

Preface

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This edition of *Cadernos de Sociomuseologia* brings together a set of texts that address different aspects, realities and concepts linked to Social Museology and, more broadly, to Sociomuseology. These are ongoing experiments and a deepening of the theory of Sociomuseology. In fact, understanding the organic relationship between the practice developed in Museums that assume their social responsibility, with the reflection that seeks to understand how these processes are constructed and developed, is increasingly necessary, as it can contribute to an increasingly conscious and relevant action. Hugues de Varine defined Sociomuseology as:

“a confirmed and recognized academic discipline, with its three dimensions of research and experimentation, teaching and publication, independent but in solidarity with the historical current of museology and its institutions.”²

This edition is published at a time when the revision of the ICOM Code of Ethics is being discussed, which has become inevitable due to the growing recognition of the power of community-based dialogical museology. Indeed, with the recognition that museums, in their complexity and specificities, should have as their main objective to serve social development while respecting Human Rights, it became evident that a new set of concepts should be included in the new ICOM Code of Ethics. Working with collections of objects and/or working with and for people naturally requires new training, skills and behaviors. The 2015 UNESCO recommendations on museums and collections have contributed decisively to this purpose, emphasizing the role and social responsibility of museums in building more just and inclusive societies, as well as the new definition of museum adopted in 2022 by ICOM, which introduced essential guiding concepts for all museums. The creation of the International Committee for Social Museology (SOMUS-ICOM) within ICOM also represents a step that the international museology community needed to take towards the full recognition of social museology, its principles, values and vision.

In this context, this edition covers five areas: a) Museological theory, b) Social museology and traumatic memories, c) Social museology and gender, d) Case studies in the field of social museology and e) New intervention resources.

In the first case, Jean Baptista, Tony Boita and Ana Karina Calmon deal with the influences arising from museological thought, democracy and academic studies on gender and sexuality, such as queer theory; Arantxa Llanos Ciafrino proposes to reflect on how performance has challenged the traditional practices of classical art museums since the 1960s, and also how it can point to new forms of action and presence in the museum environment, relating to what some

² (2023) De varine Hugues, Prefácio do livro *Teoria e prática da Sociomuseologia*, Moutinho, M., & Primo, J., Edições Universitárias, Lusófonas, ISBN: 979-8683520359. p. 15
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authors call decolonial practice or decolonial turn (Quijano, Carvalho Britto); Ana Paula Carvalho, based on the analysis of 10 theses, shows how these works help to understand the nuances and intersections between different fields, highlighting the importance of community participation and sustainable development in contemporary museum practice. The theses analyzed highlight the relevance of a critical and democratic museology, aligned with the anti-hegemonic and anti-capitalist ideals that marked the emergence of these movements in the 1960s and 1970s.

The second area addressed deals with the relationship between social museology and the complex field of reflection and education centered on “Traumatic Memories”. Laia Encinar-Prat, Núria Guitart-Casalderrey, and Jordi Arcos-Pumarola study how mediation is a relevant resource for reading historical heritage linked to armed conflicts, and how it can generate experiences that include emotion and the ability to establish dialogue and communication between people and groups related to current conflicts; Rildo Bento de Souza, using the old Town Hall and Jail (currently the Bandeiras Museum) as a reference, shows how the use of the documentation contained therein can be fruitful, not only for conducting historical analyses but also for designing museum exhibitions, enabling the return to that space – the jail – of the memory of those who were tortured there; Luiza Victoria Trapaga highlights the educational potential of traumatic memories within museum institutions, showing how all these concepts and reflections meet and complement each other in the purpose of collecting and preserving traumatic memories, with technique, ethics, and sensitivity.

Two texts address gender issues: Samara Hevelize de Lima proposes a discussion of gender in museums, with domestic work as a primary element, which allows for debate on the devaluation of domestic work, power relations, the female standard and class hierarchy; Karlla Kamylla Passos shows how museology and many museums are not interested in overcoming issues related to racism and class prejudice, which generate inequalities in our society, and it is through Socio-museology that an initial debate can be held. Three studies are presented that allow us to understand how museological practices inspired by dialogue are developed: Maristela Simão, Angelo R. Biléssimo and Nathália Pamio Luiz present some results of the R&D Project “The place of Intangible Cultural Heritage in educational processes in Greater Lisbon”, developed within the scope of the Center for Interdisciplinary Studies in Education and Development of the Lusófona University (CeIED/ULusófona) and in the Department of Museology of the same University. The aforementioned project analyzed initiatives in the area of intangible cultural heritage that encourage the appreciation of cultural diversity and citizenship in formal education spaces, in curricular and extracurricular activities of schools in Greater Lisbon; Júlia Morim and Mário Moutinho analyze the historical and political context of the emergence, as well as the trajectory of the Museu da Parteira, which has developed actions in several spheres: exhibitions, book publishing, film production, meetings and debates, pointing out the paths taken and the contributions made to the field of museums, covering the transversality of cultural heritage preservation practices;

Finally, the article by José Carlos C. Minderico addresses the issue of the use of drawing as a resource for the construction of dialogic processes. Despite the almost non-existence of the use of drawing as a generative resource, the author suggests that the memorial records of the community members themselves (through drawing) can reveal surprising connections between museums and semiotics, the theory of social representations and social psychology. According to the author, sketching has the potential to allow individual and collective creative

introspection, but it can also rescue artistic freedom and democratize individual expression, potentially becoming of relevant importance in the cultural and social spectrum.

Note:

From this volume on, the Journal of Sociomuseology will be published in partnership with the new **International Committee for the Social Museum**. This committee was created by the Executive Board of the International Council of Museums, in its 165th session, held on March 23 and 24, 2023, in Naples.

The **International Committee of Social Museology** (SOMUS-ICOM) was born from three founding reasons:

- Desire to integrate community-based museums and museological processes within ICOM, as equal partners within the world of museology.
- Justice to promote recognition of the work and commitment of people and communities who often put their freedom and lives in danger, in many places around the world, in favor of Social Museology expressed in community museums, ecomuseums, local museums, favela museums, LGBTQI+ museums, neighborhood museums, intersectional museums among other forms of museological expressions;
- Determination, because we believe that it is possible to extend the idea and power of Social Museology to territories that do not benefit from this tool to serve Citizenship and Human Dignity.