



MUSEUMS

# CITIZENS AND SUSTAINABLE SOLUTIONS

   
STYRELSEN  
DANISH AGENCY FOR CULTURE

## PULL-OFF | SEPARATA

How can museums contribute  
to social and cultural change ?

Lorena Sancho Querol | Emanuel Sancho

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JACOB THOREK JENSEN

& IDA BRÆNDHOLT LUNDGAARD

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# PREFACE

Sustainability is at the top of today's agenda – also for museums. The Danish Agency for Culture has therefore chosen to present the results of the National User Survey 2014 in the light of a sustainability perspective. This is based on a complex understanding of sustainability, which includes many different parameters. With the publication *Museums – Citizens and Sustainable Solutions*, The Danish Agency for Culture presents results, experiences and challenges that have been identified by means of the User Survey over the last six years.

The User Survey is a tool for developing relevant and contemporary museums that provide access to culture for all citizens in every corner of Denmark. This is a clear objective in the Danish Museum Act. As mentioned in the comments to the Museum Act, the state owned and state approved museums are to “...contribute to putting the current societal development and debate into perspective. They are also to help form the basis for the solution of societal tasks. It is a key task for the museums to develop cultural and natural heritage as a resource in the Danish society, including the development of meaning and use of the same, both for the individual citizen and for society as a whole. The museums' social role is to be strengthened, and the museums are to contribute to society's development and to general education through experiences, inspiration, learning, critical reflection and active citizenship.”

As independent user groups, children and young people are currently being given special attention. With the new reform of the Danish primary and secondary school system, the strong focus on interplay between school and museums gains further strength. This is productive both for children and young people and for the museums. Children and young people can adapt new and fresh perspectives of cultural heritage and the museums' tasks and roles. And at the same time, museums constitute a special public space and meeting place for learning across

generations. Through knowledge about our culture, children and young people can become active citizens who contribute to the development and creation of tomorrow's society.

The User Survey is in itself a sustainable solution through which the state owned and state approved museums and the Danish Agency for Culture, in collaboration with other cultural institutions, universities and the Association of Danish Museums, have generated a unique, creative data material. The User Survey is a result of increased transparency about the museums' user profiles and a joint starting point for the professional development of the museums through knowledge sharing of results and experience between the museums and with the surrounding society.

*Museums – Citizens and Sustainable Solutions* continues to build on the Danish Agency for Culture's publications *Museums – Social Learning Spaces and Knowledge Producing Processes*, 2013, and *Museums – Knowledge, Democracy, Transformation*, 2014. It presents practical and theoretical experiences and analyses of the User Survey's local and national results with contributions from distinctive Danish and foreign museum leaders and staff as well as researchers.

It is crucial to the Danish Agency for Culture to promote knowledge sharing and experience exchange internationally in the cultural area. This is why we share our Danish experience with the User Survey internationally, while at the same time, we invite foreign experts to consider and interpret the survey's results as an inspiration for the Danish museum sector.

## **OLE WINTER**

Head of Division, Danish Agency for Culture

# READING GUIDE

## **USERS AND SUSTAINABLE RELATIONSHIPS**

The article 'Museums' Users and Users' Museums' presents the main results from the User Survey at the state owned and state approved museums in Denmark from 2014. The article sheds light on the users' assessments of the museums' core services, the users' motivational and learning behaviour and their knowledge level in relation to the museums' fields of work and the users cultural affiliation to other countries than Denmark. The article also presents the users' distribution according to TNS Gallup's compass segmentation, which is compared to the compass segmentation of the Danish population. Furthermore, the article gives an account of the users' socio-economic background variables, which are also compared to data about the Danish population. The article presents key figures for both Danish and foreign users.

Then follows the article 'Museums at the Centre of Sustainable Social Development'. Here, results and development trends are presented for the six years where the User Survey has been conducted. The article puts the User Survey's results into perspective in a theoretical and methodological context in relation to how museums can contribute to a sustainable social development.

## **DIVERSITY AND ORGANISATIONAL CHANGE**

In the article 'What is Sustainability?', Deputy Director of the National Museum of Denmark, Lene Floris, and the museum's Head of Communication, Christian Hede, reflect on how the museum works strategically with user perspectives based on various sustainability parameters, including a financial parameter. The article takes its starting point in the National Museum's local user surveys at the many different exhibition sites that make up the museum, and it considers how the National Museum can attract even more users over the coming years by developing the museum's brand. In continuation of this, the article presents Denmark's main cultural history museum's strategic objectives in relation to sustainable development in a user perspective.

This is followed by the article 'Blind Spots (A Traveller's Story) – Notes on Cultural Citizenship, Power, Recognition and Diversity' by Researcher at Malmö University Temi Odumosu. She identifies key challenges and goals for the development of transformative leadership in the cultural heritage sector. The article takes a post-colonial view of the museum field and includes the author's personal experience as an immigrant in Denmark.

The chapter concludes with the article 'Research-led Reflective Practice' by Emily Pringle, who is the Head of the Tate Museums' new research centre for learning. The article discusses current challenges for museums taking its starting point in a research-based practice, which is the basis for the establishment of the new centre at the Tate Museums. This practice builds on action research, co-creation, input from various contributors, creativity and a venture spirit.

## **CITIZENSHIP AND TRANSFORMATION**

The chapter starts with the article 'Why Transformative Processes?' written by Director of the National Gallery of Denmark, Mikkel Bogh, and Head of Learning, Berit Anne Larsen. The article takes its starting point in the museum's local user survey and reflects on how the museum works strategically with the development of a relevant and up-to-date practice in our modern society. The authors from Denmark's main art museum discuss the museum's democratic obligations and how the active citizenship perspective forms the foundation for transformative organisational development and management.

In the article 'Sustainable Wings – A Post Feminist Approach to Museums', Spanish researcher and writer Carla Padró elaborates on how post-feminist theory can help develop museology in a direction where users and employees' well-being is decisive for the museum's success. The article highlights why transformative practices that take their starting point in social justice must be locally founded and context-de-

terminated. The author argues for the need of new formats for museum practice based on the input from a variety of contributors and cultural active citizenship.

Then follows the article 'Museum Merger and User-driven Transformation' by Museum Director at the Cultural History Museums in Holstebro Municipality, Ingeborg Svennevig, and Museum Director at West Zealand Museum, Eskil Vagn Olsen. The two museum directors both head newly merged museums. In the article, the authors take their starting point in their museums' experience with local user surveys, and they reflect on how museums utilise user perspectives strategically in relation to the creation of relevant and up-to-date cultural institutions.

In the article 'Rethinking the Past, Present and Future – Art, Sense of Place and Society', the Director of Al Hoash – The Palestinian Art Court, Alia Rayyan, describes the establishment and development of an art museum in East Jerusalem. The author explains how the museum achieves local anchoring via local and international partnerships, thus creating framework conditions for dialogue based on inclusion and recognition of diversity. Thereby, the museum contributes to the development of a city district and to a strengthening of identities through visual culture.

## **SENSE OF PLACE AND METAMORPHOSES**

The article 'Natural History Museums at a Turning Point', which opens this chapter, is written by Head of Mediation at the Natural History Museum of Denmark, Hanne Strager. The author reveals how Denmark's main natural history museum manages its responsibility as a knowledge centre and learning environment in society. The article reflects on the museum's local user surveys and identifies the need for a new practice based on inclusion and interdisciplinarity that involves the inclusion of young and adult users.

This is followed by the article 'How Can Museums Contribute to Social and Cultural Change?', which is written by Director at the Costume Museum in São Brás de Alportel, Emanuel Sancho, and Postdoc at the Centre for Sociology at the Coimbra University, Lorena Sancho Querol. The article presents the principles for social museology and demonstrates how the Costume Museum has developed with a theoretical and methodological basis in social museology. The authors show how the museum constitutes a dynamic knowledge centre and learning environment for sustainable development in the local community.

The chapter concludes with the article 'Rethinking the Ecomuseum' by Museum Director for Ringkøbing-Skjern Museum, Kim Clausen, Deputy Director Peter Carstensen and Head of Marketing Iben Granum Møller. The authors share their thoughts and considerations in connection with the development of Ringkøbing-Skjern Museum, presenting their own rethink of the French ecomuseum paradigm in the 21<sup>st</sup> century. The article identifies challenges and potentials in the development of relevant and current museums for local and global users, which include an integrated understanding of cultural and natural heritage.

## **HERITAGE MANAGEMENT AND SOCIAL CHANGE**

This chapter starts with the article 'Museums' Role in Society' by Director of the Association of Danish Museums (ODM), Nils M. Jensen, and Chairman of ODM and Museum Director at KØS – Museum of Art in Public Places, Christine Buhl Andersen. The article describes ODM's value basis, including visions for museums' roles in society. The authors are particularly inspired by the museum development in the Netherlands and the United Kingdom, and they identify development perspectives based on the User Survey's results, which manifest the museums' role in society.

Then follows the article 'Big Data, Practice and Politics' by Irish Professor Paul Moore, who is Head of the School of Creative Arts and Technologies at Ulster University. The article takes its starting point in the User Survey's national results and discusses the usefulness of large volumes of data and how these can be communicated, used in practice, and converted into policy. The author discusses the potentials of data-driven decision-making from an economic and societal sustainability perspective.

In the article 'People and Political Museums – Battlegrounds and Opportunity Spaces for Cultural Heritage', Danish researcher Mette Skeel presents her thoughts on and experience with negotiations about cultural heritage in the European capital, Budapest, which take place outside the museums' walls. These negotiations take their starting point in individual and collective memories and repressions as well as identity issues linked to the current political situation in Hungary.

# BIOGRAPHIES

## ALIA RAYYAN

Alia Rayyan holds an MA in International Politics with a focus on the Middle East, sociology and history of art from the University of Hamburg and the School of Oriental and African Studies (SOAS), at the University of London. She has worked as a creative producer, filmmaker, project manager, journalist and writer in Berlin, Beirut, Dubai, Amman and Ramallah. In 2007, she moved to Palestine and thereby manifested her focus on the topic of image language and identity. In September 2013, she took over the position as Director at the Al Hoash Gallery – the Palestinian Art Court, in Jerusalem.

## BERIT ANNE LARSEN

Berit Anne Larsen holds an MA in Modern Culture and Cultural Mediation from the Department for Cultural Studies and the Arts at the University of Copenhagen. She has been Head of Learning and Interpretation at the National Gallery of Denmark since 2008. Before that, she headed ARKEN Education. She has also worked as Project Manager in connection with the establishment of the museum educator programme at the Museum College. From 1996 to 2000, she was employed at Louisiana Museum of Modern Art, working with, among other things, the establishment of an architecture museum for Jørn Utzon and the exhibition *Vision and Reality*. Concurrently, she has been an external lecturer at the Department of Art History at the University of Copenhagen and at Aalborg University. She now serves on the board of the Association of Danish Museums.

## CARLA PADRÓ

Carla Padró is a writer and a researcher. She holds a doctoral degree in Art History, specialising in museology, from the University of Barcelona. She holds an MA in Museum Education from George Washington University, Washington DC, and backed by the 'la Caixa' Fellowship Program scholarship, she also holds an MA, specialising in art history from the Autonomous University of Barcelona. She has worked as an Associate Professor at the University of Barcelona from 1996, and before that, as a Programme Coordinator

at the Corcoran Gallery. She currently combines her literature writing with research and design of new formats for museum education based on publications such as *Voices with Critical Wings. Museum Mediators in Spain* (2014).

#### CHRISTIAN HEDE

Christian Hede holds an MA in History and Economy from the University of Copenhagen. He has worked with museums and cultural heritage since 2004, including for the Heritage Agency of Denmark. Since 2009, he has been employed at the National Museum of Denmark. He first served as Head of Communication and Administration, and from 2012, he has also held responsibility for public programmes. Christian is now Head of Public Programmes at the National Museum.

#### CHRISTINE BUHL ANDERSEN

Christine Buhl Andersen is Director of KØS – Museum of Art in Public Places. From 2011, she is Chairman of the board of the Association of Danish Museums. During the period 2007 to 2011, she was Chairman of the Danish Arts Foundation's International Visual Arts Committee. From 2014, she is an appointed member of the board for the New Carlsberg Foundation.

#### EMANUEL SANCHO

Emanuel Sancho has been the Director of The Costume Museum of São Brás, Portugal, since 1997. Before that, he worked as a professional in the tourism industry. He is a member of the boards of both the Portuguese section of the International Movement for a New Museology (MINOM) and the Algarve Cultural Management Association (AGECAL), as well as a member of the Algarve Museums Network (RMA). He is a lecturer and the author of several articles within the areas of local history and social museology.

#### EMILY PRINGLE

Dr Emily Pringle trained as a painter and worked for many years as an artist, educator and researcher in the field of arts and cultural learning before joining Tate Gallery as the Head of Learning Practice and Research in 2010. In her current role, she is responsible for strategic programme development and overseeing research and evaluation across Tate London's Learning department. Emily has published widely and has in 2014 set up the Tate Research Centre: Learning in order to develop and disseminate research in the field of learning in galleries.

## ESKIL VAGN OLSEN

Eskil Vagn Olsen holds an MA in History with a minor in Prehistoric Archaeology from the University of Copenhagen. He also has a diploma degree in Museum Management from 2010. He is Museum Director at the recently merged West Zealand Museum. Previously, he served as Museum Manager at Holbæk Museum and Museum Amager, and has worked as Museum Curator at Aarhus City Museum.

## HANNE STRAGER

Hanne Strager holds an MSc from Aarhus University. She is Exhibition Manager at the Natural History Museum of Denmark. She was co-originator of Andenes Whalesafari in Northern Norway. She has previously worked as Exhibition Manager at National Aquarium Denmark and as a co-developer of *Den Blå Planet* (Blue Planet). She has helped phrase and create 'The new Natural History Museum of Denmark' since its beginning seven years ago. Among other things, she has curated a number of exhibitions, e.g. *Bionics* (2004), *Feathers* (2006), *The Evolution Hall* (2009) and *The Precious* (2014). Simultaneously, she has headed a fundamental rethinking of the museum's education aimed at upper secondary school students.

## IBEN GRANUM MØLLER

Iben Granum Møller holds an MA in information science from Aarhus University. She has developed Ringkøbing-Skjern Museum's strategies for branding, marketing and graphic design, and is responsible for the implementation of the strategies. Iben Granum Møller also works on improving the connection and collaboration between the museum, the area's tourism players, the business community and local citizens.

## IDA BRÆNDHOLT LUNDGAARD

Ida Brændholt Lundgaard holds an MA in Art History and Nordic Literature and Languages from the University of Copenhagen. She is a Senior Advisor for museums at the Danish Agency for Culture. She has been project managing the Educational Plan for Danish Museums, a national framework aiming at improving the educational role of museums in society. She has previously been Head of Education at Louisiana Museum of Modern Art. The focus of her work is education and cultural democracy. She is an external lecturer at the University of Copenhagen and Aarhus University. She is a co-editor of the books *Museums – Knowledge, Democracy, Transformation* (2014) and *Museums – Social Learning Spaces and Knowledge Producing Processes* (2013).

## INGEBORG SVENNEVIG

Ingeborg Svennevig is Museum Director at the Cultural History Museums in Holstebro Municipality. She holds an MA in Ethnography and Social Anthropology from Aarhus University. She has previously worked at Research Centre 'Man and Nature' and in nature and environment administration. She has specialised in cultural differences, knowledge systems and collaboration forms in relation to landscape management in theory and practice. Ingeborg Svennevig specialises in management in nature and environmental administration and the cultural heritage sector.

## JACOB THOREK JENSEN

Jacob Thorek Jensen holds an MA in History with Cultural Heritage and Museum Theory as an elective subject from the University of Copenhagen. He is employed at the Aga Khan Trust for Culture and is currently working in New Delhi with cultural sustainability and development of a museum in connection with Humayun's Tomb, which is inscribed on UNESCO's World Heritage List. He has previously worked as a Museum Advisor for the Danish Agency for Culture. He has also worked at the Workers' Museum, the Danish Museum of Science and Technology and The Museum of National History at Frederiksborg Castle. He is a co-editor of the books *Museums – Knowledge, Democracy, Transformation* (2014) and *Museums – Social Learning Spaces and Knowledge Producing Processes* (2013).

## KIM CLAUSEN

Kim Clausen is the Director of Ringkøbing-Skjern Museum. He holds an MSc in Anthropology from the University of Copenhagen. He is the author of the report *Vestjyllands Økomuseum – landskab, kultur og turisme (The Ecomuseum of Western Jutland – Landscape, Culture and Tourism)*, 1990 and has worked with ecomuseums, cultural heritage tourism and cultural heritage education. Kim Clausen is the originator of the Volunteers' Academy, and he has been involved in the development of the Skjern River National Park and a national park in Estonia.

## LENE FLORIS

Lene Floris holds an MA in European Ethnology. Until 1 February 2015, she served as Deputy Director (Research and Education) at the National Museum of Denmark. She has conducted research into and worked practically with museology, including, in particular, education and the museums' social context. She has sat on several boards, councils and committees in the museum world and has many years' experience with organisational and strategic development and management at cultural history museums. As of 1 February 2015, she is the Director of a new, large museum and archive unit in Copenhagen.

## LORENA SANCHO QUEROL

Lorena Sancho Querol has a PhD degree in Social Museology from the Lusófona University of Lisbon. She is a postdoc researcher at the Centre for Social Studies of the University of Coimbra, where she develops research on participatory management in local museums. She has been teaching the disciplines of Cultural Heritage at the Institute of Art, Design and Enterprises (IADE-U) since 2000. Her publications fall within the area of museum studies, focusing on issues such as the challenges of museums in building global development models, and the management and social use of invisibilised memories.

## METTE SKEEL

Mette Skeel holds an MA in European Ethnology from the University of Copenhagen. She works with cultural heritage and conflict as well as the relation between individual and collective memory. She has been an external lecturer at the University of Copenhagen. She is currently based in Budapest, conducting field work for a book on memory culture with a particular focus on the relation between civil society, citizen-generated initiatives, museums and memory policies.

## MIKKEL BOGH

Mikkel Bogh holds an MA in Art History from the University of Copenhagen. He is the Director of the National Gallery of Denmark. From 2005, he was the Rector of the Royal Danish Academy of Fine Arts' Schools of Visual Arts. Before that, he served as an Assistant Professor at Aarhus University, and then as an Associate Professor in Modern Culture and Cultural Education at the University of Copenhagen. From 2001 to 2005, he was Head of Department at the Department of Comparative Literature and later for the Department for Cultural Studies and the Arts at the University of Copenhagen.

## NILS M. JENSEN

Nils M. Jensen is a Prehistoric Archaeologist from Aarhus University and has a diploma degree from the Danish School of Journalism. He is the Director of the Association of Danish Museums. For several years, he worked as Head of Communication at the National Museum of Denmark and as a lecturer at the Museum College. He has also been Curator at Odense City Museums. He sits on the board of the Network of European Museums Organization (NEMO).

## PAUL MOORE

Professor Paul Moore joined the University of Ulster in 1999, and since then, he has been active in the development of the creative arts/industries policy at the university, where he became Head of the School of Creative Arts and Technologies in 2008. He was awarded a personal chair in 2009 becoming Professor of Creative Technology at the Magee campus. His research is focused on both the creative industries and the ways in which theory and practice can be brought together in training and education. Most recently, he has been involved in various arts data research with national bodies such as NESTA in the UK. He was the Ofcom Content Board member for Northern Ireland. From 1995 to 2004, he was also a board member of the Northern Ireland Film and Television Commission.

## PETER CARSTENSEN

Peter Carstensen is Deputy Director at Ringkøbing-Skjern Museum. He holds an MA in History and Prehistoric Archaeology from Aarhus University. He was a co-author of the report *Vestjyllands Økomuseum - landskab, kultur og turisme (The Ecomuseum of Western Jutland - Landscape, Culture and Tourism)*, 1990. He is involved in the development of the municipal and regional tourism policy with a view to strengthening cultural heritage tourism, the development of the Skjern River National Park, and competence development of museums under the auspices of the Association of Danish Archives.

## TEMI ODUMOSU

Dr Temi Odumosu is an Afro-British art historian, creative educator, and independent consultant, with a passion for bringing to light hidden histories that can transform perceptions of cultural identity and citizenship. Her international research and curatorial practice are deeply concerned with the politics of recognition, black aesthetics, and the psychosocial consequences of distorted representations. Working in the spaces between archives, collective memory and the creative imagination, she also works with technology as a tool for activating history and culture. She is currently a postdoctoral researcher on *The Living Archives* research project at Malmö University in Sweden.

“WE HAVEN'T INHERITED THE LAND OF OUR FATHERS, WE ARE BORROWING IT FROM OUR CHILDREN”





# HOW CAN MUSEUMS CONTRIBUTE TO SOCIAL AND CULTURAL CHANGE?

LORENA SANCHO QUEROL

&

EMANUEL SANCHO

**T**he Costume Museum of São Brás de Alportel is a local museum situated in the interior of the Algarve region, in the south of Portugal. Conscious of the structuring role of culture in integrated development, the museum activates a series of practices inspired on the principles of Social Museology, with the aim of contributing to the construction of a sustainable present for its community. Marked by the search for sustainability, by the freedom of action and the sharing resulting from the recognition and definition of new uses of local experience, the management model of the museum is based on the definition of “layers of cultural participation”. Its evolutionary character, aware of the needs, objectives and desires of the local population allows us to reposition this Museology and this Museum at the wake of the construction of an alternative globalization.

# HOW CAN MUSEUMS CONTRIBUTE TO SOCIAL AND CULTURAL CHANGE?

In the 'global village' context which technology has thrown us into in recent decades, the valuation of identity and local synergies has gained specific relevance. In what ways can we, therefore, benefit from the advantages of this global process, minimizing at the same time, its negative impacts such as cultural homogenization and mercantilization? How is it possible to preserve the characteristic identities of each place, which are so important for the construction of integrated development? Is it possible that small communities have at their heart a suitable answer? And, above all, what is the role of museums in this process?<sup>1</sup>

The answer contains various essential ingredients which mix in unequal quantities, according to each case, the experience of those involved, and the prime-matter at hand. The objective is to contribute to the construction of alternative models of development which take as a starting point the creation of a relationship of respect and complementarity between the global dimension and the location where the process takes place, but also the construction of new equilibriums.

Doubtless, the base mixture is composed of an inclusive, multidimensional and evolving concept of culture to which we attribute a profoundly collective nature, as well as the role of catalysts of sustainability in their social, ecological and economic aspects. Along this perspective, the local scale acquires a central role, not only for being the location of production, of transformation and of the evolution of our cultures, but also for being the great source of cultural diversity of our planet.

As a consequence, the notion of 'local' has undergone various effects in recent years. So, if on the one hand, it has acted as a support for political discourse containing an air of collective and democratic commitment, on the other hand, it has been subjected to a broadening of uses and meanings which reflect the need to work with society on a more human scale.<sup>2</sup>

It is therefore, focused on this scenario, that the museum in the quality of a collective process of construction and learning of values and senses emerges with all its strength. This is where the local population takes hold of the museum, making it into a space of representation, of affirmation and cultural creativity.

It is within this scope that Social Museology, or Sociomuseology, finds its reason to be, providing answers to the needs and desires of those, who, along with its share territory, enable the museum to respond to the needs of a participative culture.<sup>3</sup>

In this framework, we have chosen the case study of the Costume Museum of São Brás de Alportel (MuT) to speak of the secrets and challenges of a Museology operated from a community core, on a daily basis, involving collective essence, or, in the words of Nina Simon, a Museology based on the “co-creative project” concept.<sup>4</sup>

Along this perspective, the management model of MuT, composed of layers of participation, has contributed to the exercise of a structuring cultural citizenship which allows us to reposition the museum within society, and society at the heart of the museum. ‘Network’, ‘empowerment’ and ‘resilience’, appear to be key words for the success of this species.

## **A VIEW ON SOCIOMUSEOLOGY**

Sharing some ideas about the field on which we are developing our project, let’s begin with some essential questions.

What is Sociomuseology? Where does it come from and what does it set out to do? In what ways does it establish a direct link between society and the museum? What are the methods and objectives of this powerful symbiosis, in a phase of reformulation such as the one we are now crossing?

In our view, Sociomuseology is the Social Science resulting from the coming of age of a New Museology<sup>5</sup>, meaning, a scientific field of teaching, research and performance which emphasizes the articulation of Museology, in particular, with the areas of knowledge covered by the Social Sciences, Development Studies, Services Science, and Urban and Rural Planning.<sup>6</sup>

This science emerged in the 90s of the 20th century, with the aim of contributing to the development of an alternative Museology capable of responding to the challenges related to the rising of the current phenomenon of globalization, the expansion of new

technologies and the development of cultural hybridization processes which are characteristic of a society in evolution. Therefore Sociomuseology focuses its line of action on a Museology of a local dimension, with the aim of strengthening the collective processes of defining identities, of self-knowledge and critical thought, but also the construction of collective's non-hegemonic subjects.<sup>7</sup>

This is why we understand the Museum as a political, poetic and pedagogical process in permanent construction, which develops from a deep and broad concept of participation, capable of contributing to the construction of a better present.<sup>8</sup>

Among its current objectives we can refer: the repositioning of the museum within the axis of the local development through the participation of the local inhabitants in the definition, management and socialization of the concepts (and its local uses) of Cultural and Natural Heritage; the recognition of culture – in its varied forms and meanings – as the key to the construction of new social balances by way of the valuation of diversity, but also through the evolution of participatory management models which are situated at the origin of New Museology, in the decade of the 70s.

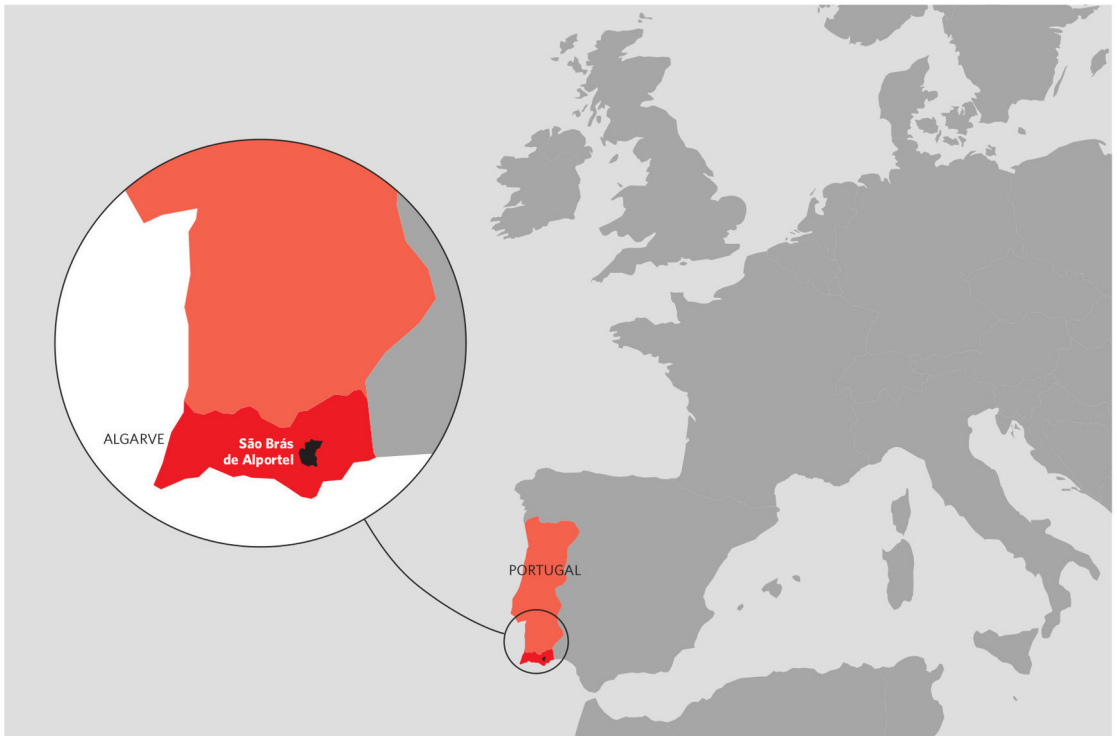
From a practical perspective, for museums such as that of São Brás, these objectives have come to be translated into the following work methodologies in daily life:

- Contemporary recognition and use of local experience, as a potential of knowledge of the territory (its uses and resources), of the population (its values, traditions and knowledge) and the micro-history which results of the study of living collective memory.
- Inclusive and horizontal management, based on the daily interaction between museum professionals and local agents/inhabitants on an equal basis, but also in the shared construction of projects, processes and initiatives that gain life through the museum.
- Progressive achievement of financial autonomy, by means of creating sustainable cultural formulas based on ecological values, social justice and valuing culture in its local dimension, in order to give meaning to the concept of *free museum*, in the sense of freedom of action and opinion.
- Conformation of new museological rhythms, according to the characteristics and needs of those who, together with the Museum, inhabit the territory. This means prioritization of ideas and aims of inhabitants and local collectives, in opposition to the objectives and strategies of a Museology of political visibility linked to cultural cosmetic.

## THE COSTUME MUSEUM OF SÃO BRÁS DE ALPORTEL: A LABORATORY FOR SOCIOMUSEOLOGICAL PRACTICE

São Brás de Alportel is one of the 16 municipalities of the Algarve region, in the south of Portugal. It occupies an area of 150 km<sup>2</sup> and has about 40 dispersed sites around its territory, with currently 10,662 inhabitants, half of them living in the main town of the same name.

We are referring to a territory situated in a rural context, which throughout the 19th and 20th centuries developed around the cork activity and the production of dried fruit. We are talking about a highly active rural culture, which translates to quality living through the practice of small scale agriculture by a large ratio of the population. We also refer to a population composed of local families deeply knowledgeable of transformations taking place with living memory since the beginning of the 20th century, and of emigrants from different parts of the world who make of São Brás and its surroundings their place of living and working.



Within this context we witness two interesting phenomena:

1. The location of this territory in the interior of the Algarve, at the crossing point of two of the most important communication routes in the region, sufficiently removed from those areas that tourism devastated, but close enough to allow it to benefit from some of the advantages. These conditions allow São Brás de Alportel to maintain a stable social strata, where associations, clubs and local elites function regularly, and where traditions, rituals or celebrations maintain their characteristic vitality. Likewise, the way of life, the local architecture, the rural landscape and the mountain, preserve their characteristics in a balanced fashion.
2. The positive influence of a resident community originating in the north of Europe, around 15% of the total population, most of whom have retirement status. This intercultural mingling has come to slowly influence the local population into organizing cultural and artistic activities (theatre, singing, jazz, etc.) through the museum, but also for the implementation of good practices within the scope of the more traditional activities of the institution (thematic exhibitions, organization and maintenance of technical reserves etc.). These processes have come to be translated into a slow but gradual change in sociocultural habits in the village, whose original population is receptive to the external influence, integrating itself with ease into those foreign, but clearly enriching practices from a sociocultural point of view.

This set of ingredients, together with geographical location, the living standards of an area which has maintained many of the characteristics and rhythms of the rural world, easy access to the Algarve coast or the Algarve mountains, resulted in the inclusion of this region in the world network of "Cittaslow"<sup>9</sup> in the first decade of the 21st century. A set of requirements in the Village directly linked with the living standards of those who inhabit it, has been recognised. Among these it is worth noting the ability to:

- Encourage diversity at the expense of standardization.
- Support and encourage local culture and traditions.
- Develop a better environmental quality.
- Support and foster healthy lifestyles, especially among children, youth and older people.

For these reasons, since 2008, S. Brás of Alportel and three other towns of the Algarve region (Lagos, Silves and Tavira), have been awarded the diploma becoming founding members of the "Portuguese Network of Cittaslow".

## **A MUSEUM HAND IN HAND WITH THE LAND AND ITS PEOPLE**

In this context, and integrated within an institution of social welfare since 1983, the process of the creation of the current museum<sup>10</sup> started with the objective of documenting the traditions and ways of life that were beginning to disappear, as well as the specificities of local culture.

With this objective in mind, the process would develop around two central profoundly intertwined pillars: the collective construction of processes related to the life of the Museum (matching with life besides its own), and the definition of a central theme of study which allowed for the proximity of historical, geographical, social and cultural contexts of the region, the identity of the place explained through its main museological tool: the costume heritage.

In fact, the bases on which this project rested – lack of properly trained staff, the nature of its ownership, the self-management model, low budget and the “collective essence” of the museum origins and collection – did not allow for analogies with more conventional models. Due to the intrinsic characteristics of the territory, the bond with the locals became indispensable, for reasons of mutual recognition to further enrich the museological assets, while also to expand the technical team based on the diversity of knowledge and local experiences, and the self-sustainability of the project.

The experience shows a direct link between the financial needs of the museum and the level of community participation which goes much beyond the pro-bono work done by the volunteers. Besides, community participation is proportional to the level of use the museum has to the common citizen. To occupy the same soil and “to breathe the same air” is a fundamental concept.

Along these lines, in recent decades the Museum and its team have been growing based on these principles, focusing on a process of learning and mutual knowledge, envisioning the construction and deepening of a valuable relationship.<sup>11</sup>

In this sense, and along the lines of thought which are at the birth of New Museology, we believe that both, the origin and the evolution of the museum, should count on the permanent and broadened participation of local population, if not rising from it, rather than reaching conclusions as a result of political and cultural niches. This is why at MuT we frequently avoid constraints and compromises which are common to pre-established models. We are interested in constituting our own management model where the museologist is also an anthropologist, farmer, and lawyer of local interests and causes.

## MANAGEMENT INSPIRED BY NATURE

The cork activity<sup>12</sup> is intimately associated to history and to the identity of São Brás de Alportel. In the last 150 years, the region has been subject to the economic oscillations of the cork industry benefiting from the wealth generated during moments of greater prosperity, or looking for viable alternatives in times of crisis. As a consequence, the well-being this has brought to families along the years has left many marks of different nature on the territory. So today we find imposing buildings that reveal the force of the local industry, families which were able to provide their children with the schooling they never had, giving way to generations of people who left marks in all the Algarve region in the fields of politics, arts, literature and science. A matter of nature (the land, its geography



and climate) and cultural (know-how and knowledge stemming from the experience of working the land in a sustainable way) resources in dialogue.

On a more scientific level, the cork oak is a tree of the “*Quercus Suber*” variety, stretching over the Algarve region since long ago, noticeable for its slow growth and because, with the passing of the years, it produces a valuable resource such as cork. In effect, following plantation, 40 years of care are necessary for the production of the first layer of cork with commercial value. This is the outer layer of bark of the bigger trunks. From then on, more cork will follow in 9 year cycles.

We can therefore say that the characteristics of the “*Quercus Suber*” connect us to the “long term action” where the farmer has to work for the benefit of future generations, and where each day represents one step in a long walk and a necessary gesture in the growth process.

From this perspective, and because Sociomuseology also works in “long term actions”, which are defined through processes of daily and collective construction, we have opted to connect these two worlds to speak of the Museology practiced at MuT.

This idea is related with the characteristics of this Social Science, which since its beginning have been connected to the land, the people, its culture and heritage, but also to the process of construction and growth of MuT in layers of cultural participation, that involve local society in its diverse forms, through a long term action. Whether in the rhythms, whether in the forms, the layers of the cork oak and the layers of participation which bring to life the management model at MuT, seems to share their vitality.

In effect, MuT’s Museology follows its own rhythms, is made of many voices and is in tune with the land, contributing to the social and cultural cohesion. With its all-inclusive management, it adds value to life in the village and that of its inhabitants, whose interaction with the museum brings to life diverse projects.

Like the cork oak, MuT’s Museology, though resistant, also has its highs and lows. It requires human action to grow and produce its cork. The climate can have its effect on production, as can pollution in its many forms, or commercial manoeuvres which, in favour of higher levels of production, or visibility, try to subvert its natural rhythm of production or the colour of its bark. In the same way, the cork oak thrives on its soil and could never be transplanted to one different from its own.

Along the years, participatory management in layers has helped to consolidate the museological project, making it more productive under the role of the museum in local development, as referred to, at the beginning of our paper.



8

MAIN BODIES INTEGRATING  
INTERNAL NETWORK

1. Fixed team (a) at the front row, Technical team (b) at the back row.
2. The Friends of the Museum Group (c)
3. Aperitivo Dramatic Arts Group (c)
4. Alegria do Museu Leisure Activities Group (c)
5. The Museum Café (d)
6. Veredas da Memória Portuguese Folk Music Association (d)
7. Jasmin Traditional Ukrainian Music Group (d)
8. School at the Museum Group (e)
9. Photography, Memory and Identity Group (e)



6



2



3



4



1



7



5



9

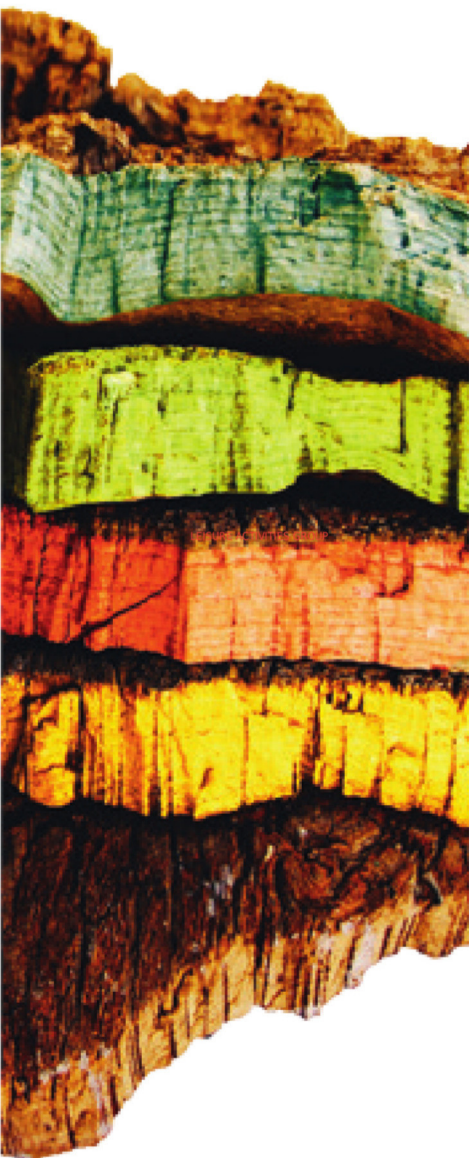
## INTERNAL NETWORK AS DAILY WORKING ESSENCE

To complement this line of thought, MuT works according to a concept of internal networking which activates transversal communication between different teams, groups of collaborators and local collectives. Inspired on the idea of Manuel Castells<sup>13</sup>, this network is responsible for the production of a diversified and evolutionary museological project, defined by a horizontal management, where the directing board aids in the subtle orchestration of processes. In this way, the network contributes to the creation of bridges between worlds, ideas and strategies, leading to the realization of projects and to the empowerment of groups and organizations that make up the internal structure.

This network moves forward pushed by a diversity of individuals and collectives bodies with skills of variables natures:

- a) **A fixed team** of 3 people, which guarantees the daily minimum functioning of the museum and the maintenance of its spaces;
- b) **Two groups of technicians**, a total of 4 people, which rely on the financial support of local entities of social and territorial management<sup>14</sup> to complement the fixed team, providing answers in both the short and the long run, in areas related to the cleaning and keeping, of the museum expography, graphic design and communication, socio-cultural dynamization;
- c) **The socio-cultural administration of the group of Friends of the Museum** (made up of approximately 800 members), relies on 1 fulltime worker, and a small team of 3 volunteer collaborators responsible for different tasks. In this case, and due to its cultural dynamics, its efforts, and the importance of its interaction with the museum, the *Friends* are responsible for: MuT cultural and recreational agenda, where we can find various autonomous groups in the areas of theatre, gardening, singing, photography, sports, history and bobbing lacework; several volunteer initiatives that nourish some of the traditional museological tasks, such as the inventory or the heritage education; searching for funding of different sorts.
- d) **Small scale independent collectives or entrepreneurial initiatives** which take place at the museum due to the establishment of basic agreements. Here we can highlight *Veredas da Memória Portuguese Folk Music Association* and *Jasmin Traditional Ukrainian Music Group* in the first category, and the *Museum Cafe*, the *Museum Shop* or the museography enterprise *Museu à Medida* in the second category. Also, the development of micro-enterprises in the fields of antiquerestoration, design and communication, retrieval, digitalization and conversion of out-of-date video resources, etc.
- e) **Museum initiatives and different collaborative independent volunteer projects** with their own challenges, objectives and development processes, all linked to the museum network, and all contributing to build MuT's socio-cultural dynamic and sustainability.

# THE MUSEUM MANAGEMENT IN LAYERS OF CULTURAL PARTICIPATION



## VISIBLE MUSEUM

### TRADITIONAL MUSEUM FUNCTIONS

- EXHIBITION
- MAINTENANCE OF BUILDINGS & GARDENS
- RESEARCH & PUBLICATION
- EDUCATIVE AREA
- TECHNICAL RESERVES, INVENTORY & CONSERVATION



## DAY TO DAY MUSEUM

### SOCIOCULTURAL DYNAMICS

- FRIENDS OF THE MUSEUM
  - JAZZ CLUB
  - FRIENDS CHOIR
  - FADO & CLASSICAL MUSIC GROUPS
  - PHOTOGRAPHY CLUB
  - ART CLUB
  - APERITIVO **DRAMATIC ARTS GROUP**
- ALEGRIA DO MUSEU **LEISURE ACTIVITIES GROUP**



## INTEGRATING MUSEUM

### COLABORATIVE PROJECTS

- DESIGN STUDIO **GRAPHIC DESIGN ENTERPRISE**
- MUSEU À MEDIDA **MUSEOGRAPHY FREELANCE ENTERPRISE**
- MUSEUM CAFE **BAR MANAGEMENT FREELANCE ENTERPRISE**
- MUSEUM SHOP **HAND CRAFT & BOOKS FREELANCE ENTERPRISE**
- VEREDAS DA MEMÓRIA **PORTUGUESE FOLK MUSIC ASSOCIATION**
- JASMIM **TRADITIONAL UKRAINIAN MUSIC GROUP**
- SÃO BRÁS IN TRANSITION **INDEPENDENT GROUP FOR TRANSITION MOVEMENT**



## LONG TERM MUSEUM

### VALUES, CAUSES AND ETHICS

- GREEN MUSEUM PROJECT **RESPONSIBLE BEHAVIOR FOR A SUSTAINABLE ENVIRONMENT**
- PHOTOGRAPHY, MEMORY & IDENTITY PROJECT **COMMUNAL MANAGEMENT OF VISUAL MEMORIES**
- SCHOOL AT THE MUSEUM PROJECT **HERITAGE EDUCATION**
- 100 YEARS AFTER PROJECT **PARTICIPATORY EXHIBITION**
- ALPORTEL COMMUNITY MUSEUM **COMMUNAL MUSEOLOGY**
- ACCESSIBLE INFORMATION PROJECT **DATA MANAGEMENT BY LINUX OPERATIVE SYSTEM**

Along with the plan for exhibitions and research projects in course, MuT has a cultural and recreational agenda for which this collective “Friends of the Museum” is responsible and which because of its cultural dynamics, its efforts and the importance of its interaction with the institution, occupies a place of great relevance in the overall structure. The Friends are also responsible for a vast sociocultural agenda, for the running of various autonomous groups in the areas of theatre, gardening, song, photography, sport, history and bobbing lacework, as well as the many volunteer initiatives that nourish some of the traditional museological tasks, such as the inventory and heritage education.

Within this kind of structure, where a relative level of instability can represent an element of positive dynamics, the different organizations, collaborators, collectives and users that share the museum spaces, benefit from a guaranteed autonomy in free initiative and individual responsibility. These should regard MuT as a space of sharing which rests its grounds on the development of a sociocultural creativity and on the valuation of the natural human diversity that defines the network.

The construction of this network involves, not only the sharing of power and experience, but also the constructive management of very different worlds, be it due to the attitudes and ways of thinking culture and museum, as for its origins, life experiences and daily possibilities. In this sense, and perceiving itself as an experimental field of an alternative model of museological management, the team at MuT has learnt from experience that the construction and nourishing of the network involves: an intense and regular exercise in listening, a generous dose of understanding of the other and his/her world, and also a constant effort in the communication between the different groups.

## **THE MODEL OF “MUSEUMS IN LAYERS”**

For the reasons above, MuT has become an interesting case study, from the point of view of new practices related to Sociomuseology, as also from the perspective of new models of social and cultural development structured from the base to the top.

So, as to better understand MuT’s collaborative networking, and above all, the socio-museological character of the project, we have created a graph which, taking as starting point the existing parallel between the rhythms and the growths of the cork oak and of the museum, allows us to approach each of the layers that are presently included in the Museum as it is today. Within it we have found 4 layers of participation according to the type of social, cultural and territorial outreach, but also that of the objectives, of the bodies and of the public that use it.

In this graph, the layer of the 'Visible Museum' takes as its starting point the museological practices which are today globally recognized as part of a Museum<sup>15</sup>; there we find the dynamics related to exhibitions and catalogues, research and publication, the collections and the activities of heritage education. This layer is especially directed towards the visiting public, who are looking for more information on local culture and realities and can be put to use with different ends and objectives according to the visitor profile, or that of the group that has come to develop the activity at the museum.

From here, and as we move down, the layers lose outer visibility, while gaining utility in what regards the valuation of local diversity and the improvement of living standards of the population that inhabits the Village, and its surroundings. Simultaneously, the groups, collectives and projects increase the level of commitment with local development and, consequently, the capacity to contribute to the construction of inherent values of Sociomuseology.

The second layer of participation, less visible to the visitor, brings to life the 'Day to Day Museum'. Similar to a club, it is in this layer that the *Friends of the Museum*, thanks to the autonomy provided by the management, as well as the meaningful relation with the locals, is able to provide cultural activities, information and socialization. The construction of this Day to Day Museum demands presence, attention and permanent listening to the needs and aspirations of those who co-habit the land with the Museum. It demands "living with" the people, meaning, identifying synergies capable of accompanying rhythms, making the most of knowledge, time and spaces, in order to make the Museum useful to everyday life. This process has been translating itself into a growing affluence of public and users, through a diversified, daily use of spaces and, consequently, through the increasing revenue that results in a stable functioning of this organization, allowing for the creation of the referred position of the Administrator of the Friends Association.

Yet in this layer, and due to the characteristics of the activities it develops, it should be stressed that, according to the nature and participative intensity, MuT establishes a difference between the visitors, i.e. the people inhabiting, or not, the territory of the Museum, use it in an sporadic and distanced way, and the users, i.e. those people who attend regularly and with whom MuT establishes a lasting social and cultural interaction enriching for both parties.<sup>16</sup>

From a deeper layer, which combines decreased outside visibility with a growing level of local utility, another museum emerges: one which integrates within its spaces long term projects, services, new businesses, ideas, dreams and local associations, taking on the role of an 'Integrating Museum'.

Within this framework, MuT performs yet another social function: that of supporting people and organizations in pursuing its individual and collective objectives, constructing

through proximity and complicity a collaborative community of individual interests, which complement each other and intersect on a daily basis. This interaction allows for the consolidation of a sociocultural facet of a museological project through new collaboration, diversity of experiences, cultures and skills, the creation of innovative competences, in short, the social renovation based on the axis of local cultural development.

At last, we find the layer of the “substratum”, that is, the not so visible but still the most structuring in the construction of a long term sociomuseological strength of our cork oak, whether for its ethical implications – in its economic, ecological, social and heritage perspectives – as for its capacity to make the museological project sustainable, contributing to the recognition of the role of the Museum within the scope of local development. What we are referring to, is the ‘Long term Museum’, a layer of MuT where we find the initiatives and projects which, in the long term, are allowing, among other things:

- To broaden the DNA heritage in the Algarve interior with the participation of different local collectives, whose experiences and knowledge allow us to identify other forms of heritage community capital.<sup>17</sup> The project *Photography, Memory and Identity (FMId)*<sup>18</sup> can be considered an interesting example of collective research and broadening local DNA heritage.
- To contribute to the recognition of a social experience and local culture, and to expand from here to the construction of a solidary and inclusive knowledge, capable of responding to the challenges of contemporary societies.<sup>19</sup> Here we can refer the line of participatory exhibitions, as the one currently in construction “100 Years After”, as also the revitalization of the cultural identities of the collectives included in the layer of the Integrating Museum: *Veredas da Memória* Portuguese Folk Music Association, *Jasmim* Traditional Ukrainian Music Group.<sup>20</sup>
- To transmit, through heritage education, the active and structured safeguarding mechanisms taking from processes of action-research that privilege alterity, intergenerational and multicultural dialogue, starting from the school-museum axis. A good example of heritage education is the *School in the Museum Project* (EMUs).
- To establish principles and good practices of sustainable Museology from environmental, economic, social and cultural perspectives. In this way MuT allows for the best use of local resources and the re-use of different capitals coproduced in collaboration with the Museum. *Green Museum Project* (MuVe) together with initiatives as the *Accessible Information Project*, can be here referred.

In this way, we can affirm that all of the bodies integrating the network are somehow involved in the functioning of each of these layers and, consequently, in the daily life of

the museum. As a matter of fact, the concept of participation nurturing MuT's internal network, is based in the collaboration of all these diverse local worlds, but also in the daily interaction between them. Subjacent to this structure we find the foundations of a building that is the result of a constant effort in creating stability in the long term, in order to achieve the recognition as a space for self-determination and freedom, but also for sustainability in its most diverse forms.

## **FINAL REFLECTION**

MuT sees itself as an experimental exercise for an alternative management model in the area of community museums. Motivated by the pursuit of the financial autonomy and full sustainability in order to reach full freedom of action, the Museum is also an example of citizenship. Therefore, MuT currently counts on high levels of participation and involvement of the local population.

In this context, the team, collaborators, volunteers, collectivities, organizations and users, see the museum as a space for sharing, based on the development of sociocultural creativity and on the valuing of new uses of natural and cultural diversity characteristic of the region.

Recognized as the guardian of a collective past and present memory, and as the generator of plural dialogues committed to safeguarding diversity, MuT constructs itself as a Museum which is useful to the people, both in their daily lives, as well as in its relation with the local environment.

In answer to the question in the title, "How can museums contribute to social and cultural change?" we are now able to answer:

- By constructing a culturally powerful society.
- By establishing a relation of mutual cultural empowerment between society and museum. A relation which allows for the positioning of the museum in the daily life of people and places, with their problems, paths and desires. A relation which rests on the knowledge of history(ies), of heritage(s) and of identity(ies) capable of contributing to the construction of a better present and future where opinion, participation and involvement are an integrating part of the human condition.

In the end, what is Sociomuseology, if not, the total museological expression of a participatory culture committed to local development?

## ENDNOTES

- 1 The present article is a further improvement of the chapter Sancho Querol, Lorena; Sancho, Emanuel: "MuT: Connecting people, ideas and worlds to build a useful Museology", in Hugo Pinto (ed.), *Resilient territories: innovation and creativity for new modes of regional development*. 2015, UK: Cambridge Scholars Publishing, pp. 188-206. (ISBN-13: 978-1-4438-7230-0; ISBN-10: 1-4438-7230-X).. It is also a research product resulting from the post-doctoral project of the first author "Society in the Museum: study on cultural participation in European local museums" (SoMUS), co-financed by the European Social Funds through the Operational Programme of Human Potential, and by National Funds through Foundation for Science and Technology (FCT), in the context of the Post-Doctoral Grant with the reference SFRH/BPD/95214/2013.
- 2 Horlings, Lugmmina G. (2015, in press): "The worldview and symbolic dimension in territorialisation: how human values play a role in a Dutch neighbourhood. In Dessein, J., Battaglini, E. and Horlings, L.G. *Cultural Sustainability and Regional Development: Theories and practices of territorialisation*. Routledge (Series on Cultural Sustainability).
- 3 Meijer-van Mensch, Léontine; Tietmeyer, Elisabeth: *Participative Strategies in Collecting the Present*. 2013, Berlin: Berliner Blätter.
- 4 Simon, Nina: *The participatory museum*. 2010, Santa Cruz: Museum 2.0, p. 187.
- 5 For a closer knowledge of the creative process and evolution of the wave of New Museology, see the book chapter referred in note 1.
- 6 Moutinho, Mário: "Evolving Definition of Sociomuseology: Proposal for reflection", In Assunção dos Santos, Paula e Primo, Judite (org.), *Sociomuseology 4. To think Sociomuseologically, Especial edition 22ª ICOM General Conference, Shanghai (7-12 November 2010)*, 2010, Cadernos de Sociomuseologia, nº 38, 27-31, p. 27. Web site, last accessed 10.10.2014: <http://revistas.ulusofona.pt/index.php/cadernosociomuseologia/article/view/1642/1307>
- 7 Morales Lersch, Teresa; Camarena Ocampo, Cuahtémoc: "El museo comunitario: un espacio para el ejercicio del poder comunal", In Arrieta Uritzberrea, Iñaki (Ed.), *Activaciones patrimoniales e iniciativas museísticas: ¿por quién? ¿para qué?*, 2009, Spain: Universidad del País Vasco, 115-128., p. 117-120.
- 8 MINOM: *MINOM Declaration Rio 2013*, MINOM XV Internacional Conference, Rio de Janeiro, 8-10.08.2013. Web site, last accessed 10.11.2014: <http://www.minom-icom.net/reference-documents>
- 9 To learn more on the movement "Cittaslow" see: <http://www.cittaslow.org>
- 10 The history of the museum and the evolution of the project based on the line direction of Sociomuseology can be found in the book chapter referred in note 1.
- 11 Sancho Querol, Lorena; Sancho, Emanuel: "*Imagens que valem mil palavras: A experiência do Arquivo de Memórias do Museu de São Brás*", *Cadernos de Sociomuseologia*, Nova Série, 4:2014, 7-34, p. 12-23. To access English version enter: <http://www.museu-sbras.com/docs.html>
- 12 To know more about the cork culture consult one of the MuT projects at: [www.rotadacortica.pt](http://www.rotadacortica.pt)
- 13 Castells, Manuel: *A Era da Informação: Economia, Sociedade e Cultura. A Sociedade em Rede*. Volume I, 3.ª edição. 2007, Lisboa: Fundação Calouste Gulbenkian, Serviço de Educação e Bolsas.
- 14 *São Brás de Alportel Town Council (CMSBA) and local Job Center and Training for Professional Development (IEFP)*.

- 15 See ICOM's Museum definition at: <http://icom.museum/the-vision/code-of-ethics/glossary/#sommairecontent>
- 16 Victor, Isabel: "Do conceito de públicos ao de cidadãos-clientes". In Isabel Vitor, "Os Museus e a Qualidade. Distinguir entre museus com "qualidades" e a qualidade em museus", *Cadernos de Sociomuseologia*, 23:2005, pp. 163-220. Web site, last accessed 05.11.2014: <http://revistas.ulusofona.pt/index.php/cadernosociomuseologia/article/view/403/310>
- 17 Varine, Hugues de: "O conhecimento do património", In Hugues de Varine, *As raízes do futuro. O património ao serviço do desenvolvimento local*. 2012, Porto Alegre: Medianiz, pp. 43-82, p. 45-46.
- 18 The structure, methods and objectives of FMId, EMUs and MuVe projects are described in the book chapter referred in Note 1.  
In the context of SOMUS research project, we have also written an article focusing on the process of creation and evolution of FMId, and above all, the way local population is creating and organizing their own Memory Archive, to better know their identities and better conduct actual societal changes (see Sancho Querol & Sancho, 2014).
- 19 Santos, Boaventura Sousa: "Para além do pensamento abissal: das linhas globais a uma economia de saberes", In Boaventura de Sousa Santos & Maria Paula Menezes (Orgs.), *Epistemologias do Sul*. 2009, Coimbra: Almedina-CES, 23-71.
- 20 A brief description of *Veredas da Memória, Alegria do Museu, Jasmim, Aperitivo or São Bras* in Transition projects can be found at MuT's web page in: <http://www.museu-sbras.com/>



A photograph of a forest floor covered in yellow wool. The wool is piled up in many small mounds and some larger ones. In the background, several people are visible, some standing and some sitting, among the trees. The scene is outdoors, with sunlight filtering through the trees.

HOW DO MUSEUMS CONTRIBUTE TO A SUSTAINABLE DEVELOPMENT OF OUR SOCIETY? TAKING THEIR STARTING POINT IN THE USER SURVEY AT THE MUSEUMS IN DENMARK, MUSEUM LEADERS AND RESEARCHERS PRESENT THEIR VIEWS OF WHAT SUSTAINABILITY IS IN A MUSEUM CONTEXT. THE ARTICLES REFLECT AND ANALYSE HOW MUSEUMS WORK BASED ON AN INTEGRATED AND COMPLEX UNDERSTANDING OF SUSTAINABILITY THAT BUILDS ON CULTURE IN INTERPLAY WITH SOCIAL, ECONOMIC AND ENVIRONMENTAL PARAMETERS. THIS MEANS THE DEVELOPMENT OF HORIZONTAL ORGANISATIONS, RECOGNITION OF PEOPLE'S DIFFERENT GENDER, AGE, EDUCATION, ETHNICITY, SPIRITUALITY AND SEXUAL ORIENTATION, AND THUS THE UNFOLDING OF THE POTENTIALS THAT ARE INHERENT IN DIVERSITY. THIS IS AN INTEGRATED PRACTICE THAT EMBRACES CULTURAL AND NATURAL HERITAGE AS WELL AS LOCAL AND GLOBAL PERSPECTIVES. SOCIAL MUSEOLOGY BUILDS ON A VARIETY OF CONTRIBUTORS' INPUT AND INTERDISCIPLINARITY, AND IT CONSTITUTES A FRAMEWORK FOR THE DEVELOPMENT OF ACTIVE CITIZENSHIP COMPETENCES.

"WE HAVEN'T INHERITED THE LAND OF OUR FATHERS, WE ARE BORROWING IT FROM OUR CHILDREN"