the decrease in the productivity of urban investments, that is, by the “inability of the latter to follow the pace of growth of social demands”, which puts in play, consequently, the urban space as political territory.¹

If this limitation is already clearly shown in the treatment that reserves the theme of urban sustainability, in which functional and economic aspects are privileged, it is even more evident when we refer to cultural heritage. In this sense, it is interesting to understand how, for example, in the field of built heritage, a considerable effort has been made to articulate the economic and environmental motivations for conservation. As Erica Avrami shows, on all sides, studies and research are multiplied that seek, in every way, to prove that conservation can be both profitable and “green”, having already constituted a solid body of knowledge to support these claims.²

What is perceived, both in one and in another case, is *an* imbalance in the treatment of the various formative dimensions of sustainability. Thus, although sustainability was thought from the beginning of its expansion from a tripod – environmental, economic and social, the current debate still ends focusing primarily on the first two axes. These approaches, of course, will prove to be absolutely insufficient to address the complexity of the issues posed by *sustainability vis-a-vis* cultural heritage. Thus, the emphasis on the economic and environmental aspects of sustainability ends up neglecting what is perhaps the most relevant aspect of sustainability in relation to cultural heritage: its *social relevance*. If we cannot forget the environmentally positive aspects of maintaining “*embedded energy* «or the cost benefits when deciding to maintain an old building rather than demolishing it, it is important that we never lose sight

¹ ACSELRAD, Henri. “Discourses of urban sustainability”. *Revista Brasileira de Estudos Urbanos e Regionais*. N. 1. Maio de 1999. ANPUR. p. 79.

² AVRAMI, Erica. *Heritage, Values, and Sustainability*. In: RICHMOND, Alison; BRACKER, Alison (ed.). *Conservation. Principles, Dilemmas and Uncomfortable Truths*. Oxford, Butterworth-Heinemann, 2009.

of *the social* implications of conservation decisions. After all, the cultural heritage will be formed, first of all, as the Federal Constitution of 1988 defines well, by the set of “goods of material and immaterial nature, taken individually or together, *bearers of* reference to identity, action, to the memory of the different groups forming Brazilian society”.³ That is, an asset will only constitute a cultural heritage because *socially* it has been attributed to it a certain value, being this dimension inescapable when thinking about its sustainability.

The book *The Museums and the City: Contributions to Integrated Sustainability - The case of the Metropolitan Region of Rio de Janeiro*, Cassia Rodrigues da Silva, Lúcia Capanema Alvares and Mário Chagas escapes this trap by proposing an integrated sustainability model that can be applied to museums; the authors never lose sight of their relationship *with* society. Taking into account always the search for an “integrated sustainability”, they explore in this work the various dimensions of sustainability – social, economic, cultural and environmental – that are operationalized through 44 variables, extensively tested in the field.

It is important to realize that museums are of interest to authors not as mere carriers of collections, but as *catalysts of sociability*. Thus, the most current – and superficial – approaches that believe that the physical-environmental, functional and economic dimensions would be far beyond the demands for a “sustainable museum.” Thus, the authors also tangent another central epistemological turn in our area: the passage from a conception of conservation as an operation-based-on-matter, whose emphasis would be on the object, to the idea of conservation-based-on-values, which is in broad circulation in our disciplinary field at least since the writing of the Australian ICOMOS Burra Charter.⁴

Upon seeking to carry out the study of museological activities and their links with sustainability, this work identifies practices in the area that, from the careful empirical analysis carried out, demonstrate to be “more adapted” to the concept of sustainability in its broad sense. The

³ https://www.senado.leg.br/atividade/const/con1988/CON1988_05.10.1988/art_216_.asp

⁴ This letter can be found <http://portal.iphan.gov.br/uploads/ckfinder/arquivos/Carta%20de%20Burra%201980.pdf>

authors do not hesitate to show their conclusions (and preferences): To a “Museology of the Show”, “closer to the production of the show, to the appreciation of the collections above society”, they contrast and highlight the “New Museology or Social Museology”, which “prioritizes their relationships with society.”

Nothing more natural, therefore, that this book highlights experiments such as that of the Museu da Maré, in Rio de Janeiro, which, from the “quali-quantitative analyzes” carried out, can be defined as a “museum-community”, it covers the whole of its territory and that it would be “able to engage in many spheres and dimensions” according to the model of integral sustainability developed. Thus, at the same time that the museum “debates current affairs and actively participates in the life of the community”, it could, in the opinion of the authors, “be considered a catalyst of economic development, because it presents and discusses the issue through projects, actions, exhibitions and fairs, in addition to stimulating more equal economic relations, proposing to rethink the logic of the system and promoting the alternative economy, including sometimes participating in this”. In addition, its “actions and debates on environmental preservation” and “its partnerships with schools, universities, institutions and other museums” could be highlighted in a “transsectoral” action. We would therefore be facing an example of museological practice that can address the various dimensions of sustainability, clearly showing also its intrinsic articulation with the contemporary understanding of heritage.

Leonardo Barci Castriota
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Presentation

The reader is placed before a book that articulates knowledge and doings, reason and passion, sciences and affections. We, the authors, are aware that we move in distinct universes, though entirely connected with each other. We are not talking about bubbles or parallel universes, but about rivers that move different waters flow to the same mouth and also about experiences that compete in favor of the same vital dynamics. At certain times the authors are scientists, in others they are artists, sometimes they are political and pedagogical social actors, in all cases they are people steeped in life and committed to the values of a democratic, inclusive and citizen university. There is a tacit agreement between the authors. This agreement can be translated into the following terms: urban planning that does not serve for life, serves nothing; architecture that does not serve for life, serves nothing; museology and museum that do not serve for life, do not serve anything.

We, the authors, each at our own time, each in our own way and in our own way, are connected and attuned to the museums. The power of museums in terms of playfulness, dissemination and scientific innovation, educational and cultural strength, the ability to produce social transformations and contribute to public policies of culture, is extraordinary.

Although each of us was connected by fine threads to the themes of urban planning, architecture and museology, was, without a doubt, Cássia Rodrigues who united us. It was this young and dedicated student who mobilized our energies, put us in contact and moved us in the direction of an articulated work in favor of the sustainability of the museal processes, the integrated sustainability of society and the different sources of energy.

Upon joining the master's degree in Architecture and Urbanism at the Fluminense Federal University, architect Cássia Rodrigues came across deep theoretical issues related to the city, society, culture and planetary sustainability. What emerged as a punctual issue was becoming a

holistic approach to the role of museums, their functions and their postures in an unequal and unsustainable world.

The coexistence with the professor and tutor Lucia Capanema Alvares was decisive for the maturation of concepts and paradigms of Social Sciences, especially those related to sustainability and the possibilities of reaching it to a greater or lesser degree. The theme, which seemed increasingly instigating, led to the consideration of the past and the future and also directed the conception of the research work. The meeting with Professor Mário Chagas, who was incorporated into the project as a co-supervisor, brought the missing nuances to the theme, enriching, directing and deepening the understanding of the museological and museal universe.

Thus, three distinct perspectives, although confluent, were decisive for the architecture of this publication. The work presented here, strictly speaking, is the result of the meeting of three unique looks, a fruitful encounter propitiated and carried out in the field by the tenacity, diligence and sensitivity of Cássia Rodrigues.

More specifically, this volume reorganizes and expands Cássia's dissertation work making it more palatable to non-academics and in line with the social bias here lawyer, and: 1) rearranges and updates the theoretical content, especially the one related to museums; 2) updates the presentation of the cases studied, 3) evaluates each case according to the inseparable dimensions of sustainability; 4) introduces a chapter of analysis – of the average frequencies of the two museological types, from the preponderant profile of the visitors of each case, from the statistical inference to the museal universe of the two studied types (considered univariate normality), the categorization of the variables-quali-quantitative synthesis into conceptual groups allowing the understanding of the choices and trends of each museum and museum groups, and the mapping of significant correlations within each group, clearly revealing the differences between the two groups and the proximity that each one has with the basis of sustainability. It then offers a new and even richer final analysis on the theme of museums as inducers of the sustainability of cities and outlines guidelines for an integrated sustainability.

If, on the one hand, it is possible to say that the concepts museum and heritage arise in western modernity and are associated with the notion of nation-state, on the other hand, it is important to recognize that in the last 50 years these concepts have been revised, revised, slender, subjected to radical criticism, expanded and even dare to say, anthropophagized.

It is important to note that in the work presented here the museum is understood as a process or a social practice in the service of life, not of an abstract life, but of a concrete life lived in society, of a life that involves and is involved with planetary sustainability. In other words: here the reader will not find the defense of the paradigm of the museum at the service of collections and collections and works considered exceptional (or not). Here we are faced with a perspective that considers museums as spaces of relationship rather than accumulation; they are involved with individuals and collectives with whom they maintain dialogical relationships; they are committed to processes involving territories and practices of solidarity, educational and self-management.

Similarly, the sustainability proposed here is necessarily transdisciplinary and integrated into its social, cultural, economic and environmental dimensions and has as its ultimate objective the involvement – more than the de-involvement – also integrated; as Ignacy Sachs wrote, if the environment is its basis and the economy is its medium, the (de)involvement can only aim at the socio-cultural scope.

Niteroi, May 2021.

The authors

Introduction

There are many challenges to be faced in various disciplinary fields related to the urgency of sustainability. This is due to be, at present, facing a society that eliminates sociocultural references and values the incessant search of the market; we are faced with the perverse logic of the mercantilist city, utilitarian city, the city that destroys individual and collective memories (Castriota, 1999), the city that stimulates consumerism and turns its back on environmental and climatic problems (Myers, 1997; Lopes et al, 2010), for sociocultural exclusion and for everyday violence. All this results in serious ethical and moral damage.

In modernity, the basis of the two great traditions of social and political theory is characterized by individual, flexible and abstract identity and, at the same time, universal and decontextualized; in practical terms, the valorization of individualism has brought to society, the replacement of the community and collective spirit by the individual, regulated by abstract institutions, market principles and individual property.

We are talking about characteristics present in Brazilian society that, like others, is marked by anthropocentrism, individualism. In these societies, capitalist relationships have regulated all spaces and altered relations and organizations on a global scale. The one that governs is the logic of the market, which ruins, at the same time, the reproductive bases of nature and the social groups that depend on it. Faced with the growing (and in certain cases uncontrollable) human ambition and the desires of domination, development and growth, especially in the financial field, the environmental, social and cultural issues become unviable.

In this context, the participation of educational and cultural institutions becomes urgent, highlighting, among them, the museums. Following this path, we want to maintain that museums can and must take an emblematic and always innovative position in society, since their social, educational and cultural activities, when inserted in the city and dialogue

with citizens, are responsible for disseminating hope, care, reflections and actions, as requested by Paulo Freire (2002).

Because they carry out a scientific, sometimes artistic mission, which can be both educational and social, it is important to think to what extent museums practice sustainability, assuming in an integral way their commitment to society. The importance of these institutions is not only symbolic; it results from their extraordinary connection with the most varied aspects of society and the environment in which they are inserted, giving them even the power to mobilize the most varied fronts. The importance of the role of museums is also based on its inherent vocation in favor of relations between people, its constant interaction, construction and integration in networks, involving various local, national and international organizations and institutions.

This research sought to understand, based on the proposal of an integrated sustainability model, the relationship between museums and society. The application of this research model was through the operationalization of 44 variables tested in the field, highlighting the importance of museums as promoters of integrated sustainability, and verifying which dimensions (social, economic, cultural and environmental) are worked, and also how they are and how they can be worked. Through the study of museological activities and their links with sustainability, the museological practices most adapted to this concept are specified and allows the presentation of copies of Brazilian museums that effectively are based on sustainability.

This publication aims to assist the management and operation of museums that are interested in integrated sustainability, indicating exemplary museological actions and that favor their insertion in the territory. The pointing and analysis of museums located in the Metropolitan Region of Rio de Janeiro, museums that work (more or less) guided by principles of sustainability, were the key of this research.

The book that the reader has before himself or herself is structured in two large parts. The first (chapters 1 and 2) presents the theoretical framework, in which the literature was analyzed and revised in the areas of sustainability, museology and heritage. Based on the theoretical reflec-

tions and the confrontation of ideas, the chapters of the second part (chapters 3, 4, 5 and 6) are developed, of empirical scope.

Chapter 1 - The need for sustainability - characterizes modern society and synthesizes the steps that led to the current environmental, economic, cultural and social situation and that call for changes, highlighting the urgency of sustainability. The section “Integrated Sustainability, a transdisciplinary concept” addresses the evolution of the term and its themes and what will be the concepts and posture adopted by the authors in the course of this work.

Chapter 2 - The museums and society - discusses the emergence and evolution of the term museum until reaching the movements of contemporary museology. The “Awareness and Emancipation Agents” section ponders on the various commitments a museum can and must have with society. The section “Links to Heritage” condenses the evolution of the term heritage, pointing out its relationship with the museum and explaining the importance of both for society and for the city. The section “For a sustainable insertion in the city” analyzes the contribution of the museum to the sustainability of society, through its positions and its dialogue with the city/surroundings and the section “Criticism to the contemporary performance of museums” shows that there is already some effort of museums in general in the theme of sustainability, presenting and analyzing some Brazilian facts and events that have been walking in this direction. Closing this chapter, in the section “The New Museology or Social Museology” we briefly present this movement and draw attention to some of its characteristics, especially in Brazil.

Chapter 3 - Approaching museums to sustainability - presents a sustainability model elaborated from the literature review, indicating ways for them to achieve sustainability. The most important methodological aspects of the research, such as the modeling and the hypotheses tested in the field, are exposed in the section “Configuration of research: From literature to validation of a model”.

The verification of the model in the field is presented from chapter 4 - The Museology of the Show in Rio de Janeiro. Two museums are presented perceived as practitioners of a museum closer to the production of the

show, the appreciation of the collections above society, in the sections “Museum of Art of Rio (MAR)” and “Museum Science and Life”. Each section provides an institutional description of its copy and two subsections, “Analysis according to the Model” and “Partial Conclusions”.

In this same line, chapter 5 - The Social Museology in Rio de Janeiro - brings the indication, institutional detail and the analysis of two other museums perceived as practitioners of a work more in tune with this movement and that prioritize their relationships with society, in the sections “Museu da Maré” and “Museu Vivo do São Bento”.

In chapter 6 - The Social Museology and the Museology of the Spectacle in Perspective - the discussions of chapters 4 and 5 are recovered for the purpose of comparative evaluation of the two strands in relation to integrated sustainability. Finally, the section “An Approach to Integrated Sustainability: Guidelines” proposes a general orientation for museums to establish a conduct more consistent with that described by the Integrated Sustainability Model. It concludes summarizing these guidelines, indicating the institution that best exemplifies them and making final considerations.

The issues raised in this work are not exhaustive and do not intend to dictate rules of conduct, but rather to raise reflections. It is intended to outline possible paths for the understanding of the questions concerning the urgency of sustainability and the capacity of museums as facilitators and producers of a more human city.

Chapter 1

The need for sustainability

Boaventura de Sousa Santos, in the article, *Modernity, Identity and Border Culture*, published in 1993, in the journal *Tempo Social, Journal of Sociology of USP*, addresses the decontextualization of identity in modernity and identifies two tensions: between individual and collective subjectivity, and between concrete and abstract subjectivity. The author concludes that the subjectivities resulting from the two great traditions of social and political theory of modernity characterized an individual identity, soon flexible and abstract, soon universal, decontextualized. Their victory over collective and concrete identity means, in short, for society, the replacement of the free spirit by the regulator: with the development of capitalism and the institution of the principle of market and individual property, it is the liberal state, being abstract, that regulates and authorizes the social life of individuals (Sousa Santos, 1993).

Carlos Walter Porto Gonçalves (2008) argues that only in the Modern Age – marked by anthropocentrism – human beings begin to consider themselves a superior species, with their own identity and dissociated from God, taking over nature through science and technique. “Anthropocentrism will consecrate the human capacity to dominate nature. This, desacralized, since no longer populated by gods, can be made object” (page 34) and therefore exploited and dominated; in our society nature is defined by what opposes the culture of humans; thus, culture is seen as something superior, able to control and dominate nature.

Faced with the growing human ambition and the old, but current, desire for domination, development and growth, especially in the financial field, the problems of environmental, social, cultural and economic nature are aggravated. Mariângela Leite (1994) says that capitalist relationships have invaded “practically all spaces; production and distribution systems have been organized on a global scale, the relationships of daily

life have been profoundly changed, the culture of consumption stimulated” (page 59).

In this context of changing relationships and organizations on a global scale, society eliminates its references to give way to the renewal of customs, images and values (Castriota, 1999). The utilitarian city destroys individual and collective memories in the endless search for the market (Castriota, 1999), and this logic ruins, at the same time, the reproductive bases of nature and the social groups that depend on it (Acselrad, 2001). According to Henri Acselrad (2013), capital exercises control over government policies, causing social insecurity and acceptance of risk and environmental degradation; in the investors’ view, the leases are only modified if the market admits (guaranteeing the expected profit) or glimpses in the “environment” an opportunity favorable to the business. In view of this, the impoverished class assumes the environmental impacts, because capital “imprisons[...] important portions of local populations within the “alternative” of accepting the promise of employment and income at any cost – even at the cost of submitting to increased environmental and social risks” (Acselrad, 2013, pages 109-110).

For Cilene Herculano, “our urbanization is a ‘machine to produce slums’ and aggression to the environment, where the invasion is admitted, but not the right to the city” (2013, page 5). Social exclusion in Brazil is accompanied by territorial segregation (Castriota, 2003). Acselrad draws attention to the socio-spatial segmentation of environmental degradation, in which the damage is intended to and devoted continuously to dominated social and ethnic groups,

Whether by expropriation of territorial bases in non-hegemonic socio-productive forms, or by the deterioration of the reproductive bases of social groups that do not integrate into the circuit of capital except as forced consumers of the unsold products of capitalist activity (Acselrad, 2013, page 105)

The problem of environmental degradation arises, then, from the economic rationality that excludes the impoverished, nature and environ-

ment from the modernization process (Leff, 2008); the environment is treated as an object, because “space – and, in particular, the locational dynamics of production units – is an integral part of the conditions of capital accumulation” (Acselrad, 2013, page 107).

In the context of stimulating the culture of consumerism, Myers (1997) distinguishes consumption of consumerism, being the first related to the necessary and the second to the necessary. The author demonstrates that both extremely rich and extremely impoverished communities contribute to environmental degradation; the first by consumption levels and the last by the form of consumption in the face of lack of access to goods and infrastructure (both causing deforestation, desertification, soil erosion, etc.). There is an integral relationship between consumption and population and between the two and environment and development, which has been described as $I = P \times R \times T$, where “I” is impact, “P” is population, “R” is wealth, and “T” is inadequate technology – in which independent variables do not add up, but they multiply; therefore, the environmental problem depends not only on population growth and ecosystem capacity, but also on the way people live and the type of resources they consume. Hence, both the population problem and the consumption problem have to be solved together and in terms of the capacity of ecosystems (Myers, 1997): The world is ecologically interconnected, although socially fragmented; the root of environmental degradation is the same as social inequality (Acselrad, 2001).

According to Garrit Hardin (2001), in his seminal article on the tragedy of the commons, there is no technical solution to the problem of overpopulation; only limits to reproduction will free us from the contrary. Hardin, however, does not contextualize the issue of reproduction in different cultures, which weakens its argument in propositional terms, as the family planning in China has already demonstrated with its disastrous effects on the female gender. Bertoli Gonçalves (2005, not paginated) then asks: “the false idea of an evolution without limits and the naïve belief in the continuity of progress are the common enemy of all fronts, and the great question that arises is: Where are we going to?”

This problematic situation caused by the unmeasured growth from

the process of industrialization and globalization generated popular movements, in principle of local character, disarticulated and with specific issues, whose rays of interference and coverage were of small scale. Whereas in the 1960's and 1970's, the dissatisfaction with the model of industrial capitalism culminated in the emergence of the new environmentalism. Driven by the oil crisis, disbelief in government, accumulation of power by elites, potential for destruction of the atomic age, increasingly evident environmental damage, and publicly-alarmed environmental disasters by the media, the movement has grown and adhered to issues of specific groups, gaining more strength and visibility. With clear demands and objectives, he drew attention to the consequences of economic development unconcerned with the limits of environmental resources (Bertoli Gonçalves, 2005).

In these same decades, there is an outbreak of the creation of new museums and the reflection of political and economic changes in their⁵ administrations becomes clear. The renewal of concepts and, to a certain extent, the paradigm of museums in society, as well as in the organization and management in the museal framework had to adapt and change, along with the understanding that each museum has to singularize and communicate clearly with its audiences, continuing to value their collections and finding a way to update the themes and problems it deals with.

At the same time, in a world scenario of great popular discontent, the embryo of the concept of sustainability emerges as we understand today, and within capitalist development begins its discourse. Entrepreneurs concerned about the commitment of their material bases of reproduction (Acselrad, 2000) met intellectuals to form the Club of Rome in 1968. Their report named "Limits of Growth" pointed out the catastrophic effects that would occur if demographic growth continued in the long term (Franco, 2001). This was one of the first scientific studies on environmental preser-

⁵ A consultation with the National Museum Registry (<https://www.museus.gov.br/sistemas/cadastro-nacional-de-museus/>) can be very enlightening in this regard. It is remarkable that the absolute majority of museums in Brazil were created in the second half of the 20th century. By the end of the 1950, Brazil had something around 150 museums and by the end of the 20th it had surpassed easily 2000 museums.

vation highlighting the insufficiency of food production, the depletion of natural resources and the need to control population and industrial growth (Bertoli Gonçalves, 2005). From then on, the reflection about the future, which was uncertain, begins to be exposed in political, social and philosophical thought, leading to a deep questioning of the human role on the planet. In this sense, the concept of sustainability appears as a synonym of environmental preservation to sustain growth, recognizing the function of support, condition and potential of nature for the production and reproduction processes of capital.

Integrated sustainability, a transdisciplinary concept

Before the installed environmental crisis, the loss of identities and cultures, exclusion and social inequality, a new way of seeing, feeling, thinking and acting is urgently needed (Capanema Álvares and Menezes, 2004). Behavioral and mindset changes, and the recognition of sustainability as an imminent theme, not as a topic of fashion and strategic (Chagas et al, 2014), are unpostponable. The environmental issue questions the rationality and paradigms that have driven economic growth. Although the foundations of environmental awareness emerged in the 1960, it was in the 1970 that it expanded and culminated in pointing out the limits of economic rationality and the challenges of environmental degradation (Leff, 2008). In 1972, the United Nations Conference on the Human Environment, known as the Stockholm Conference, was held, referring to the problems of poverty and population growth, setting environmental and social targets in developing countries (Franco, 2001) and making the environment a focus of attention. “The search for a concept capable of ecological as the economy arises, eliminating the contradiction between economic growth and nature preservation” (Leff, 2008, page 18).

Although the idea of sustainable development was already instilled in political discussions, the concept first appeared in 1980, in a document published by the International Union for Conservation of Nature and Natural Resources, titled “World Conservation Strategy” (Franco, 2001)

and that proposed “a harmonization between socioeconomic development and environmental preservation, with emphasis on the preservation of natural ecosystems and genetic diversity, for the rational use of natural resources” (Franco, 2001, page 26).

The definition of sustainable⁶ development, however, was only formally coined in 1987 with the publication of the Brundtland Report, that defined it as “that [development] that meets the needs of the present without compromising the possibility of future generations meeting their own needs” and established three fundamental principles: economic development, environmental protection and social equity (Bertoli Gonçalves, 2005). It also consolidated recognition of the finitude of planetary resources and the existence of concerns and challenges common to humanity, which should be fought by collective efforts (Layrargues, 1997). The debate on the concept reaches a central position in 1992 with the realization of Eco-92 in Rio de Janeiro, organized by the United Nations, with the aim of discussing the environment and sustainable development. In addition, it was intended to lay the foundations of a global association between developed, developing and underdeveloped countries, and between these governments and civil society sectors, focusing on common needs and interests. The Agenda 21 (Rio Declaration on the Environment and Development) was developed, which defined the rights and obligations of States on the basic principles of the environment and development (Bertoli Gonçalves, 2005). According to the author, however, many documents produced seeking to establish and conceptualize sustainable development have positioned themselves unevenly in the criticism of the unsustainability situation of the world.

In general, the statements credited the current circumstances to the condition of the population’s uncontrolled and the misery of the Third World countries, leaving unnoticed the debt that pollution and destruction caused by developed countries have (Bertoli Gonçalves, 2005). With this, Western societies have tried to close the path of development for

⁶ The authors are attentive to the notion of good living, as worked by Alberto Acosta in the book “*O Bem Viver: uma oportunidade para imaginar outros mundos*”, published in 2016 in São Paulo, by the publishing houses Literary Autonomy and Elephant.

poor countries through an ecologist rhetoric (Franco, 2001). For Costanza (1994 apud Franco, 2001), sustainable development would require the idea of evolution, proposing a harmonization between socioeconomic development and environmental conservation, emphasizing the preservation of natural ecosystems and genetic diversity. Leff (2008) points out that neoliberal programs dismantled critical environmental discourse, making it submissive to the principles of economic globalization. In view of this, some authors warn that currently the term development would be linked to the notion of economic growth, so it would be impossible to happen without damage to nature. It would then be necessary to review the contradiction in the vision of sustainable development, also rethinking its own understanding of development (Sousa Santos; Rodriguez, 2005).

Sachs speaks of the need for “development without adjectives”, since development is not synonymous with economic growth, but rather “a multidimensional concept” (Sachs, 2000, page 8); for the author, this requires that the development assume a qualitative, not quantitative foundation, turning the environmental to be the basis, the economic to be the medium and, therefore, the only objective to achieve would be the socio-cultural. Acsehrad adds that sustainability depends on the submission of the market to the laws of yield of nature and that the discourse of “urban sustainability” has privileged functional and economic aspects, being insufficient for the resolution of issues of greater complexity (Acsehrad, 2000, 2001). In this sense, Lopes, Sachs and Dowbor (2010) stress the difficulty imposing changes, since suggesting another form of development means an economic heresy; for most economists, growth is essential. On the other hand, in defense of change, Chagas (2014) argues that no objective will be sustainable if it maintains capitalist logic and the idea of selling nature.

Leff (2008) argues that the discourse on sustainability is defined through social meanings and political strategies, therefore it is not homogeneous and is not exempt from the conflict of interests of certain actors of society. For this reason, despite the growing space that the discussion about sustainability has been gaining in debates, its concept is still inaccurate and disputed by discourses that seek to obtain the most legitimate

expression (Acselrad, 2001). This inaccuracy and the lack of understanding, on the part of society, of the concept of sustainability are considered convenient by companies that include it in sales and promotion strategies. The expression ends up being used as a form of quality assurance to products and services, propagating the “capitalist logic of a mercantilist green economy” (Chagas, 2014, page 25). Therefore, nowadays, the dominant discourse of sustainability is the economic one and points out that ecological problems would not be the result of capital accumulation; in this perspective, technology would solve the effects of environmental degradation and global scarcity (Leff, 2008). In view of this, Acselrad (2000, page 97) recalls that such a debate has been conducted by “socially empty categorizations” not covering “social diversity and contradictions that permeate society.” These concepts of sustainability are insufficient to solve issues of greater complexity, such as conservation and rehabilitation of historical centers. On the contrary, when it comes to financing and management, it is essential to deal with sustainability (Castriota, 2007).

Sustainability is thus understood as a challenge, whose practices have not covered the plurality of approaches; it needs to be thought on more systemic bases, as in Beni (2003) and Boullon (2002) models for Tourism, with three subsystems that relate and act mutually (Figure 1). One refers to the environmental relations determined by the social, economic, cultural and environmental fields that are inseparable; another relates to the structural and governmental organization of the place in question; and finally, the last, given by the external relationships dictated by the market and by global agents (Capanema Álvares e Carsalade, 2005; Boullón, 2002)..

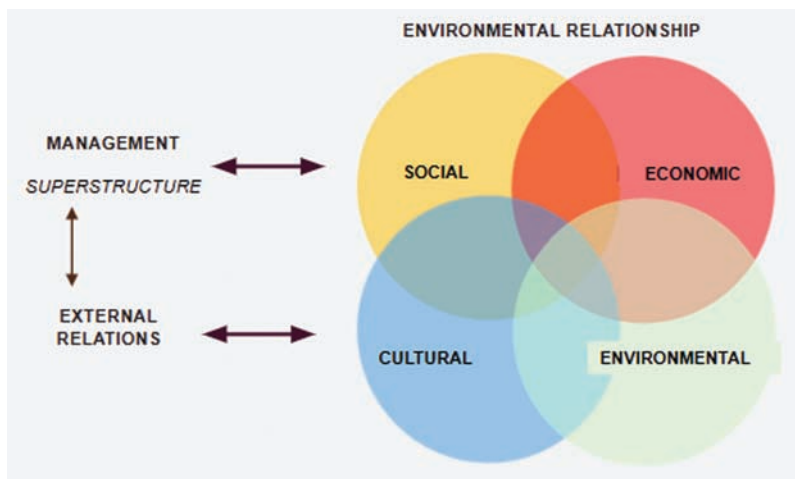


Figure 1.1 – Systemic diagram of local contexts

Source: Beni, 2002 apud Capanema Álvares and Carsalade, 2005.

Sustainability is inserted in a virtuous cycle of environmental relations of a place that demands great effort for each element of this process to lead to the other (Figure 2). To achieve it, it is necessary to consider local relationships and their management, which can lead to the desired positive flow, reaching all dimensions (economic, social, cultural and environmental). It is also important to advocate that management be guided by the democratic inclusion of the involved and interested parties, in a bottom-up movement, not top-down, as Varine warns (2013). Thus, we privilege an approach that works from the local and joint vision, allowing decisions to be made in an articulated and democratic way and, therefore, that sustainability is treated as something inherent in the process and not imposed by a hierarchy, as would happen with the vertical movement(*top-down*).

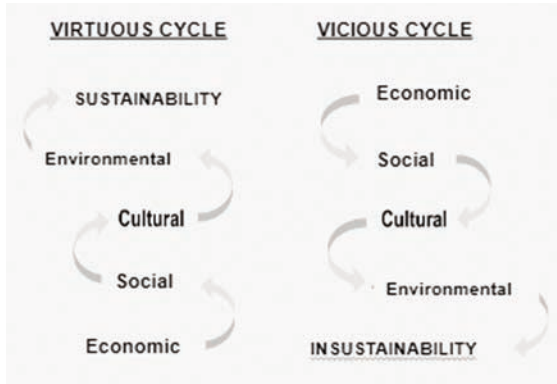


Figure 1.2 – The virtuous and vicious cycles scheme
Source: Capanema Álvares and Carsalade, 2005.

For the understanding of natural processes and social, cultural, economic and political issues, regional vision and contextualization are also necessary, allowing the construction of contexts that favor the diversity of lifestyles and face the contradictions of capitalism and the conflicts between innovation and established (Leite, 1994). It should also be considered the evolution of the urban landscape in a balanced way and oriented to the improvement of the quality of life, with the renewal and transformation accompanying the development, without predominance of economic interests of certain segments and without the freezing of life (Castriota, 1999).

It is fundamental to rethink the notions of development, democracy and society, reviewing the traditions of social and political theory that founded the foundations of modernity. In this context, the Rousseauian paradigms of collective and concrete subjectivity (contextualized) should prevail over those of individual and abstract subjectivity (decontextualized) (Sousa Santos, 1993), triumphing a new inclusive and democratic paradigm directed by collectivities that include popular culture (Capanema Álvares, 2000) and an alternative economy based on popular sectors that strengthens bonds and capabilities, enhances resources, productivity and quality, and generates more equality and solidarity (Coraggio, 2000). According to the author, a structural, ethical and moral

transformation is needed; political and cultural struggle; local and global vision; and collaboration of universities and research center. Similarly, Gonçalves urges us to review the current civilizing paradigm (2008).

Sousa Santos and Rodriguez (2005) emphasize associativism as a social theory that defends an economy based on non-capitalist principles of cooperation and mutuality and criticize the centralizing state, as well as suggest the cooperative as an economic practice that is constituted in the values of autonomy, participatory democracy, equality, equity and solidarity. Singer (2000) defends the solidarity economy and the forms of alternative economies, in which formal and informal enterprises, characterized by self-management, cooperation and socialization of the means of production and distribution, would create networks of exchange and collaboration. The author states that in order to understand the economy of a city it is necessary to place it in the context of its urban network and that the location of productive activities in the space must comply with criteria such as isolation of polluting activities, preservation of green areas and traffic, being the planning of activities of paramount importance for the organization and resolution of problems (Singer, 1978).

Acselrad and Leroy (1999), through the discussion of what to produce, so that and for whom, they conclude that diversity in capitalist society allows the affirmation of different cultures and their relations with nature; therefore, different strategies and proposals for the future, focusing on the elaboration of alternative development proposals, so that social subjects excluded from the current model can be included. Sousa Santos and Rodriguez (2005) defend as solutions participatory democracy and alternative development, transforming agents for a more egalitarian, supportive and sustainable society, always considering the local, regional and global scales.

Still in the search for realistic, democratic and fair alternatives to improve the quality of life, Loureiro (2014) suggests that individual choices are based on historical, cultural, economic and ecological constraints and imply consequences of public order; being the solution, thus, in the public arena, in political practice (as Arendt understands) and in the search for more equal economic relations; in order for there to be demo-

cracy, citizenship and appreciation of cultural diversity and social justice, participation in politics and fair access to what is socially produced is necessary; therefore, collective organization and action in alternative (economic and cultural) arrangements are extremely important.

Faced with the contemporary economic problem, Herculano (2013) suggests as a solution socialism and its stock economy, with emphasis on the local, individual freedoms and the dematerialization of the economy, which highlight the creative economy. It would be necessary to manage changes by modeling future scenarios, planning in detail aspects of a future to be avoided and that of a future to be realized, in addition to the need for cross-sectoral action and work together to recompose the window between social inequality, urban deterioration and environmental degradation. According to Acselrad (2013, p.121), it is essential to combat environmental inequality through resistance to “accumulation mechanisms by dispossession” – a term coined by David Harvey – and to “unequaled mechanisms” through “recovery of politics” as a mechanism for promoting justice.

With a view of culture as a mediator between society and nature and as the “set of values, uses and institutions”, that is, “the lifestyle”, Sachs (2000, page 10) proposes technological sharing with respect always to local cultures. In this context, interdisciplinarity from culture is also defended by Estanislau (1995), stating that the cultural preservation of species and conditions for the development of subjectivity will be through political renewal and ethical and analytical engagement. Ab’Saber (1995) emphasizes that the stimulus to the critical spirit provides the dynamics and transformations of cultural experience in cities. Thus, the material and intangible cultural heritage must be inserted into the daily lives of the populations, serving the economic and social development, strengthening the local economy, democratizing the distribution of income and increasing jobs (Carsalade, 2002). In order for the cultural dimension of sustainability to be strengthened, its preservation must be assumed as a political attitude, since it guarantees the understanding of reality and enables the transformation of attitudes and ethics to the search for a better quality of life (Chuva, 2002). Preservationist policies should be articulated with

broader public policies so that preservation and development are compatible with the real dynamics of the city, always focusing on the desires of local inhabitants (Castriota, 2003b).

Barreto (2000) points out that cultural legacy and tradition assist in the recovery of local memory and identity, balancing the maintenance of local culture with the incorporation of global cultural advances; in order for the heritage and tourism that supports it and at the same time threatens to maintain a harmonious relationship, it is necessary to have constant planning, control and replanning (Barreto, 2000). At this point, Choay (2001) focuses on strategic conservation (control of visitor flows, control devices, pedagogical measures and urban policies) and the integration of cultural goods into the urban network.

Sustainable cities should thus be inserted, restored and dialogue with urban and natural phenomena and development should be anchored in the possibilities offered by biomes, ecosystems, territorial configurations and diversity of knowledge of social subjects (Acselrad, 2000 and 2001), characterizing the “development without adjectives” already mentioned (Sachs, 2000, page 8). It is concluded, therefore, that sustainability is deeply linked to the balance of the capacity of recomposition and regeneration of nature ecosystems and to the change of behavior of human beings (Matos, 2014).

Environmental sustainability is influenced by four pairs of factors on its basis: Technology/pollution, poverty/concentration of wealth, lifestyle/consumerism and policy/market. From this perspective, Franco (2001) argues that it is based on three fundamental principles: the conservation of ecological systems, the guarantee of sustainability of renewable resources, and the maintenance of human actions within the load capacity of sustainable ecosystems. Therefore, sustainability presents, in addition to the environmental, technological and economic issue, a cultural and political dimension, demanding democratic participation of all in decision making.

Somarrriba et al (1984), on the other hand, believe that urban social movements seek social recognition of the right of the excluded and the improvement of living conditions and therefore are indispensable to ret-

think the current paradigms. Caccia Bava (1994) points out that it is the social and political actors who redefine power relationships, centralize the social issue, claim better living conditions, citizenship and rights, in search of a more democratic and popular field. Acselrad (2000) adds that alternative movements would be fundamental parts to initiate paradigm shifts. In this respect, the fight against social inequality must highlight and maintain cultural differences (Gonçalves, 2008), since culture is capable of generating both inclusion and social exclusion (Meneses, 2006) as well as promoting the maintenance of the diversity of urban temporalities. Historicity, social and affective relations and values matrices must be valued as opposed to goods of intrinsically universal value and out of context (Meneses, 2006).

Lopes et al (2010) and Castriota (2007) also defend as ways to reach the social field of sustainability participation, democracy and greater articulation among the agents of transformation of society. Castriota (2007) highlights the state's performance in conjunction with other actors for heritage-based development, while Lopes, Sachs and Dowbor (2010) claim that the planetary environmental challenge requires collaborative actions, making it imperative the systemic and long-term perspective and planning instruments. Leite (1994) stresses the fact that this planning is a process, and therefore adaptable to the needs of change. In this sense, Capanema Alvares (1999) argues that planning should be multidisciplinary, inclusive and participatory. Other essential factors would be: the promotion of generosity and solidarity through engagement and action, popular and humanist education as a practice for the conquest of freedom (Freire, 2002) and the inclusion, in environmental education programs, of the social, economic, political and cultural implications for the planet, because the balance of these dimensions is interrelated (Ferrari, 2002). Castriota (2003a) and Capanema Alvares and Meneses (2006) complete arguing for education for critical, political understanding and transformation.

Added to this, strategies for an environment conducive to the practice of teaching in institutions that seek sustainability can and should be adopted, according to Carsalade (2002): 1) the participation, ensuring the

active character of learning, assuming the learner as agent, and not as object of learning, as in Freire; 2) the contextualization, which defines the structures of meaning that will mediate the being and the world; and 3) the involvement in creating a system of meanings, in which the affective and intellectual side unite, since we learn from what motivates and moves us. Ferrari (2002) also highlights educational and cultural processes as relevant elements for human development. The author cites the pillars of education proposed by UNESCO – learning to know, learning to do, learning to live in society and learning to be – and reinforces the responsibility to embrace them in education programs to raise awareness of the preservation of life throughout the planet, since “the ecological, cultural and social balance are related to each other and are part of the same reality” (Ferrari, 2002, page 110). The author points out that museums, art galleries and cultural centers are ideal spaces for educational processes, and there should be partnerships between them with schools.

Vainer (2003) highlights the importance that the articulation among teaching, research and university intervention combined with social demands, the capacity for popular organization and environmental demands, has in local development. Gonçalves (2008) also defends this integration, demanding that scientists, technicians and philosophers have another attitude, sharing and integrating with society to overcome the civilizing crisis.

Finally, in agreement with Capanema Álvares and Carsalade (2005), which define the dimensions of sustainability from Sachs (2000), Coraggio (2000), Acselrad (2000 and 2001), Santos and Campos (2003), Azevedo (1998), Pearce (2001), Choay (2001), Beni (2002), among others, this work considers the following concepts:

- **Social Sustainability:** the search for the improvement of the quality of life of the population, equity in income distribution and the reduction of social differences, through participation and popular organization, the promotion of the capacity for critical and continuous action for collective inclusion in the planning processes and economic and cultural production, respecting the local social values and the social fabric.

- **Economic sustainability:** the search for the viability of economic and business activities together with the satisfaction of social demand for “expansion” goods; the growth concomitant to the capacity of supply of infrastructure and services and the production and distribution of wealth without compromising the inputs.
- **Cultural Sustainability:** respect for the different values between peoples and local identities; the maintenance of the landscape, the local personality and material and immaterial culture and the balance of the field of opposing forces existing in every patrimonial object, privileging the local inhabitant.
- **Environmental sustainability:** conceived under a development anchored in the possibilities offered by biomes, ecosystems, territorial configurations and diversity of knowledge of social subjects; the preservation of biodiversity; the rational use of natural resources and the conservation of resources from a long-term perspective; use of clean and more efficient technologies, with rules for adequate environmental protection; the balance of ecosystems; and the eradication of poverty and exclusion, aiming also our generation and not only the next.

It should be noted that, for the purposes of framing the reflection on the application of the concept of integrated sustainability to museums and also on the role of these for sustainable development, the four dimensions of sustainability, the local structural organization and external relations must be observed. This system should function in order to integrate the dimensions, not allowing the exclusion of any of them, and should be activated mainly with the participation of people, individually and/or as members of a community.

In summary, this work will conceive of integrated sustainability as the promotion of compassion and otherness, collective well-being, life, ethnicities and cultures, through the production and distribution of wealth, based on the socio-cultural model, and the preservation of ecosystems and the environment.

Chapter 2

Museums and society

In grammatical terms the word museum is a noun and can serve to name things, animals, people, collectives, places, institutions, sensations and more. Strictly speaking, it is possible to apply it to a pet dog, after a certain time of training, for sure, it will answer the call. However, in addition to a name, the word museum holds in itself a set of meanings and concepts and, over time, it has acquired and accumulated varied meanings, so that it can, even today, mean collection of poems, mixing, miscellaneous, mixed, collective, collective, meeting, collection.

In mythological terms it is possible to identify, in the western world, at least two important references to the word museum: the first one that establishes a direct relationship with the Temple of Musas, a sacred space where the nine daughters of Mnemosine (the Goddess of Memory) and Zeus (the Lord of Power) were celebrated, and the second one that establishes a direct relationship with the poet named Museum, son of Orpheus and Selene.

The challenge is posed for the identification of other mythologies and epistemes that establish relationship with the past, memory and time. First example: the word Sankofa, originating from the Akan people (West Africa), often represented by a mythical bird and a stylized heart, updates the sense of search for the past, knowledge, wisdom, and cultural heritage of the ancestors aiming at the construction of a better future. Second example: the perception of museum for three Ticuna teachers: 1. Liverino Otávio – “The Magüta Museum fits to save our future”; 2. Diodato Aiambo – The museum is “a place of everything; it is a place to color thought” and 3. Oratio Ataide – “museum is the place that holds things in the world” (Freire, 1993).

Through this path, it is understood that museums are simultaneously places of memory (maternal inheritance - marriage) and places of power

(paternal inheritance – heritage), but where there is memory, there is oblivion and where there is power, there is resistance. It should also be added that they are also places of creativity, sorority, complicity, solidarity (fraternal inheritance – patrimony) and spaces of dispute, conflict, litigation. Otherwise: the museums can be celebratory spaces of the memory of power or equipment interested in working the power of memory (CHAGAS, 2002, page 62) and also institutions producing exclusion or tools that can be triggered in favor of solidarity processes.

The previous references, although simple, favor the understanding that either as word, narrative, concept, process or institution museums are part of the contemporary world, are social constructions and it is reasonable to understand them as social builders. In other words: the museums, as well as cities, languages and communication processes, are not only human constructions, they are also generators of senses, experiences, knowledge and affections, are determinant and conditioning of the way of seeing and being in the world.

Although the classic model of museum – consisting of the trilogy: palatial building, collection and public – originates in Europe, in the 17th and 18th centuries, the museum need – here understood as an instance that articulates, through memory, the tangible and intangible, the visible and the invisible, the past and the present, the present and the future, the individual and the collective and so on – seems to be universal.

The classical model mentioned above can be observed in the institutional trajectories of the Ashmolean Museum of Art and Archaeology of the University of Oxford, created in 1683 and the Louvre Museum, inaugurated on August 10th, 1793, after the French Revolution of 1789 (Cândido, 2014).

Although the approach to the history of museums in Brazil and in the world is not part of the objectives of this publication, because these themes hold an encyclopedic bias and are outside the field of interest of the current research, it is advisable to record some important information for a better understanding of the work presented here.

The classic museum model arrived in Brazil with the colonization process and in the so-called modernity. The transfer, in 1808, of the royal

family from Portugal to Brazil had a direct impact on the social life and cultural dynamics of the colony, reaching in a striking way the world of museums. The creation of the Royal Museum in 1818, later called the Imperial Museum and the National Museum is a good example. In 2018, during the celebrations of its 200 years the National Museum was destroyed by a fire.

These two events: the creation and fire of the Royal Museum - National Museum serve as a motto to think about the world of museums.

Although it is possible to identify in the relationship with time three types of museums: museums that desire eternity (national museums, state museums, public museums), museums that assume themselves as lightning and ephemeral (museums events, conceptual museums) and museums that do not want to be eternal and not ephemeral, they just want to fulfill certain social functions (social museums, slum museums, indigenous museums), it is worth noting that any museum is submitted to finitude. Museums – social constructions – are born, grow, mature and die.

The above mentioned museum typology, however simple it may be, allows to identify:

1. The museums that because they want to fulfill their functions live immersed in social life, live community life with intensity, play a different role and serve democracy and cultural citizenship; fall into this category the Museum of Maré (RJ), the Alive Museum of São Bento (RJ), the Slum Museum (RJ), the Kanindé Museum (CE), the Museum Kanindé (CE), the Museum Beira da Linha do Coque (PE), the Museum Jenipapo Kanindé (CE), the Museum Ticuna (AM), the Museum Wowkrig – do Sol Nascente (SP) and others;
2. lightning museums, those who assume themselves as events, as concepts, here artistic references are fundamental, whether in cinema, theater or visual arts⁷; in this case it is also worth taking

⁷ See the work of Mabe Bethônico “museuseum” presented at the 27th Biennial de São Paulo - <https://www.ufmg.br/museumuseu/bienal/jornal/museumuseu.pdf>

into account the experiences of the Museum of Nada and⁸ the Museum of the Cortejo;⁹

3. museums that, however fragile they may be, desire eternity; regardless of their teams their finitudes are exhibited in a public square, but still, they want to be eternal, fall into this category the National Museum (dead or alive dead), the National Historical Museum, the Imperial Museum, the National Museum of Fine Arts, the Museum of Confidence and the Museum of the Republic.

The death of museums is a kind of taboo subject that awaits the confrontation and creative approach of new research. In any case, to address the theme “museums and society” in Brazil it is important to consider the period historically understood between the creation of the Royal Museum (1818) and the fire of the National Museum (2018). For a better analysis of this bicentenary, although in *a bird flight*, it is worth taking into account the National Museum Register that allows us to build the table below that is structured in three columns: century or decades, number of museums per century or decades and percentage of museums created by century or decades.

⁸ See the publication (December 2007) on the blog OVERMUNDO, with call to the event of the Museum of Nothing - <http://www.overmundo.com.br/agenda/museu-do-nada>

⁹ See text “(meta)CURATORSHIP IN SOCIAL MUSEOLOGY PROCESSES”, by Marijara Souza Queiroz - file:///C:/Users/INFO/Desktop/17736-text%20do%20artigo-29729-1-10-20181021.pdf

Year of opening to the public	# of museums	%
1800 a 1900	13	0,3%
1901 a 1910	9	0,2%
1911 a 1920	10	0,3%
1921 a 1930	10	0,3%
1931 a 1940	32	0,9%
1941 a 1950	36	1,0%
1951 a 1960	83	2,2%
1961 a 1970	130	3,5%
1971 a 1980	290	7,8%
1981 a 1990	456	12,2%
1991 a 2000	711	19,1%
2001 a 2010	882	23,6%
2011 a 2019	337	9,0%
Opening in 2020	2	0,1%
Year not informed	730	19,6%
TOTAL	3731	100,0%

Table 1 – Museums opening to the public

Source: Cadastro Nacional de Museus.

It is important to note that we are dealing with data from the National Register of Museums accessed in November 2019, distributed for decades and not by historical conjuncture. The total number of museums registered until that date was 3731. A study that is dedicated to examining the relations between museum and society from the analysis of republican historical conjunctures and periodization still needs to be done; here are suggestions for a study of this nature.

The examination of the table above indicates that in the 19th century 13 museums were created in Brazil.

This is important information and contributes to the denaturalization of the idea that the 19th century in Brazil was the century of museums. Even if we were to consider the museums that were born and died in the nineteenth century itself (research that has not yet been carried out) the situation would not suffer major changes.

The first three decades of the twentieth century show a significant

growth of museums and surpass the entire previous century. Objective: between 1901 and 1930, at least 29 museums were created in Brazil. This number is more than twice the sum of museums of the previous century.

The 1930 revolution, as we know, produced significant impacts on the areas of work, education, culture, architecture, heritage and museums.

The observation of the table indicates that during the so-called "Era Vargas" there was a significant growth of museums in Brazil. This does not mean, on a general level, a greater democratization of museums, even if it is possible to observe the emergence of diverse experiences. If we consider the three decades following the year 1930 - the period between 1931 and 1960 - we can see that at least 151 museums were created, that is, more than five times the sum of the museums of the previous three decades. From then on, the growth curve of museums in Brazil assumes an extraordinary and exponential character.

In this period it is essential to highlight the importance of the work of Nise da Silveira with the creation of the Museum of Images of the Unconscious, in 1952; by Darcy Ribeiro with the creation of the Indian Museum in 1953 and Abdias do Nascimento with the creation of the Black Art Hall (Christ Negro Competition), in 1955, and later the Black Art Museum. These three references are decisive for the construction of a new museology in Brazil that came to explode at the turn of the twentieth century to the XXI. Working in the 1950 affirming positivities and fighting prejudice against mental illness, indigenous peoples and black populations is inspiring.

Between 1961 and 1990, 876 museums were created, more than five times the sum of the previous three decades.

It is clear that in the context of these three decades the military dictatorship in Brazil took place (1964-1985). The dictatorship that hunted political rights, practiced torture, persecuted scientists and artists, stimulated and fueled censorship in the press, theater, cinema and music, was the same that supported the appreciation of memory, cultural heritage and museums; as if these sectors were made up of docile bodies, sweet friends of the dictatorship.

It cannot be denied the tendency to valorize docile bodies (Foucault,

Michel, 1987) preserved in the context of museums and museology in the indicated period. The celebrations of the sesquicentenary of independence (Rei, Bruno D., 2019), held by the National Historical Museum are, in this sense, good examples; but one cannot deny the exercise of advancement and resistance. Institutions such as the Brazilian Literature Museum Archive¹⁰ (RJ) and the Archaeological Museum of Sambaqui in Joinville (SC) – both created in 1972 –, in addition to the American Man Museum (PI) and the Afro-Brazilian Museum (BA), whose trajectories date back to the year 1973, they constitute bold and innovative museum experiences.

In addition to these examples, it is also possible to highlight the militancy and consistent dedication of Mauricio Segall in the construction of experiences of democratic and participative management in front of the Lasar Segall Museum, which is the most important part of the project. Maria Célia Teixeira Moura Santos regarding innovative museum and education projects and Waldisa Russio in the formation of museum professionals committed to a vision of transforming world, committed to life, with emancipatory education and human rights. Both Maria Célia T. Moura Santos and Waldisa Russio dedicated themselves to teaching, research and extension and were clearly inspired by Paulo Freire.

In the international sphere, the period indicated above, was marked by changes that revolutionized museology and marked the twentieth century. Among the many events, the following documents were highlighted: The Declaration of Santiago de Chile (1972), the Declaration of Quebec (1984) and the Declaration of Oaxtepec (1984). The documents cited denounce repetitive normality, the continuity of the traditional postures of reproduction of the models of submission to European museal epistemology and timidly announce new theoretical and practical possibilities.

Less timid are social movements that denounce military dictatorships in Latin America; young people who were dissatisfied with the established system and with wars produced new ways of life and new forms of behavior (Chagas; Gouveia, 2014). In the indicated period, innovative

¹⁰ The Museum Archive was born from a proposal by Carlos Drummond de Andrade and is linked to the House Foundation of Rui Barbosa.

museological proposals emerged, born of dissatisfaction of professionals who sought transformations.

In this scenario of changes, the publication of the book “The Museums in the World” is emblematic with the interview of Hugues de Varine, favoring a new vision about museums and museology. This content, which was not treated in the vocational training courses, materialized “the rebellion, innovation and the possibility of renewal of the museum field”. The book deals with controversial topics such as: “Museum and society”, “New experiences”, “The pedagogical dimension of the museum”, “The social projection of the museum”, “Attempts at formal rupture”, “The public-museum relations”, “Analysis of a management model: The Anthropological Museum of Mexico” and the “Reach of innovations” (Chagas; Gouveia, 2014, page 12).

In the interview present in the work, the colonization of museums that adopted methods imposed by European countries for their analysis was denounced, as was criticized the aesthetization of museums, the commercialization of culture and the use of the expression “cultural animation”. These questions, followed by the presentation of alternatives exemplified with concrete experiences, encouraged us predisposed to act and reflect by other sertões and paths, the desire to colonize the museum and museological thought.

In 1984, after the publication of the book, an international meeting took place that produced a simple, objective and radical document, called the Declaration of Quebec. Internationally recognized, this document was decisive for the creation of the International Movement for a New Museology (1984-1985), which, between the 1980 and 1990, released worldwide the themes and problems raised (Chagas; Gouveia, 2014).

In the 1980 in Brazil, the National Museum Program started the construction of a museological policy that aimed to revitalize the institutions with the support of the National Museum System (Cândido, 2014). In addition, there was a wide debate movement with the holding of seminars, meetings, courses and exhibitions that began to deal with the country’s redemocratization. It is in this context that the election of the National Constituent Assembly, responsible for the elaboration of the new

Magna Charter, which began in 1987, came to be promulgated in 1988 and recognized as a Citizen Constitution. In it the appreciation of the cultural dimension is remarkable.

During the period of construction of the new Constitution was created the project Memory of the Constituent Assembly, which began to gather letters, tickets, pamphlets, manifests, photographs, prints, drawings, charges, printed posters, handmade material, paintings and more. It is an original and very special material that was incorporated into the collection of the Museum of the Republic. Some research on this collection has been carried out, but there is a lot to do.

There is also a reference to the management of Luiza Erundina in the city hall of São Paulo city (1989-1992), which was attended by Paulo Freire, as Secretary of Education, and Marilena Chaui, as Secretary of Culture. The innovative production of Luiza Erundina's management in the field of Culture, Museum, Heritage, Archive and Education is still inspiring today and awaits further studies. The concept of cultural citizenship brings us to Marilena Chaui. Thinking about cultural citizenship implies the admission of a culture of citizenship, recognizing that citizen culture is only possible in the context of a radical and concrete democracy.

Returning to the analysis of the previous table and especially the decades between 1991 and 2019. In the period indicated above, 1930 museums were created. Here is a surprising fact. In an objective way: the last three decades, still without the incorporation of the year 2020, produced in the field of museums a growth of more than 50% compared to the entire previous period. It is a museum explosion. Let us note, however, that the last decade of the table (2011-2019) shows a downward trend.

More clearly: there was an extraordinary growth in the field of museums between the 1991-2000 and 2001-2010 and a decrease in the 2011-2019. Here we are faced with a more complex problem. At first, we are led to consider that democratic experience contributes to the production and expansion of new museal experiences; but, soon after, the data of the 2011 and 2019 are imposed (repeating: without the information of 2020). What will be happening? What is this reflux and what does it mean?

Provisional synthesis and first hypotheses: the expansion of the museum field in the early twenty-first century was remarkable; the diversity of museodiversity experiences and political awareness were equally remarkable. Explicitly: the Brazilian museum sector expanded, reached universities; graduate programs from different areas began to treat the museum as object of study. In addition, there are currently 14 (fourteen) undergraduate courses in museology, 4 (four) master's degree and 1 (one) doctoral degrees. To some extent, the Brazilian museum field has assumed, in the last 17 (seventeen) years, the status of protagonist and has ceased to be a docile body. In case this is true, the museum field, nowadays, as with music, theater, circus, dance and more will face new challenges, including: The construction of public policies from society, the tensions with public bodies more or less favorable to investment in culture, the attempts and concrete actions of monitoring and censorship and, of course, contrary to all this, the possibility of valuing museums by popular communities and democratic governments in their different spheres, this is the heart of research that gives meaning to this book. It is possible to assume that the reflux, mentioned above, is due to the reduction of investments in the museum field from 2015, with the devaluation and negationism in relation to art, philosophy, science, education and culture in the governments that were established during and after the coup concluded in 2016.

Here is a fundamental challenge, perhaps a good hypothesis: to what extent the National Policy of Museums, considered as public policy was rooted in Brazilian society and emerged from the condition of a government policy and established itself as state policy. The research of Cássia Rodrigues that stimulated this publication follows this path.

In dialogue with the previous information, we recorded aspects of Manueline Candido's research that indicate that during the 20th century the spectacularization of culture has as its foundation the museum and "its innovative and impactful architecture" (Candido, 2014, page 41). For the author, spectacularization does not mean the transformation of museological practice and much less a *new praxis* about the city. According to Manueline Cândido, the cultural sectors began to be managed as

companies and the culture treated as merchandise and museums became known for its construction or the architect's signature, following the current assumptions adopted in general, as discussed in chapter 1.

We can now complement it. Architects committed to neoliberalism and the reproduction of the architecture of the show in museums tend not to produce novelties, want to be urban protagonists, even if they are repetitive stations; there is more urban and architectural novelty in the small community museum developed in the city of Recife or Brasilia, Belém, Fortaleza and João Pessoa, than in the construction of a spectacular museum in the city of Rio de Janeiro.

In this regard, it is worth resuming the interview given by Hugues de Varine to Mario Chagas (1995¹¹), published in 1996 in the *Cadernos de Sociomuseologia* (n.5) of ULHT and republished in 2014 in the *Cadernos do Ceom*¹² (v.27, n.41). At the end of the interview Hugues de Varine makes the following reflection:

I personally think not as a museologist, but as an actor of local development and militant community action that the museum can and should choose from three main forms: the **museum-show**, aimed at captive audiences: tourists, cults, students in organized and guided groups. These museums will be increasingly larger, more and more expensive, more and more visited, meaning "consumed". They will be supermarkets of the official culture. In the end, they will all be similar; **the museum-collection**, aimed at advanced research, complex productions, more or less specialized audiences, for which the collection is the first justification. These museums will attract more and more "intelligent" audiences, use sophisticated communication methods, open up as much as possible to communities of different geometries. They will all be unique and will create cooperation networks similar to current university networks; **the community-museum**, left of its community and covering the whole of its territory, with a global or "integral" vocation, a living process that implies the population and does not care about an audience, which is at the same time the center and the periphery.

¹¹ See <https://revistas.ulusofona.pt/index.php/cadernosociomuseologia/issue/view/22>

¹² See file://C:/Users/INFO/Desktop/2605-Texto%20do%20Artigo-9074-1-10-20141230.pdf

The life of these museums will be short or long, some will not be called museums, but everyone will follow the principles of the new museology (Santiago, Quebec, Caracas etc.) in their spirit or in their writing (theory¹³).

The quotation is long, but it is important. For at least 25 years Hugues de Varine designed a scenario that has exploded today. Otherwise: the museum-show, the museum-collection and the museum-community live, live and compete in the contemporary scene. It turns out that the museum-show is mediatic, even when empty of content, it speaks. It is a museum that speaks, even when it does not have to talk. Although it has content, it operates, in general, disconnected from society, the social does not interest or interest it very little, it has little attention to social issues, the confrontation of structural racism is not on its horizon. The community-museum is the museum of listening and polyphony, and so it has to talk, has consequent community roots and works, although not always valued and visible. It is a museum connected with diverse social struggles and demands.

The experience of the pandemic caused by the so-called Covid 19 had a strong impact on the world of museums. Attentive to the art of care, committed to the idea of not contributing to the spread of the disease, the museums were closed. Still, in these pandemic times, some museums and museum professionals continued to be important to their communities and were called to contribute in solidarity with information, knowledge, relations, food, financial resources, and affections and friendships. The pandemic highlighted the experience of museal solidarity and the concreteness of community self-management based on cultural initiatives.

Returning to the mentioned table, the analysis of museums in the republic has special relevance. It is worth mentioning that of the four museums that constitute the core of this research (Museum of Maré, Alive Museum of São Bento, Science and Life Museum and Museum of Art of Rio), three were created in the 2001 and 2010 – the milestone of the apex of the creation of museums in Brazil – the Museum of Maré (created

¹³ Our emphasis.

in 2006), the Alive Museum of São Bento (recognized as such in 2007) and the Science and Life Museum (created in 2010). The Rio Art Museum was created in 2013, the year in which the 23rd Icom International Museum Conference took place in May and was marked by intense and tense popular demonstrations of June and July¹⁴.

Three years earlier, in June 2010, the *International Symposium Museums, Biodiversity and Environmental Sustainability* was held, which gave rise to the book (with the same name) organized by Claudia Storino, Denise Studart and Mario Chagas. Symposium and book allowed the discussion of the place of museums before some challenges: the museum as mediator and dissemination of knowledge; citizenship agent (cultural and environmental); promoter of community practices and knowledge; anchor of integrated vision of sustainability; stimulating diverse museal actions and creating museal networks of partnership and solidarity.

Faced with a context of criticism present in the social movements of the 1960 (student movement, black movement, feminist movement and hippie movement), the experience of the Roundtable of Santiago de Chile (1972) and the military dictatorships in Latin America, young people, dissatisfied with the established system and wars, they produced new ways of life and new forms of behavior (Chagas; Gouveia, 2014). The Round Table of Santiago de Chile (1972) outlined the idea of the integral museum, which transcends the conception of a museum, considering the fullness of the problems of society, in addition to the relationship between man and nature. In this period, innovative museological proposals emerged from the dissatisfaction of professionals in the museology area who sought transformations, trying to affirm diverse realities (Santos, 2002).

The controversy between supporters of the new museology and advocates of traditional, classical or orthodox museology marked the first

¹⁴ It is worth studying the thesis called "Museum-monster: inputs for a monstrosity museology", defended by Professor Vladimir Sybilla Pires, in 2014, at UFRJ; published as a book in https://www.amazon.com.br/Museu-Monstro-Insumos-Para-Museologia-Monstruosidade/dp/1545592020/ref=sr_1_1?dchild=1&qid=1606968907&refinements=p_27%3AVladimir+Sibylla+Pires&s=books&sr=1-1 and available as a thesis at https://ridi.ibict.br/bitstream/123456789/841/1/Tese_Vladimir%20Sibylla_Final.pdf

decade after the Quebec Declaration. Over time, some professionals and conservative institutions began to insert practices and methodologies of the so-called new museology, without adhering to their ethical and political commitments. As a consequence, “the expression became fashionable and lost power” and some scholars wanted to normalize the new museology, defining rules and fixing what would be a new museum, an Eco museum, a community museum or a territory museum (Chagas and Gouveia, 2014).

In the 1990’s, the so-called new museology underwent a conceptual and practical inflection. Although some authors indicate the Caracas Declaration (1992) as a special milestone, its generating meeting did not have conceptual and practical prominence and did not produce any change in the museum panorama; the neoliberal character of the meeting focused “on professional management, legislation and the formation of leaders focused on museums, without paying attention to the processes of social development and without considering the protagonism of communities and social movements” (Chagas and Gouveia, 2014, page 13).

Looking at another angle: The Eco-92 and the I International Meeting of Ecomuseums (1992) would have been, in this sense, more significant. This first international meeting, besides recognizing the Santa Cruz Ecomuseum, in Rio de Janeiro, stimulated meetings and other museum processes and was important for the creation of an exchange program between Portugal and Brazil.

The new museology has different denominations: popular museology, active museology, Eco museology, community museology, critical museology, dialogical museology and others. This plurality of denominations demonstrates the ability of invention of those who resist attempts to standardize the cultural and academic sectors. Because they are intimately linked to life, knowledge and doings and social transformations, these museological experiences have the ease of naming and renaming themselves and of inventing and reinventing themselves permanently. The social museology and sociomuseology expressions were officially registered by the Order of Service No. 27/93, of the Higher Institute of Mathematics and

Management (ISMAG), in Lisbon, Portugal, and aimed to create a Center for Studies of Sociomuseology (CESM) (Chagas; Gouveia, 2014).

Following this path, social museology can be understood as a relevant effort to adapt museological structures to the circumstances of contemporary society (Moutinho, 1993). Looking at another angle, one can consider social museology as a creative and transformative movement, based on dialogue, anchored in museal processes that value democratic participation and seek social development and citizenship, through the use of heritage, marriage¹⁵ and¹⁶ cultural heritage.

In Brazil, social museology was strengthened in the daily and systematic clash. Academic criticism, although slight, was not few. Some professors, students and researchers, adverse claimed that “social museology does not exist, because all museology is social.” This discourse sought to exempt museums and museology from the historical and political context from the banalization of the meaning of social adjective. Therefore, what distinguishes social museology is its ethical, political, poetic and pedagogical commitment and not the fact that it exists in society (Chagas and Gouveia, 2014).

Social museology from the perspective mentioned above

is committed to reducing social injustice and inequalities; combating prejudice; improving the quality of collective life; strengthening dignity and social cohesion; with the use of the power of memory, heritage and museum in favor of popular communities, indigenous peoples and quilombolas, social movements, including the LGBT movement, MST and others. (Chagas and Gouveia, 2014, page 17)

The theme expressed in the title of this chapter (museums and society) allowed us, in bird flight, to examine the relationship between Republic and museum in Brazil. The reflections presented here only want to provoke and stimulate new and more in-depth reflections. The theme

¹⁵ Here understood as a maternal inheritance.

¹⁶ Here understood as a fraternal inheritance.

of the chapter also referred us to the debates and confrontations carried out by the so-called social museology.

The research presented here results from extensive attention to four museums located in two municipalities of the State of Rio de Janeiro (Duque de Caxias and Rio de Janeiro) and from concrete investments in procedures more or less tuned to social museology, environmental education, new perspectives of urbanism and architecture. Provisional synthesis: the research favors the understanding that there is in Brazil a set of museums that were born anchored in popular communities and democratic governments and that, even today, continue to operate, in favor of muse diversity and a National Museum Policy, understood and practiced as a public policy of culture.

Chapter 3

Connecting museums to sustainability

This chapter deals with grouping arguments toward integrated sustainability; arguments present in the museological literature and what is defended in the scope of sustainability in its constituent dimensions and, from there, operationalize a sum aiming to create an evaluation model. Since the social, economic, cultural and environmental dimensions of sustainability can be developed in the museal context, such as the organization, the structures of the site and the external links influence in this process and in the city, are themes that deserve in-depth examination.

Although presented in a normative format, the paths outlined here must not be taken as norms and do not exhaust the possibilities. The intent is a positive study for museums, as agents, to approach integrated sustainability. It is understood that it is an initial step of a long and permanent journey and that this search is dynamic, variant and needs to be adapted to each reality and context. Considering that each action/activity of museums can fit into more than one theme and will influence all others by the cycle characteristic that the phenomenon of sustainability presents, we do not categorize them by belonging to its dimensions, but we will get the arguments according to the proximity of each author to one or more dimensions.

In general, it is understood that museums should be aware that their finalistic activities – educational projects, policies of acquisition and conservation of collections, exhibitions, courses, lectures, actions, workshops, fairs etc. – they are of great influence and efficiency; they are instruments of remarkable usefulness for overcoming taboos, as well as for addressing issues foreordained by certain sectors of public power. . Museums are challenged to go beyond themselves and to take clear positions in political and public spaces in order to expand their performance as representatives of society and socio-environmental relationships (Vieira, 2014, Loureiro

2014). Explaining, educating, researching, analyzing and actively discussing current issues (Savdra 2014), promoting a critical reflection of reality and its activities conditioned to historical, cultural, economic and ecological contexts and to the consequences of public bias (Moutinho 1993, Ab'Saber 1995, Chuva 2002, Capanema Alvares e Carsalade 2005, Navarro 2006, Loureiro 2014, Chagas 2014) are part of the arena and contemporary museological challenges.

Museums linked to government institutions need to recover the public dimension of the State (Lopes, Sachs and Dowbor 2010) and, along this way, plan and 're-plan' constantly (Barreto, 2000), seeking economic viability without compromising finite resources and with redistribution of the fruits of growth (Capanema Alvares and Carsalade, 2005), knowing that the current growth models are predatory and destructive and that the contemporary challenge is to find alternatives to the developmental growth model adopted in the capitalist universe.

In addition to all that has been said, it is indispensable that museums and their partners adopt as reference basic income and the right to life through economic management and planning and face, among others, the following challenges: reduce the working day of its employees, ensuring their quality of life; question the logic of tax systems and budgetary logic, and instigate and ensure access to sustainable knowledge and technologies through training and example given (Lopes, Sachs and Dowbor 2010); manage and plan administrative changes; model and plan future scenarios; work and act together and cross-sector, through partnerships with universities (Jeckel-Neto 2014), schools (Ferrari 2002) and researchers, fostering the interaction of scientific knowledge with popular knowledge, in order to promote the production of knowledge (Sousa Santos 1989 and Ferreira 2014), and also with public agencies, companies etc. (Herculano 2013 and Coraggio 2000); sharing knowledge and doings with the population and network of peer institutions in the world (through access and digital courses, for example), in order to absorb global progress, while enhancing, maintaining and celebrating cultural diversity (Sachs 2000 and Gonçalves 2008), also lawyer by Loureiro (2014); appropriate, in the broad sense of the term, science, technique and philosophy through integration

with diverse thinkers and professionals, stimulating that society also does so in a participatory way; and fight against social inequality (Gonçalves 2008).

Bringing the core of Lopes, Sachs and Dowbor's debate (2010) to our focus, we argue that the museum should, through exhibitions, research, courses, lectures, debates and educational-cultural activities, promote, participate and ensure the greater articulation between the agents of transformation of society, engaging; motivate, encourage and facilitate the awareness of the population for a civilizing and individual behavior change (Coraggio 2000, Chuva 2002 and Porto Gonçalves, 2008); for Leite (1994) the participation of the population and the community in the daily life of the museum is indispensable for the characterization of sustainability; for this reason, the institution needs to be inserted in the context of the place, participating in the day-to-day of the population, acting locally and understanding the problems and natural, cultural and social issues, promoting meetings and exhibitions to offer the exchange of information and knowledge, celebrating traditions without denying innovations. More specifically, it should count on environmental actions and the preservation and dissemination of culture, raising political and ethical issues with the participation of the surrounding population (Estanislau 1995 and Chagas 2014). Still thinking about the local population and the preservation of the environment and cultural diversity, it is up to the museum, in its programming and in its daily life, to discuss and plan what to produce, so that and for whom, to encourage citizenship and propose alternatives for development, and encourage the inclusion of social subjects through employment and access to culture and education (Acselrad and Leroy 1999).

Its objective activities should promote the revision of paradigms and traditions of social and political theory in force in society (Sousa Santos 1993), keep alive popular culture and allow reflection on the notions of development, democracy, society, inclusion and rights of citizens (Capanema Álvares 2000); and promote humanistic education, awareness, generosity and solidarity (Freire 2002). To promote the participation of the public and the community, ensuring the active character of learning, assuming the individual as agent; to articulate the contextualization and

involvement of the general public with the community, creating a system of meanings that mediate between the being and the world and promote the articulation between the affective and the intellectual side (Carsalade 2002).

Its core activities should seek the accessibility of environments and the participation of the population in decision-making and in the day-to-day of the institution (Capanema Alvares 2000), as well as promote its engagement in sustainable causes that count on the participation of the population (Freire 2002); they must insert it into the daily life of the community, actively participating in their desires, working with their collection of problems, serving social achievements, strengthening the local economy, democratizing the distribution of income and increasing jobs (Carsalade 2002, Capanema Alvares and Carsalade, 2005).

Socially, Somarriba et al (1984), Caccia Bava (1994) and Castriota (1999) agree that institutions should be placed as a new social and political actor, participating in social demands and achievements for the improvement of living conditions of the surrounding population (Chagas, 2014 and Chuva 2002), as well as for the promotion of citizenship and rights and for the defense of democracy and the popular (Caccia Bava 1994 and Loureiro, 2014), participating and encouraging social movements and the recognition of the rights of the excluded (Somarriba et al 1984). Whereas Coraggio (2000), would advocate for the growth and satisfaction of the social demand for “expansion” goods through the organization and participation in cleaning, work, education, training, etc., of the supply of recycling material and no use for the alternative economy; active participation in politics and cultural formation of the population, defending rights and charging duties, reaching the local sphere with global visibility. Coraggio (2000), Singer (2000) and Loureiro (2014) echo Milton Santos (1979) when they preach the education and training of the local population and the staff of the alternative economy; the request for inputs from the alternative economy and the informal market, and the availability of recycling material for these actors; the display and commercialization of products from the alternative economy; besides informing, professionalizing and inserting the staff of the informal market, and being a client of solidarity

financial organization (cooperatives, solidarity banks and other initiatives). They should also offer self-management courses; actively work in the cooperation and socialization of the means of production, creating, supporting and participating in the networks of exchanges and collaboration of the solidarity economy (Singer 2000 and Loureiro 2014). Museums can have great performance in the supply of work and products of the agents of the lower circuit of the economy in the productive cycle, integrating them to the upper circuit and breaking the barriers between the two circuits (Santos 1979).

Considering issues of pollution, transportation and import costs, it is recommended that the museum import inputs from nearby locations; likewise, it is important that you hire surrounding workers with their own payroll and avoid outsourcing. Following this path, it is understandable that the museums are forwarded the following suggestions: to cover more public, so be more inclusive, increasing interaction between people; to take into account that the museum spaces should be designed in an inclusive perspective, aiming at increasingly wide accessibility; to be implanted in a place that may have built area smaller than the available permeable area and in an accessible location (Castriota 1999); to impact the minimum in traffic, sidewalk and urban landscape (Leite 1994); to enter the city landscape in a balanced and oriented way, respecting the various urban temporalities (Menezes 2006); to privilege the bike rack to the parking lot; control the noise, air and visual pollution; produce the minimum of garbage and always recycle; treat solid and liquid waste; to organize and participate in environmental actions that include the population (Singer, 1978); propose and stimulate the recomposition of the window between social inequality, urban deterioration and environmental degradation, through participatory activities and actions; promote and act in the stock economy, highlight of the place and freedom of the individual; and to nurture, participate and act in the creative economy (Herculano 2013).

Summary. It is necessary to carry out end-activities (exhibitions, publications, educational and cultural projects, research and even more) that present and discuss the problems and contradictions of society, as well as the cultural, economic and social contributions of minorities; and

of medium activities (administrative and financial) that are based on sustainability. The museum must position itself as a mediator and agent of knowledge, citizenship, human rights and environmental, social and economic concerns, adopting the integrated vision of sustainability. It is essential that the management and work of the museum are based on the bottom-up movement with the active participation of the community/population, in addition to commitment, engagement and action in all dimensions; accessibility, in the use of sustainable materials and alternative energy, in the rational use of resources, in waste management, in the rescue of the community culture in which it is inserted, in the valorization of diversity, in training, in the promotion of the quality of life, in the stimulation of the alternative economy and in the dissemination of a new paradigm, always privileging the local population and the participation of citizens in daily life, in order to complete the virtuous cycle of sustainability.

According to the authors more connected to the museological and sociocultural aspects, the museum must be dynamic and adaptable, being able to understand its context and seek solutions to challenges, especially those communitarian (Santos 2002 and Correia 2006); to produce and disseminate knowledge, always counting on community participation to generate exchanges; and actively participate/mediate communication institution-community, partner-institution, community-partners, etc. (Castriota 2007 and Rangel 2014). Following this path, it is possible to understand the importance of museums in terms of creation and innovation, using memory as initiator of transformations and individual and social changes (Chagas 2002), as well as its appreciation as an inclusive and engaged institution (Correia 2006, Farrington 2010, Brito and Mansur 2014) by promoting the understanding of the past, assisting the configuration of the present (from the assimilation and discussion of current issues) and increasing the planning of the future through dialogue, and celebrating intellectual, cultural and social diversity, assuming its social responsibility (Schneier 2014); in addition to all this, museums need to adopt a multidisciplinary approach, problematizing and engaging in various issues; to promote sustainable (de)involvement (Morin, 2020) and always be at the service of humanity (Moutinho 2014 and Correia 2006).

For Moura Santos (2002) the museum must also develop the understanding of the human-nature relationship and celebrate the existence of different contexts and cultural heritage at the service of citizenship and social development. Varine (2013) emphasizes the museum as an instrument and resource for development, expressing the wishes and desires of the community and promoting sustainability through heritage and effective community participation, also defended by Correia (2006), Farrington (2010), Bittencourt and Morigi (2013) and Brito and Mansur (2014).

The museum institution needs to research, interpret and promote elements with cultural, artistic, historical, technical, scientific and environmental value (Delphim 2014) in order to preserve and preserve material and immaterial heritage; to present and discuss issues related to everyday life and the future of society; serve as an inspiration and example (Jeckel-Neto 2014 and Mendes 2010) critically raising their public and taking an active role in behavior change, that is, acting as a public education institution (Farrington 2010); to adopt the Museological Plan, the Management Practice, the National Museum Policy and engage in solving environmental problems through thematic programs (Bittencourt and Morigi 2013 and Ferrari 2002).

By presenting to the community its history and its culture, by promoting actions to enhance the community and preserve its cultural heritage, and by putting the local population in contact with its own history, traditions and values, the museum contributes to the community becoming aware of its own identity, which may have been scammed for historical, social and racial reasons (Bruto and Mansur 2014). For Chagas and Gouveia (2014), the museum must have social commitment and ethical commitment assumed; motivate and act in the reduction of injustices and social inequalities, as well as in the strengthening of dignity and social cohesion; and combat prejudice.

From Castriota (2007), the museum must seek development based on heritage and promote a discourse of “urban sustainability” that not only focuses on functional and economic aspects, but also on social, cultural and environmental aspects in order to promote inclusion (Castriota

2003a, Menezes 2006 and Cavalcanti 2014) and combat social and territorial segregation; in addition, it is hoped that the museum seeks to articulate preservationist policies with broader public policies, promoting the preservation and development compatible with the real dynamics of the city (Castriota 1999), and focus its work on the desires of the local inhabitants (Choay 2001), not on interests outside the community (Castriota 2003b). Its actions should disregard the predominance of economic interests of certain segments, without freezing local economic life (Castriota 1999).

As a driver of tourism, the museum must incorporate global cultural advances without losing local identity, promoting, disseminating and celebrating the traditions and cultural legacy of the community; and ensure that heritage/museum and tourism maintain a harmonious relationship and respect between themselves and the local (Barreto, 2000). The recognition of cultural heritage as an instrument of education and social development in all its activities is of paramount importance to combine and disseminate knowledge.

The authors closest to the environmental theme in turn advocate the active participation of the community and the engagement of museums in the search for biodiversity (Massarani et al 2014), sustainability, diversity, transparency and critical learning (Matos 2014) with innovation and pleasure for the recognition of natural heritage (Stuart 2009) and community empowerment (Cavalcanti 2014). They also draw attention to other important contents, such as the balance of recomposition capacity and the regeneration of ecosystems (Matos 2014).

Still in the sense of environmental awareness of visitors, the museum needs to conserve and stimulate the conservation of ecological systems, the cleaning of water bodies, the awareness about the issue of waste, its recycling and its collection, the replanting of trees, the treatment of waste, the use of renewable resources (Franco 2001) and alternative energies (Mendes, 2010); to observe the load capacity of sustainable ecosystems, controlling flows in areas of protection (Franco 2001) and of landmarked goods (Choay 2001); to dialogue with urban and natural phenomena through balance and respect for biomes and cultures and awareness of

current generations (Acselrad 2000; 2001), informing the population about how to deal with natural processes (Leite 1994); to use strategic conservation through educational measures and urban policies, and integrate cultural goods into the urban network or the biomes to which they belong, through compatible use and active museum-citizens-community relationship (Choay, 2001).

Research Configuration: from literature to validation of a model

In general, we can say that the configuration of the ideas of this research used the deductive method, based on the theoretical and conceptual contribution, for the formulation of a work hypothesis and an analysis model that guided the application of forms and participant observation. Once tested in the field, the model allowed to derive conclusions and theorize about the work hypothesis, seeking explanations for the events and postures of the studied museums.

Considering two movements of Contemporary Museology, one more alternative and “from libertarian perspective” (Chagas; Gouveia, 2014, page 17), entitled Social Museology, and another founded on the continuum between Social Museology and Traditional Museology (more classical and conservative), here called Museology of the Show, the general hypothesis tested in this study was: *The more social museology is adopted, the more the museum presents aspects and actions toward integrated sustainability, as defined in this work.*

The bibliographical and documentary research¹⁷ and the arguments of the authors on sustainability and on the role of the museum in society allowed the assembly of an analytical framework with 245 variables, mentioned in the previous section and synthesized, due to the logical proximity and the feasibility of time and resources for field work, in 44 new

¹⁷ Based on the list of bibliographic references and data, statements about the mission of the institutions and listings available on the IBRAM website, websites of the museum institutions themselves, scientific articles and interviews with professors and/or museologists.

variables, presented in Annex 1 – Integrated sustainability model museal. The variables cover the main points covered by the bibliographical and documentary review: objective of creation of the museum (mission) and its priority and political usefulness; posture / discourse of the museum; activities developed; participation and organization of the community; work focused on the community; be an example; representation of local society and culture; promotion of the critical spirit; promotion of a new inclusive and democratic paradigm that includes popular culture; engagement in social movements; involvement in current issues; transformations and changes in attitudes and ethics – awareness; social engagement; political engagement; economic engagement; cultural engagement; environmental engagement; local development; environmental preservation; promotion of generosity and solidarity; promotion of humanistic education; multidisciplinary, inclusive and participatory planning; insertion in the urban network (export and import of inputs, waste and culture); impact of activities; museological plan; socio-environmental programs; non-commitment of resources; use of clean and more efficient technologies; occupation/implantation of the museum; area of operation of the museum; confrontation of contradictions; possibilities of creating and innovating; contextualization in its environment; strategic conservation; integration of cultural goods to the urban network; respect for different values among peoples and local identities; reduction of injustices; reduction of social inequalities; fight against prejudice; improvement of the quality of collective life; rescue of community self-esteem; valorization of natural and cultural heritage; and trans sectoral action. The 44-variable model was operationalized in open and closed questions; it was established which instruments would be appropriate for its observation and what would be the ideal hypotheses/answers to specify the actions and attitudes of the museum in order to approach sustainability, also presented in Annex 1. It is stressed again that this model does not intend to dictate absolute truths, but rather to suggest possible ways.

The universe of study chosen, considering the common sense in the museological area and the social context typical of a large metropolis for

the research to possess power of generalization and reliability, was the Metropolitan Region of Rio de Janeiro (RMRJ).

The MRRJ was established by Complementary Law No. 20, of July 1st, 1974 (CEPERJ, 2014), composed by the municipalities of Belford Roxo, Cachoeiras de Macacu, Duque de Caxias, Guapimirim, Itaboraí, Itaguaí, Japeri, Magé, Maricá, Mesquita, Nilópolis, Niterói, Nova Iguaçu, Paracambi, Queimados, Rio Bonito, Rio de Janeiro, São Gonçalo, São João de Meriti, Seropédica and Tanguá. According to IBGE, in 2010, it had a population of more than 11.8 million inhabitants, occupying the position of the second largest metropolitan area in Brazil, third in South America and 20th largest in the world.

For empirical research and considering the feasibility of the study, the number of four specimens corresponding to the movements of contemporary museology was established, being two representatives of the Museology of the Show and two of the Social Museology. For this selection, five aspects were evaluated: the contemporaneity of the museum, highlighting museums that were recently formed; the contextualization of the place and its centrality in the RMRJ; the participation of the museum in the National Register of Museums (CNM), and therefore the advice of IBRAM; citation in bibliography, ensuring that the academic and scientific community recognize the museum; the different forms of organization of the same museum movement and the opinion of museologist researchers. This brief selection process also included, from visits to the institutions' electronic sites, the history and practices of most prominent museums in both museum chains, which evidenced positions closer to the Museology of the Show or to the Social Museology.

Two museums were then chosen in Rio de Janeiro and two in Duque de Caxias; in both cases, one more central and one more peripheral, one more traditional and one more attached to the new museology. In the municipality of Rio de Janeiro, the Museum of Maré, representing the community museum of Social Museology, and the Museum of Art of Rio (MAR), were studied as an art museum of Museology of the Show. Whereas in the municipality of Duque de Caxias, the specimens researched were the Alive Museum of São Bento, depicting the alive museum,

territory museum or museum of the path of Social Museology; and the Science and Life Museum, corresponding to the science museum of the Museology of the Show.

The table of synthesized variables (Annex 1) was divided into a form mainly composed of closed questions for application to visitors, a semi-structured form for interviews with employees of the institutions, ensuring greater flexibility and adaptation during obtaining information, and a picture of variables to be observed directly. 400 forms were applied to 100 visitors of each museum – in the most varied days and times possible, addressing indiscriminately all the adults who were visiting – to validate the model of analysis and testing of the work hypothesis at a 95% confidence interval (Wonnacott, 1990). Quantitative research was conducted between September and November 2015, with a particularity: the research in the Alive Museum of São Bento had to occur on interspersed days and spaced due to the museum having the majority of visits performed by groups and classes of children and pre-adolescents from different educational institutions, different profile from the desired one for the interviews.

During the same period of three months, in-depth interviews were made with administrators and employees, collection and analysis of documents and observations of daily activities, behaviors and the disposition of spaces and flows, recorded in a field book. The interview at Maré Museum took place on October 29th, 2015 with coordinator Cláudia Rose Ribeiro da Silva. At the Science and Life Museum, it was held on October 27th and November 30th, 2015 with Denilson B. Esposito, infrastructure coordinator. In MAR, it took place on October 22nd, 2015 with administrative-operational manager Roberta Kfuri Pacheco and on November 18th, 2015 with content manager Clarissa Diniz. At the Alive Museum of São Bento, it was held on December 01st, 2015, with the members of the board Marlúcia Santos Souza and Paulo Pedro da Silva. In these days, both during the interview and by observing the routine of the institution, how the decision making, interpersonal relationships, the use of technologies, the use of spaces, the programs offered, the treatment with the public and the environment, the proactivity/involvement with community issues, engagement and positioning of entities through their coordinators are.

Subsequently, the quantitative data were worked on the SPSS 20 analysis program - Descriptive and Collated/Contextualized Statistics based on participant observation and qualitative interviews. Empirical research confronted the discourse (from site missions and background interviews) with practice (documentation, forms and field reports) to explore the sustainable actions practiced, and also, compare and suggest which museums and therefore which movement of contemporary museology is closer to integrated sustainability, and finally corroborate or reject the work hypothesis. The meeting of techniques, also known as micro demography, allowed a qualitative-quantitative participant reading, that is, that recognizes the subjectivity and the involvement of researchers in the final result. The statistical data and information contained in this research were collected and recorded on the same days as the application of forms and on the days of interviews with the management of museums.

First notes on the museums studied

The first contacts with the museums selected to carry out this work took place in early August 2015. Immediately, some differences were observed in the form of receipt of the request for conducting the research, interviews and the authorization process. At the Maré Museum and the Alive Museum of São Bento, the responses of acceptance were almost instantaneous. In the first one, only a brief discussion of the presentation of the research and the form of questions that would be addressed to the visiting public was required, so that the coordinators would gain greater knowledge of the research. In the second meeting, a large volume of material and data from the administration of the institution was delivered to the researcher, which was very useful for further analysis of the data. Having a somewhat more bureaucratic process, the administration of the Science and Life Museum, to release the authorization, requested the sending (via e-mail) of a letter explaining the project, so that the director would evaluate the best referral and feasibility of the research. After the permission granted, a first conversation was requested, prior to the beginning of the fieldwork, for the appropriate presentations. The procedure

was accelerated, but not as immediate as in the first two museums mentioned. A more formal, bureaucratic and time-consuming authorization process was necessary for the release of research at the Rio Art Museum (MAR): The first contact via e-mail had as response instructions on the process of requesting research, consisting of sending, by e-mail, documents duly stamped by the board of the post-graduate educational institution of which the researcher was part of the Education Sector of MAR: 1) project presentation letter with objectives, justifications, methodology, schedule and expected results; 2) presentation letter of the researcher, informing what and how he intended to proceed with the research in the museum, what the expected results and how he imagines devolutives to the museum; and 3) letter from the research advisor, presenting the researcher and the research. After the analysis of the documentation, it was requested to fill in and send (via e-mail) a commitment term, so that the instructions for access and development of the research in the museum were made available. With all the steps completed, the request for study of MAR was granted.

It is worth mentioning that in all museums the researcher was very well received by the team members, who were helpful and attentive, always seeking the solution to the questions raised and to the success of the work.

Most of the forms were applied to visitors in groups formed by university students, private schools or public schools, or by adults of diverse organizations and tourists – always with prior scheduling. The contamination phenomenon was not observed in the field, with visitors from the same group providing very different responses from their peers. Only in the Rio Art Museum (MAR) the forms were applied to the spontaneous public and were not intended for visiting groups, because of the institution's non-agreement with the researcher. As for the place of conducting the research within the institutions, the museums allowed the researcher's free access to all areas of the buildings during all phases of the research, providing the necessary assistance when requested, with the exception of the Rio Art Museum – which designated a space for the public approach during the application of the forms and an employee for monitoring access to the museum's service sites.

Chapter 4

The Spectacle Museology in Rio de Janeiro

The Rio Art Museum was inaugurated in 2013 with a central character both spatial and politically in the city project that was set at the time, being registered in the National Museum Register (CNM) since its inauguration; its mission is to “develop a space where Rio meets and reinvents itself through the knowledge of art and the experience of¹⁸ the gaze”, seeking to promote and disseminate knowledge of the history of the city, its social fabric, its experience, conflicts, contradictions, challenges and social expectations, culminating in the emancipatory formation of¹⁹ citizenship. “The museum also arises with the mission of enrolling art in public education, through the Escola do Olhar”²⁰. Its emphasis as an anchor of urban improvement and as a landmark in the Porto region of Rio de Janeiro, focus of the Porto Maravilha mega project (Lodi, 2010; Rodrigues, 2013; Vianna, 2014), as well as its quest to establish itself as a reference in the construction of sustainable buildings – it is the first museum in Latin America to have a LEED Certification²¹ (*Silver* category) – in the city and

¹⁸ Website of the Rio Art Museum, available at <http://www.museudeartedorio.org.br/pt-br/o-mar10> >, accessed July 2015,.

¹⁹ Idem. Website of the Museum of Art of Rio.

²⁰ Idem. Website of the Museum of Art of Rio.

²¹ LEED (*Leadership in Energy and Environmental Design*) certification is a technical green seal, created in 2000 by the USGBC - U.S. Sustainable Construction Council. The certificate indicates and confirms the commitment of building with the principles of sustainable construction (in the period before, during and after works). The certification process of the seal, which is carried out through the sum of points, considers the following aspects: rational use of water; energy efficiency; reduction, reuse and recycling of materials and resources; quality of the internal environments of the building; sustainable space; innovation and technology; and meeting local needs. There are four types of existing categories for the seal: LEED, certifying that the venture obtained more than 40 points; LEED *Silver*, for projects with more than 50 points; LEED *Gold*, for projects with more than 60; and LEED *Platinum*, for projects that have earned more than 80 points. Source: < <http://planetasustentavel.abril.com.br/noticia/desenvolvimento/certificacao-leed-o-que-e-como-funciona-o-que-representa-construcao-sustentavel-675353.shtml> >, acesso em 28 de fevereiro de 2016.

in Brazil (Lodi, 2010) they put it as an example close to the show. It meets the methodological requirements for inclusion in the research.

The Science and Life Museum, established in the center of the municipality of Duque de Caxias, was inaugurated in 2010 and is focused on the dissemination of issues related to science and everyday life to develop its mission, introducing and democratizing information, knowledge and culture, committing to social change (Coutinho et al, 2014). In this context, it seeks to make accessible current themes, such as sustainability, science, nature, the way of life, among others, as well as to assist in changing paradigms, through activities that enable the critical and conscious participation of the public (Coutinho et al, 2014). For being known as “the first science and technology museum of Baixada Fluminense” (Silva et al., 2015, p.18), presenting architecture decontextualized from local reality, central location and by focusing on major exhibitions and collections, it has become a reference in science, technology and education in the region (Coutinho et al, 2014) and it can be interpreted as being attached to the show; it is registered in the CNM and is cited by different authors (Coutinho et al, 2014; Vieira et al, 2014; Silva et al., 2015). It also meets the methodological requirements.

Museum of Art of Rio – MAR

With the work directed to the arts and visual culture, the Museum of Art of Rio (MAR) proposes to “show and discuss Rio de Janeiro as a singular experience and in its cultural complexity; and work the integration between art and education in an inseparable way” (MAR Management Report, 2013, page 8²²). It is a public museum planned and built through the partnership between the City Hall of Rio de Janeiro and the Roberto Marinho Foundation and the first public equipment of the municipality to be managed by a Social Organization (OS), the Odeon Institute, that

²² Available at: <http://www.museudeartedorio.org.br/sites/default/files/relatorio_mar.pdf>, access on November 20th of 2015.

had the status of OS granted in 2012 by the City Hall of Rio de Janeiro. Thus, that same year, OS was able to participate in the competition process for the MAR management. The choice was made through public notice and “the partnership was formalized in a management contract with the Municipal Secretariat of Culture. The agreement [was] valid for two years, extendable for another two years and then for another year” (MAR Management Report, 2014, page 24). This contract determines the goals and indicators to be achieved and monitored by the Odeon Institute and establishes the rules that guide the bond. The mediation of payments is made by the Urban Development Company of the Port of Rio de Janeiro Region (CDURP), which coordinates Operation Porto Maravilha, and the government controls and evaluates the performance of the work. It is worth mentioning that OS participated since the beginning of the museum conception and helped in the formatting and structuring of the management model, established processes of operation and management of the space and carried out the hiring and training of the teams responsible for the museum activities.

MAR is located in the port area of the city of Rio de Janeiro – which suffered intense urban restructuring for the 2016 Olympics; after the works were finished, numerous road signs were placed on the roads of the city and the surrounding area²³, facilitating access. It is close to several bus lines, *tram*, metro and ferries. Its surroundings have attracted many people, mainly Brazilian and foreign tourists, because it is an urban space previously abandoned and now revitalized, as well as widely disseminated for tourist attraction purposes.

The area where the museum is located, in two integrated buildings, is approximately 15 thousand square meters. One of the buildings is modernist, erected in 1940 to house the Civil Police Hospital, but was occupied by an old road; today there is the Escola do Olhar, a “open space for visitors, where cultural programming and education program activities

²³ It should be mentioned that due to the reforms in the area and the regular changes in the flow of vehicles and road directions that were happening in the period of the research, it was not possible to document this fact, because the road signs of the place is constantly changing.



Figure 4.1 – Praça Mauá after revitalization with MAR in the background.
Source: the authors.

are carried out” (Report on MAR Management, 2014, page 20). The other building is the Palacete Dom Joao VI, built in 1916, which houses the exhibition halls.

Analysis according to the model

The quantitative survey revealed that the majority of respondents (69%) in MAR reside in the city of Rio de Janeiro – 4% in the surroundings and 4% in neighborhoods near the museum. Therefore, its influence on the cariocas is remarkable, with another 22% coming from the State or the country and only 9% from other countries.

A correlation was found between the interviewee’s place of residence and the frequency of visitation to the museum, demonstrating that visitors who reside closest to the museum return more constantly. Sixty percent of respondents said they were visiting the museum for the first time, revealing the ability to attract new visitors to the recently opened institution; another 19% of respondents said they attended the museum on average

once a year, 18% reported a monthly average of visits and 3% said they visited weekly.

As for the ease of entry into the institutions, none of the interviewees declared that they had faced a queue to enter the museum and, when asked if they had knowledge of the reason for the creation of MAR, the vast majority of respondents responded negatively (87% answered no and 2% said they did not know), revealing that most of the public does not know the reason for being of the institution. This high percentage may be explained by the positive correlation, although weak, between the frequency of visitation and knowing the reason for the creation of the museum. Almost all interviewees said they never participated in the functioning of the museum (98%), as well as 84% revealed that the museum is not part of their daily lives; there is a correlation between the presence of the museum in the daily life of the individual and the locality of the visitor's dwelling: the closer to the museum is your residence, the more the citizen considers the participating institution in his day-to-day life. On the other hand, the negative correlation between housing and participation shows that the collaborators who participate in the operation of MAR do not reside in the vicinity of the museum.

In the scope of the work of MAR, for 53% of the interviewed public the museum always / sometimes seeks solution to the problems of the population. 41% did not respond or did not know how to respond. Although weak, there was a correlation between this variable and knowing the reason for the creation of the museum, demonstrating that who knows why the conception of the institution also knows the involvement of the museum in solving social problems. Still, the more constant the frequency in the museum, the more the individual knows of the museum's engagement in the difficulties of society. Similarly, it was found a correlation between the approach to current themes and the recognition of the museum's effort in solving problems, indicating that the constant presentation of contemporary subjects increases the public's perception of the museum's demand for solving the population's difficulties. It can be said, then, that the debate on current affairs is one of the museum's efforts to tackle the difficulties. It was also found that the more the individual is

aware of the search for the museum to solve the problems of the population, the more he knows the offer of fairs and events with products made by the community in the museum. About these events, 76% of respondents said they did not know if the museum promotes fairs with products made by the community.

It was clear that the more the visitor attends and participates in the functioning of the museum, the more he or she perceives the approach of current affairs, the more he or she is aware of the institution's effort to combat prejudice, greater perception is the promotion of activities related to cultural diversity and the involvement of the museum with community groups and, directly, he is aware of the event of events with community products. According to the correlations found, the more the individual knows of the realization of this type of event, the more he knows the offer of courses and workshops by the institution. It should be noted that most (69%) revealed not to know if these occur. There was a positive correlation between the knowledge of the offer of courses and workshops by the museum, the frequency of visitation, the knowledge about the reason for the creation of the museum, the information of the search for the solution of the problems of the population, the observation of the promotion of different cultures, the contribution of the museum to the learning about economics and the observation of the approach of current affairs. On the other hand, it was found a negative correlation between knowing the offer of courses and workshops, the influence of the museum on the change of attitude of visitors and the apprehension of knowledge about sustainability, denoting that the more the visitor perceives the offer of these activities, less the possibility of positive transformation of their behavior and understanding about sustainability.

Regarding the offer of environmental education courses by the museum, 96% of the interviewees stated that they had no knowledge. However, there was a correlation between this variable, the frequency of visitation, the knowledge of the reason for the creation of the institution, the collaboration of the museum in the understanding of climate and natural phenomena and the preservation of the environment, the participation of the museum in the daily life of the population and the develop-

ment of workshops and fairs. On the contrary, it was observed that the more the visitor was informed of the offer of environmental education courses, the less he would have learned about economics in the museum.

Regarding the approaches of MAR, it is noteworthy that in the context of the collaboration of the museum in understanding the history and understanding of the customs and collective goods of the population, all the interviewees who responded positively to one inquiry, also did so for the other, totaling 97% of affirmative responses in strong correlation found. These two variables, however, correlate negatively to the participation of the museum in the daily life of the individual. So the museum is closer to the daily life of Rio de Janeiro (closer residence), but it does not recognize the learning or influence of the museum in its understanding of these issues. Still, a weak correlation was found between the presentation of historical content, collective goods and customs of the population and the transformation of the individual behavior from the reflections provoked by the museum.

For the majority of the respondents (73%), the museum promotes reflection on their attitudes and/or their behavior always or sometimes and 80% of respondents stated that the museum presents and provides opportunities for the debate on current affairs always. Therefore, it is concluded that the points exposed and discussed by MAR are present with a current character for the visitors. In this theme, the more assiduous visitors are, the more they perceive the approach of current issues; this perception positively correlates with the participation of the museum in the day-to-day of the individual and the knowledge about sustainability through the museum. One can speculate that sustainability is considered a current theme and brings assiduity to MAR.

All the interviewees revealed to know what 'sustainability' is, considering its possible interpretations, since the concept was not the object of discussion. As for the collaboration of the institution in the understanding on the subject, for 68% of the interviewees, MAR contributed to its greater understanding. According to the correlations, the closer to the museum the interviewee resides the more noticeable for him or her is the help of the museum in knowledge about sustainability. This knowledge is also

positively correlated with the knowledge acquired about environmental preservation, demonstrating that when the museum presents one of the themes mentioned directly reaches the other.

When asked if the museum had collaborated in the knowledge about environmental preservation, 55% of the interviewees revealed that they did not know or have learned anything about this theme in the institution, the same occurring in relation to the themes of climate and natural phenomena (79% of the interviewees); these knowledge correlate 'positively', that is, those who did not benefit from one knowledge, also did not benefit from the other. Still, the less the visitor recognizes the institution's contribution to a greater knowledge about climate and natural phenomena, the less he or she sees it present in his or her daily life, the less he or she is connected to the functioning of the museum and the less he or she knows the reason for the creation of the museum. Those, however, who say they have learned about climate and natural phenomena in the museum more easily perceive both the effort of the museum in solving the difficulties of the population, and the approach to current affairs. Because it is one of the variables that most correlates with others, the exiguous approach to climate and natural phenomena seems to be a key and negative element of MAR.

Still on the themes exhibited by the museum, 58% of the visitors interviewed said they had learned about economics in the museum. In relation to this learning, a weak correlation was observed between the location of the visitor's residence and the assistance of the museum for its better understanding, signaling that the closer to the museum is the visitor's residence, the more it was claimed to have learned about economics in the museum. It was also noticed that by perceiving the contribution of the museum to the theme, the visitor is better able to understand its dissemination of the political theme.

For 93% of the interviewees, the museum contributed to the understanding of politics in Brazil and the world. It was noted the correlation between understanding politics and the help of the museum in understanding sustainability and the history and heritage of the population, indicating that the visitor perceives the existence of the relationship between the

approaches. And, although the correlation verified is weak, it is also known that the individual who says he or she has the help of the museum in the apprehension of content about politics is more susceptible to change his or her attitudes through visits to the museum. While many respondents (46%) answered not to know the degree of involvement of the museum with some social movement, association or community group, 42% revealed that the museum has a lot or some relationship with these, aspect correlated with the proximity of residence, frequency, knowledge of the motivation of the museum and the search for solutions to population problems; on the other hand, the greater the understanding of politics takes place in the museum, the less the observation of involvement of the museum with social movements, revealing a possible critique of the cariocas and neighbors of the museum more assiduous and more politicized.

Still in the field of engagement of the institution, the majority of the interviewees (53%) said that the museum carries out activities on different cultures always or sometimes, and that MAR seeks to combat always or sometimes some kind of prejudice (85%), fact correlated to the apprehension of knowledge in the institution about the history and heritage of the population. Although most of the interviewees (71%) claim to have knowledge that the museum has many or some partnerships with schools and universities, 63% revealed not to know if the museum had partnerships with other museums. It was observed that the greater the knowledge of the interaction of the institution with schools and universities, the greater the frequency to the museum, the greater the perception of the search for solutions to the current social problems and the fight against prejudice, among other positive attitudes.

The background interviews and participant observation revealed that there was no debate about the mission of the Rio Art Museum – “to develop a space where Rio meets and reinvents itself through the knowledge of art and the experience of looking, with emphasis on the formation of collection and” education²⁴, which became one of the four most

²⁴ Official mission described on the website of the Rio Art Museum – MAR.

Available at: < <http://www.museudeartedorio.org.br/pt-br/gestao/missao-visao-e-valores>>, access on January 16th of 2016.

visited tourist spots in the city in its first year of operation²⁵ due to the advertisement married to the then nascent “Porto Maravilha”. MAR emerged to become an icon of Brazilian and world tourism, being less interested in the question of the balance of the field of social forces and the prioritization of the local inhabitants than in their global insertion. By accessing its page through the Google tool at the first site found, the first slide(home) presents the visitor’s comment ‘Isabela’ in English: “The exhibitions are comprehensive, beautiful and easy to access”²⁶

The activities and projects carried out constantly by MAR are: Cultural and educational actions planned for society; attendance to researchers; activities outside the walls; research, conservation and documentation of collections; research on intangible and material heritage; temporary or short-term exhibitions, permanent or long-term and itinerant; guided and mediated visits; events, conferences and lectures; academic events; courses and workshops; musical, theatrical and dance performances; film and video sessions; fairs and product sales; and public research. The work and actions of the institution are aimed at explaining, educating and actively debating current issues. For example, we can cite the exhibitions: “The shelter and the land: art and society in Brazil” (2013), that questioned, through works of art, the conceptions of the city and the forces that act in it in the urban, social and cultural transformations of the public/private space during and after the urban reforms; “Berna Reale: void of us” (2013), that dealt with the problem of the dichotomy center/periphery, criticizing the injustices and social disassistance that happen in marginalized areas and that produce individuals without dreams; “Every day my thinking is different” (2014), gathered photographs, based on tales and chronicles by Machado de Assis, made by young residents of Maré who participated in the project “Hand in the can”. This project, in turn, highlighted the ethical conflicts, moral dilemmas and criticism of Machado de Assis’s tales, aiming at the discussion of aspects of human experience, allowing young people to perceive that

²⁵ Data provided by Administrative Manager Roberta Kfuri during the interview.

²⁶ <http://museudeartedorio.org.br/en/home> acesso em 10 Out 2020.

every person is a character and author of their own history; “Tarsila and modern women in Rio” (2015), who explained the performance of female figures in the construction of Rio and Brazilian societies, between the 19th and 20th centuries, in the most diverse areas – such as visual arts, literature, music, theater, dance, medicine, architecture, sport, religion, politics etc.; and the activities: “Batalha do Frevo com o Passinho” (2014), which, from the exhibition “Pernambuco Experimental” (2014) celebrated the centenary of the frevo, proposed the union, through a dance combat, with differences and approaches, of this rhythm with the passinho (new rhythm that infected the young); “Education Against Racism Conference” (2014), “Africa Today at MAR: Seminar Thinking and Politics” (2014), which brought the political discussion about Afro-Brazilian culture and relationships between Rio and Africa, from the vision of two political scientists – Harry Garuba (South Africa) and Alexandre dos Santos (Brazil) – who treat Africa emphasizing diversity and history, as well as the great transformations of regimes and social structures of the last decade; later also promoted “Rio do Samba: resistance and reinvention”, from 2018, in which he explores “the social, cultural and political aspects of the most Brazilian rhythms”, having among his curators Nei Lopes; even the most recent “Mulambö – Tudo Nossa”, from 2019, in which the artist “from Rio de Janeiro talks with the daily life of the city and its identity relations [...] From the restitution of powers, seeking the valorization of symbols of peripheral existence in Rio de Janeiro” and “UóHol”, of 2020, in “individual exhibition of the Pará state Rafael BQueer, [passing through themes such as] the body and discussions of decoloniality, gender and sexuality”²⁷. Also the “Sustainability, Education and Art Seminar” (2015) reflected, through debates, conferences and workshops, on environmental and sustainability issues addressing themes such as alternative economy, recycling, art and nature; it is also worth mentioning the periodic events of the “Battle of Knowledge”, which, through a battle of rhymes, discusses topics chosen by the public.

²⁷ Same previous note.

These activities and the operation MAR do not cause queues on the sidewalks (even with large flow of people and visits) and nor traffic jams in the surrounding streets, because the discharges and loads of materials (exhibitions, garbage etc.) are carried out in alternative times and with little flow of vehicles and, because it does not have parking, the institution discourages the trip to the place of its own car, which also decreases the flow of this type of transport in the immediate vicinities. Therefore, the negative environmental impact generated by the museum's actions is low.

Participation in courses and activities is free of charge. For the visitation of the exhibition space of MAR it is mandatory to pay a specific amount, although every Tuesday and the last Sunday of the month the public entrance to the exhibitions is free. The museum also has a program in which born and residents of the city of Rio de Janeiro pay half entrance with the presentation of a supporting document. The sources of resources for the development of the museum's activities come from private sponsorships, public notices and state and municipal laws to encourage culture. For the maintenance of the institution, the City Hall provides the resource, as provided for in contract. The annual targets to be achieved are always planned and based on the resources achieved, so that the economic viability of the actions is guaranteed.

The planning of the institution is redone annually and has constant monitoring and control; it is based on the strategic plan that follows the management contract, with the goals to be achieved, and the methodological mechanisms, projects and instruments to be used. The planning of activities (ends and means) and the strategic plan are made available on the museum's website. MAR has a Museological Plan, with a routine manual for employees and the team has management practice. The museum still knows and participates in the National Museum Policy and also presents socio-environmental programs founded in actions.

The museum does not count on the participation of the surrounding community and society in its management and/or its functioning, so its planning is not multidisciplinary, inclusive and participatory. Despite this, it maintains a close relationship with its audience with the program "Gallery Talk", which allows the exchange of experiences between the

curator, the sample artist and the visitors of the exhibition and has a relationship program with individuals, the “Friends of MAR”. These are discussions about the current means of attracting and retaining visitors and donors. In this project, society can donate, spontaneously, a value (from \$ R10 to R\$ 10,000 annually) that is intended for educational activities of the museum, always free. Members “receive personalized e-mails, invitations to exhibitions and an overview of educational activities and visits, as well as general information about the museum” (MAR Management Report, 2014, page 43). The only participation of residents of the area in the operation of the museum is through the guarantee that at least 10% of the employees of MAR are residents of the surrounding area. In relation to the staff, around 75% of them are effective and hired by the Social Organization managing the museum; the rest, usually the maintenance and cleaning sectors, as well as consultants, are outsourced.

This guarantee of employment of residents of the surrounding area is one of the ways in which the MAR seeks to improve the quality of life of the population. However, in this search, there is no focus on the environment, but on society as a whole. This also happens through art, culture, the constant offering of courses and workshops and actions that work the history of the city. The museum engages in solving problems in a more abstract way, with discussions, debates, reflections and listening and addressing to the competent bodies some difficulties raised, not actively participating and mobilizing. In relation to the promotion of the rescue of local self-esteem and memory, it also does not directly compromise, because it does not work with the idea of rescue, considering that only what is in danger needs to be regained and these issues, in the view of the institution, they are not²⁸ threatened – revealing the primacy of the collection over social aspects. Still, it is considered an institution that promotes citizenship and the protection of citizens’ rights, as well as local development.

In this perspective, the socio-environmental relationships of the

²⁸ Speaks of Content Manager Clarissa Diniz during the interview.

population end up being represented in the museum, although not intentionally, since many actions clarify and date back the occupation of the territory of Rio de Janeiro, enabling the understanding of the relationship man/nature (culture). The MAR activities also discuss the history, customs and goods of the population, raising the public awareness of their political and social context. Some examples are the exhibitions: “Rio de Imagens: a landscape under construction” (2013), which addressed the representation of the city over four centuries; “From Valongo to Slum: imaginary and outskirts” (2014), which portrayed the history of the port region of Rio de Janeiro, presenting, mainly, the slave trade in the Valongo region, the emergence of the first informal housing community in Morro da Favela and the transformations of the place, which still continue to be processed today; “Ângulos da Notícia – 90 years of photojournalism of Globo” (2015), which celebrated the 450 years of Rio de Janeiro with the presentation of more than 150 photographs of great names of national photojournalism. In this same sense, they introduce issues related to social and political theories, as well as the paradigms of society, offering even political training courses, such as “Africa today at MAR: Seminar Thinking and Politics” (2014), which discussed the politics of Afro-Brazilian culture and its relationships between Rio and Africa, highlighting diversity and history, as well as the great transformations of regimes and social structures of the last decade and of political contextualization of the arts, as in the “International Seminar Challenges of Museums in the 21st Century” (2018) that addressed

themes pertinent to the challenges, opportunities and possibilities of the activities of museums and cultural institutions in interface with the urgencies of our time: Diversity, representativeness, process restructuring, experimental dimensions, new technologies and cultural²⁹ democracy.

Therefore, the museum facilitates the public’s understanding of these themes, and can be considered a new social and political actor, which

²⁹ <http://museudeartedorio.org.br/publicacoes/seminario-internacional-desafios-dos-museus-no-seculo-xxi/>

seeks to transform the structure, ethics and morals of society. In addition, the institution raises the critical reflection of the public, proposing, in these debates, questions about the notions of development, democracy and society. In this way, it can be considered that MAR serves as an example and a counter-example³⁰ for society, since it causes reflection and promotes concerns of its public. But, it is attentive to the fact that the institution does not intend to be moralizing, but to be constituted of examples of society itself to allow their visibility and inquiry³¹.

The MAR exhibitions are rarely owned, as the museum usually does not expose its collection. They are of diverse origin, national and international, commonly in partnership with other museums or institutions. The link with universities, schools and research centers enables several actions and programs, such as participation in disciplines offered at universities, internship programs, curatorship of university professors, development of new technologies (with COPPE/UFRJ) for the building of the museum and the project “MAR in the Academy”, developed by Escola do Olhar with the objective of integrating the university and the museum, in exchange for experiences and national and international cooperation that enables the involvement of other sectors of society. Therefore, the museum also interacts with scientists, technicians and philosophers who assist their functioning and the exchange of knowledge; appropriating science and technique, stimulates the relationship with society. Some partnerships of MAR are with MAM RJ, the Museum of Fine Arts RJ, among others; and with universities and research centers, UERJ, UFRJ, PUC-RJ, UFF, UNICAMP, UFMG, UFBA, among others.

The exhibitions and other activities and actions of MAR adopt a multidisciplinary and contemporary approach, dealing with themes such as pollution, poverty, lifestyles, cultural diversity, cultural identity and memory power, through exhibitions and actions. It also addresses the new technologies, through interactivity in some actions and exhibitions, as well as their employment in the building. Thus, MAR is concerned to be

³⁰ Testimony collected in an interview with the Museum Content Manager on 11/18/2015.

³¹ *Idem*.

interlocutor for the current generation and not for the past or future, using art as contemporaneity to transform the reality of the current generation. To exemplify the multidisciplinary and focus on the current generation, we mention the constant events of the “Battle of Knowledge” (reflection, through a battle of rhymes, on themes chosen by the public) and the “MAR of Music” (free concerts and parties with contemporary artists that spread Brazilian music, they resume the classics or that present new fusions).

The museum’s activities also encourage respect for the different values of peoples and local identities through exhibitions, debates, courses, workshops, among actions that portray everyday life and present other visions and cultures. In this sense, they are able to combat the various types of prejudices. This work in favor of collective inclusion, highlighting cultural differences, promotes diversity, arousing respect for different social values, demonstrating that the museum has assumed social commitment. MAR performs various actions and activities for the social recognition of the rights of the excluded. It uses art and debates to make denunciations, to discuss controversial themes and give voice to rebel and disadvantaged fronts, such as in the exhibitions “Tarsila and Modern Women in Rio” (2015), “Evandro Teixeira: the constitution of the world” (2015/2016), with examples of resistance from Brazilians who face daily drought, hunger, misery, urban conflicts, war, among others, in several places, such as Canudos (Bahia) and Rio de Janeiro itself (with issues related to the dictatorship and the community of Maré) and, recently, “UóHol” (2019), for example and; and the “VHILS in MAR” event actions, which, through workshops, interventions in the museum and launch of the book by Portuguese artist Alexandre Farto AKA Vhils, denounced the urban conflicts of the port area of Rio de Janeiro resulting from the transformation that the region had been suffering. Through the tension between culture and society, it seeks to combat different types of prejudice and the approach of cultural diversity. Therefore, it can be seen as an instrument for social inclusion and promotion of generosity and solidarity. A program that exemplifies this desire for inclusion and, at the same time, to break prejudice and the exhibition of a new culture is the “MAR em

Libras". This action takes place monthly, through mediated visits in the Brazilian Sign Language to the exhibitions, as well as sporadic activities such as the photography workshop for deaf students (2015) and the exhibition "Por Contato" (2015), which brought together the production of this workshop. It is worth adding that the museum presents signs in Libras in all its spaces, providing accessibility.

We consider that all its actions aim at the preservation and cultural dissemination, because it uses culture as an instrument of social inclusion. The museum also uses culture to seek the conviviality with the surroundings, as in the regular programs "Coffee with Neighbours" that brings together cultural agents and residents of the Port Region to increase the link between museum and territory, through dialogs and continuous relations; and "Crafts and knowledge of the Region" that presents and experiences techniques and practices of knowledge of the region, exploring the relationship modernity/tradition and bringing culture and everyday life closer. However, as already mentioned, it does not consider that local history needs to be rescued, since it is not at risk.

Thus, by facilitating reflections on the history, culture and heritage of the population, and also promoting awareness about the political and social environment, it is reinforced that MAR helps in the contextualization of the public. However, because its actions do not intend and focus openly and directly on the desires of the local inhabitants, the museum does not seem to be very aware of its context, with low insertion in it. Through its visibility, the diffusion and maintenance of culture and history and the fight against prejudice, MAR promotes the preservation of culture and social development compatible with the real dynamics of the city, preventing the freezing of society's life. His work and his actions are integrated into the urban network and the city, dialogue with urban phenomena through the portrait of symbolic disputes, urbanism, housing, feminism, religion etc. Thus, the museum faces the contradictions between the new and the old, promoting history and memories, but without denying innovations. The exhibitions, programs, events and actions already mentioned exemplify such statements.

Within the scope of material heritage, the museum buildings are

own (from the municipality of Rio de Janeiro), landmarked and central, but there is no use of strategic conservation as a whole, because it does not control visitor flows and does not maintain a harmonious relationship and respect between tourism/heritage (since the aspirations of the residents are not prioritized). It is an inviting space that does not cause disturbance in the landscape and conversation with the surroundings, besides being in an accessible place and building, not only through elevators and ramps, but mainly by signs in Libras, facilitating its insertion in the urban network. Public access and transportation of waste and inputs are not done in the same way, thus avoiding the crossing of these flows. It has bike racks and has no area for parking vehicles, stimulating the use of alternative transport and avoiding the overload of vehicles in the surrounding streets. However, there is no permeable area available on the land of MAR.

In relation to the environment, although it does not have actions to manage natural resources, MAR seeks to use technologies of greater efficiency, reuse materials (papers, furniture, rubble, etc.), raise awareness of its employees and the public, address issues related to biodiversity, the environment and natural phenomena in activities, debates and exhibitions, among other practices and actions (including having the LEED *Silver* certificate). The museum does not produce much garbage, which is mostly reused or organized and separated paper for selective collection. MAR has two dumpsters of general waste and four trash cans (for glass, paper, plastic and metal) large for the junction of the waste of the selective collection carried out in the spaces of the institution. The museum practices a policy of reuse, in which furniture and debris from exhibitions are recycled and reformulated for reuse. It also has an internal space designed for recycling waste, but since the material produced is insufficient to justify the costs and operation of the process, the museum chooses to pass the material to be recycled to the selective collection company, held weekly. Another practice of MAR is the non-receipt of products in packaging and the prioritization of contents in refill, reducing the production of waste. In relation to awareness, in several spaces of the museum (administrative area, elevators, toilets, etc.) there is information for the dissemination of more sustainable practices, such as saving water and light and dis-

couraging the unnecessary use of elevators. It also has internal awareness campaigns, seeking that its employees are the first to change their attitudes. The institution also seeks to make rational use of natural resources, saving water and light, with pressure water systems (which prevent leaks), with the reuse of water for use in bathrooms (discharges), with the use of special glasses that retain heat (allowing the reduction of the internal temperature of the building, thus saving with the least amount of air-conditioning equipment), with environments with presence sensors (for lighting), among other actions. It is worth remembering that by having LEED *Silver* certification the building works intelligently through building automation, so overall consumption is reduced. Although the museum did not offer courses entirely focused on environmental education until the end of the research, many actions, activities and exhibitions reach the theme. It can be said that MAR seeks to serve as an example in awareness of sustainability.

The museum also develops actions and policies related to sustainability, as well as possible activities that address the theme, such as the “Seminar Sustainability, Education and Art” (2015), which reflected, through debates, conferences and workshops, on environmental and sustainability issues addressing themes such as alternative economy, recycling, recycling, and environmental issues. art and Nature and the “Workshop Design”, which suggested techniques for construction and finishing of objects and handmade products with the introduction of the perspective of design; the “Programmed Obsolescence Workshop” which, with objects obsolete by the accelerated advancement of technology and difficult to dispose, built sculptures, awakening in the children questions about the consumption and shelf life of things; or the “Story Narration: The Tree of Tamoromu”, based on the theme of sustainability and in celebration of the International Day of the Person with Disabilities, which made a presentation of stories, based on the indigenous legend of this tree, providing reflections on the importance of nature preservation and counted with interpreter in Libras; the various conferences and debates based on themes such as circular economy, collaborative processes and challenges for the city; and the “Trade Fair”, which, in partnership with surroun-

ding residents, promoted meetings, negotiations and exchanges, both in the material sphere, as well as in the symbolic and affective.

In the economic context, at the time of the interview with the management of the museum, it was informed that the MAR did not present actions related to the alternative economy (solidarity, creative, etc.) and the participation of the museum is restricted to hosting the space, not acting in networks of exchange and collaboration, not using inputs from the informal market, not being a client of any solidarity financial organization and not offering courses to professionalize and/or insert in the productive chain the workers of the informal market. However, a few months after the interview, it hosted an event on alternative economy, revealing advances in the subject. There is also no concern to empower the local population. In this last question, the Board believes that it has much more to teach and offer than to learn, so they do not need these³² actions.

MAR engages in the agenda of some social movements, through support (including economic) and hosting spaces for these groups to organize themselves, even if it does not commit [with] and also does not actively participate in the demands, organization and encouragement of new agendas.

Partial conclusions

Contextualizing MAR in the dimensions of sustainability suggested in the formulation of the model, we can say that the museum is at the service of social development, because it discusses current issues – including public utility –, seeking social inclusion and the promotion of citizenship – through the fight against prejudice, accessibility, guided tours in Libras, weekly gratuities, etc., seeks this recognized by the majority of its public. On the other hand, it has little involvement with social movements, with the community and its problems, and lack clarity in the communication between the museum, its motivation, its mechanisms of participation and the public.

³² Information collected in an interview with the Content Manager on 11/18/2015.

Culturally, MAR can be considered an institution of development promotion, since the fusion of art with education is used as a means for social inclusion, awareness, preservation and reflection on the past, aiming to modify the present and plan a better future. Most of the public perceive their approach to the history and heritage of society; nevertheless, the institution does not consider that local history needs to be rescued.

Regarding the economic issue, it does not link with the alternative, creative economy or with the insertion of the most impoverished in the productive circuits in which it participates, despite its responsible management.

As for the environmental dimension, although it does not act in resource reallocation actions, the museum makes use of clean and more efficient technologies and controls the internal environmental quality, seeking to rationally use resources. Perhaps for this reason, the public perceives the concern with the theme by the institution; it is, however, worth mentioning the manifestation of interest for a more technical sustainability, practiced at the architectural level, and the adoption of a “politically correct” discourse, as it is appropriate for an institution-spectacle.

Its management has the strong intention to convey the practice of sustainability and that it is committed to it in all dimensions, including having the necessary involvement with the surrounding communities, which was not observed in the day-to-day of the institution and, much less, on its adherence to bottom-up administration. It is noted that in the middle activities the institution is very categorical and traditional, already in some actions of the end activities, adopts a more open and alternative posture. Referring to Varine (2002), we consider that the Rio Museum of Art adopts a hybrid museum-show posture – with an imposing space destined to attract from the local public to the international – and museum-collection – as it is intended for advanced research, productions and more or less specialized audiences – presenting little involvement with community issues.

We can conclude that MAR does not complete the virtuous cycle on the path of integrated sustainability. For this, it is necessary to increase the

dedication in the environmental, social and economic dimensions, in addition to the constant nutrition of the cultural. This collection assumes that the museum has solid and massive fundraising, professional administration and intends to be an icon in the sector; it could therefore be more active and conscious.

Science and Life Museum

The Science and Life Museum is a highlight of the Scientific Disclosure Program of the Center of Sciences of the State of Rio de Janeiro (CECIERJ³³), in partnership with the Secretariat of Science and Technology of the State of Rio de Janeiro and support of the Foundation for Research Support of Rio de Janeiro (FAPERJ). It is part of the Brazilian Association of Science Centers and Museums (ABCMC), which aims to unite ideas and share experiences and projects, to enable the exchange of resources and information between science centers and museums in the country³⁴.

Established in the center of the municipality of Duque de Caxias, the museum is easily accessible, close to the City Hall and bus stops and train station, and has signs/indications for its access on the outskirts. The surroundings of the Science and Life Museum are marked by the great flow of vehicles and pedestrians, abundant and diversified commerce, schools and university.

³³ An institution that promotes “the expansion and internalization of free and quality public higher education in the state, through the Consortium Cederj” (CENTERS AND MUSEUMS OF SCIENCE IN BRAZIL 2015, page 133). Available at: <http://www.museucienciaevida.com.br/centros-e-museus-de-ciencia-do-brasil-2015.pdf#20> >, accessed December 2015,

³⁴ Taken from ABCMC website. Available at: <http://www.abcmc.org.br> >, accessed December 20th, 2015.



Figure 4.2 – Location of the Science and Life Museum and indication of transport points.

Source: Google Maps in November 2015.

The museum seeks, through the popularization of issues related to science, to democratize knowledge, committing itself to social change. Therefore, it focuses on the goal of becoming a reference of Science, Technology and Education in your region.

Its space is its own and is implanted in the old city forum with approximately 5,000m² of area, distributed in rooms for temporary exhibitions, workshops, technical area, an auditorium and even a planetarium.

Analysis according to the model

It was verified, during the quantitative survey, that 53% of the interviewed visitors of the museum reside in the State of Rio de Janeiro – 13% in neighborhoods near the museum and 2% in the surrounding area – 47% in another region of Brazil and none in another country, demonstrating the small reach of neighboring and outside visitors. However, the closer to the museum the visitor resides, the more regular his visit is.

The museum was being visited for the first time by 91% of the inter-

viewees, leading us to believe that the institution has good capacity to attract new visitors, but low rate of return. Regarding the ease of entry, 82% of the interviewed public declared that they had never faced queue, the other 18% responded not to be certain of the occasional occurrence of queues for access. When asked if they knew the reason for the creation of the Science and Life Museum, most of the interviewees responded negatively – 54% not and 22% do not know – revealing that most of the public do not know the reason for the conception of the institution.

In the context of the public-museum relationship, 84% said they had never participated in the operation of the Science and Life Museum and 86% said that it was never part of their routine, in keeping with the fact that many visited the museum for the first time. In this sense, probably the Science and Life Museum is not involved in the daily lives of its visitors. Still in this context, for 51% of respondents, the museum promotes reflection on the attitudes and/or behavior of visitors always or sometimes, but 26% reported that this rarely or never occurs and 23% did not respond or did not know how to respond. It was observed that the change of attitudes is correlated to the proximity of the house and the frequency of visitation - the closer the museum the individual lives, the more frequent his visits to the museum, and the greater the possibility of positive transformation of its behavior. Also, the more the visitor perceives the approach to current themes, the more he or she can transform his or her behavior through visitation to the museum. We can also say that the more the visitor reveals that he or she has transformed his or her attitudes through the museum, the more easily he or she will learn about sustainability, and vice versa.

For the majority of the public (70%) the museum promotes activities aimed at discussing current issues always or sometimes, the same occurring with the search for solution to the problems of the community/population (68% of the interviewees).

Regarding 'sustainability', 97% of the respondents said they know what it is, and for the majority (73%) the museum contributed to the understanding of the concept, with a correlation between the two answers: the more we know the definition of sustainability, the more we perceive this content in the museum's approach. It was also observed a positive cor-

relation between the museum's assistance in understanding sustainability and the museum's participation in the daily life of the individual, and between knowing the concept of sustainability and learning about environmental preservation during visitation. About the collaboration of the museum in knowledge about environmental preservation, 81% of the interviewed public responded positively. Whereas 52% of the interviewees revealed that they had the opportunity to learn more about climate and natural phenomena, a positively correlated response to the change of attitude of the visitor. Also, the visitor who learns new knowledge about preserving the environment will probably also be the one who will reflect on its conduct and realize the involvement of the museum in the search for solutions of difficulties of the population.

We can say, then, that the contents of natural phenomena and climate are better understood when presented together with the theme of environmental preservation, the latter taken as important for the population, enabling reflection and greater awareness. Although the majority of the public approached have declared that the museum does not address economics (56%) and politics of Brazil and the world (67%), there is a correlation between the absorption of knowledge about climate and natural phenomena and the learning about economics and politics in the museum, indicating that the person who understands one of the subjects through the museum, is more susceptible to learning others and that natural phenomena are key to learning.

Still in the perspective of themes exposed by the Science and Life Museum, when asked about the contribution of the museum to the understanding of the history of the community/population, the interviewees had well divided opinions (36% responded positively, 31% negatively and 33% did not know how to answer). However, the majority of the public (58%) revealed that the museum favored a broader knowledge of the customs and collective goods of the community/population. We found that there is a correlation between the increase in knowledge of history and the understanding of collective heritage. Furthermore, it is identified that the more visitors perceive content about the history and heritage of society, the more they observe the link of the museum with social move-

ments, although the majority of respondents (64%) do not know the degree of this involvement. Correlations were observed between knowing the relationship of the museum with social movements, the reflection on their own attitudes, the perception of debates on current issues in the institution, the help given by the museum in solving population problems and the introduction of knowledge about climate and natural phenomena (already seen as a key variable). We can speculate that, by not engaging with current themes, the museum does not make links with social movements and does not solve the population's setbacks, hindering the public's awareness.

Regarding the promotion of fairs or events with products made by the community, 72% of the interviewees said they were not informed, which is correlated with the lack of knowledge of debates on current affairs. The majority of the public (60%) also revealed not to know if the museum offers courses and workshops or if the museum develops activities on different cultures (57%). Regarding the offer of environmental education courses, 68% said they did not know. The frequent visitor seems to jointly understand the institution's involvement with community groups and events with community products, as well as courses and workshops (including environmental education courses). We deduced, then, that the low frequency in the institution probably harms the better knowledge of the activities offered by the institution.

Regarding the fight against some kind of prejudice, 67% of the audience approached revealed not to know if the museum does. And the less the visitor is aware of the museum's involvement with community groups, the promotion of fairs and courses, the exposure to cultural diversity, the political discussion and the offering of fairs with products from the population, the less he perceives the museum's struggle against prejudice. Still, the farther he or she resides and the less constant his or her frequency is to the place the less the visitor is informed of the museum's activities, the less he or she realizes the joint work with schools and universities (62% are not aware of museum partnerships with these). We conclude, therefore, that the information about the actions and the joint

work of the museum directly depends on the regularity in the frequency to the site.

The qualitative analyzes show that the Science and Life Museum was conceived from debates, although it did not present at the time a systematic mission - to spread and awaken the taste for science, culture and art in citizens. In this sense, the activities and projects carried out constantly are: planned actions with and for the community, events (including academics), temporary and itinerant exhibitions, public research, conferences and lectures, courses and workshops, musical and theatrical shows, film screening and video projection, as well as mediated visit and sessions in the planetarium.

The Secretariat of Science and Technology of the State of Rio de Janeiro (SCTERJ) owns the physical space of the institution, while its administration is the responsibility of CECIERJ (SCTERJ), under the supervision of the Vice-Presidency of Scientific Disclosure. Although the museum does not count on the participation of the community in its management and/or its functioning, its leaders declare themselves open to the collaboration of all in the construction and maintenance of the institution.

The Museological Plan and the Internal Regiment are being elaborated, while the museum adopts the Management Practice: in weekly meetings, the planning of activities (end and middle) is constantly redone and updated aiming at the reorganization of actions, events and activities through the Google Drive tool. It was found that despite knowing the National Museum Policy and participating in it, the museum does not have the recommended socio-environmental programs. Visitation (including the planetarium), events, courses and workshops are free every day of the year. The sources of resources of the museum are always conquered in public notices. For this reason, there is a constant search for the viability of economic activities, carrying out early planning and redoing the accounts regularly. There is also a priority in employing residents in the vicinity of Duque de Caxias. In the museum, the working day is differentiated, with scales and plantings, being ensured the basic income and the right of reasonable quality of life of the entire team. In its staff, eighteen

professionals are outsourced: two doormen, eight security guards, six general service assistants and two receptionists.

Whereas in reference to the museum-city-heritage relationship, the institution occupies a building that is its own and is not of patrimonial interest. Because it is not landmarked, there is no need to use strategic conservation, with the control of visitor flows, pedagogical measures and urban preservation policies. However, the building was built to house the museum in the center of the city when there were buildings already built (historical or not) in disuse, and has permeable area almost non-existent. If on the one hand, the museum is grand and monumental, being able, in a way, to intimidate the public and provide social exclusion and territorial segregation, on the other hand, it seeks to reduce these possible limitations, acting as an informal education institution accessible to all and offering gratuitousness in visitation. If the impact generated in the city is low in terms of queues and the institution does not promote the use of private vehicles, it also does not have a bike rack. Public access and transportation of waste and inputs are separated.

Its performance is regional, with great local impact. The institution adopts a policy of intense public attraction, according to the planning of the actions of the Secretary of Culture of Duque de Caxias, with which it has partnership in several events. In 2016 there was the intention of launching bilingual material and increasing its international visibility, quite low. Although it does not direct its work to the desires of the local inhabitants, the activities and exhibitions show the socio-environmental and cultural relations of society, and can be seen in some of its exhibitions: "Where it all started: from Prehistory to History" (2014), which through interactive and didactic activities such as reproduction of rock paintings and simulation of excavation, provided the visitor with knowledge about the pre-history; and "We of the World" (2014), who presented the lifestyles of the population, questioning the action of the human being in nature.

The museum adopts a multidisciplinary and current approach, addressing issues such as pollution, ecosystems, lifestyles, cultural diversity, science and health, through exhibitions, workshops and events; as well as new technologies, through courses, workshops and champions-

hips. As an example, we can highlight the robotics workshops and the headquarters of championship stages in the area; the story telling “Does pollution have a solution?” (2015); and the exhibitions “Forest of the Senses” (2015), which through interactivity – both with the scenery and with technological tools (computers) – allow children to realize the importance of Brazilian forests, natural resources, native and exotic species, as well as denouncing the trafficking of animals, and the “From Wetland to the Sea Mar – a Guanabara Bay you have never see” (2015/2019), which looked at the importance of preserving mangroves for the ecosystem, and through interactive games, informed about environmental protection practices. Some projects are related to sustainability, with exhibitions, workshops, courses and events. The exhibition “Sustainability – What is this?” (2015) was an example that sums up the concern of the Science and Life Museum with the theme, because it presented the concept, touching various dimensions (environmental, social, economic, cultural and political), and helped the understanding of the practice, with interactive games. The workshops, courses (especially those of professors), as well as the interactive exhibitions (mainly aimed at the children’s public) demonstrate the interest and emphasis of the Science and Life Museum in transforming the reality of today’s generations.

Its activities-end promote the understanding of reality and the debate of various themes, between science, actualities and history, although it does not contextualize the public with respect to the environment where it is inserted. The development of the activities and the work of the institution seek to serve as an example for society, provoking reflections and questions, through education and active debate of current issues. As an example, we can cite the exhibitions: “We of the World”, 2014 (reflection on the relationship of the human being with the planet and our future), “The Heritage of the Earth - Save the Planet of the Little Prince”, 2014 (portrait of concerns about the environment by author Antoine de Saint-Exupéry), “Pioneers of Science in Brazil”, 2015 (report of the stories of women who contributed to the scientific development of Brazil), and “Sustainability: What is this?”, 2015 (instigating the awakening of a conscious social participation of visitors); the roundtables: “Indigenous culture

in museums”, 2014 and “Violence against women: Reflection and action”, 2015; and the workshops: “Behind the Water”, 2014 (discussion on the theme Water, its characteristics and its importance to the human being) and “Reuse: Creating its characters”, 2015 (rescue of the culture of puppets through its creation with reused materials).

Its exhibitions have varied origins, and can be the creation of the institution itself (like the exhibition “Move! The physics of sports”, 2015), or other partner institutions and/or museums – regional and/or national; as an example the exhibitions “Forest of the Senses”, 2015, in partnership with the Museum of Life (Fiocruz) and the Federal University of Rio de Janeiro, and with the support of Faperj; “From Wetland to the Sea – The Guanabara Bay that you have never seen”, 2015/2019 in partnership with the Uça Project (Rio de Janeiro); “Light within reach of the hands”, 2015, in partnership with the Institute of Physics of São Carlos (USP); and the “Visual Arts Exhibition of Unigranrio”, 2015, in partnership with the University of Grande Rio; among others. This ensures that there is always a new theme to be addressed, imparting dynamism to work, which dialogs – both actions and exhibitions – with urban phenomena, and for this reason it can be said that it is integrated into the city. For example, we can cite some activities organized by the Alive Museum of São Bento, such as the visitation of historical points of the city and the mini-course “Heritage and Environmental Education” (2014).

The Science and Life Museum projects can be considered catalysts of cultural development, because they use culture as an element of social inclusion and use it and science to combine the diversity of urban temporalities, overlapping times and events in the same space. This can be observed in the exhibitions, since some date back stories from the distant past, others portray the present and debate the future. For example, we have the exhibitions: “Where it all started: From Prehistory to History”, 2014, “We of the World”, 2014, “Evolution and Tropical Nature”, 2015, “Sustainability – What is this?”, 2015, to the recent Dinosaur – from Cretaceous to Robotics, 2019, among others. In addition, through exhibitions and events, the museum is able to propagate different lifestyles, that is, disseminate cultures.

Through the diffusion of culture, along with history, the Science and Life Museum promotes preservation (environmental and cultural) and social development compatible with the real dynamics of the city, seeking to prevent the predominance of economic interests of certain segments of society or the freezing of socioeconomic life. In this sense, it seeks to combat social exclusion and prejudice, through activities that inform and promote different cultures, and spaces with accessibility. Some of these actions allow the social recognition of the rights of the excluded, being considered promoters of citizenship. As an example, we have the event “Science and Health – a Glance at STD and AIDS”, 2014, which discussed myths and prejudices related to sexually transmitted diseases, the social context of the discovery and policies to combat the disease and the scientific aspect of the viruses; the exhibitions “Light within reach of hands”, 2015, and “Move! The physics of sports”, 2015, which enabled the teaching of concepts of physics – the first, the concepts of optics, and the second, of movement – to the disabled public – the first, visual, and the second, motor – democratizing access to knowledge, and still allowing the public who does not have disabilities to put themselves in the place of the other and experience the sensory experience; the workshop “Dolls of Abayomi – Afro-Brazilian Memory and Identity”, 2013/2014, which disclosed, through storytelling, cinema and doll making, the Afro-Brazilian culture; the exhibition “Indigenous Astronomy – Céu Ticuna and Céu Tupi-Guarani”, 2014, and “Science, Technology, Arts and Indigenous Peoples in Brazil”, 2014, which addressed indigenous culture; and the debate “Black Consciousness: Africa in the Brazilian imaginary”, 2013, which presented questions regarding prejudice and insertion of blacks in social life, among others. By valuing accessibility, educating, informing and combating prejudice, and including in its projects socially excluded portions the museum is considered an inclusive institution that promotes generosity and solidarity. Although it does not offer courses to professionalize and/or insert the informal market workers in the productive chain, the institution offers non-professionalizing courses and workshops and it itself serves as a job opportunity for the residents of Duque de Caxias.

Regarding the economic dimension, the museum does not partici-

pate in the alternative economy, does not use inputs from the informal market and is also not a client of any solidarity financial organization; it has no involvement with social movements, associations or local community groups, but in this sense it has been open to relate and make available a place for organizations and meetings of these groups.

Although it does not present actions to manage natural resources, does not offer environmental education programs and does not use clean and more efficient technologies, the institution seeks, through the exploration of issues related to biodiversity, the environment, to the climate and natural phenomena to spread knowledge about natural heritage and to encourage its preservation. We can quote the workshops: “Robotics and the Environment”, 2014, which related basic notions of robotics theory and practice with the concept of environmental preservation; “Behind the Water”, 2014, which brought to the discussion the theme of water, its characteristics and importance to the human being; “Water Quality X Quality of Life”, 2014, which questioned the quality of water and its influence on the life of humans and animals; “Electrical Energy Measure”, 2014, which addressed the economy and control of electricity consumption; “Science and Bioenergy”, 2014, which demonstrated how science and the creation of new experiments can contribute to the discovery of new renewable energy sources; “Collecting Biodiversity”, 2014, which questions how museum knowledge can collaborate in the preservation of biodiversity; the exhibitions “The Heritage of the Earth – Save the Planet of the Little Prince”, 2014, which presents the preservation of the environment from the perspective of author Antoine de Saint-Exupéry; “Forest of the Senses”, 2015, which deals with the theme of Brazilian forests; “Evolution and Tropical Nature”, 2015, which presents the theories of evolution and the concepts of environment; “Sustainability – What is this?”, 2015, discussing the concept and its urgency; and the recent “From Wetland to Sea”, 2015/2019, which draws attention to the importance of mangroves in Guanabara Bay, and the lectures “Biodiversity and changes in the planet’s climate”, 2014, and “Biodiversity: do we have to care about this?”, 2014; and the mini-course “Heritage and Environmental Education”, 2014.

The project of its building was elaborated with a focus on a sustaina-

ble architecture, with reuse of water, automation systems, attention to accessibility, etc., however, during the work, the project was changed due to lack of financial resources and many projected ideas were not implemented. It is noteworthy that the building is accessible (it has ramps, wheelchairs, bathroom, places of rest for wheelchair users and elevators), but still seeks the implementation of podo-tactile signs and the proper functioning of the elevators. Only part of the rainwater harvesting system is working and the capacity of the reservoir is small, with no filtering for reuse in the bathrooms. The discharges are automatic, some taps in the bathrooms have control devices and there are studies for the placement of more economical lamps and solar energy capture systems, as well as the intention is to reduce the consumption of electric energy with caster in the operation of air conditioners. A change of the agreement was also made with the energy concessionaire to decrease the contracted load, which allowed savings of 30% of consumption. In addition, fire training by the Fire Department is frequent. The production of waste from the museum is mainly of paper and its derivatives, arranged in an organized way for collection by the cleaning concessionaire on certain days. Internally, selective collection is performed with separation of the garbage. Unfortunately this process is not continued, because the municipality of Duque de Caxias does not have the service of selective collection and ends up collecting all the collected waste. There is still the museum's concern with the forwarding of batteries to places specialized in disposal, and the museum staff is looking for places that do the same with lamps. Regarding the cleaning waste, the museum returns them to the material supplier company, which ends (in its own places or recycling), and so there is no transfer to the informal market. Although the total recycling of waste is not carried out, this theme is a concern of the museum that mentions it in activities for visitors. As an example, we have the workshops that used recycled materials to make objects and address the theme: "Abayomi Dolls – Afro-Brazilian Memory and Identity", 2013/2014, "Reuse: creating your characters", 2015, and "Pet-Toys", 2015, among others.

Robotics workshops are the main tool to share technology with users in the museum, or when visiting the planetarium and interactivity at exhi-

bitions. Thus, the museum manages to reach subjects that pass through several generations, such as in the exhibition on the evolution of species “Evolution and Tropical Nature”, 2015, and the Olympics and the physics of sports movements in the exhibition “Move! The physics of sports”, 2015, which used cutting-edge techniques and technologies, facing the old-new contradictions.

And general terms, the Science and Life Museum can be considered an institution of public education, since it develops the recognition of cultural heritage and science as instruments of education and social development, stimulating the production of knowledge and the formation of the individual, although the institution does not exercise humanist education and does not foster critical spirit. In this sense, the museum works together with other museums, universities, schools, research centers etc., helping the bond between the agents of transformation of society, always open and in search of new partnerships. Being a member of the Brazilian Association of Science Centers and Museums (ABCMC) the possibility of partnership with scientists and technicians who contribute to the exchange of experiences and knowledge provides that the museum appropriates science and technique and encourages society to seize them also, through contact and events with professionals, technicians and scientists. Among its partners we can highlight: The Rio de Janeiro Planetarium, the Museum of Life (Fiocruz), the Naval Museum of Rio de Janeiro, the Museum of Astronomy and Related Sciences (MAST), the Alive Museum of São Bento, the Aerospace Museum of Rio de Janeiro; several schools, universities and research centers, such as Unigranrio, CECIERJ Foundation, CEERJ, Faperj, House of Science – UFRJ, UFMG, Oswaldo Cruz Foundation – Fiocruz, among others.

Partial conclusions

By analyzing the Science and Life Museum according to the dimensions of sustainability, we can say that the museum is at the service of social development because it is an institution of non-formal education, discussing current issues – even public utility –, seeking social inclusion

(combating prejudice, accessibility and gratuitousness) and promote citizenship, although not engaging in the direct search for solving the problems of the population. Most of its audience corroborates such efforts, making their social engagement more interesting via partnerships with community groups and social movements to achieve two of the goals set by the institution: the desire to relate to social associations and the best dissemination of the museum's work. This engagement on the part of the museum would increase its approach to the political dimension through reflection on social and political paradigms of society, allowing it to be placed as a new political actor. It was also verified that, despite the work of the Science and Life Museum is transectorial through its work with several partners, the partnerships are not perceived by the public.

By promoting the understanding of the past through activities that present history and science, collaborating with the configuration of the present through debates about recent events, and planning the future through projects and scheduled discussions, we can consider that the museum fosters sociocultural development. The institution also uses culture as a means for social inclusion and reflection on the past aiming to modify the present and plan a better future.

The Science and Life Museum has no connection with alternative, creative or training economy, even if it presents a responsible management. Regarding the environmental issue, although it does not use clean and more efficient technologies and does not act in actions to manage natural resources, the museum addresses and debates the environmental issue, seeking, even, to rationally use natural resources. It is concerned with relevant sustainable causes, engaging, to some extent, in the environmental, social and cultural dimensions – even if it is necessary to increase dedication in the social dimension, and the constant nutrition of others. In order to achieve this goal, greater focus and greater effort is necessary in the economic and social fields, through, for example, participation in the alternative economy and in social movements, and the incentive to the active participation of the community/population in the administration of the museum, in order to carry out the *bottom-up movement* in its mana-

gement, and not impose bureaucratic decisions on the community, as Varine asks (2013).

Therefore, the museum does not configure the vicious cycle of unsustainability, but it is still far from the completeness of the virtuous cycle and, therefore, from the integrated sustainability considered in this work.

Chapter 5

The Social Museology in Rio de Janeiro

The Maré Museum, opened in 2006, is located in the largest slum complex in the municipality of Rio de Janeiro, Maré (in 2010 there were 130,000 people distributed in 800,000 m²³⁵). It was characterized as a novelty at the time, not because it is the first museum of a favela, but being a pioneer in owning “local communities at the center of interests, discussions and administrative and managerial actions” (Abreu; Chagas, 2007, p.2) and address both local and universal issues with the mediation of a non-governmental organization. The main interest of this museum is the social life of its residents and “the communication processes inside and out of the slum” (Abreu; Chagas, 2007, p.4). It is considered a precursor of a museological experience (Pinto Vieira, 2006; Abreu; Chagas, 2007), has registered at CNM, it is a community museum and is part of the Social Museology Movement including participating in the Social Museology Network of Rio de Janeiro. This group – formed by popular communities, social movements and institutions that work in the field of memory, heritage and culture – seeks to unite and exchange knowledge among participants, intensifying the use of memory for inclusion and social transformation, making visible and perfecting initiatives in Rio de³⁶ Janeiro. That is, the copy meets the prerequisites of this study.

The Alive Museum of São Bento – instituted by Law No. 2224, of November 03rd, 2008³⁷ – is located in the municipality of Duque de

³⁵ According to the IBGE Census 2010 and the Newspaper O Cidadão do Bairro Maré. At <https://jornalocidadao.net/mare>. Accessed on October 26th, 2020.

³⁶ Taken from the description of the group of the Social Museology Network of Rio de Janeiro on social media Facebook. Available at: < <https://www.facebook.com/groups/212231862288591/?pnref=lhs>>, access on November 13th of 2015.

³⁷ Website of the Alive Museum of São Bento, available at <http://www.museuvivodosoaobento.com.br/institucional/lei-de-criacao> >, accessed on July 09th of 2015.

Caxias. It was created from strikes by teachers and popular mobilizations (CASTRO, 2012) in search of “new constructions of spatial perceptions and resignification of landscapes aiming at social dignity in a socially degraded space”³⁸, in addition to greater social empowerment and active community participation in the construction of local memory (Nunes, 2009). Considered a museum of travel – or alive, or territory, gathers “historical information built and overlapping in space” (Nunes, 2009, page 6), allowing the understanding of the development of the city. It has registered with CNM, it is cited by different authors (Nunes, 2009; Oliveira; Abreu, 2010; Chagas, 2011; Castro, 2012) and it is inserted in the Social Museology Movement (also participating in the Social Museology Network of Rio de Janeiro). Thus, it aggregates the prerequisites used in the research.

Museum of Maré

Boaventura Sousa Santos (2015) on a visit to the museum declared:

THIS MUSEUM CAN'T LEAVE HERE. IT STAYS. I am thrilled by the human and cultural wealth that I came across at this Museum of Maré. I was here 45 years ago, Maré was another and much further from dignity. Under the worst social political conditions, in the midst of racism and discrimination, this wonderful community has managed to build a dignified life in a society that never ceases to criminalize them.

This museum is the most eloquent proof of the vitality and creativity of this community. It is a counter-hegemonic museum that counts the dignity of the popular classes.

The museological technology that is here is a wonderful demonstration of what I call ecology of knowledge: The dialogue between popular knowledge and technical knowledge in the construction of emancipation.³⁹

³⁸ Text available on the Site Museums or rio, available at http://www.museusdorio.com.br/joomla/index.php?option=com_k2&view=item&id=51:museu-vivo-de-s%C3%A3o-bento&Itemid=21709 >, accessed July 2015,.

³⁹ Testimony taken from the Maré Museum page on social media Facebook. Available at <https://www.facebook.com/museudamare/?fref=ts16> >, accessed November 2015,.

The Maré Museum is one of the projects of the Center for Studies and Solidarity Actions of Maré (CEASM), a non-governmental organization that assists in the recognition of the slum as a space for diverse manifestation of the city, transforming paradigms, providing access to culture and education to the residents of their communities. The Center uses the mobilization of various social actors, the promotion of the feeling of belonging and identification, and the development of actions that intensify the capacity of each individual.

In 2000, the Oswaldo Cruz Foundation promoted a journey to discuss cultural appropriation, when it enabled contacts and the creation of partnerships between the Memory Network (created in 1998) and the Federal University of the State of Rio de Janeiro – Unirio. This union motivated the production of museology workshops at CEASM headquarters, the inauguration of the Dona Orosina Archive (2001), the elaboration of two master dissertations, the holding of temporary exhibitions (Museum of the Republic, Oduvaldo Viana Filho Cultural Center and the Cultural Center of the Court of Auditors of the State, all in 2004) and the conception of the Maré Museum (founded in 2006). Built by the desire of residents to have their own memory place and proposing to expand the museological concept, the “Museum of Maré is a pioneering initiative in the city scenario”⁴⁰, since it establishes the social life of the residents as a focus of their work, denying “the logic of the accumulation of cultural goods and the valorization of monumental narratives” (Abreu; Chagas, 2007, page 4).

The museum proposes to register, preserve and disseminate the history of Maré in its most varied dimensions and, above all, be a meeting space – “Meeting of those who, in difference, make themselves equal”⁴¹. For this, it has a permanent exhibition as a central action and with several projects and activities that are led by the local historical and cultural identity and aims to strengthen the community bonds between the residents.

⁴⁰ Available at:<<http://ceasm.tumblr.com/projetos/>>, access on October 31st of 2015.

⁴¹ Available at:<<http://museudamare.org.com>>, access on October 31st of 2015.

Located in an accessible area with great metropolitan flow, near the intersection of Avenida Brasil and the Yellow Line, the Museum of Maré has signs of location on the nearby roads. Its surroundings are characterized by the diversity of commercial and residential establishments and socioeconomic inequality. The museum is located inside an old maritime transport factory – Cia Libra de Navegação, reaffirming the institution's vocation to work memory. The space, not landmarked, was given to CEASM through lending for the period of 10 years. This deadline expired at the end of 2013 and, in June 2014, the owner of the property reported no longer interest in the renovation of the building. In September 2014, the Museum was notified that it had 90 days to vacate the property. Given the circumstances, the community, the collaborators and admirers of the Museum met and started the movement “Museum or Maré Resistant!”, seeking the continuity of the institution in its current location. The gesture also sensitized public managers from the three spheres of government and the press. The movement had public pleads, cultural activities, social media mobilizations and walks.

In May 2019, during the opening of the National Museum Week, after five years of intense mobilization, CEASM celebrated the donation at the end of 2018 and the conquest of the permanent possession of the land and the sheds where the Museum of Maré operates. Currently developing structural reform projects⁴².

The space, with approximately 668m² of built area, has activity rooms, library, archive, technical reserve, shed, one place for temporary exhibitions and another for permanent exhibition. The latter is composed of twelve spaces that retell the story, not chronologically, but due to lived times: Water time, house time, migration time, resistance time, work time, party time, fair time, faith time, daily time, child time, time of fear and time of the future.

⁴² See article written by Vinicius Lisboa, published on May 13th, 2019, by the Brazilian Agency. Available at <https://agenciabrasil.ebc.com.br/geral/noticia/2019-05/museu-da-mare-recebe-posse-definitiva-do-espaco-em-que-funciona2020> >, accessed December 2020.



Figure 5.1 – Location of the Museum of Maré, surrounding roads and bus stops.
Source: Google Maps in November 2015.



Figure 5.2 – Museum of Maré.
Source: the authors.

A museum that conceives time, at the same time, in a diachronic and synchronic way. A museum that dialogs with clocks, calendars, chronometers and different natural rhythms [such as the floods and lows of the tide] and social (Abreu; Chagas, 2007, p.10).

Analysis according to the model

During the interviews, it was observed that 66% of the visitors lived outside the State of Rio de Janeiro – 44% from another region of Brazil and 22% from another country – indicating the worldwide visibility of the institution. At the same time, it is observed the impact that the museum has on the surroundings and the city of Rio de Janeiro, since 12% live in another region of the city and 11% in the surroundings. Only 10% of the respondents reported visiting the museum regularly, while 78% said they were visiting the museum for the first time. It was observed that the more constant the visitation of the museum, the more the individual considers that it participates in its functioning, as well as that the institution is part of its daily life. The fact that 94% of the visitors reveal that they have never participated in the functioning of the museum and 89% say that the museum is not part of their daily life can be explained by the profile of the interviewees – residents outside the surroundings (89%) who visited the museum for the first time (78%). Regarding the ease of entry into the institution, 99% of the interviewed public said they did not face a queue. Also 99% of the respondents said they knew why the museum was created, a surprising level, as many did not live near the museum. In addition, all the respondents in the survey stated that the museum helped in the knowledge of the history, goods and customs of the Maré community.

The actions of the Museum of Maré serve as inspiration and provide reflection to visitors, with 94% of the interviewees stating that the museum had promoted some change or transformation in their attitudes and/or behavior and, although most of the interviewees were not resident in the surrounding area, the museum was not a resident of the museum. 68% said that the museum always or sometimes strives to find solutions to the problems of the community. In this sense, 86% of the interviewees

said that the museum's activities address current issues, observing the existence of a correlation between the discussion of current themes and the search for the solution of the problems. It was found that the approach to recent themes and the desire for solving problems of the population are directly and positively linked to the reflection on the conduct of the individual. It is also known that the visitor who says he knows the definition of 'sustainability' rethinks his or her attitudes after visiting the Museum of Maré.

Of the 98% who stated that they know the concept of 'sustainability', only 42% credit the museum a greater knowledge of the subject, the latter being positively correlated to the origin of the visitor, those who live further learned less about the subject when visiting the museum. . It was observed that the closer to the museum the visitor resides, the more he or she considers the institution present in his or her day-to-day life and the more he or she sees the contribution of the museum to his or her understanding of environmental preservation, which improves the understanding of sustainability and learning about climate and natural phenomena (which occurred para53% of the interviewees) and preservation of the environment (occurred to 44% of the interviewees). It can be speculated, thus, that the surrounding residents are the ones who learn the most about environmental issues in the museum.

When the museum provides the debate on current subjects, it is somehow also helping in learning about economics, and the higher the learning about economics through the museum (which occurred to 60% of the interviewees), the higher the learning about sustainability and preservation of the environment, and the three themes are correlated to current issues according to the public. Similarly, correlations were observed between learning about politics (which occurred for 65% of respondents) and a greater understanding of sustainability and this (policy) with learning about environmental preservation and perception of search for solutions to community problems. We can speculate that, in the search for solutions to the problems experienced by the community, the museum becomes a political actor and makes the visitor aware of this attitude, increasing his or her understanding of the subject.

It was noted that there is a correlation between the promotion of events and the collaboration of the museum in learning about sustainability, about the preservation of the environment, about climate and natural phenomena, about economics and politics, setting up a search for integrated sustainability. Regarding the promotion of fairs or events with products made by the community, 46% of the interviewees said they had knowledge of the event always or sometimes, with the surrounding residents presenting greater knowledge about its occurrence.

The majority of the interviewed public (66%) reported not knowing about the offer of courses and workshops, even though 25% stated that they knew this occurrence always or sometimes. Specifically regarding environmental education courses, 59% of the respondents said they did not know if the museum provides them, while 13% confirmed that they were aware of the course. Again, this data can be explained by the profile of the interviewees, since there was a positive correlation between the proximity of residence to the museum, the frequency of visitation, having the museum as part of its daily life, participating in its operation and knowing the offer of courses and workshops (this last variable is also positively correlated to learning about sustainability and environmental preservation).

The more it is known the promotion of fairs and events with products made by the community the more it is perceived the engagement of the museum in the fight against prejudice (which always occurs for 94% of the interviewees) and in the realization of activities on cultural diversity, the latter known by 83% of the visitors, being both, the fight against prejudice and the promotion of diversity, correlated with each other and with the search for the museum to solve the problems of the community. There was also a correlation between the confrontation of prejudices and the modification of the behavior of the interviewees, that is, the fight against prejudice emerges as central in the case of the Museum of Maré.

Most of the interviewees (74%) stated that the museum had a relationship with social movements, associations or community groups, an aspect correlated with the perception of involvement in the problems experienced by the population. While 55% of the respondents said they did not know if the museum has many or some partnerships with schools

and universities, 80% revealed that the museum has partnerships with other museums, in lack of knowledge correlated with each other and in reverse with the proximity of residence and the frequency to the institution. These parallelisms lead us to infer that the distance from housing to the museum entails less frequency and participation in the activities offered by the museum, and consequently less knowledge of the museum partnerships, as one would expect.

As the creation of the Museum of Maré took place through a debate with the community about its priority and political usefulness, the aim was to preserve and disseminate the memory of the communities of Maré. Thus, the activities and projects carried out constantly by the Museum of Maré are: cultural, educational and planned actions with and/or for the community; care for researchers; extramural activities; research, conservation and documentation of collections; research of intangible heritage and local material; temporary or short-term exhibitions, permanent or long-term and itinerant exhibitions; guided and mediated visits; events, conferences and lectures; academic events; courses and workshops; musical, theatrical and dance performances; film and video sessions; fairs and product sales. The only activity that does not occur periodically is public research.

The museum has the participation of the community in its management and operation and all the work is focused on the local scope and the desires of the residents of Maré, but also seeks insertion in the global scenario. The participation takes place from the frequency to activities, donations of pieces to the collection, assembly of exhibitions to the debate and making important decisions for the institution; thus, there is the collaboration of all in the construction and maintenance of the institution and its involvement in the daily life of the community. A multidisciplinary, inclusive and participatory planning was recently set up there, as the documentation demonstrates. The museum also intends to redo its planning whenever necessary. Still within the scope of management, the Museological Plan is being updated and its proposal for action includes the institutional program, collections, exhibition, educational-cultural, research and dissemination of the initiative. The museum has no Internal Rules and no

socio-environmental programs, despite knowing the National Policy of Museums and having participation in it. There is no mandatory payment for the visitation of the museum spaces, but donations are encouraged; the sources of resources of the museum come from public notices, municipal and federal laws to encourage culture and some private public notices. As funds are scarce for the number of projects related to end-activities and maintenance, infrastructure, architecture, technology, among others, the administration is always looking for its viability, constantly planning and redoing the accounts. However, the fundraising was hampered by the conflict for the permanence of the museum in the property, which compromised the realization of various actions and activities, as well as the capture.

The activities and operation of the Museum of Maré do not cause traffic jams in the surrounding streets and no queues on the sidewalks. Since the space occupied by the museum is not landmarked, there is no need to use strategic conservation (control of visitor flows, pedagogical measures and urban policies). Still, there is a harmonious relationship and respect between tourism/heritage, always prioritizing the aspirations of the residents, since the institution is not only presented as a tourist point, but also of visibility of the local history and combat prejudice, in order that the people who visit the site collaborate and become an integral part of the community, for the balance of a field where the opposing social forces are many. Because it is implanted in an existing and significant building for the residents of the community (many residents worked in the old factory), the building does not provide social exclusion or territorial segregation, and facilitates the integration of cultural goods into the urban network, through compatible use and the relationship between museum, city and community. It is an inviting space that does not cause disturbance in the local landscape, it is accessible both in urban and architectural terms, although accessibility has not been planned. The only points of the building without accessibility are the stilt houses and the second floor (where there are some courses and meetings rooms and archives). The permeable area available on the grounds of the Museum of Maré is small. Public access and transportation of waste and inputs are done in the same

way, with crossing of these flows. The site does not offer bike racks, although it has space for parking vehicles and/or bicycles, which does not induce the use of sustainable transport.

It is also noteworthy that all the workers of the museum are residents of the community, there are only volunteers who come from other areas of the city. The museum does not have outsourced employees and ensures basic income, the right to reasonable quality of life and reduced working hours of staff members. In this context, the museum strives for the improvement of the quality and living conditions of the surrounding population, not only by offering opportunities for community residents, but also by providing opportunities for community residents, but also with the promotion of the development of the communities of Maré and the help solving the difficulties faced by the population and, mainly, with the increase in the self-esteem of these communities by awakening the feeling of belonging to the place, through the knowledge of the history of the region, heritage and local memory. It can be argued that the institution is, in this sense, an instrument for the defense of citizens' rights and democracy and can be considered an institution in the service of citizenship and social development.

Other activities that corroborate the interest of the museum in engaging in problem solving at Maré are the constant workshops, courses and actions that present, mobilize and question problematic and controversial issues. We can highlight the cordel "A Peleja de Djalma e o Menino pra Entender a Pesquisa Clínica" (2014), which, through music and theatrical presentation, portrayed and debated the clinical research in the area of HIV/AIDS; the mobilization "I Environmental Action at the Museum" (2014), which achieved the desired pruning of trees and the removal of carcasses of abandoned cars from some parts of the community; and the "Articula Maré" fair (2015), which provided job opportunities and the offer of courses and lectures to the community. Both the work and the actions of the institution are also aimed at explaining, educating and actively debating current issues. For example, we have the "Dissidências Criativas na Maré" (2014), temporary and interactive exhibition about the FIFA World Cup 2014, which featured printing workshops, clothing show,

exhibition of the short “Contos e Lendas da Maré”, “Mural do grito” (space for expression of desires and wills of the public), photo exhibition of the “World Cup” project (critical photos taken during the World Cup by national and international photographers), as well as artistic interventions, performances, video and photo exhibition, activities for children and the production of a novel photo; and the event “Week for the Audiovisual Sovereignty Rio de Janeiro” (2015), a Latin American exhibition of independent and community cinema that took place at the Museum of Maré and concomitantly in twenty other points of Brazil addressing the themes: Cultures, Identities and Memories, Sports Megaevents, and Fighting the Genocide of the Black People.

In addition to the contemporary approach, the social and environmental relationships of the community are also represented in the museum, since many actions and, mainly, the permanent exhibition clarify and date back the occupation of the territory of Maré, enabling the understanding of the relationship man/nature (culture). Another activity that exemplifies the questioning behavior was the “Free Gratitude Fair” (2014), which promoted the exchange of used objects, stimulating many changes of attitude regarding consumerism and waste. Furthermore, the Museum of Maré exposes the customs and goods of the community and is aware of its political and social context. The institution also promotes the integration of the public with the community, helps understanding the social reality and enshrine critical reflection through history, actions that promote the debate about the problems experienced by the community and by reflection on its own existence and resistance.

In view of the presented picture, it can be considered that the Museum of Maré serves as an example for society, and especially for the community, since it inspires, causes reflection, it promotes questions and challenges the system. Its actions are based on memory as initiator of a process of individual and social transformations, seeking the construction of a popular consciousness toward a civilizing change.

The permanent exhibition and the collection were (and are still) assembled with objects that come from the people of the community who donate them. The temporary exhibitions are of different origin, and can

be local, assembled by the residents; regional or national, in partnership with other museums or institutions (House of Science – UFRJ, among others); and also international, as was the case of an exhibition coming from Jamaica. Some of the temporary exhibitions assembled with participation and objects made by the community were: “Grafitarte” (2013), “Os primeiros vidros da Maré” (2013), “Troiano Artes” (2014) and “Sons da Maré – participative project of sound art” (2014). The itinerant exhibition of the Museum of Maré travels throughout Brazil. Therefore, the Museum of Maré and its assets are integrated into the city, and especially the community. The work of the museum dialogues with urban phenomena, and also because of this, is assimilated to the city. As examples, we can mention the participation of the Museum of Maré in the event “Rio Festival 2012”, which affirms the city as the stage of innovation, aiming at urban transformation through creativity; and in the exhibition “The Design of Favela 2012”, which disseminates the vernacular territorial configuration of the communities of Rio de Janeiro, which with the lack of resources, takes over creativity to solve housing, transport, leisure etc. The museum also acts to minimize the deterioration of urban public goods by valuing heritage before the community, following the maximum “know to value, value to preserve” (Tilden, 1957) and avoiding vandalism and destruction.

In relation to social engagement, the Museum of Maré has involvement with social movements, associations and community groups, besides promoting social demands and a better local social organization, which justifies its permanence and existence. Thus, it faces the social contradictions seeking growth in the face of the small supply of infrastructure and services in the community, facing the issue of the production and distribution of wealth and the predominance of economic interests of certain segments of society, removing the freezing of their socioeconomic life and dialog with urban phenomena against urban deterioration and environmental degradation.

The promotion of workshops and the development of projects specifically with young people demonstrate the interest and concern of the Museum of Maré in working and transforming the reality of the current generation, but the activities also stimulate respect for different values

among peoples, as well as local identities, reaching all generations by promoting traditions without denying innovations. This stimulus takes place through exhibitions, storytelling, courses, workshops, among other actions, that portray the life of the community and celebrate other visions and cultures. An event that illustrates this was the “Week for Audiovisual Sovereignty Rio de Janeiro” (November 2015), which through independent cinema and Latin American community brought different views on the same topic, but with common objectives.

The museum carries out various actions and activities for the social recognition of the rights of the excluded, questioning the dominant view that the slum is associated with violence and that its residents have no culture or right to memory, demonstrating that it is an integral and relevant part of the city – “the slum is not ghetto”⁴³ – through debates, storytelling, memory teas, assembly of plays, exhibitions. For example, we can mention the events “Human Rights on the scene”, in June 2015, which featured film and video projections, debates and the temporary exhibition “Ayotzinapa 43”, it featured the exhibition of portraits made by CEFET students denouncing and honoring six dead boys and the disappearance of another 43 by the Mexican State, in a traditional school of peasant resistance in Ayotzinapa, in the state of Guerrero, in September 2014. Social and political theories and current paradigms of society are also addressed in activities, courses, projects and exhibitions. As an example, we can cite the “Globale Rio” (2013), an international film festival on globalization with a critical eye. Through numerous support for the promotion of generosity and solidarity and its political involvement, the Museum of Maré can be considered an inclusive institution that places itself as a new social and political actor in search of civilizing transformation. By promoting the recognition of cultural heritage as an instrument of education and social development, facilitating the production of popular knowledge, the Museum of Maré can also be considered a humanist public education institution with a commitment to contribute to the critical formation of citizens, based on dialog and collective construction of knowledge.

⁴³ According to the testimony of the museum coordinator, collected on 10/29/2015

Within the scope of economic engagement, the museum also promotes the alternative economy (solidarity, creative, etc.) based on popular sectors and participates in it. As examples, the workshops for the production of artifacts with subsequent commercialization carried out by the museum (such as the workshop “Marias Maré”), the “Arts Shows of the Museum of Maré” (which have handicraft fairs) and the sale of the products of residents of the community – currently only the commercialization of products of a resident happens. There has already been participation of the museum in networks of exchanges and collaboration of the alternative economy, including hosting the 1st Solidarity Fair. Nowadays, it is a desire of everyone in the museum, and a constant discussion, the creation and permanent participation in exchange networks, as well as the exhibition and commercialization of the informal production of nearby communities and others. Although the museum does not offer professional courses and/or for the insertion of informal workers in the production chain, there is a concern to train and offer opportunities to the local population; an example of this is the computer workshop and the assembly and maintenance of computers; and fairs such as “Articula Maré – Fair of opportunities, courses and lectures” (2015). Until the time of the interview with the coordination, the museum did not use inputs from the informal market and was also not a client of any solidarity financial organization.

The institution resumes the feeling of collectivity, the contextualization with its environment and the diversity of urban temporalities, for example, in its permanent exhibition that dates back stories of a distant past, as well as of a closer one, besides talking about the present and rehearsing a talk about the future. And in the cultural preservation actions, as in the case of the “History Tellers” who report short stories trans created from the place, the “Memory Teas” that bring people from different age groups together for conversations and enable exchanges of experiences and appreciation of the various knowledge, the history and memories of Maré and in the research of collection, which promote the tradition and cultural legacy of the community, the maintenance of the local personality, as well as material and immaterial culture, seeking to disseminate different lifestyles and promote the various cultures.

Although it does not have actions to manage natural resources – because it does not have access to them – not offer environmental education programs and not use clean and more efficient technologies, the museum addresses issues related to biodiversity, the environment and natural phenomena. As an example, we can cite exhibitions about floods, about water (the waters continue to flow..., 2013), about the environment (Grafitarte, 2013) and the permanent exhibition itself, which depicts the problem of houses in stilts with floods and floods of the tide and occupation of the territory, in addition to the “I Environmental Action at the” Museum (2014) mentioned above, and to have carried out the dissemination of the activities of the institution and rehearsed the assembly of a handmade vegetable garden. The institution also seeks to make rational use of natural resources by saving water and light, using air conditioning only when indispensable and turning off the lights when there are no visits or people using space, among other daily practices. It is worth mentioning that the permanent exhibition shed is not equipped with air conditioning, and natural ventilation is used. The museum also does not produce much garbage, mostly paper and therefore does not have dumpsters, but separates and organizes its waste. Because they do not recycle waste or selective collection, there is no transfer of this material to the informal market. And although the museum does not provide access to the knowledge of sustainable technologies, there is the study and the desire to deploy solar energy in the building, as well as to carry out a project of community gardens, not yet carried out due to lack of resources.

It has also developed projects directly related to sustainability, such as workshops for the reuse of scraps of Maré’s textile factories, projects for recycling waste for exhibition assembly, workshop in partnership with the International Council of Museums (ICOM) (2013) for the reuse of glass, among others. Also the exhibition “The waters continue to flow...”, in 2013, was the result of the sustainability workshops and presented practices related to the subject.

Being the first museum run by people of the community in the RMRJ, organize events to stimulate creativity (CRio Festival 2012 – International Festival of Creativity of Rio de Janeiro), promote knowledge

and enthusiasm for the arts (Maré Museum Arts Exhibition – theater presentations, ballroom dancing, hip hop and craft fair; Slum 2012 Design – Solutions, inventions and inventors of Rio Communities), absorb and disseminate new technologies (⁴⁴ TED lecture at Museum of Maré, 2013) Among other activities and actions, the museum, with its work, has pioneered creation and enthusiastically innovates, facing the contradictions between novelty and established, incorporating global cultural advances, while maintaining and celebrating local culture.

From the contact with professionals and volunteer scientists, the institution appropriates science and technique and encourages the community to seize it also, motivating the articulation and work together with the community with other museums, universities, research centers etc. and facilitating the link between the agents of transformation of society. In this sense, the Museum of Maré has several partnerships, such as the Museum of the Republic, the Alive Museum of São Bento, the Museum of Life, among others; Unirio, UFRJ, House of Science – UFRJ, UERJ, UFRRJ and Fiocruz. It should be noted that the museum itself arose from the contact and partnership of the community with some of these transforming agents. The participation of the Museum of Maré in the Social Museology Network of Rio de Janeiro is one of the facts that corroborates this statement. Another important fact is the voluntary participation of professionals – such as architects, teachers, museologists, etc. – in the functioning of the museum.

Partial conclusions

The qualitative-quantitative analyzes allow us to point out that the posture adopted by the Museum of Maré is of museum-community, cove-

⁴⁴ TED (Technology, Entertainment and Design) is a non-profit organization that practices international conferences for the dissemination of knowledge and ideas. Most of the themes of the meetings are: Cities, urban mobility, architecture, technology, environment, human rights and social innovation – taken from the site:

http://www.museudamare.org.br/joomla/index.php?option=com_content&view=article&id=264%3A_ted-mare&catid=40%3Aguia-cultural&Itemid=6509 >, accessed on November 09th 2015,

ring the whole of its territory and with the ability to engage in many spheres and dimensions, as requested by the model proposed here and the arguments of Varine (2002; 2014).

The museum debates current issues and actively participates in community life, engaging with social movements and performing activities on different cultures. All the interviewees in the quantitative research stated that the museum presents the history, customs and collective goods of the community, demonstrating its fostering character of cultural development. Thus, it is concluded that it is at the service of local socio-cultural development. It can also be considered a catalyst for economic development, because it presents and discusses the issue through projects, actions, exhibitions and fairs, besides stimulating more equal economic relations, proposing to rethink the logic of the system and promoting the alternative economy, including, sometimes, participating in this. This feature is also recognized and confirmed by respondents who, for the most part, said they had learned about economics in the museum and to know about fairs and events with community products. It is also a political actor when discussing and provoking critical reflections about social and political paradigms, seeking the transformation of society and, as most visitors say, collaborating to understand the politics of Brazil and the world.

Its actions and debates on the preservation of the environment, recognized by visitors as a source of learning, allow us to say that the museum engages in the subject, although there are no environmental education courses. As the museum seeks solutions to the problems of the community, it is suggested that projects related to this theme be implemented. Finally, through its partnerships with schools, universities, institutions and other museums, and the incentive to articulate these actors, it is concluded that the work of the Museum of Maré is trans sectoral.

Based on the correlations found and the degree of influence on personal attitudes, we can affirm that the museum in fact favors a better understanding of the concept of sustainability. It is concluded, therefore, that the Museum of Maré engages and acts on relevant sustainable causes with the cooperation of the population, prioritizing the bottom-up movement (bottom-up), as Varine asks (2013). In this way, the museum does

not let the vicious cycle of sustainability be configured and is in the direction to assist the completion of the virtuous cycle and, therefore, of the integrated sustainability considered in this work.

Alive Museum of São Bento

In the name of the right to memory, history and heritage, in the mid-1990 and through educational and research actions, the Association of Teachers Researchers of History (APPH-Clio) begins the search for the inclusion of local history in the curricula of schools and universities in the municipality of Duque de Caxias. Among its actions, it is worth highlighting the publication of the journal *Hidra Igoassuana*, and the holding of congresses, exhibitions, courses for teachers, records of oral testimonies and fieldwork carried out in courses suggested by the researches, as well as visits and/or explorations and time markings inside and outside the territory of Baixada Fluminense. The visits made by diverse groups of activists from associations of residents, teachers and students of public schools, religious communities and residents interested in historical tourism provided the realization of important studies and records, as well as moments of leisure and coexistence.

It was through these fieldwork and the studies and records that the idea of the Alive Museum of São Bento was configured. However, its genesis only occurred in 2005, after the knowledge and contact with museologist Mario Chagas, from existing social museum models (such as the Museum of Maré), and after the demands for its foundation by the Union of Education Professionals of the Municipal Education Network (SEPE-Caxias), Association of History Teachers and Researchers (APPH-Clio), Federation of Residents Associations of Duque de Caxias (MUB) and Culture militants in Duque de Caxias. In 2008 the museum is officially⁴⁵ created as a travel museum in the municipality of Duque de Caxias, coun-

⁴⁵ Law No 2224 of November 03rd, 2008. Creation law of the Alive Museum of São Bento.

ting on the landmarking of memory places and the heritage buildings of the route. It becomes the first museum of route established in Baixada⁴⁶ Fluminense.

The museum is located in a predominantly residential and unurbanized region of Duque de Caxias, characterized by environmental injustices, irregular occupations, popular neighborhoods, presence of extermination groups and militiamen and the absence of sanitation, services and cultural spaces. It is also not an easily accessible territory, even with the proximity to the main road of the neighborhood of São Bento – Avenida Presidente Kennedy –, because there is no sign of the city hall to facilitate the arrival, there is no transport to carry out the route (which is made in the museum's own vehicles) and there is only the bus as a means of public transport. Visits must be scheduled in advance for the organization of transport to the various sites that make up their historical routes. The routes, divided into central and complementary, are defined by several overlapping temporalities:

pre-cabralina – ⁴⁷ visit of an archaeological site of sambaquian population; *slave* Period – history of a farm that inaugurated the project of Lusitanian colonization in the outskirts of Guanabara and subsequently became a productive unit of the Monastery of São Bento in Rio de Janeiro; *Republic* - presenting the actions carried out by the sanitation committees and the rural policies instituted by the Ministry of Agriculture, in particular the implementation of the Colonial Nucleus São Bento and; *present time* - more recent occupations, thus offering a critical reading of the human trajectory, its struggles, resistance and conformation in the place⁴⁸.

⁴⁶ Source: <http://www.museuvivodosabento.com.br/institucional/historico>, accessed January 01st, 2016.

⁴⁷ It is important to note that the expression “precabralina”, for various reasons, is being challenged and rejected among indigenous peoples and also in the academic field.

⁴⁸ Site of the Alive Museum of São Bento. Available at: <http://www.museuvivodosabento.com.br/institucional/historico>, accessed on January 01st of 2016.

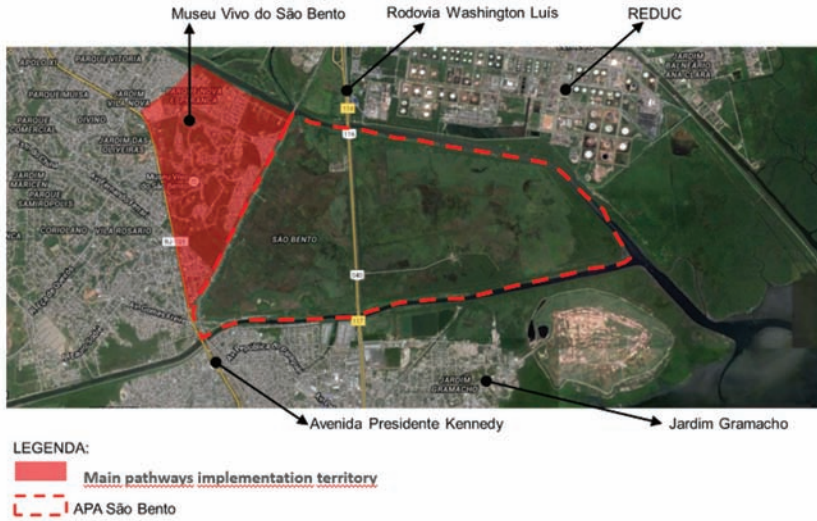


Figure 5.3 – Location of the Greater São Bento Territory.

Source: Documentation provided by the Alive Museum of São Bento to the author.

We can highlight some thematic axes addressed during the visitation of the routes of the Alive Museum of São Bento: 1) Golden paths in Baixada Fluminense, which presents traces of the gold paths in Caxias, Nova Iguaçu and Magé; 2) Paths of Faith in the outskirts of Guanabara, which, through visits to colonial churches of Caxias and Magé, enables the knowledge of parishes and the colonial administrative structure; 3) Knowing Caxias, which displays the most recent history of the Municipality; 4) environmental problems and the Environmental Preservation Areas (APA) of the City of Caxias, which identifies and denounces the environmental conditions of the river basins, APA and environmental problems of the region, such as the Metropolitan Landfill of Jardim Gramacho, Cidade dos Meninos, landfill and degradation of mangroves, pollution and industrial accidents, deforestation of the foothills of the mountains, the sand of Amapá, among others; 5) Xerém, which points to the traces of the local territorial occupation until the recent days; 6) trails of the old territory of the Freguesia of Inhomirim,

which recognizes historical indications of the freguesia; and 6) Alive Museum of São Bento, which covers the territory of the old Iguaçú Farm.

Its collection is structured by buildings accompanied by interpretative signs project and exhibitions. These buildings have a public character and were destined, through the Law of Creation, for use as cores of the Alive Museum of São Bento. But, even if it is in law, it is not what happens in practice and these goods have not yet been fully released for use of the museum, some of which are unfortunately in a very bad state of maintenance.

The exhibitions located at the visitation points are varied: the site Sambaqui São Bento presents the movement of doing and redoing based on experiences; the interior of the farm headquarters depicts the history of the Iguaçú Farm and the Baixada Fluminense from the settlers and travelers of the nineteenth century, combining panels, objects, photo albums and memories narratives; the museum's administrative headquarters has screens representing the Baixada Fluminense and national themes, painted by local artists, as well as objects donated by residents and museographed chants referencing the identity of the place. In the administrative headquarters, archives are found with documentation and records of residents of Baixada Fluminense and collections of images and objects; there are also events, local history research and publication exhibition.

Analysis according to the model

Of the interviewees in the Alive Museum of São Bento, 72% live in the municipality of Duque de Caxias – 15% in its surroundings, 27% in a nearby neighborhood, 30% in another region of the city; 20% live in another region of the State and 8% are from outside the country, with a positive correlation between the frequency of visitation and the proximity of residence. Most respondents say they attend the museum regularly and only 15% made their first visit, demonstrating the involvement of visitors with the museum, who return constantly to the institution, which does not affect the ability to attract new visitors. Fifty-three percent of the respondents said they participated in or have participated in the functioning

of the museum and 65% said that the museum always or sometimes is part of its day-to-day life, variables correlated with each other and with the frequency of visitation and the proximity of residence. The vast majority of the respondents (84%) said they knew the reason for the creation of the museum, which is also positively correlated with its attendance there, participation in the functioning of the institution and its insertion in the day-to-day of the person.

All the interviewees stated that the museum collaborates to the understanding of the history of the community, and almost all (99%) revealed that the institution contributed to a greater knowledge of the customs and collective goods of the community and to 73% of the public approached the museum promotes reflection on attitudes and/or behavior always or sometimes. Both this increase of knowledge and the tendency to reflection are also correlated to the proximity of the place of residence, making the latter a key variable in the case.

Regarding the current affairs debate, 98% of the respondents said it always happens; the other 2% revealed that it sometimes occurs. The correlations also allow us to affirm that the greater the perception of the approach of contemporary themes, the greater the perceived insertion of the museum in the interviewee's routine and the greater the possibility of transforming their attitudes. Ninety-five percent of the interviewees also stated that the museum seeks solution to the problems of the community, opinion positively correlated to the greater possibility of reflection on its behavior and to know what is 'sustainability', knowledge declared by almost all (99%) of the public; this knowledge seems to have been stoned in the museum for most of the interviewees (81%), who stated that they had acquired their best understanding there and was found correlation between this knowledge and the collaboration of the museum in their understanding. Similarly, there was also a correlation between the learning about sustainability in the museum and the reflection on their own attitudes, the debate on current affairs and the search for solutions to the problems of the community; it also seeks this correlated to the greater learning about environmental preservation and about climate and natural phenomena through the museum, in the view of the visitor.

The majority of the public also claimed to have learned about preserving the environment (89%) and about climate and natural phenomena (61%) at the Alive Museum of São Bento. We can argue that sustainability, the environment and natural phenomena can be considered current and important themes for the local community and with which the MVSB engages. Also, the greater understanding of these themes is *pari passu with* the understanding of economics provided by the museum (appreciated by 82% of the interviewees) which, in turn, is also correlated with the frequency of visitation – already noted as a central variable for this museum.

Also, the understanding of what is ‘sustainability’, the acquisition of knowledge about environmental preservation and economy, and the knowledge of the museum’s engagement in solving community problems, are all positively correlated with the knowledge of promoting fairs and events with products made by the community, reported by 97% of respondents, and to the science of offering courses and workshops, recognized by 100% of respondents (95% said they know that the museum always offers them). It is therefore argued that the involvement with the community to solve its problems and/or through the offer of its products and workshops and courses entailed the acquisition of more knowledge related to integrated sustainability.

Only environmental education courses are perceived by a lower percentage of respondents (60%), presenting positive correlation only with the proximity of the residence, the frequency of visitation, the knowledge of the reason for conception of the museum, its involvement in the functioning of the museum and the insertion of the institution in its daily life. Eighty-eight percent of the respondents revealed that they had the help of the institution to learn about politics in Brazil and the world; however, there was a negative correlation between learning about politics in the museum and the place of residence, the frequency of visitation, the participation in the functioning of the museum and the insertion of it in the daily life of the interviewed public. On the other hand, those who learn about politics in the institution tend to recognize more the museum’s involvement with community groups, its degree of involvement with social movements and engagement in problem solving, and to have more

knowledge of the motivation for its conception, also realizing the work of the museum in favor of cultural diversity and the promotion of local fairs. Also, recognizing the museum's engagement in solving the difficulties of the community is correlated with knowing the promotion of activities related to cultural diversity (which occurs in the opinion of 80% of visitors) and knowing the reason for the creation of the museum. This last answer, in turn, is also correlated with knowing the fight against prejudice (96% of the respondents).

Most of the interviewees said they knew about the existence of partnerships of the museum, either with schools and universities (91%) or with other museums (69%), in correlated responses.

The creation of the Alive Museum of São Bento resulted from a debate about its priority and political usefulness, mobilization and an objective related to issues of conservation, protection and diffusion of memory, history and heritage. For the formalization of the Law of Creation there was also joint discussion of teachers, unions, social movements, cultural groups and secretariats of culture and education and the mission of the museum is still debated so that it can be systematized, demonstrating the involvement of the museum with social movements, associations and community groups; and it goes beyond, acting and promoting social demands and popular organization. In this sense, it not only discloses and questions points raised by these groups, but also participates in mobilizations, gives visibility to the causes, articulates and encourages the cooperation of other actors (both people and movements). The struggles with the union of teachers, the group of APA "Bento and the movements" Forum of the People Affected by the Oil and Gas Industry "and" Forum of Opposition and Resistance to Shopping are examples of this.

The museum constantly develops cultural, educational and planned actions with and/or for the community; attendance to researchers; extra-mural activities; research, conservation and documentation of collections; research of intangible heritage and local material; short and long-term and itinerant exhibitions; guided and mediated visits; events, conferences and lectures; academic events; courses and workshops; musical, theatrical and dance shows; film and video projections; fairs and sales of community

products; and public research in the specific activities carried out. Surveys are not conducted with the general visitor public yet. These activities impact the local scope, but the museum is also part of the global scenario, since its audience comes from all parts of the world. As an example of this scope we can cite the event “*Shadd Biography Project : Testimonies of Africans from West Africa in the Age of Slave Trafficking*” (2015), which brought together foreign and Brazilian researchers to exchange information and experiences about the African diaspora.

The relationship between tourism and heritage is harmonious and respectful, always prioritizing the aspirations of the local residents in order to balance the field of existing forces: the focus of the MVSB is not the attraction of uncommitted and capitalized tourists, but the use of the route and heritage for social transformation, stimulating the visitor to grow in citizenship and respect, taking with them the experience and culture of the region, and approaching the concept of solidarity tourism. Therefore, the museum is free of charge for all the public, and no amount is charged for participation in activities or for the realization of the routes. The museum's sources of resources are public notices and donations (mainly from the community – such as the donation for the purchase of the Sambaqui land). The institution carries out the planning and replanning of the accounts constantly, always seeking the viability of economic activities, but this has not guaranteed the resources, which are insufficient for the amount of projects that the museum wants to carry out, be it structural, maintenance and architecture (restoration of buildings, provision of transportation for the route, organization of spaces, construction of a technical reserve and a warehouse, signage of the city hall, among others), or of action (research and programs) and technological improvement (use of alternative energy sources etc.), among others. Considering that the museum is a public space that challenges the public authorities and large companies (such as REDUC), fundraising is even more difficult, making the evolution of actions slow. But the processes advance, as in the case of the museum headquarters, which occupied a small room in a city library and nowadays is a building.

To enable its work, the planning of the activities (ends and means) of

the museum is carried out annually and with weekly meetings for urgent issues. The institution shall also draw up an annual public accountability. This planning is multidisciplinary and inclusive, and as well as accountability, counts with the participation of the entire team of the Alive Museum of São Bento, members of the community and partners. For this reason and because it has been managed by civil society, not through public policies, the Alive Museum of São Bento needs and counts on the participation of the community in its management, its functioning and its financing. This happens through the frequency of activities, donations of pieces and/or documentation for the collection, participation in decision-making, fundraising, assistance in events and exhibition assemblies, among others. There is also a permanent incentive to the collaboration of all in the construction and maintenance of the institution and the involvement in the daily life of the community. It is a museum designed by and for the community, which directs its work to the desires of the local inhabitants. Its collection was and is still assembled with objects and documents donated by residents of the surrounding area. The exhibitions, both permanent and temporary, have local origin, assembled by residents and regional or national, in partnership with other museums or institutions. Therefore, the Alive Museum of São Bento and its assets are integrated into the city, and especially the community. One case that exemplifies this integration was the exhibition “Lenses of Memory” (2015) at the museum’s headquarters, inaugurated during the celebration of its ten years; divided between “Baixada Viva” and “Museu Vivo”, it portrayed, from the photographic look of a resident, Filipo Tedim, who was the artist of the museum, the natural and architectural beauties of Duque de Caxias and some actions of the Alive Museum of São Bento in the territory of Baixada Fluminense and outside it (such as guided tours to the city of Rio de Janeiro and Tiradentes, MG), in order to show and value the place, undoing the negative stigma that the Baixada Fluminense carries. The pedagogical measures and public policies elaborated and practiced are aimed at continuous training, through the Heritage Education of society, teachers and students, democratizing the access and use of cultural goods and contributing to the formation of the dignity of the individual.

In the context of management and operation, the importance of the community to the institution is clear: all museum workers are born and residents of the surroundings; the museum has 4 outsourced employees of a total of more than 20 employees and ensures the basic income, the right to earn a living and the reduced working day of all members of the team. Its Museological Plan is being elaborated and its proposal for action is developed based on Heritage Education and the right to life, memory, history and heritage, contributing to social inclusion. The museum does not have Internal Rules (only the Creation Law that defines the planning and functioning of the museum) nor socio-environmental programs, although it knows the National Policy of Museums and participates in it.

The buildings assigned to the museum are in the landmarking process, some in the municipal sphere, others in the federal, so they are not still included in the Landmarking Book. So that the landmarking process is brief, there is a need to use strategic conservation, with the control of visitor flows, pedagogical measures and urban policies. The museum only does not carry out flow control, which is neither intense nor constant. Almost all respondents (99%) said they had never faced a queue to enter the museum. The museum buildings also do not give way to social exclusion or territorial segregation, as well as do not cause disturbances in the community landscape, since they are integrated into the urban network and have been part of it for a long time. The route is in an accessible location, but not all areas have accessibility, as some of the historical buildings have not been restored yet. Its territory has considerable permeable area available, even because it is inside an APA. However, government control is lacking in the protection of this reserve, becoming constant the irregular occupations, deforestation and pollution of the area (including the protection of this territory and the environment is one of the struggles of the museum, along with the residents of the site). The activities and the functioning of the museum do not cause traffic jams in the surrounding streets, as they do not greatly increase the flow of people (and cars) in the region. Therefore, the negative impact generated is low. And even if the route is carried out in cars (which pollute), the negative effects are minimized by being usually carried out in groups. Although the routes do not

offer bike racks, there is room for bicycles inside the lands. There is also a parking area for vehicles, and the use of cars is not completely discouraged.

In this way, the museum dialogs with urban phenomena, against urban deterioration and environmental degradation with the promotion of traditions without denying innovations (such as technology in its courses, workshops and computer projects, software and editing images and videos). It faces its contradictions and those of society by stimulating growth conditioned to the capacity to offer infrastructure and services and the distribution of wealth, adopting a multidisciplinary approach and addressing issues such as pollution, poverty, lifestyles, cultural diversity, social and cultural diversity, and the development of social and social networks. cultural identity and the power of memory, through exhibitions and community actions. The museum emphasizes the transformation of the reality of the current generation through projects with young people (in schools and with the “Young Heritage Agents” program) and teacher training courses (which, in turn, will train other young people and adults). Its work is also interested in improving the quality and living conditions of the surrounding population, not only through the multidisciplinary critical approach, the change of the present, the promotion of local development and the commitment to solve difficulties and conflicts of the community, but also, with the increase in community self-esteem and the feeling of belonging to the place. Thus, it contributes to the residents, knowing the history, to value the neighborhood, themselves, heritage and memory. They also promote citizenship and citizens’ rights and defend democracy and the most popular classes. The Alive Museum of São Bento can be considered at the service of citizenship and social development, a public space that brings together society to fight for itself (and for social, heritage, services, culture, environment, etc. etc.).

In addition to the constant offering of activities and actions, we can highlight some initiatives: The meetings of APA São Bento have groups of representatives of the eight surrounding communities that are also included in the APA, and discuss issues related to environmental injustices and territorial conflicts, aiming to protect the territory and reserves, and bring the claims to the public authorities. The action “Women Artisans” is an

affective and reflective group of surrounding women who gather to exchange experiences, knowledge and do on heritage (material and immaterial), past, present and future, through the production and commercialization of handicrafts – gossips, embroidery, cordel, crochet, notebooks, boxes, poems, etc. These two groups are autonomous and speak for themselves; the Alive Museum of Sao Bento assists them by giving up the space, and in organizing, mobilizing and participating in discussions, struggles and agendas raised. The “Teacher Training” aims to mediate the experiences and knowledge produced in school practice, both of the local community and of science. The Project “Young Heritage Agents” aims to train young guides of the museum and other routes of Baixada Fluminense, through research, workshops, study groups and fieldwork. Always supported by the approach of memory, history and heritage, the actions of the project allow the interaction between young people, the traces of the past and the development of a critical and affectionate view of reality for the construction of a referential based on their own learning. The “Achadouros Project” aims to rescue invisible stories that still do not have any records in the communities of the Greater São Bento Territory, elaborating a first compilation of these data so that memory does not get lost. The “Study Groups – GEs” are requests from schools that ask their teachers for study workshops; all the themes are related to the local reality and the Baixada Fluminense, namely: memory, heritage, history, environmental problems, cultural manifestations and territorial occupation. These three programs are coordinated by the museum, although the activities/contents are assembled in a specific way for each group according to their demand. They are research and production of knowledge that provide a unique experience, based on the affirmation of the feeling of belonging to the place and on the autonomy, intervention, communication and interaction of the subject, therefore, in the dialogue and in the collective construction of knowledge, setting up the MSVB commitment to humanist education and active debate on current issues.

Thus, the museum is aware of its political and social context and is inserted in its conjuncture, promotes the contextualization of the public and the community, the understanding of reality and the critical reflection

of these facts, through the presentation of history and conflicts experienced by the community. This contextualization also happens through the representation of the social and environmental relations of the community, since many actions and exhibitions clarify and date the occupation of the territory and enable the understanding of the relationship man/nature (culture). In addition, the museum exhibits the customs and goods of the community through its material heritage (buildings, documents, utensils, etc.) and immaterial (cultural, culinary, affective, religious manifestations – carnivalesque blocks, oxen, reisados, etc.). It can then be considered that the Alive Museum of São Bento serves as an example for society, and especially for the community, since it inspires, causes reflection, it promotes questions and challenges the impositions of capital. With the dissemination and maintenance of culture, memory and history, through its work and the improvement of the quality of life of the community, the Alive Museum of São Bento promotes the preservation and development compatible with the real dynamics of the city, not allowing the predominance of economic interests of certain segments of society and, let alone, the freezing of life.

The museum's activities also encourage respect for different values among peoples, as well as local identities. This is done with exhibitions, seminars, courses, workshops, among other actions, that portray the life of the community and celebrate diverse visions and cultures. This work, guided against social inequality and in favor of collective inclusion, highlights and maintains cultural differences, promoting diversity and combating prejudice while arousing consideration of social values and the social fabric. For this reason, it is considered that the Alive Museum of São Bento has assumed social commitment. An event that summed up the fight against prejudice, the celebration of local culture and the approach of different cultures was the Celebration of the Centenary of Mother Regina of Bamboxê (1914-2014), in 2015. The event addressed the Afro-Brazilian religions, the slaves in Brazil and the treatment that received blacks and practitioners of candomblé and Islam, and featured a seminar, the release of a DVD, cultural presentations, lunch with feijoada and exhibition of photos, videos, documents and objects.

The work of the museum is also based on the dissemination of hidden themes and conflicts, giving voice to excluded portions of society. This happens from the existence and formalization of the institution, to the daily activities, such as participation in the meetings of the APA São Bento and the studies and events related to the African diaspora. Therefore, the Alive Museum of São Bento can be considered an inclusive institution, supported by the promotion of generosity and solidarity. It can also be considered a catalyst for cultural development, because it uses culture as an element of social inclusion and to value urban temporalities. The museum also promotes the tradition and cultural legacy of the community and the maintenance of the local personality and material and immaterial culture, rescuing history and promoting the self-esteem of the community, resuming the feeling of collectivity and contextualization with the environment, and strengthening the relations of belonging to the groups, as in the initiative “Coffee with History” held in the very place of residence of the individuals.

The museum is able to disseminate different lifestyles, that is, it promotes cultures through cultural celebrations. One of them, started in 2011, collected fragments of three cultural manifestations existing in the territory – the Reisado Flor do Oriente, the carnival blocks Empire of Gramacho and the Uirapuru – to understand the dynamics, the stories and what is guard and what is desired to keep from their doings, inheritances and affections. Activities that revere religions, with visits to terreiros and exhibitions of Candomblé and Catholic churches can also be cited.

As a public education institution, it seeks to establish a school producing knowledge and critical reflections, which is inserted in its context, dialogue with the community and with the culture and, mainly, interacting with the territory. Therefore, reinforcing what has already been said about practicing humanist education. In the economic sphere, the museum also promotes the alternative economy (solidarity, creative, cooperative) based on the popular sectors and participates in it, such as through the program “Women Artisans”, besides participating in exchange networks, collaborating with the alternative economy. Although it does not offer courses to professionalize and/or insert in the productive

chain the workers of the informal market, there is a dedication to providing resources so that the citizen has tools to build his or her future on his or her own: the institution offers opportunities to the local population, through courses and workshops, as in the formation of guides of the program “Young Heritage Agents” and training courses on issues related to the area of preservation and the environment for representatives of APA São Bento and interested residents (like the course on conservation units in partnership with COMDEMA in 2015).

The activities, projects and exhibitions developed also address social and political theories and paradigms of society, fostering group activities. The museum has political engagement, enables and promotes the understanding and participation of the public and the community in this context, encouraging the individual to acquire autonomy, to challenge the impositions and to assume for himself the struggle for his rights. The museum’s officialization is an example of this, since it happened from the mobilization of civil society. Another example is participation (and encouragement for residents to do so too) in social movements, community groups and residents associations; in APA Sao Bento; and in the Forums (of those Affected by the Oil and Gas Industry and Opposition and Resistance to Shopping). Then, the Alive Museum of São Bento can be considered a new social and political actor, which seeks a civilizing change and articulates the involvement of other sectors of society.

Although it does not deal with the management of natural resources and does not use clean and more efficient technologies (due to lack of resources and despite the manifest will), the museum addresses issues related to biodiversity, the environment and natural phenomena and offers environmental education programs (like some workshops of the project “Young Heritage Agents”). The institution also seeks to make rational use of natural resources, saving water and light. It uses air conditioning only when indispensable, lights are switched off when there are no people using space, among other simple practices. The museum’s garbage production is not much – because it doesn’t have snack bars, the vast majority of the waste generated is paper – so there are no dumpsters; but what is produced is separate. However, the locality where the museum is

implanted suffers from the precariousness of public services provided, including garbage collection, which is not adequate. Since the museum does not recycle waste and does not do selective collection, there is no transfer of material to the informal market.

The museum also develops and engages in projects related to sustainability through participation in environmental struggles (APA São Bento, Forum of those Affected by the Oil and Gas Industry and Forum of Opposition and Resistance to Shopping), the approach to environmental problems and pollution in Duque de Caxias (APA São Bento, Forum of Opposition and Resistance to Shopping, GEs on environmental problems and territorial occupation) and the practice of agroecology (during the workshop “Green gentleness” which is part of the program “Young Heritage Agents”, the young people learned to work and prepare the land, to research on the species of native plants, to plant, to care and to exchange knowledge about organic cultivation, through the elaboration of an experimental garden at the headquarters of the Alive Museum of São Bento).

Being the first museum of the Baixada Fluminense, stimulating and performing artistic activities (cineclubes, plays, dance, etc.) , among other activities and actions, while promoting memory and heritage, the museum collaborates with and develops creation and innovation, facing the contradictions between novelty and established, incorporating global cultural advances while maintaining and celebrating local culture.

Through contact with volunteer professionals and scientists when working together with the community, other museums, universities, schools, research centers etc., the institution also appropriates and encourages the community to seize science and technique, facilitating the greater bond between the agents of transformation of society. In this context, it has several partnerships, such as the Museum of Maré, Museum of the Republic, Museum Science and Life, National Museum, Center for Memory of Northeastern Culture, among others; with several schools; and with universities, institutes and research centers, such as Unirio, Unigranrio, UFF, UERJ, UFRRJ, PUC – Rio, FEUDUC, Institute of Brazilian Archaeology, Historic Institute of Duque de Caxias, among

others. Another example of the interaction with scientists, technicians and philosophers who assist their functioning and the exchange of knowledge is the participation of the Alive Museum of São Bento in the Network of Social Museology of Rio de Janeiro.

Partial conclusions

Given the sustainability dimensions suggested in the formulation of the model, we can say that the Alive Museum of São Bento is at the service of local social development based on generosity and solidarity, in the search for social inclusion and the fight against prejudice. It also strives to find solutions to the problems of the community, favoring the debate of current affairs and actively participating in its life.

The museum is encouraging cultural development, since culture is used as a means for social inclusion and reflection on the past, through the activities that are its focus: reveal memories, stories and generate reflection and modification of the present, with actions questioning the current dilemmas and planning of the future, always valuing local identities and diversities.

Likewise, by virtue of the incentive to the more equal economic relations, suggesting rethink the logic of the capitalist system, and by raising and participating in the alternative economy, through questions and presentations on the economic issue, with projects, actions, exhibitions and fairs, the Alive Museum of São Bento can be considered a catalyst institution for basic economic development.

The museum's concern to address the environmental issue is present through the rational use of environmental resources, the approach of the theme in activities and courses and its involvement in the struggle for the preservation of the environment, although clean and efficient technologies are not used and do not have actions to manage natural resources.

It is concluded that the Alive Museum of São Bento commits and intervenes in diverse and significant sustainable causes, with the assistance of the population in the environmental, social and cultural dimensions and strives for the transformation of the economic field, seeking the

completion of the virtuous cycle. Its projects and its work also favor the transformation of the attitudes of visitors and the commitment to ethics and reflection on the notions of development and democracy, pleading a more egalitarian, solidarity and sustainable society, privileging the inclusive movement of management from bottom to top (*bottom-up*).

Chapter 6

The Spectacular Museology and the Social Museology in perspective

The first comparison we propose here is related to the mean frequencies for each museum type, considering on the one hand the Science and Life Museum and MAR, and on the other hand, the Maré and the Alive Museum of São Benedito. We will then point out which variables presented normal distribution when considering the two museological types, allowing statistical inference to the universe. Next, we will analyze the preponderant profiles of visitors in their opinions about museums, demonstrating how this reading more clearly indicates the position of institutions in the world and against their predominant audience, and we will make the counterpoint with the reading informed by the quali-quantitative instruments, data by the researcher's involvement with the four institutions. Finally, we will analyze the correlations found for the museal types, in an attempt to understand what are the governing variables of each model, in order to allow the tracing of guidelines for museums and other cultural institutions. Closing this volume we make a brief rescue of the path taken and the main conclusions.

Comparing the two museological types

Considering the interviewees in museums that support social museology, one can perceive the attraction of visitors coming from the surroundings, the city, the state, the country, and the world in a fairly uniform way, since 13% live around the museum, 14% in a nearby neighborhood, 21% in another region of the city, 15% in another region of the state, 22% in another region of Brazil and 15% in another country, enabling impact on local, regional, national and global levels. The frequency to the sites is very regular, because 19.5% have an average weekly visitation and

18% a monthly average, versus 46.5% of the respondents who revealed they were visiting the site for the first time and 16% who do it annually.

In the case of the most traditional museums and that have some characteristics of social museology, here called the show, it was noticed that 11.5% of the visitors lived in the surroundings or in some nearby neighborhood, 35.5% in another region of the city, 19% in another region of the state, 29.5% in another region of the country and 4.5% in another country, in less uniform distribution, concentrating its public mainly on the city scale, with lower power of attracting foreigners and showing greater impact on local and regional levels. Most of the public (75.5%) of these museums had their first visit, while 13% revealed to visit these museums on average once a year, 9.5% once a month and only 2% weekly. Therefore, there is great attraction of new visitors and low regularity of return.

While both movements have local and regional impact, possibly the international visitor more frequently searches for local and vernacular identities, unlike those closest to them, which respond to the more traditional and/or media appeal. Regarding the creation of the museum, most of the public (91.5%) who visited the museums of social museology knew the reason for its creation, indicating that the visitors are more involved, in time or in quality, with the local issues represented there. In the museology of the show, only 17.5% of the interviewees who visited the museums said they knew the reason for their creation.

For the majority of the interviewees, the museums of social museology contributed to a better understanding of sustainability (61.5%), as well as the preservation of the environment (66.5%), climate and natural processes (57%), economy (71%) and politics of Brazil and the world (76.5%). All the interviewees stated that these museums collaborate to understand the history of the community in which they are inserted, and almost all (99.5%) revealed that the institutions help a greater knowledge of the customs and collective goods of this community. In the museums of the show, most of the interviewees said they had the collaboration of the institutions for a better understanding of sustainability (70.5%), environmental preservation (63%) and politics of Brazil and the world (58.5%). However, when asked about the contribution of these museums to the

knowledge about climate and natural processes and about economics, most visitors denied or claimed not to know if such information had been postponed – 63.5% in relation to the first theme and 56% in the second.

Of the audience asked, 54% said that the museums of the show seek to combat some kind of prejudice, but 39.5% revealed not to know. The majority (52%) did not respond if these institutions carry out activities related to different cultures, and 27.5% of respondents said that it always happens. Regarding the fight against discrimination, visitors are well divided about whether or not to practice it. The promotion of different cultures is also not a question recognized by the majority of the visitors of these museums. In the museums of social museology, almost all of the respondents (94.5%) said that, with their actions, institutions always seek to combat some kind of prejudice and 89% revealed that the realization of activities related to different cultures always happens or sometimes.

Still in the scope of activities offered, the majority of the interviewees in the museums of the show revealed not to know about the promotion of fairs with products made by the community (74%) and about the offer of courses and workshops (70%). About the offer of environmental education courses, 82% of the respondents did not know how to answer.

In social museums, when asked about fairs with products made by the community, 63.5% of respondents said that such events always occur. Regarding courses and workshops, 54.5% of respondents believe that these museums always offer, and 33% did not know or did not respond. About environmental education courses, 48.5% of the respondents did not know how to answer and 36.5% knew that museums offer. It is noteworthy the high percentage of individuals approached in social museums revealing that they have reflected on their attitudes from the visit (97.5%) – 89% of respondents said that they always transform their attitudes based on the work of these museums – and 93.5% that perceive the treatment of current affairs.

In the institutions of the show, 62% of the interviewees revealed that they reflected on their attitudes through the visit, while 37% said that they always transform their attitudes based on the work of these museums and

25% sometimes. Also the majority (85%) said they perceive the treatment of current affairs.

The majority of the interviewees in the examples of the museology of the show stated that museums always (38.5%) or sometimes (22%) seek solution to the problems of the population and 36% revealed not to know this effort. Some of the interviewees believe that the museums of the show have a lot (11%) or some (26%) relationship with social movements, association or community groups, but the majority (55%) revealed that they did not know the level of this involvement. In the examples of social museology, 81.5% of the interviewees stated that they seek solution to the problems of the community/population. Most of the interviewees (77%) also revealed that these museums have a lot of relationship with social movements, association or community groups.

Regarding the public-museum involvement, the vast majority (91%) of the interviewees in the museums of the show revealed that they had never participated in the operation of the institution and only 0.5% revealed that they had already happened. Regarding the insertion of the museum in the daily life of the individual, 85% of those asked in these museums said that the institution never participates in its day-to-day life and 7% revealed that the museum is inserted sometimes in its daily life.

Inference for the RMRJ Museums

When grouped the copies of the Social Museology and the Museology of the show for comparison between the two types, one can, by means of statistical inference (since the normality of the distributions was verified), to say that the museums of the Social Museology of the Metropolitan Region of Rio de Janeiro tend to have a local, regional and global impact, with 22% of its visitors coming from other regions of Brazil and 15% from other countries; visitation that is repeated regularly in 38% of cases, while attracting new visitors (47% of cases). Visitors to this universe declare that they have a better understanding of sustainability (61.5%), as well as environmental preservation (66.5%), climate and natu-

ral processes (57%), economy (71%) and politics of Brazil and the world (76.5%) through museums. They also believe in the involvement of museums with social movements (77%) and in the resolution of community conflicts (81.5%).

In museums attached to the traditional museology in the MRRJ, it can be inferred that there is a great attraction of new visitors, with 76% of cases, which focuses on the lack of knowledge of the reason for the existence of the institution for 83% of them and on the low participation (91%) of the interviewees in the functioning of the institution. They attest to have acquired some understanding of sustainability (71%), preservation of the environment (63%), politics of Brazil and the world (59%) and believe that the institution addresses current themes, but do not recognize any learning about climate and natural processes (64%) or about economics (56%) through museums, besides not seeing the offer of fairs with products made by the community (74%), or courses and workshops (70%). In relation to the fight against discrimination, visitors are well divided between those who are sure of the positioning of the museum and those who do not know; they do not perceive the promotion of different cultures or the relationship with social movements. Despite this, they believe that museums always (38.5%) or sometimes (22%) seek solution to the problems of the population and reveal that they have reflected on their attitudes from the interactions with these institutions (62%).

Thus, while visiting the social museums seems more grounded, participatory and impactful in geographical terms, visitors to the traditional museums perceive a lower involvement of these with socioeconomic issues, such as social movements and solidarity economy. Thus, the greater proximity of Social Museology to integrated sustainability will be noted.

The preponderant profiles of visitors to each museum

The preponderant profile is built from fashion (more frequent result) of the answers and here is the intention of dividing the 'typical' visitor of each museum copy.

Table 6.1 – Preponderant profile of the visitor and his or her perception in the various museums

	MCV	MAR	MARÉ	MVSB
Source	ERJ (53%)	Location (69%)	Brazil (-ERJ) (44%)	Location (72%)
Frequency	1st time (91%)	1st time (60%)	1st time (78%)	Regular (65%)
Knows what sustainability is	Yes (97%)	Yes (100%)	Yes (96%)	Yes (99%)
Motivation of the museum	Does not know (76%)	Does not know (87%)	Knows (99%)	Knows (84%)
Participation in the museum	No (84%)	No (87%)	No (94%)	Yes (53%)
Involvement of the museum in the daily life of the visitor	No (86%)	No (84%)	No (89%)	Yes (65%)
Involvement of the museum with social movements	Does not know (64%)	Does not know (46%)	Yes (74%)	Yes (81%)
Searches for solutions to community problems	Always/Sometimes (68%)	Always/Sometimes (53%)	Always/Sometimes (68%)	Always/Sometimes (95%)
Fights prejudice.	Knows/ does not know (67%)	Always/Sometimes (85%)	Always/Sometimes (93%)	Always (96%)
Contributes to understanding the local culture	Always/Sometimes (58%)	Always/Sometimes (97%)	Always/Sometimes (100%)	Always/Sometimes (99%)
Contributes to understanding the local culture	Knows/ does not know (64%)	Always/Sometimes (97%)	Always/Sometimes (100%)	Always/Sometimes (100%)
Contributes to understanding sustainability	Always/Sometimes (73%)	Always/Sometimes (68%)	Knows/ does not know (58%)	Always/Sometimes (81%)
Contributes to understanding about climate/natural processes.	Always/Sometimes (52%)	Knows/ does not know (79%)	Always/Sometimes (53%)	Always/Sometimes (61%)
Contributes to understanding about economics	Knows/ does not know (56%)	Always/Sometimes (58%)	Always/Sometimes (60%)	Always/Sometimes (82%)
Contributes to understanding about the environment	Always/Sometimes (81%)	Knows/ does not know (55%)	Knows/ does not know (56%)	Always/Sometimes (89%)
Contributes to understanding about politics	Knows/ does not know (67%)	Always/Sometimes (93%)	Always/Sometimes (65%)	Always/Sometimes (88%)
Promotes activities on different cultures	Does not know (57%)	Always/Sometimes (53%)	Always/Sometimes (83%)	Always (80%)
Promotes environmental education courses	Knows/ does not know (68%)	Knows/ does not know (96%)	Knows/ does not know (59%)	Yes (60%)
Promotes courses and workshops	Does not know (60%)	Does not know (69%)	Does not know (66%)	Yes (95%)
Promotes debate on current affairs	Always/Sometimes (70%)	Always/Sometimes (80%)	Always/Sometimes (86%)	Always/Sometimes (100%)
Promotes events with community products	Does not know (72%)	Does not know (76%)	Does not know (66%)	Yes (97%)
Promotes reflection on behavior	Always/Sometimes (51%)	Always/Sometimes (73%)	Always/Sometimes (94%)	Always/Sometimes (73%)
It has partnerships with schools and universities	Does not know (61%)	Yes (71%)	Does not know (55%)	Yes (91%)
It has partnerships with other museums	Does not know (74%)	Does not know (63%)	Does not know (80%)	Yes (69%)

As shown in Table 6.1, the typical visitor of the Science and Life Museum (MCV) comes from other parts of the State to visit it for the first time; even after the visit, he or she knows little about the reason for creating the museum or its direct involvement in the community. He or she believes that the institution seeks a solution to the problems of the com-

munity and contributes to the understanding of some contents, especially those related to the environment, in line with its character as a science museum. He or she does not know the activities or courses that the museum promotes, but thinks it promotes debates on current topics and this impacts his or her own behavior. In general, it can be said that the visitor's low understanding of the museum does not point to the effective construction of integrated sustainability from this experience.

The visitor of MAR is that resident of the municipality who visits it for the first time and does not know the reason for the creation of the museum or its direct involvement in the community; although a local resident, he or she does not participate or perceive the involvement of the museum in his or her daily life, believing also that the museum seeks solutions for the community, fights prejudice and contributes to the understanding of many issues that we list here as pertinent to integrated sustainability, except those directly linked to the environment and its processes. He or she also understands that MAR promotes debates on current issues and this has an impact on his or her own behavior. Here, the range of subjects dealt with by the museum and its noticeable link with schools and universities, according to its typical visitor, seems to point more effectively to a culture of sustainability.

At the Museum of Maré, the visitor comes more commonly from other Brazilian states, knows the reason for his or her creation and about his or her involvement with social movements. He or she believes that the museum seeks solutions for the community, fights prejudice and contributes to the understanding of many issues that we list here as pertinent to integrated sustainability, except those directly linked to the environment and sustainability. What differentiates it from MAR, in the perception of visitors, are the high percentages of perception of social aspects, such as combating prejudice, culture and local history, and diversity, possibly revealing a more purposeful and conscious visitation, depending on its character of social museum. In this way, it is even closer to integrated sustainability.

Whereas at the Alive Museum of São Bento, visitors are local and frequent, participate and see involvement of the museum in their own day-

to-day; they profess knowledge of all contributions, activities, partnerships and involvement of the institution in social movements and community problems, always in high percentages, setting up a symbiosis of interests and exchanges toward integrated sustainability.

It is then noticed the constitution of a continuum from the Science and Life Museum to the Alive Museum of São Bento, in which the former is less close to sustainability and the latter closest to this, while the MAR and Maré specimens are in intermediate stages. The two examples of Social Museology stand out as closer to the integrated sustainability, giving margin to the analyzes that will follow, by museal type.

Quali-quantitative synthesis of the cases

Considering the conceptualization proposed by Varine (2014) and the analyzes made during the empirical research, it can be considered that the posture adopted by the Science and Life Museum (MCV) is that of a traditional museum aiming the spectacle, since it is an imposing space destined to attract varied audiences – tourists in general, members of cultural centers, school groups, guided groups etc. – without much involvement with city or community issues. Likewise, it was observed that his work is carried out through the management said *top-down*, without the active participation of the community/population.

By using culture as a means for social inclusion, as for reflection on the past aiming to modify the present and plan a better future, it can be considered an institution that promotes cultural development. The museum is also at the service of social development because it is an institution of non-formal education, to discuss current issues (some even of public utility, such as sustainability and preservation), to seek social inclusion (in a way, through the fight against prejudice, accessibility and gratuitousness) and promote citizenship, although it does not engage directly in solving the problems of the population and the economic issue.

As for the environmental issue, although it does not use clean and more efficient technologies and does not act in actions to reallocate natu-

ral resources, the museum addresses and debates the environmental issue, seeking, even, to rationally use natural resources. In this way, the public perceives the concern with the approach of the theme by the institution and learns from it.

It is concluded, by the potential of modification of the attitudes of visitors through the work of the museum and the learning that the vast majority of respondents said they had acquired about sustainability in the institution, that the museum does not configure the vicious cycle of unsustainability, however, it is still far from the path to assist the completeness of the virtuous cycle and, therefore, of the integrated sustainability considered in this work.

It can be noted that MAR does not fully promote systemic sustainability, because there was no debate about the priority utility and the policy for its creation, even if the museum presents official mission; adopts a hybrid posture of museum show and museum collection; it does not have the participation of the community in its practice, does not promote social organization; does not direct its work to the community; does not articulate a new inclusive and democratic paradigm that includes popular culture; does not engage little in local development; does not actively act in social movements; does not carry out multidisciplinary, inclusive and participatory planning; does not use strategic conservation, does not maintain harmonious relationship and respect between tourism/heritage, and does not prioritize the local population; it does not directly strive for the improvement of the quality of collective life and for the rescue of the self-esteem of the community, even if it seeks the valorization of cultural heritage. On the other hand, it presents some characteristics and attitudes that bring it closer to systemic sustainability: It reused buildings in disuse, facilitating the integration of cultural goods to the urban network without deepening social exclusion or territorial segregation; it has bike rack and does not have parking, is in an accessible location, has accessibility to the building (including signage in Libras) and avoids the crossing of the waste stream with that of inputs and public; it is inserted in the metropolitan urban network with regional appeal and international visibility; its activities have low impact; it offers all the activities asked; promotes the contex-

tualization of the public, although it is not aware of its context and does not insert itself in it; develops humanistic education; promotes the critical spirit; addresses current issues; serves as an example; seeks to carry out changes and changes of attitudes and ethics (awareness); it represents its society and culture; it collaborates with respect for different values among peoples, with the reduction of injustices and social inequalities and with the fight against prejudice; it engages in cultural and political issues, but little in environmental, social and economic; it seeks to be based on generosity and solidarity; it has a museum plan and socio-environmental programs; promotes environmental preservation; pursues the non-commitment of resources; uses clean and more efficient technologies; provokes possibilities of creation and innovation; it faces contradictions through dialog with urban phenomena, work against urban deterioration and environmental degradation, promotion of traditions without denying innovations and appropriation of science and technique; and presents a trans sectoral action.

As many variables researched could not be measured since the aspects to be analyzed did not exist and others obtained low evaluation according to the criteria of this research, it is considered that the work carried out by the Museum of Art of Rio is not still advanced and in the same sense of integrated sustainability treated in this text.

The Museum of Maré has sought to promote integrated sustainability more closely, because it observed the debate about its priority and political usefulness for its creation, although it does not have its official mission; adopts a discourse of community museum; has local action and global visibility; with the exception of public research, it offers all the activities researched; promotes the contextualization of the public and is aware of its context; develops humanistic education; facilitates the critical spirit; addresses current issues; engages in social, political, economic, cultural and environmental issues; represents its society and cultures; serves as an example; seeks to carry out changes and changes of attitudes and ethics (awareness); performs a multidisciplinary, inclusive and participatory planning; counts on the participation of the community in its activities; promotes social organization; directs its work to the community; arti-

culates a new inclusive and democratic paradigm that includes popular culture; engages in social movements; engages in local development; collaborates with respect for different values among peoples and local identities, with the reduction of social injustice and inequalities and the fight against prejudice; strives for the improvement of the quality of collective life, the rescue of the self-esteem of the community and the valorization of the natural and cultural heritage; it is based on generosity and solidarity; it is inserted in the urban network (export and import of inputs, waste and culture); its activities have low impact; it pursues the non-commitment of resources; promotes environmental preservation; reuses an existing building, is in an accessible location and with the building presenting accessibility (except the 'stilt houses' area), and does not provide social exclusion or territorial segregation even if it does not have bike racks and has parking, present little permeable area and do not avoid the crossing of the waste flow with that of inputs and the public; it faces the contradictions by stimulating growth concomitant to the capacity to supply infrastructure and services and the production and distribution of wealth, dialog with urban phenomena, work against urban deterioration and environmental degradation, promotion of traditions without denying innovations and appropriation of science and technology; leads to possibilities of creation and innovation; provides integration of cultural goods into the urban network; it does not make use of strategic conservation, but maintains a harmonious relationship and respect between tourism/heritage, always prioritizing the local population; and presents a trans sectoral action. On the other hand, the Museological Plan is in the process of updating, but it does not have socio-environmental programs and does not use clean and more efficient technologies.

Thus, since most of the variables could be measured and many obtained a satisfactory level of evaluation, according to the criteria of this research, it is concluded that the work carried out by the Museum of Maré is closer to the sense of integrated sustainability considered by this research.

In the case of the Alive Museum of São Bento (MVSB), because we are faced with a living process, managed by the community and that

covers and works the whole of its territory, we can say that the attitude adopted is that of community museum, as described by Varine (2014).

We can consider that the work of the museum favors the knowledge of the past through the activities that reveal memory and history and generate critical reflection; allows the structuring of the present with actions that question the dilemmas of the community, enabling changes; and it elaborates the future, through acts, mobilizations, projects and discussions, since it strives to find solutions to the problems of the community, favors the debate of current affairs and actively participates in the life of the community. We can then admit that the institution is at the service of local development.

Likewise, by raising and participating in the alternative economy, through questions and activities, the museum can be considered a catalyst institution of economic development. This conduct is certified by visitors when most reveal that they have acquired knowledge about economics through the museum, as well as confirms the occurrence of fairs and events with community products. The museum is still encouraging cultural and social development, since culture and history are used as means for social inclusion, reflection and awareness. Its involvement with social movements and community and city issues is perceived by the majority of the public. There is also concern of the museum in dealing with the environmental issue, through the search for the rational use of natural resources, the approach of the theme in activities and actions, and its involvement in the struggle for the preservation of the environment, although clean and efficient technologies are not used and do not have actions to reallocate natural resources, given the scarcity of financial resources at their disposal.

Therefore, the Alive Museum of São Bento commits and intervenes in diverse and significant sustainable causes, with the assistance of the population, seeking the completion of the virtuous cycle. Its projects and its work also favor the transformation of the attitudes of visitors and the commitment to ethics and reflection on the notions of development, democracy and society, pleading a more egalitarian, supportive and sustainable society, and privileging *bottom-up* management.

Table 6.2 and Figure 6.1 demonstrate the situation of museums toward integrated sustainability according to a qualitative-quantitative synthesis of the frequencies found for the variables collected in the inter-

Table 6.2 – Synthesis of the quali-quantitative evaluation – score of museums according to their proximity to integrated sustainability

	Variables	MAR	MCV	Maré	MVSB
positioning in the end activities	Addresses current issues	1	1	1	1
	Attacks injustice and inequality	1	1	1	1
	Searches for awareness	1	1	1	1
	Fights against prejudice	1	1	1	1
	Contextualizes the public	1	-1	1	1
	Environmental involvement	-1	1	1	1
	Economic involvement	-1	-1	1	1
	Involvement in culture	1	1	1	1
	Engagement in social movements	-1	-1	1	1
	Political involvement	-1	-1	1	1
	Social involvement	-1	-1	1	1
	Promotion of humanist education	1	-1	1	1
	Promotion of critical spirit	1	-1	1	1
	positioning in the community	Local performance, global visibility	1	-1	1
Trans sectoral action.		1	1	1	1
Awareness of its context		-1	-1	1	1
Local economic development		-1	-1	1	1
Dialogues with urban phenomena		1	1	1	1
Example in its community		1	1	1	1
Generosity and solidarity		1	1	1	1
Inclusion for popular culture		-1	-1	1	1
Insertion in the urban network		1	1	1	1
Improvement of collective QOL		-1	-1	1	1
Participation		-1	-1	1	1
Priority of the local population		-1	-1	1	1
Socio-environmental programs.		1	-1	-1	-1
Promotion of social organization		-1	-1	1	1
Tourism-heritage relationship		-1	-1	1	1
Represents society and culture		1	1	1	1
Rescues community self-esteem		-1	-1	1	1
Respects differences		1	1	1	1
Community work		-1	-1	1	1
strategic		Scientific and technological appropriation	1	1	1
	Commitment of resources	1	1	1	1

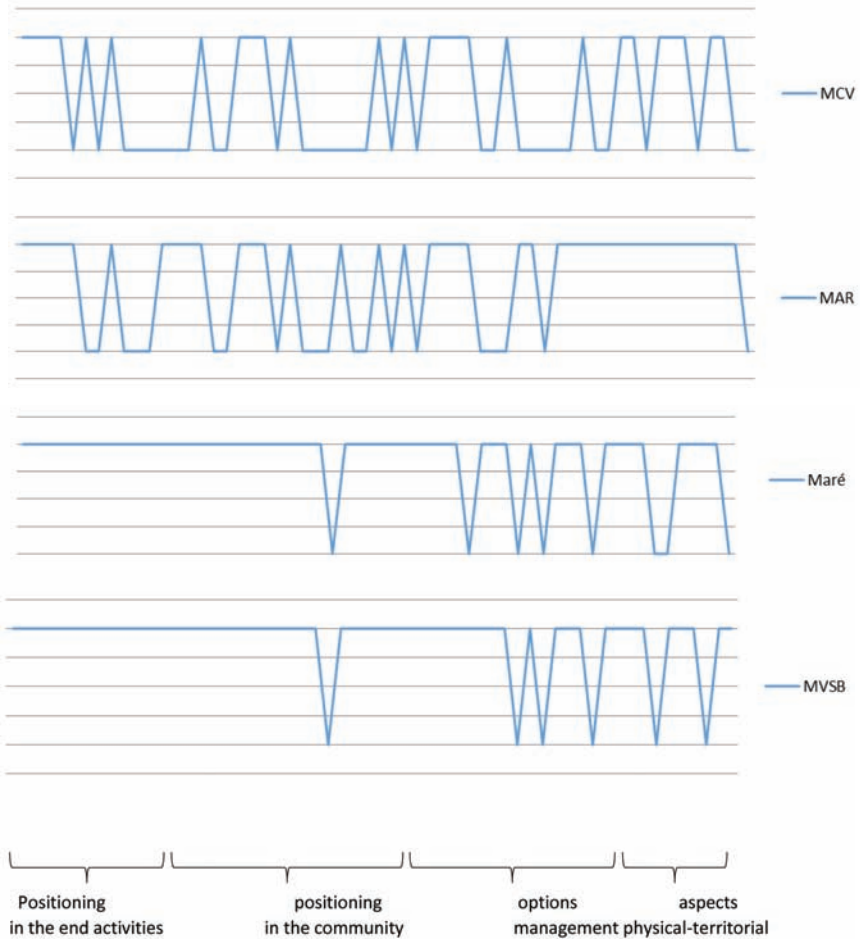
	Environmental impact	1	1	1	1
	Seeks environmental preservation	1	1	1	1
	Strategic conservation.	-1	-1	-1	1
	Sustainable/distributive economic growth	-1	-1	1	1
	Debate for its creation	-1	1	1	1
	Community museum discourse	1	-1	1	1
	Mission officialized	1	-1	-1	-1
	Multidisciplinary, participative and inclusive planning	-1	-1	1	1
	Museological plan	1	-1	-1	-1
	Promotion of all activities listed (-1)	1	-1	1	1
	Promotion tradition+innovation	1	1	1	1
	Promotion creation/innovation	1	-1	1	1
	Clean and efficient technologies	1	-1	-1	-1
	Cultural heritage valorization	1	1	1	1
	Natural heritage valorization	1	1	1	1
Physical-territorial aspects	Including architecture	1	-1	1	1
	Accessible building	1	1	1	1
	Parking lot	1	1	-1	-1
	Separate waste flows	1	1	-1	1
	Own real estate, buildings already built	1	-1	1	1
	Integration to the urban network	1	1	1	1
	Accessible location	1	1	1	-1
	Territorial segregation	1	-1	1	1
	Permeable terrain	-1	-1	-1	1

views and the variables collected in participant observation: when evaluated positively (according to the table) they were scored as “1 1” and presented as ‘upper peaks’ in the figure; similarly, those evaluated negatively, are marked as “-” and presented as ‘lower peaks’.

When aggregated according to their end-activities, their positioning in relation to the local community, their management options and their physical-territorial characteristics, reveal a clear and differentiated characteristics: the examples of the museology of the show leave to be desired regarding the activities-end and the community positioning and are closer to the integrated sustainability when it comes to the management options and, mainly, the physical-territorial characteristics. The community museums have the opposite result. It can then be concluded that the

museums of the show lack a greater involvement with the communities, either through the activities offered, or by a non-participatory and inclusive positioning, based on socioeconomic and cultural sustainability; on the other hand, its management options and its physical characteristics reveal greater institutionality, availability of resources and possibilities of

Figure 6.1 – Comparative evaluation of museums according to the model: ups and downs.



Source:

Field

search

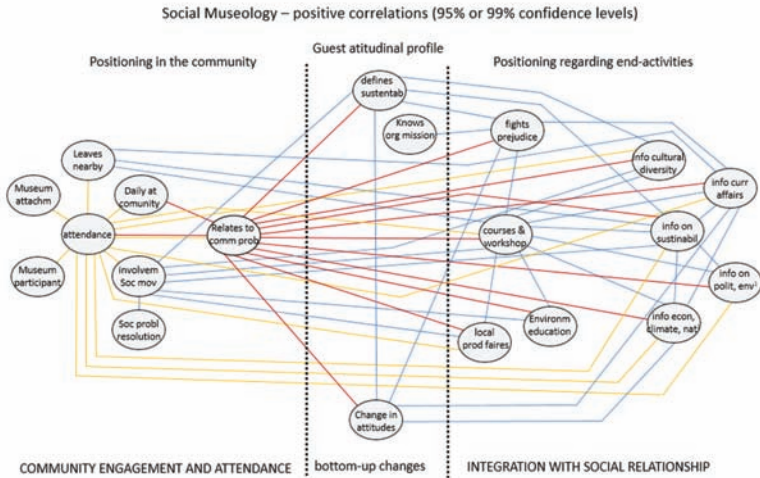
seeking sustainability. On the contrary, social or community museums live up to their typology, with an excellent relationship between the activities offered and sustainability and a participatory and inclusive positioning; it is noteworthy that both institutions do not have socio-environmental programs, an aspect that is distant from sustainability but that demonstrates a possible reduced institutional capacity, a fact evidenced when assessing their management options and their physical-territorial characteristics. The latter seem, therefore, radically dedicated to integrated sustainability, although they suffer from the absence of institutional investments.

Correlations in museological groups

The comparison between the two groups – traditional museology/spectacle versus social/community museology – based on the perceptive-attitudinal profile of the visitors and according to the positive and significant correlations at 95% and 99% is also revealing the differences between their typologies, as shown in Figure 6.2. The qualitative reading of the maps created allows us to point out the existence of three groups of variables in their correlation networks: the positioning of museums in the community, the positioning of the end activities (both in line with the analysis of frequencies and participant observation) and the attitudinal profile of the visitor.

While the universe of social museums presents a strong centrality in community frequency (27% of visitors live nearby) and regular (20% visit them weekly) – correlated to thirteen variables, and in the perception of their engagement in community problems – also correlated to thirteen variables, the universe of museology of the show presents a reasonable centrality of the frequency of visitation, which correlates with eight variables and is not community (only 11% of visitors live nearby) or regular (only 2% visit them weekly⁴⁹), pointing to a great dedication to the local

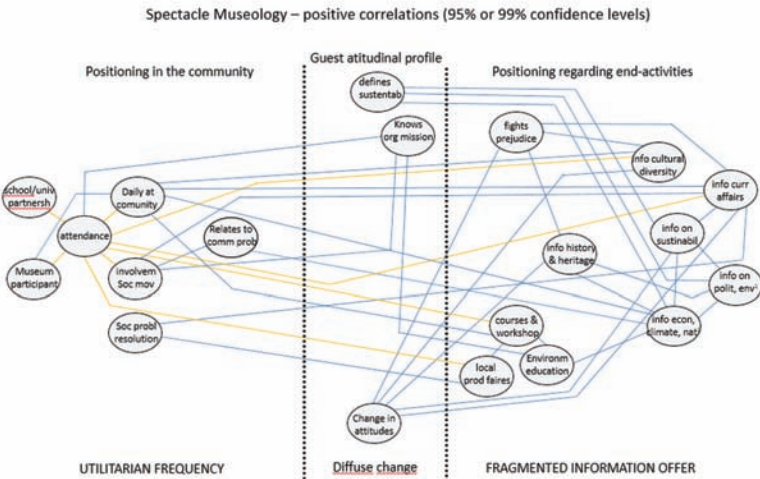
⁴⁹ Both frequency and regularity of visits presented normal distribution for both museum typologies, allowing such inference.



1 - variables grouped due to the great coincidence of correlations

— Centrality of museum attendance
 — Centrality of engagement with community issues

Source: Field research



1 – although 91% declared not to participate, there are positive correlations with the variable

2 - variables grouped due to the great coincidence of correlations

— Centrality of outsiders attendance

Source: Field research

Figure 6.2 – Map of correlations between visitor perceptions for both museum types.

community in social museums and a more superficial relationship (91% of visitors declared not to participate in museum activities) in traditional cases, where engagement in community problems completely loses centrality.

In social museology, the positioning of museums in the community is highly linked to its positioning in the end activities, demonstrating a solid position in relation to local sustainable development, while traditional museums – due to the aforementioned superficiality of the community relationship – have a position in the society of utilitarian characteristics, in which the frequency of visitors is more connected to the offer of courses, fairs and current events than to political, socioeconomic, cultural and environmental formation. Thus, it can be said that the content supply by traditional museums occurs in a fragmented way, which does not contribute to the idea of an integrated sustainability.

Finally, while awareness and attitudinal change correlate with social museums engagement in community problems, the attitudinal change in visitors to traditional museums seems to occur more diffused. So we can affirm that the examples of social museology are more advanced on the path to integrated sustainability, but the works of the four studied copies deal with all dimensions of sustainability. Since some model variables are poorly worked in any example, we do not attest to the complete configuration of the virtuous cycle in any case. At MAR it was perceived the search for involvement in relevant sustainable causes in all areas: environmental, social, cultural and economic, however, it is still necessary to increase dedication in environmental, social and economic dimensions. It is also necessary to constantly nurture the cultural dimension, and especially that its work leaves the current movement, management from top to bottom and starts to be based on *bottom-up movement* with the participation and active cooperation of the population, especially the surroundings. Thus, the institution can reach the virtuous cycle, going in the direction proposed by this research. It is also believed that, because it is a museum that intends to be a national and international icon and has a large collection of funds, MAR could be more active and participative in all dimensions of sustainability, and more influential and conscious.

The Science and Life Museum also intends to engage and act in significant sustainable causes, but it takes more dedication to social and environmental dimensions, and greater focus and commitment in the economic field, through, for example, participation in the alternative economy; in addition to constant care for the cultural sphere. As in MAR, it is essential that by committing to integrated sustainability, the Science and Life Museum will carry out the *bottom-up movement* in its management with the active participation of the population, especially the surrounding, in order to configure the virtuous cycle.

The Museum of Maré engages and acts on relevant sustainable causes with the cooperation of the population and at the level of the local territory; many of these causes are in the social and cultural spheres, also striving to improve the economic and environmental fields, always prioritizing the *bottom-up movement* in its management.

Finally, the Alive Museum of São Bento also commits and intervenes in different and significant sustainable causes, with the assistance of the population and the action in the territory, in the environmental, social and cultural spheres and still strives for growth in the economic field, prioritizing the bottom-up management movement(*bottom-up*). In these last two cases, of social museums, we can see a greater approximation of the completeness of the virtuous cycle, although due to external and structural relations such as the lack of material resources, the actions and activities performed oscillate a lot, according to the moment they are going through. Probably for this reason, during the research period, the complete configuration of the virtuous cycle was not perceived. It was also noted that the Alive Museum of São Bento is the one that engages most and works with all dimensions, thus being the one that is closest to the totality of the virtuous cycle; it is the one that works most in the economic dimension, with programs, workshops and events. It is concluded that all the museums studied are concerned with sustainability, each within their perceptions, political choices, possibilities and realities. It was also noticed that the museums adept to the movement of social museology seem to be walking a path closer to the one pointed out in this work, the Alive Museum of São Bento a little ahead of the Museum of Maré.

Therefore, we corroborate the tested hypothesis and conclude that the more characteristics associated with social museology the museum practice, the more it will approach the sustainability proposed in this research. The recognition of the public regarding the activities and positions of museums, according to the preponderant profiles and correlation maps, clearly attests to the differences between the two museum lines.

The approach of integrated sustainability: guidelines

This work recognizes and highlights the importance of museums as promoters and catalysts of an integrated sustainability based on social, cultural and economic development, as well as environmental preservation. To get closer to the virtuous cycle of sustainability, museums and any cultural institutions need to shape themselves into a system that encompasses the four dimensions of sustainability (environmental, economic, social and cultural), its structural organization (management) and its external relations. This system should function in order to integrate the dimensions, not allowing the exclusion of any of them, and will be activated, mainly, with social participation through a posture and a discourse that favors the management from the bottom up and aim for a new inclusive and democratic paradigm. The activities developed should serve as an example, favoring and representing local cultures through humanist education and always stimulating the critical spirit. Therefore, its involvement in current issues is fundamental, which provide changes and changes of attitudes to awareness; therefore, commitment to social movements and social, political, economic, cultural and environmental engagement are fundamental.

Museums and cultural institutions also need to be inserted in the urban network and integrated into the urban network to reduce the environmental impact of their activities and the promotion of the solidarity economy throughout its cycle, encouraging dialogue with the city and its problems, in order to enable their integrated sustainability.

Final Considerations

The concept of sustainability arises in the context of the environmental crisis to question the basis of capitalist production and reproduction and recognize its role of support, condition and potential of nature for the work processes. The replacement of local memories and references in the search for the maintenance and expansion of markets, which characterizes the utilitarian city (Castriota, 1999), the modern model built on the decontextualization and abstraction of the individual (Sousa Santos, 1993), consumerism along with population growth (Myers, 1997), the controversy about the planet's load capacity (Hardin, 2001) later considered from ecological impacts, socioeconomic and cultural exclusion and everyday violence (Ferrari, 2002), and the dimension of environmental and climatic challenges (Lopes et al, 2010) experienced by our society point to the impasses to be faced, in various disciplinary fields and related to the urgency of sustainability.

Living with the changes of contemporary society, and at the same time, faced with the challenges to be faced to approach sustainability, museums are of paramount importance for the formation of the consciousness of individuals and in the search for this condition, besides being examples for other cultural institutions. Therefore, they can and must assume an emblematic position in relation to society, with social, educational, cultural and political activities inserted in the city and dialogue with citizens, in order to disseminate more conscious reflections and actions.

In this sense, the present volume sought to demonstrate, from empirical research and an integrated sustainability analysis model, how museums relate to society. The application of this model highlighted the importance of museums as promoters of integrated sustainability, verifying which dimensions (social, economic, cultural and environmental) are worked out, how they are and how they can be. The variables contained in this model directly influence the configuration of the city and act, also directly, in the museum/city/citizen relationship. Thus, through the study of museological activities and their links with sustainability, the

museological practices more in tune with sustainability were specified and examples of Brazilian museums were presented that effectively are based on it.

The issues raised in this volume are not exhaustive (i.e. they do not contain concepts or determinations in themselves) and do not intend to dictate rules of conduct, but to raise reflections. It was intended to outline possible ways for the understanding of these questions related to the urgency of sustainability and the capacity of museums as important facilitators. Still, it is intended that this content will help in new forms of management and functioning of museums that aim to sustainability, indicating and exemplifying museological actions and favoring their insertion in the city.

The present work assumes museums as microcosms and social and relational entities, committed to programs based on the culture of society and the concern for democracy, social dignity, the protection of the environment and the sustained and inclusive economy. For this work, integrated sustainability, in short, was treated as the promotion of compassion, collective well-being, life, ethnicities and cultures, through the production and distribution of wealth, and the promotion of ecosystems and the environment.

In general, we conclude that the model recommended from the literature is correct by proposing the realization of end-activities (exhibitions, actions and workshops, courses, etc.) that present and discuss the problems and contradictions of society, as well as the cultural, economic and social contributions of minorities; and of medium (administrative) activities that are based on an inclusive, participatory and redistributive planning guided by the movements from the bottom up (*bottom-up*). The museum must position itself as a mediator and agent of knowledge, citizenship and environmental, social and economic concerns, addressing the theme of integrated sustainability not only in exhibitions, but considering it as behavior. It is essential that the management and work of the museum is based on the community/population, engagement and action in all dimensions and that it considers the accessibility of buildings, the use of sustainable materials and alternative energy, the rational use of resources,

waste management, the rescue of the culture and self-esteem of the community in which it is inserted, the valorization of diversity, the training, the promotion of the quality of life, the stimulation of the alternative economy and its inclusion in the higher circuits of circulation of goods and goods.

It was also concluded that, despite the discourse of the museums-show approaches the sustainability, the practice indicates that the social museology is closer to this, that is, the hypothesis tested – **the more the social museology is adopted, the more the more the museum presents positive aspects and actions from the point of view of this work, getting closer to the path to integrated** sustainability – it was corroborated by the perceptions of the visitors and by the participant observation of the museum conducts.

We can affirm that the works of the four studied copies present actions that touch all the dimensions of sustainability studied, however, as some important aspects were not part of the life of the institutions, or presented low level of satisfaction, we do not detect the complete configuration of the virtuous cycle or the vicious cycle in any case. In this sense, at the Science and Life Museum – to a greater degree – and in MAR the works are not well focused on the direction of integrated sustainability while at the Museum of Maré and the Alive Museum of São Bento – to a greater degree –, the work is not well focused on the direction of integrated sustainability. a satisfactory level was found toward integrated sustainability. In fact, all the museums studied are concerned about sustainability, considering their possibilities and realities, and it can be said that they are part of a continuum.

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Annex 1

Museal Integrated Sustainability Model – Table of Variables And their operationalization

SYNTHESIZED VARIABLES	OPERATIONALIZATION	INSTRUMENTS	HYPOTHESES/MEASUREMENT (closer to sustainability)
1. Promotion of systemic sustainability.	<ul style="list-style-type: none"> • Does the museum work or develop a project related to sustainability? • Does the museum engage and act on relevant sustainable (social, cultural, environmental and economic) causes? Which? Is the population included and also participates? • Does the museum promote sustainable development? How? • What is the focus given to the discourse of “urban sustainability”? Only focused on functional and economic aspects? • Does the museum seek a more equal, supportive and sustainable society? How? 	<p>Interview with the administration Document/iconographic collection Form with the public Systematic observation</p>	<ul style="list-style-type: none"> • To develop activities and actions based on systemic sustainability. • To engage and act in sustainable causes (social, cultural, environmental and economic) together with the population. • To promote sustainable development through heritage and effective community participation. • To promote a discourse of “urban sustainability” that focuses not only on functional and economic aspects, but also on social, cultural and environmental aspects. • To promote equality, solidarity and sustainability in all museological activities and actions.
2. Objective of creating the museum (mission) and its priority and political usefulness	<ul style="list-style-type: none"> • Was there a debate about the purpose of creating the museum? What was this goal? What is the official mission? • What is the priority and political usefulness of the museum? • What is the Mission / Objective? • The mission/objective is systematized 	<p>Interview with the administration Document/iconographic collection Form with the public</p>	<ul style="list-style-type: none"> • The actual purpose of the museum should be discussed (mainly with the community) to justify its creation, maintenance and development. • The real priority and political utility and the mission of the museum must be focused on the desires of the community.
3. Posture/discourse of the museum.	<ul style="list-style-type: none"> • What is the posture adopted by the museum: museum-show, museum-collection or museum-community? 	<p>Interview with the administration Document/iconographic collection</p>	<ul style="list-style-type: none"> • The museum-show intended for captive audiences. • The museum-collection intended for more or less specialized audiences. • The museum-community that implies the population and does not care about an audience.
4. Activities developed.	<ul style="list-style-type: none"> • Activities and projects developed. 	<p>Interview with the administration Document/iconographic collection</p>	<ul style="list-style-type: none"> • To develop activities, projects and actions based on systemic sustainability.
5. Participation and organization of the community.	<ul style="list-style-type: none"> • Is there the participation of the population/community in the management and operation of the museum? How? • Is there an incentive for everyone to participate democratically in decision-making and the day-to-day of the institution? How? • Does the museum participate in the daily life of the population/community? How? • Does the museum promote popular organization? How? • Does the museum work in popular organizations? How? 	<p>Interview with the administration Document/iconographic collection Form with the public Systematic observation</p>	<ul style="list-style-type: none"> • Active participation of the population in the activities, actions, management and daily life of the museum, to regain self-esteem and promote social inclusion. • To encourage the democratic participation of all in the decision-making and day-to-day of the institution. • The museum must be inserted into the daily life of the community, actively participating in their lives and their desires. • To stimulate, promote and ensure participation and

	<ul style="list-style-type: none"> • Does the museum promote the solution of population/community problems? How? • Does the museum promote collective inclusion in planning processes? How? • Does the museum promote collective inclusion in the processes of economic and cultural production? How? 		<p>popular organization through structure of movements and networks, actions, projects, information, training, critical reflections, etc.</p> <ul style="list-style-type: none"> • To seek and act in the solution of the needs of local communities, through engagement, action, organization and participation. • To promote and ensure collective inclusion in planning and economic and cultural production processes, through support and participation in public meetings, activities that generate critical reflection, actions and projects, etc.
6. Work focused on the community.	<ul style="list-style-type: none"> • Is the work of the museum focused on the desires of the locals? 	Interview with the administration Document/iconographic collection	<ul style="list-style-type: none"> • The work of the museum should be focused on the desires of the local inhabitants, not on interests outside the community.
7. Example.	<ul style="list-style-type: none"> • Does the museum serve as an example for society/community? Why? • Does the museum serve as an example in the consumption of clean and renewable energy? How? 	Interview with the administration Documents/iconographic collection Form with the public Systematic observation	<ul style="list-style-type: none"> • To serve as inspiration and example, through good practices, such as the consumption of clean and renewable energy (photovoltaic, wind, etc.).
8. Representation of society and culture.	<ul style="list-style-type: none"> • Does the museum represent the society/community? How and why? • Does the museum represent the socio-environmental relations of society/community? Why? • Does the museum promote the understanding of the man/nature relationship? How? 	Interview with the administration Document/iconographic collection Systematic observation	<ul style="list-style-type: none"> • To represent society and socio-environmental relationships (culture), through actions, activities and projects. • To promote the understanding of the relationship man/nature, through activities, actions and community efforts, so that there is awareness and respect.
9. Promotion of the critical spirit.	<ul style="list-style-type: none"> • Does the museum develop a critical reflection of reality? How? • Does the museum promote the capacity for critical and continued action? How? 	Interview with the administration Document/iconographic collection	<ul style="list-style-type: none"> • To promote, through activities, debates, meetings and exhibitions, the critical view of reality and what is exposed. • To promote the capacity of critical and continuous action, through the articulation of movements and networks, activities that generate critical reflection, formation, etc.
10. Promoting a new inclusive and democratic paradigm that includes popular culture.	<ul style="list-style-type: none"> • Does the museum promote associativism? How? • Does the museum promote cooperativism? How? • Does the museum act on social demands? How? • Does the museum promote popular organization? How? • Does the museum work in popular organizations? How? • Does the museum have actions or activities that rescue the 	Interview with the administration Document/iconographic collection	<ul style="list-style-type: none"> • To promote associativism as a social theory, through an economy based on non-capitalist principles of cooperation and mutuality and criticism of the centralized state. • To promote cooperative as an economic practice, through the development of values of autonomy, participatory democracy, equality, equity and solidarity.

	<p>feelings of collectivity and contextualization with the environment and its relations of belonging to groups? Which?</p> <ul style="list-style-type: none"> • Does the museum expose social and political theories to/discuss with the community? • Are there political training courses or promotion of group activities? • Do the end activities (exhibitions and community involvement) promote collectivity and the sense of interdependence between individuals and between groups? How does this occur? 		<ul style="list-style-type: none"> • To act on social demands, joining the population. • To act in the capacity of popular organization, structuring movements and empowering citizens. • To have actions, projects and activities that rescue the feelings of collectivity and contextualization with the environment and with their relations of belonging to the groups, celebrating and disseminating. • To expose on social and political theories and offer courses of political formation and promotion to group activities. • To have exhibitions and community involvement that stimulate the community and the sense of interdependence between individuals and between groups.
11. Engagement in social movements.	<ul style="list-style-type: none"> • Is there involvement with any social movement? Which? • Does the museum participate and stimulate alternative movements? Which? 	Interview with the administration Document/iconographic collection Form with the public	<ul style="list-style-type: none"> • To participate, organize and promote, together with the community, social movements, seeking social recognition of the right of the excluded and improvement of their living conditions.
12. Involvement in current issues.	<ul style="list-style-type: none"> • Does the museum actively explain, educate and debate current issues? How? • Does the museum actively participate in public issues? Which? How? • How does the museum work with pollution, poverty, lifestyles and technologies? 	Interview with the administration Document/iconographic collection Form with the public	<ul style="list-style-type: none"> • To explain, teach and actively discuss current issues, producing a critical reflection of reality, through activities, exhibitions, actions, courses and etc. • To actively participate in public issues, also encouraging the participation of the community, through action in public meetings, activities, actions and projects. • To work, present and discuss topics such as pollution, poverty, lifestyles and technologies, through activities, projects, exhibitions, actions and courses.
13. Transformations and changes of attitudes and ethics – awareness.	<ul style="list-style-type: none"> • Does the museum use memory as an initiator of transformations and individual and social changes? How? • Does the museum seek and promote the transformation of attitudes and ethics? How? • Does the museum promote awareness of the population for a civilizing change? How? • Does the museum promote changes in individual behavior? How? 	Interview with the administration Document/iconographic collection Form with the public	<ul style="list-style-type: none"> • To use memory as initiator of individual and social changes and transformations, through celebration, activities and exhibitions and training. • To seek and promote the transformation of attitudes and ethics, with activities that foster criticism and present new possibilities. • To promote awareness of the population for a civilizing change, through exhibitions,

	<ul style="list-style-type: none"> • Does the museum promote behavior change with respect to development? How? • Does the museum stimulate changes in the way of thinking, living, producing, consuming? How? • Does the museum discuss what to produce, for what and for whom? In what situations? • Does the museum propose a reflection on the notions of development, democracy and society? How? • How does the museum emphasize and think of the current generation? 		<p>courses, lectures, debates, activities and actions that provide a critical reflection on reality.</p> <ul style="list-style-type: none"> • To promote, facilitate and stimulate changes in individual behavior, with participatory activities and actions that generate critical reflections on reality. • To promote the change of behavior of human beings in relation to development, through exhibitions, courses, lectures, activities and actions that propitiate the criticism of the community about the current development, presenting alternatives. • To stimulate fundamental changes in the way of thinking, living, producing, consuming, with exhibitions, lectures and debates that inform, explain and foster critical reflection. • To discuss and plan what to produce, so that and for whom, always thinking about the local population and the preservation of the environment and culture. • To promote, through debates, lectures and exhibitions, the reflection on the notions of development, democracy and society. • To think and raise awareness of the current generation, informing citizens, and participating and acting in the day-to-day community.
<p>14. Social engagement.</p>	<ul style="list-style-type: none"> • Does the museum stimulate fair access to what is socially produced? How? • How does the museum deal with social, economic and political reasons? • Does the museum work to minimize social inequality? How? • Does the museum seek equity in the distribution of income and the reduction of social differences? How? • Does the museum promote social inclusion? How? • Does the museum stimulate the overcoming of exclusion and social segregation? How? • Does the museum seek to eradicate poverty and exclusion? How? • Is there dedication to social 	<p>Interview with the administration Document/iconographic collection Form with the public</p>	<ul style="list-style-type: none"> • To stimulate fair access to what is socially produced. • The institution must raise awareness and promote the reflection of the population on how to deal with social, economic and political reasons. • To propose to minimize social inequality, through activities, engagement and participatory actions, that act in the economy, culture, politics and the environment. • To commit to equity in income distribution and to reducing social differences, through social inclusion, training, engagement in alternative economies, etc. • To stimulate participation and social inclusion in all the activities and actions.

	<p>issues? Which?</p> <ul style="list-style-type: none"> • Does the museum care about social exclusion? What is done to solve/mitigate? • Does the museum care about territorial segregation? What is done to solve/mitigate? • Does the museum stimulate the inclusion of excluded social subjects? How? • Does the museum have actions for social recognition of the rights of the excluded? Which? • Does the museum have actions to improve the quality/living condition of the surrounding population? Which? • Does the museum have actions to promote citizenship and citizens' rights? Which? • Does the museum have actions to defend democracy and the popular? Which? • Does the museum promote participatory democracy? How? • Does the museum consider itself in the service of citizenship and social development? How? 		<ul style="list-style-type: none"> • To stimulate the overcoming of exclusion and social segregation through inclusive and accessible activities and actions. • To engage in the eradication of poverty and exclusion. • To participate, fight and present the social claims and achievements. • To worry about social exclusion and territorial segregation, carrying out and promoting actions and activities including the ones that inform and the ones that welcome. Starting with the museum's own building, which should be implanted/located/designed in a way that does not provide territorial segregation, it should therefore be accessible and inviting. • To promote the inclusion of excluded social subjects through employment and education. • To have actions and activities for the social recognition of the right of the excluded, for the promotion of citizenship and for the defense of democracy and the popular. • To commit to actions to improve the quality/condition of local life, through the organization and participation in cleaning, work, education, training, aid, etc. • To promote participatory democracy through activities and active community participation in the day-to-day museum. • To always be at the service of citizenship and social development.
15. Political engagement.	<ul style="list-style-type: none"> • Does the museum engage with politics? How? • Does the museum present and discuss with the public the political question? How? • Does the museum provide an understanding of politics? • Does the museum promote public participation in politics? How? • Does the museum consider itself a new social and political actor? • Does the museum seek to transform the structure, ethics 	<p>Interview with the administration Document/iconographic collection Form with the public</p>	<ul style="list-style-type: none"> • To participate, engage, present and discuss political and ethical issues, constantly analyzing these acts. • To promote critical understanding of politics through activities, debates, lectures and exhibitions, so that there is transformation of the structure, ethics and morals of society. • To stimulate public participation in politics. • To be considered and act as a new social and political actor, participating in social

	<p>and morals of society? How?</p> <ul style="list-style-type: none"> • Does the museum articulate preservationist policies with broader public policies? How? • Does the museum stimulate innovative policies based on the participatory model? How? 		<p>demands and achievements, seeking to improve the living conditions of the surrounding population and promoting citizenship, rights and democracy.</p> <ul style="list-style-type: none"> • To articulate preservationist policies with broader public policies, focusing on community desires and on preservation and development compatible with the real dynamics of the city. • To stimulate innovative policies based on the participatory model, through activities and actions that allow active participation of the community.
<p>16. Economic engagement.</p>	<ul style="list-style-type: none"> • Is the museum considered a catalyst for economic development? Why? • Does the museum present and discuss the economic question? How? • Does the museum engage in the economic question? How? • Does the museum stimulate more egalitarian economic relationships? How? • Does the museum stimulate to rethink the logic of tax systems and budget logic? How? • Does the museum stimulate alternative development proposals? How? • Does the museum stimulate alternative economies based on popular sectors (creative economy, solidarity economy)? How? • Does the museum stimulate a long-term economy based on ecological ethics? How? • Is the museum involved in the self-management, cooperation and socialization of the means of production and distribution of the alternative economy? How? • Does the museum create and participate in networks of exchange and collaboration of the alternative economy? How? • Does the museum expose the informal production of nearby communities or others? • Does the museum market the informal production of nearby communities or others? • Does the museum empower and offer opportunities to the local population? In what way? • Does the museum offer courses 	<p>Interview with the administration Document/iconographic collection Form with the public</p>	<ul style="list-style-type: none"> • To be a catalyst of economic development, presenting, discussing and acting on economic issues. • To propose rethinking the logic of tax systems and budgetary logic, through activities, projects and actions, to stimulate more equal economic relationships. • Presentation and encouragement of alternative development proposals through exhibitions, debates and courses. • To promote, participate and act in alternative economies (creative, solidarity) based on popular sectors. To expose and market alternative economy products. To offer courses and exhibitions to inform and professionalize the staff of the alternative economy. To make the material available for recycling for the alternative economy. To use inputs from the alternative economy. • To stimulate a long-term economy based on ecological ethics, through participation in this economy and related activities. • To offer self-management courses. To actively participate in cooperation, socialization of means of production and distribution of the alternative economy, with fairs and events. To create exchanges and collaboration networks. • To expose and market products of the informal market and alternative economy. • To offer courses and exhibitions to inform, train,

	<p>to professionalize/insert informal workers in the production chain? Which?</p> <ul style="list-style-type: none"> • Does the museum use inputs from the informal market? • Is the museum a client of any solidarity financial organization (cooperatives, banks...)? Which? • Does the museum have any other initiative including and promoting the insertion of communities in the formal circuit? 		<p>professionalize and insert the staff of the informal market and the alternative economy.</p> <ul style="list-style-type: none"> • To use informal market inputs. • To be a client of some solidarity financial organization (cooperatives, banks...). • To have other initiatives including and promoting the insertion of communities in the formal circuit.
17. Cultural engagement.	<ul style="list-style-type: none"> • Is the museum considered a catalyst of cultural development? Why? • Does the museum use culture as an element of social inclusion? How? • Does the museum use culture as a maintenance of the diversity of urban temporalities? How? • Does the museum promote the tradition and cultural legacy of the community? How? • Does the museum promote the appreciation of cultural diversity? How? • Does the museum have cultural preservation actions? Which? • Does the museum present and discuss the cultural issue? How? • Does the museum promote the maintenance of the local personality? How? • Does the museum promote the maintenance of material and immaterial culture? How? • How does the museum promote the various lifestyles (cultures)? • What is the relationship between the museum and the communities and popular culture? 	<p>Interview with the administration Document/iconographic collection Form with the public</p>	<ul style="list-style-type: none"> • To be a catalyst for cultural development, through activities, projects and actions that use culture as an element of social inclusion. • To use culture as a maintenance of the diversity of urban temporalities, through knowledge of heritage and community/local culture, with activities, exhibitions, lectures, visits and community efforts. • To promote, disseminate and celebrate the tradition and cultural legacy of the community through activities, lectures, courses, exhibitions, events and parties. • To promote the appreciation of cultural diversity through actions to preserve and disseminate culture that include the population and with discussions on activities that portray different values and cultures. • To establish and practice cultural preservation as a political attitude, disseminating, celebrating and keeping alive the culture, promoting the maintenance of material and immaterial culture and local personality. • To promote cultural meetings and exhibitions to offer the exchange of information and knowledge, thus promoting different lifestyles (cultures). • To keep the popular culture alive, through exposure, information and training (workshops).
18. Environmental engagement.	<ul style="list-style-type: none"> • Does the museum discuss issues related to biodiversity? • Does the museum present and discuss the environmental issue? How? 	<p>Interview with the administration Document/iconographic collection</p>	<ul style="list-style-type: none"> • To discuss, present and expose issues related to biodiversity and environmental issues for population awareness. • To seek and engage in

	<ul style="list-style-type: none"> • Does the museum seek to solve environmental problems? How? • Does the museum have environmental preservation actions? Which? • Does the museum stipulate and disclose rules for adequate environmental protection? • Does the museum preserve and recover ecosystems? How? Does it encourage the preservation and recovery of ecosystems? • Does the museum work to minimize environmental degradation? How? • Does the museum have environmental education programs? Which? Do they portray sustainability as a whole? 	Form with the public	<p>solving environmental problems, with community efforts and actions (cleaning, preservation, replanting, etc.).</p> <ul style="list-style-type: none"> • To have environmental actions in the surrounding area that include the population. • To stipulate and disseminate rules for adequate environmental protection, charging the population for the conservation of natural resources from a long-term perspective. • To preserve, recover, and conserve ecosystems, through activities, information and action, encouraging the public to do so. • To propose minimizing environmental degradation, through visits, activities and participatory actions so that the public/community becomes aware of the reality. • To have environmental education programs that portray sustainability, so the social, economic, political and cultural implications, besides the environmental ones.
19. Local development.	<ul style="list-style-type: none"> • Does the museum promote local development? How? • Does the museum consider itself an instrument for development? Why? 	Interview with the administration Document/iconographic collection	<ul style="list-style-type: none"> • To promote and act in local development, through education, training, stimulus to alternative economies, celebration of local culture, etc., being an instrument and resource for this development, expressing the wishes and desires of the community.
20. Environmental preservation.	<ul style="list-style-type: none"> • The museum encourages development anchored in the possibilities offered by biomes, ecosystems, territorial settings and diversity of knowledge of social subjects. In what way? • What is the relationship between the museum and the biomes, ecosystems, territorial settings and the diversity of knowledge of social subjects? • Does the museum promote and care for the balance of ecosystems? How? • How does the museum deal with natural processes (rain, cold, floods)? • Does the museum preserve natural resources from a long-term perspective? How? • What does the museum do for the preservation and conservation of the environmental resources of a territory? 	Interview with the administration Document/iconographic collection Form with the public Systematic observation	<ul style="list-style-type: none"> • To promote the development anchored in the possibilities offered by biomes, ecosystems, territorial configurations and diversity of knowledge of social subjects, through courses, lectures, debates and exhibitions. • To respect and relate harmoniously and balance with biomes, ecosystems, territorial configurations and diversity of knowledge of social subjects, celebrating them, cultivating and protecting them. • To promote and care for the balance of ecosystems, with activities, campaigns and actions of cleaning, replanting, etc. • The institution must inform (exhibitions, debates, courses) the population about how to deal with natural

			<p>processes (rains, cold, floods).</p> <ul style="list-style-type: none"> • To conserve natural resources from a long-term perspective. • To preserve and conserve the environmental resources of a territory, through information (courses, lectures, exhibitions, activities) and action (community efforts, visits, claims).
21. Promotion of generosity and solidarity.	<ul style="list-style-type: none"> • Is the museum an inclusive institution? Why? • Does the museum promote generosity and solidarity? How? 	<p>Interview with the administration</p> <p>Document/iconographic collection</p>	<ul style="list-style-type: none"> • To promote, in all activities and in management, the inclusion of the community (mainly informing their rights and guaranteeing citizenship), in addition to generosity and solidarity, through actions, lectures, debates and exhibitions.
22. Promotion of humanist education.	<ul style="list-style-type: none"> • Does the museum consider itself a public education institution? Why? • Does the museum promote the production of popular knowledge? How? • Does the museum promote the recognition of cultural heritage as an instrument of education and social development? How? • Does the museum practice humanist education? How? • Does the museum have a commitment to contribute to the critical formation of citizens? 	<p>Interview with the administration</p> <p>Document/iconographic collection</p>	<ul style="list-style-type: none"> • It is considered a public education institution, assuming the commitment to the critical formation of individuals and to the active character of learning. • To promote and celebrate popular knowledge through exhibitions, activities, events and actions that celebrate and disseminate. • To promote the recognition of cultural heritage as an instrument of education and social development. • To practice humanist education (as a practice for the conquest of freedom) in all the activities offered, promoting the participation of the public and the community, ensuring the active character of learning, assuming the individual as an agent.
23. Multidisciplinary, inclusive and participatory planning.	<ul style="list-style-type: none"> • Does the museum promote the planning of the future? How? • Is there the participation of the population/community in the management and operation of the museum? How? • Is there an incentive for everyone to participate democratically in decision-making and the day-to-day of the institution? How? • Is there the planning of activities (purposes and means (mainly))? Do you have any documents to prove? • Does the museum carry out constant planning, control and replanning? How often? • Does the museum carry out multidisciplinary, inclusive and participatory planning? How? • Does the museum have internal 	<p>Interview with the administration</p> <p>Document/iconographic collection</p> <p>Form with the public</p>	<ul style="list-style-type: none"> • To plan for the present, but taking care of the future. • To promote and ensure collective inclusion in planning processes, for the active participation of the population in the activities, actions, management and daily life of the museum, recovering self-esteem and promoting social inclusion. • To encourage the democratic participation of all in the decision-making and day-to-day of the institution. • To plan, control and replan all actions (museum programming – detailing – exhibitions, courses, etc., hiring, payments, purchases, receipts) constantly. • To carry out multidisciplinary, inclusive and

	<p>Rules?</p> <ul style="list-style-type: none"> • Does the museum have Management Practice? • What are the sources of resources of the museum? • Does the museum seek the viability of economic activities? How? • Does the museum constantly redo the bills? 		<p>participatory planning, through commitment to achieve efficient results; ethical commitment to results; inclusion and empowerment of the other, establishing citizen autonomy; action, movement and monitoring; self-government; transparency, trust and coherence; and discussions and negotiations of interests.</p> <ul style="list-style-type: none"> • To own and apply the Museum's Internal Rules and the Management Practice. • To seek the viability of economic and business activities through planning, replanning and management. • To redo and re-plan accounts constantly.
24. Insertion in the urban network (export and import of inputs, waste and culture).	<ul style="list-style-type: none"> • Where do the inputs come from? What about waste? And the objects of cultural exhibitions? • Where do the inputs go? What about the wastes? And the objects of cultural exhibitions? • Where does the workers come from? How many are outsourced? • Where does the public come from? 	<p>Interview with the administration Document/iconographic collection Form with the public</p>	<ul style="list-style-type: none"> • To import inputs from nearby locations (transport pollution issues and foreign rates and strengthening local/regional economy). • Surrounding workers with own payroll, do not outsource. • Comprehensive and varied audience (local and outside to foster interaction), soon more comprehensive and more inclusive.
25. Impact of activities.	<ul style="list-style-type: none"> • To observe noise, air and visual pollution. • How is the organization of waste? How many waste dumpsters are there? • Do you recycle waste? • Is the recyclable material passed on to the informal market? • Do you treat waste (solids and liquids)? • Does the museum cause traffic jams in the surrounding streets? • Does the museum cause queues on the sidewalks? 	<p>Interview with the administration Document/iconographic collection Form with the public Systematic observation</p>	<ul style="list-style-type: none"> • To avoid noise, air and visual pollution. • To produce as little waste as possible and leave them in separate, protected and tidy places • To recycle and make recycling material available to the informal market. • To treat solid and liquid waste. • To minimize impact on traffic and sidewalk.
26. Museological Plan.	<ul style="list-style-type: none"> • Does the museum have a Museological Plan? • Does the museum know the National Museum Policy? Do you participate in it? 	<p>Interview with the administration Document/iconographic collection</p>	<ul style="list-style-type: none"> • To own and adopt the Museological Plan. • To know and adopt the National Museum Policy.
27. Socio-environmental programs.	<ul style="list-style-type: none"> • Does the museum have socio-environmental programs? 	<p>Interview with the administration Document/iconographic collection</p>	<ul style="list-style-type: none"> • To have and adopt socio-environmental programs.
28. Do not compromise the resources.	<ul style="list-style-type: none"> • Does the museum work within the load capacity of sustaining ecosystems? How? • Does the museum make rational use of natural resources? How? • Does the museum save water 	<p>Interview with the administration Document/iconographic collection Systematic observation</p>	<ul style="list-style-type: none"> • To carry out actions and activities within the load capacity of sustaining ecosystems, controlling flows and respecting ecosystems, conserving natural resources from a long-term

	and energy?		perspective. <ul style="list-style-type: none"> To rationally use natural resources, avoiding waste, saving water and energy, reusing water, reusing materials, recycling, etc.
29. Use of clean and more efficient technologies.	<ul style="list-style-type: none"> Does the museum use clean, more efficient technologies? Which? Does the museum serve as an example in the consumption of clean and renewable energy? How? 	Interview with the administration Document/iconographic collection Form with the public Systematic observation	<ul style="list-style-type: none"> To use clean and more efficient technologies, serving as inspiration and example for the population, mainly in the consumption of clean and renewable energy (photovoltaic, wind, etc.).
30. Occupation/implantation of the museum.	<ul style="list-style-type: none"> What space does the museum occupy? Is the space that the museum occupies rented, own, others? Are the buildings of the museum landmarked? Is the building implantation in a preservation area? What is the impact of the building on the landscape? Is the building implanted/located/designed in a way that provides social exclusion – accessibility, access, etc.? Is the building implanted/located/designed in a way that provides territorial segregation – accessibility, access, etc.? 	Interview with the administration Document/iconographic collection Systematic observation	<ul style="list-style-type: none"> The museum building should be implanted in an area that can be built and in a way that does not provide social exclusion or territorial segregation, so it should be accessible and inviting. The built area must be smaller than the available permeable area and can be built by law. It must have bike rack instead of parking; be in an accessible place; and avoid crossing of waste with arrival of inputs and public.
31. Area of activity of the museum.	<ul style="list-style-type: none"> Where does the public come from? What is the area of impact of the museum's activities (local, regional, global)? Does the work of the museum reach the site? What territory of action? Does the museum have global visibility? 	Interview with the administration Document/iconographic collection	<ul style="list-style-type: none"> Comprehensive and varied audience (local and outside to foster interaction), soon more comprehensive and more inclusive. The museum should be local, but it should have regional, and even global visibility.
32. Coping with contradictions.	<ul style="list-style-type: none"> Does the museum stimulate growth concomitantly with the capacity to offer infrastructure and services and production? And the distribution of wealth? How? Does the museum dialogue with urban phenomena? How? Does the museum act to minimize urban deterioration? How? How does the museum face the contradictions between innovation and the established (new and old)? How does the museum interfere with the evolution of the urban landscape? Is it balanced and oriented? Does the museum promote the maintenance of the landscape? 	Interview with the administration Document/iconographic collection Systematic observation	<ul style="list-style-type: none"> To stimulate growth concomitant to the capacity to offer infrastructure and services and production and distribution of wealth through informative activities and events. Dialogue with urban and natural phenomena, through respect and balance with biomes, ecosystems and cultures. To work against urban deterioration and environmental degradation, through mutilations, activities and participatory actions. The institution must promote traditions without denying innovations, must renew and transform, accompanying development, but maintaining

	<p>How?</p> <ul style="list-style-type: none"> • Does the museum promote preservation and development compatible with the real dynamics of the city? How? • Does the museum deal with renovation and transformation following development? • Is there a predominance of economic interests in certain segments? • Is there the freezing of life? • Does the museum incorporate global cultural advances while maintaining local culture? How? • Does the museum present and discuss the technological question? How? • Does the museum share technology with its users and with the local population? How? • Does the museum take ownership of science and technique? How? • Does the museum stimulate the appropriation of science and technique by society? How? • Does the museum promote access to sustainable knowledge and technologies? How? 		<p>traditions and values.</p> <ul style="list-style-type: none"> • To interfere in the evolution of the urban landscape in a balanced and oriented way. • To promote the maintenance of landscape, local personality and material and immaterial culture, through activities and actions with the participation of the community. • To promote preservation and development compatible with the real dynamics of the city, always focusing on the desires of the local inhabitants, without the predominance of economic interests of certain segments and without the freezing of life. • To incorporate global cultural advances while maintaining local culture. • To present, discuss and engage in the technological issue, through exhibitions, lectures, debates, courses, training, sharing and activities. • To incorporate global technological advances, sharing with the population (through access and computer courses, for example), but maintaining and respecting the local culture. • To appropriate, in the broad sense of the term, science and technique and stimulate the appropriation by society, through the guarantee of access, exhibitions, courses, training, lectures, debates and actions. • To promote and ensure access to sustainable knowledge and technologies through training and example.
<p>33. Possibilities to create and innovate.</p>	<ul style="list-style-type: none"> • Does the museum promote creation? How? • Does the museum promote innovation? How? 	<p>Interview with the administration Document/iconographic collection</p>	<ul style="list-style-type: none"> • To stimulate creation and innovation, through actions and activities, directed to the present, so that a better future can be achieved.
<p>34. Contextualization.</p>	<ul style="list-style-type: none"> • Is the work of the museum directed to the past, present or future? • Does the museum promote understanding of the past? How? • Does the museum promote the configuration of the present? How? • Is the museum aware of its social context that they are inserted? • Does the museum consider itself inserted in the context of the 	<p>Interview with the administration Document/iconographic collection</p>	<ul style="list-style-type: none"> • To direct its actions and activities to the present, so that you have a better future. • To promote, in activities, actions and projects, the understanding of the past, rescuing stories, and assisting in the configuration of the present, for the better planning of the future. • To be aware of its social context, making clear in actions and activities.

	<p>place? Why?</p> <ul style="list-style-type: none"> • Does the museum promote the contextualization of the public and the community? How? • Does the museum promote the understanding of the reality? How? • Does the museum consider and celebrate the existence of different contexts? How? • Does the museum promote critical thinking to historical, cultural, economic and ecological constraints? How? • Does the museum promote critical thinking to the consequences of public order? How? 		<ul style="list-style-type: none"> • To promote awareness of the social context through actions and activities that stimulate critical thinking of the population. • To promote the understanding of reality through exhibitions, debates, lectures, visits and community efforts so that the community itself recognizes and feels the reality in which it lives, to have a critical posture. • To promote critical thinking to historical, cultural, economic and ecological constraints and to the consequences of public order, with activities and actions. • To stimulate a public arena and a political practice.
35. Strategic conservation.	<ul style="list-style-type: none"> • What is the relationship between the museum/heritage and tourism? • Does the museum know strategic conservation? • Does the museum use strategic conservation? How? • Does the museum promote the balance of the field of opposing forces existing in every patrimonial object? How? 	<p>Interview with the administration Document/iconographic collection Systematic observation</p>	<ul style="list-style-type: none"> • The museum/heritage and tourism must maintain a harmonious and respectful relationship. • To know and use strategic conservation, through the control of flows of landmarked sites, pedagogical measures and urban policies. • To promote the balance of the field of opposing forces existing in every patrimonial object, through mediation, activities and actions that prioritize the local inhabitant.
36. Integration of cultural goods into the urban network.	<ul style="list-style-type: none"> • Is the museum integrated into the city? How? • Is the collection integrated into the city? How? 	<p>Interview with the administration Document/iconographic collection Systematic observation</p>	<ul style="list-style-type: none"> • There must be the integration of cultural goods (museum/heritage/collection) into the urban network, through compatible use and the museum/citizens/community relationship.
37. Respect for different values among peoples and local identities.	<ul style="list-style-type: none"> • Does the museum encourage respect for different values among peoples and local identities? How? • Does the museum promote diversity? How? • Does the museum promote respect for local social values and the social fabric? How? 	<p>Interview with the administration Document/iconographic collection</p>	<ul style="list-style-type: none"> • To encourage respect for different values among peoples and local identities through exhibitions, lectures, visits, courses and activities that promote and celebrate diversity. • To promote diversity, allowing the affirmation of different cultures (and their relations with nature), through cultural meetings and exhibitions to offer the exchange of information and knowledge. • To promote respect for local social values and the social fabric, promoting and celebrating local culture, with events, activities, exhibitions, etc.

38. Reduction of injustices.	<ul style="list-style-type: none"> • Does the museum promote the reduction of injustices? How? • Does the museum promote the appreciation of social justice? How? 	Interview with the administration Document/iconographic collection	<ul style="list-style-type: none"> • To promote and engage in the reduction of injustices and the valorization of social justice through all its activities, actions and projects.
39. Reduction of social inequalities.	<ul style="list-style-type: none"> • Does the museum work against social inequality? How? • Does this work enhance and maintain cultural differences? 	Interview with the administration Document/iconographic collection	<ul style="list-style-type: none"> • To fight against social inequality, highlighting and maintaining cultural differences, through activities and actions that include the population and present and celebrate diversity.
40. Fight against prejudice.	<ul style="list-style-type: none"> • Does the museum work to combat prejudice? How? • Does the museum seek and promote the reach of equality? How? • Does the museum promote the freedom of individuals? How? 	Interview with the administration Document/iconographic collection Form with the public Systematic observation	<ul style="list-style-type: none"> • To seek and promote equality, the fight against prejudice and the freedom of individuals with participatory and inclusive activities, projects and actions, and mainly through the staff and technicians themselves.
41. Improvement of the quality of collective life.	<ul style="list-style-type: none"> • Does the museum have actions to improve the quality/living condition of the surrounding population? Which? • Does the museum ensure the basic income and the right to earn the lives of its employees (at least)? • Do the museum's staff have reduced working hours? 	Interview with the administration Document/iconographic collection	<ul style="list-style-type: none"> • To commit to actions to improve the quality of local life, through the organization and participation in cleaning, work, education, training, aid, etc. • To ensure and act so that its partners also ensure the basic income and the right to earn the lives of their employees (at least) through economic management and planning. • To reduce the working day of its employees, ensuring the quality of life.
42. Rescue of community self-esteem.	<ul style="list-style-type: none"> • Does the museum promote the rescue of local history? How? • Does the museum promote the rescue of community self-esteem? How? 	Interview with the administration Document/iconographic collection Form with the public	<ul style="list-style-type: none"> • To promote the rescue of local history, as well as community self-esteem through activities and actions that promote and celebrate local culture.
43. Appreciation of natural and cultural heritage.	<ul style="list-style-type: none"> • Does the museum value natural heritage? How? • Does the museum stimulate the appreciation of natural heritage? How? • Does the museum preserve and preserve the heritage (material and immaterial) of the surrounding/community? How? • Does the museum work on causes related to everyday life and the future of society? How? • Does the museum value elements with cultural, artistic, historical, technical, scientific and environmental value? How? 	Interview with the administration Document/iconographic collection Form with the public Systematic observation	<ul style="list-style-type: none"> • To value the natural heritage, through its presentation and informing the population its importance, so that they awaken interest and care. • To stimulate the appreciation of natural heritage, through its presentation and informing the population its importance, so that they awaken interest and care. • To preserve the heritage (material and immaterial), through activities and actions with the participation of the community. • To present and discuss issues related to daily life and the future of society, through activities and actions with the active participation of the community. • To value and stimulate the appreciation of elements with

			cultural, artistic, historical, technical, scientific and environmental value, through the information of importance with activities, projects and actions.
44. Trans sectoral action.	<ul style="list-style-type: none"> • Does the museum adopt a transdisciplinary approach? How? • Does the museum have and promote the articulation between teaching, research and university extension? How? • Does the museum partnerships with schools? • Does the museum have agreements and partnerships with universities and research centers? Which? • Does the museum stimulate integration and partnerships of universities and with the community? How? • Does the museum interact and integrate with scientists, technicians and philosophers? How? • Does the museum stimulate this integration with society? How? • Does the museum promote the interaction of scientific knowledge with popular knowledge? How? • Does the museum work together? With whom? • Does the museum promote greater articulation of the agents of transformation of society? How? • Does the museum work together with the State or other actors for development based on heritage? How? • How many actors is the museum articulated with? What are they? 	<p>Interview with the administration</p> <p>Document/iconographic collection</p> <p>Form with the public</p> <p>Systematic observation</p>	<ul style="list-style-type: none"> • To adopt the multidisciplinary approach in the work of the museum, ensuring dialogue with various areas of knowledge and becoming a resource for sustainable development. • To act and promote the articulation between teaching, research and university intervention, with partnerships, agreements and mediations institution/community. • To have partnerships and agreements with schools, universities and research centers. • To stimulate and mediate integration and partnerships of universities and with the community. • To interact and integrate with scientists, technicians and philosophers, producing and disseminating knowledge. • To bring together and stimulate integration of scientists, technicians and philosophers of society, promoting the interaction of scientific knowledge with the popular. • To work together with several areas of knowledge to promote and ensure the greater articulation between the agents of transformation of society. And engage as an agent. • To act together with the State or with other actors for development based on heritage.

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