

Museologies at the Service of Difference and the Specialty Language: An Integrative Review on the Resonances of the Term "Difference" in Sociomuseology¹

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*Museologias a serviço da diferença e linguagem de especialidade:
Uma revisão integrativa sobre as ressonâncias do termo diferença na
Sociomuseologia*

Introduction

Se para os humanistas o “um” é o universo, para nós só há “um” porque há mais de um. Percebemos uma diferença entre ser “um” e ser único, enquanto para eles, o “um” e o único são a mesma coisa. Quando dizemos “globo”, estamos englobando e, ao mesmo tempo, reconhecendo as individualidades que existem dentro do globo. Essa é uma questão germinante, que precisa ser tratada e cultivada.³

Antônio Bispo dos Santos (2023, p. 32)

This paper aims to conduct an integrative literature review on the resonances of the term "difference" within Sociomuseology. It aims to understand the configurations of some aspects of the specialized language in Sociomuseology, conceptualized as a School of Thought. This school was established in Lisbon in 1989 at the Universidade Autónoma de Lisboa and, from 1991 onwards, was employed in the Department of Museology at Universidade Lusófona, under the leadership of the Portuguese museologist Mário Caneva Moutinho.

That being so, this interpretation of Sociomuseology aligns with the definition provided by Hugues de Varine (2019), specifically as “an academic discipline of Luso-Brazilian origin”⁴ (p. 147). From this perspective, one can observe the development of a School of Thought and, simultaneously, a lusophone culture that impacts the paradigms of Museology. The substantial influence of the intellectual contributions of Mário Moutinho and Paulo Freire is clearly discernible in the considerations and practices of New Museology. Furthermore, it is identified within a group of Portuguese and Brazilian intellectuals, whose ‘constellation of commitments’ is expressed in the activities of the Universidade Lusófona, in Lisbon.

¹ Developed within the Post-Doctorate Program in Museology at Universidade Lusófona in 2023, under the supervision of Professor Dr. Judite Santos Primo, this paper originates from the research with the same title.

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³ If for humanists the "one" is the universe, for us there is only "one" because there is more than one. We notice a difference between being "one" and being unique, while for them, "one" and "unique" are the same thing. When we say "globe," we are encompassing and, at the same time, recognizing the individualities that exist within the globe. This is a fundamental issue that needs to be addressed and cultivated (our translation).

⁴ All quotes were translated by the author of this article.

Specialized language is considered according to the guidelines of Juan Sager, David Dungworth, and Peter McDonald (1980). They characterized it as a language that indicates possible uses of terms and concepts, resulting from certain consensuses in the scientific and technological fields and altered by the creation of new theories or the emergence of novel phenomena. As noted elsewhere (Britto, 2021), in the case of Sociomuseology, this becomes more complex when the need for investigations based on Socioterminology is acknowledged (Faulstich, 2006). Faulstich emphasizes lexical/terminological variation that stem from the impacts of sociopolitical transformations and different community-based museological practices on the configurations/tensions of its repertoire. Therefore, from a sociomuseological perspective, the specialized language reverberates with terminological variations arising from a multiplicity of discourses in different contexts or within the same context.

As reported by Mario Moutinho (2007), Sociomuseology "is a new disciplinary domain that results from the articulation of other areas of knowledge and contributes to the contemporary museological process." The author ascertains that "the place of Sociomuseology lies between the paradigm of the Museum serving collections and the paradigm of the Museum serving society" (p. 3). Likewise, he highlights "that since then it has contributed to the recognition **of the right to difference within museology**" (Moutinho, 2014, p. 5, emphasis added).

Recently, I have investigated how this "Museology of the right to difference" has shaped what I have called Undisciplined Museologies (Britto, 2019). With this aim, I recognize "[...] Sociomuseology, as a School of Thought that examines the resonances of museums and community museological processes based on the significance of cultural differences" (Britto, 2021, p. 44).

Thus, Judite Primo and Mário Moutinho (2012) state that "to think about Museology Education, one must initially clarify which concept of Museum and Museology this teaching intends to serve" (p. 2). Similarly, it is imperative to problematize how the concept of difference has been mobilized in this instructional context. This is relevant when recognizing that the concepts "express different ways in which museums establish their presence in the contemporary world", and that "it should be emphasized, however, that the acceptance of this right to difference also implies changes in training" (Primo & Moutinho, 2012, p. 3-4).

These critical inquiries enhance the central argument of my doctoral dissertation in Museology, when I observe a paradigm shift founded upon "museums at the service of difference":

The museum in the service of difference is distinguished by poststructuralist and decolonial trends of thought, being acknowledged as a paradigm of 'Social Museology', which has Sociomuseology as one of its main Schools of Thought. This paradigm revolves around the triangulation among themes/problems, territorialities/deterritorialization, and social protagonists/interest groups (Britto, 2019, p. 105).

A mobilization is evident in the Sociomuseology of perspectives based on the so-called "Philosophy of Difference" (Delleuze, 2006; Peters, 2000) and in decolonial epistemologies (Grosfoguel, 2008; Mignolo, 2008; Britto; Pereira & Teixeira, 2023). For instance, Judite Primo and Mário Moutinho (2021) identify that this would be "one of the challenges of Sociomuseology, assumed as a decolonial, insurgent School of Thought, connected to the human and heritage problems of contemporary times" (p. 36). They realize that "Sociomuseology has assumed decoloniality as a possibility of advocating for the recognition of those who have been subalternized throughout history" (p. 35).

This research is consistent with one of the concerns of Sociomuseology, since "the museum's openness to the environment and its organic relationship with the social context that gives it life have made it necessary to **develop and clarify relationships, notions, and concepts** that can account for this process" (Moutinho, 2007, p. 1, emphasis added). Therefore, one must grasp the different ways in which Sociomuseology has mobilized the term and concept of difference in the formation of its specialized language. This analysis focuses on whether it was mobilized in a naturalized way or by stressing different trends of thought that would translate the recognition of the right to difference as a distinguishing element of Social Museology.

Museums and museologies at the service of difference

My scholarly interest in the specialized language constructed within Museology, and specifically Sociomuseology, emerged during the studies that culminated in my doctoral thesis (Britto, 2019). From that moment on, I was compelled by an urge to understand the core concepts utilized within this specific School of Thought.

Suely Cerávolo (2004) investigated the establishment of museology as a scientific field and recognized a "terminology problem" as one of the main dilemmas of the first members of the International Committee for Museology (ICOFOM). She contributed to my considerations: "I initially encountered obstacles in the lexical use, a fact that is noteworthy when considering the area from a conceptual and terminological perspective, as the established terminology and the structured interconnections among concepts and terms are paramount for the efficacy of all scientific endeavors" (p. 264). According to her, the use of words is one of the obstacles to systematizing the area, since meanings change from one text to another, thus creating a conceptual difficulty.

For Suely Cerávolo and Maria de Fátima Tálamo (2008), these debates accompanied the formation of different theories in Museology. The terminology used was impacted by the transformations promoted in the museum field in the last decades of the 20th century: "For terminological purposes, we conclude that the proposition of the concept Museology necessarily requires a rupture with the circularity generated by the continuous encounter between Museology and the museum institution" (p. 12-14).

Although what Suely Cerávolo (2004) defined as a conceptual drama in the field of Museology persists, especially after the museum's decoupling as its sole object of study, we can recognize the impacts of New Museology and Social Museology on the delineation of a specialized language in this field of knowledge. For Cerávolo, New Museology and Ecomuseology "propose another shift focused on the notion of extensive heritage; however, this notion should not be treated as a subject, but as a term integrated into the concept of museology" (p. 16).

Following this reasoning, it is essential to examine the impacts of the epistemologies of Social Museology and how Sociomuseology, as a School of Thought, would also impact the configurations of a specialized language for the museological field (Britto, 2020). Within this conceptual framework, Social Museology is acknowledged as a new paradigm that promotes an epistemological rupture, implying a change in worldview and research commitments.

As an innovative or nascent paradigm within Museology, Social Museology has reverberated throughout the scientific domain, highlighting a constellation of shared beliefs, values, and reading protocols, as well as the commitments of a scientific community. Thus, paradigmatic change consists in the validation of the reconstruction of a group's commitments: "it need not be a major change, nor need it seem revolutionary to scholars outside the community" (Kuhn, 2007, p. 227). As Thomas Kuhn (2007) suggests, paradigms determine large areas of experience: "only after experience has been determined via this approach can the search for an operational definition or a language of observation begin" (p. 167).

Given the criticality of examining the "operational definitions" or "language of observation" utilized within Sociomuseology, it becomes imperative to ascertain the manner in which scholars have formulated certain terms and concepts. The proposition put forth by Mario Moutinho (2014) is highly relevant to my observations, where he asserts that: "Sociomuseology denotes a multifaceted museological practice, where coexisting concepts express challenges and objectives that took shape at different times, and gave voice to different social strata and different societal projects" (p. 7, emphasis added).

With these presuppositions established, it is crucial to prioritize terminological analysis and the conceptual field of Sociomuseology. Our goal is to explore the theoretical-epistemological strategies of this multifaceted museological practice and, notably, recognize the resonances that made it unique:

In the broader context of contemporary processes of economic and cultural globalization, Sociomuseology confronts issues of cultural hybridization and novel conceptualizations of what is understood as communities and new territorialities. The constructs of culture, heritage, memory, community, education, participation, **difference**, museum process, diversity and territoriality, highly valued within Sociomuseology, need to be (re)designed and (re)contextualized in light of a critical

perspective so that contemporary problems can be addressed (Chagas, Primo, Assunção & Storino, 2020, p. 75, *emphasys added*).

A defining feature identified in understanding the Social Museology paradigm is a museological perspective "at the service of difference," influenced by poststructuralist frameworks and decolonial epistemologies (Britto, 2019). Therefore, a more comprehensive inquiry is justified to ascertain the nature of difference, both as a term and concept, has been mobilized, problematizing the specificities and challenges inherent in this configuration. This approach is reinforced within the field of Sociomuseology, to understand some attracting terms and the main concepts mobilized.

The conceptualization of acknowledging difference in museums or of a Museology at the service of difference can be seen in documents such as the provisions of the Atelier de Québec from 1984. As Mario Moutinho (2014) highlighted, a primary goal of the Atelier is "to stimulate new museological practices recognizing the right to Difference, as opposed to the current idea of the dominant Museum" (p. 3). In short, he concluded that "the Quebec Declaration, Atelier 1984, and the creation of MINOM must be understood as a coherent whole that, since then, has contributed to the recognition within museology of the right to difference" (Moutinho, 2014, p. 5).

In light of this interpretation, it became evident that the protagonism of difference in the museological field was characterized mainly by post-structuralist, post-colonial, and decolonial trends of thought that supported the paradigm of Social Museology and included Sociomuseology as one of its main Schools of Thought (Britto, 2019).

For Museologies, the initial difficulty lies in adopting the post-structuralist assumptions of the "philosophy of difference" (Deleuze, 2006; Peters, 2000) in a field that is still undergoing formalization:

Consequently, two primary inquiries confront us: what constitutes the concept of difference – which is not reduced to a simple conceptual difference, but which demands its own idea as a singularity in the idea? On the other hand, what is the essence of repetition – which is not reduced to a difference without a concept, nor conflated with the apparent character of objects represented under the same concept, but which, in turn, bears witness to singularity as the power of the idea? (Deleuze, 2006, p. 54).

It may be that, for these and other reasons, the difference in museums and the difference in Museologies constitute an important discursive arena. Daring to highlight them constitutes a political act, especially starting from a daily politics that fights silencing, and encourages the not always harmonious coexistence of dissonant, paradoxical, and controversial voices, each operating within its own ethics, logic, and agency.

In recent times, decolonial epistemologies have also impacted the domain of Sociomuseology, particularly through the concepts of interculturality, good living, and colonial difference (Britto, Pereira & Teixeira, 2023). As a result, their focus is on Undisciplined Museologies, which are adept at valuing differences and are guided by affirmative actions that challenge conventional practices, inserted in the debate that positions itself against dogmatism and against the defense of a single epistemic perspective:

Borders function not only as domains where differences are reinvented; they are also enunciative *loci* from which knowledge is formulated based on the perspectives, worldviews, or experiences of subaltern subjects. This statement inherently suggests a link between place and thought. However, it is necessary to distinguish between epistemic and social positions. An individual's social placement within the disempowered segment of power dynamics does not inherently imply that they think epistemically from a subordinate epistemic position. Precisely, the success of the modern/colonial world-system stems from its capacity to induce individuals, socially positioned within the oppressed side of the colonial difference, to think epistemically like those who find themselves in dominant positions. In other words, what is crucial to thinking from a subaltern perspective is the ethical-political commitment to developing counter-hegemonic knowledge. To assert the locus of enunciation means going against the hegemonic Eurocentric paradigms

that, despite their particular foundations, have posited themselves as universal, disinterested, and non-situated. The *locus* of enunciation is not exclusively determined by our geopolitical location within the modern/colonial world system. It is also influenced by the racial, class, gender, sexual, etc. hierarchies that affect the body. (Costa & Grosfoguel, 2016, p. 19)

Ramón Grosfoguel (2008) asserts the necessity to recognize that the place of enunciation and the body that produces epistemic authorship challenge the separation of knowledge-producing agents from their geo-body-political position. The significance resides in depicting the geopolitical and body-political location of the speaking subject, breaking with the Eurocentric knowledge that has detached the ethno-racial/sexual/gender epistemic location from the enunciating subject. The focus on the body-geopolitics of knowledge (Grosfoguel, 2007) elucidates the social markers of difference, thereby illustrating colonial wounds and differences:

The colonial difference serves as a connector that, in short, refers to the shifting profiles of colonial differences throughout the history of the modern/colonial world-system. It highlights the foreground of the planetary dimension of human history silenced by narratives centered on modernity, postmodernity, and Western civilization (Mignolo, 2020, p. 192).

In the decolonial proposal, there would be Museologies (in the plural, in a pluriversalist perspective), and this interpretation acknowledges multiple possibilities stemming from an epistemic disobedience (Mignolo, 2008). According to Marcele Pereira (2018), Decolonial Museology “aims, through praxis, to instrumentalize the doing and thinking of the field of social museology for the purpose of transforming social structures from a decolonizing, insurgent and transgressive perspective of hegemonic museum and museological practice” (p. 19).

From this perspective, Sociomuseology has embraced decoloniality as a way to promote the recognition of those who have been subalternized throughout history. Given their acknowledged political role and the social importance they occupy in society, sociomuseums and their professionals have undertaken processes and actions that aim to deconstruct the foundational structures of established powers and knowledge [...]. The examples of this action are varied, nevertheless supported by epistemic disobedience, by insurgency, and connected by the need to create new knowledge, new narratives in the universe of patrimonialization and musealization. The entities under consideration are comprised of museums of indigenous peoples, quilombola museums, memorials of peoples of saints, favela museums, local museums, community museums, LGBT museums, memorials that honor the oppressed, such as victims of the Holocaust, fascism, and political dictatorships, as well as normative institutions actively engaging in the debate surrounding the decolonization of their collections. They established various projects, collaborative initiatives, and curatorial initiatives that promote the redefinition and reinterpretation of heritage and museum references. They represent, in essence, institutions that operate through networks to counteract various forms of intolerance. They are museums and memorials seen as tools of social and political compensation (Primo & Moutinho, 2021, p. 36).

When mapping the theoretical frameworks of Sociomuseology and the impacts of New Museology and the Quebec Declaration, Judite Primo and Mario Moutinho (2020) concluded that “perhaps the most innovative thing was taking shape, which was the recognition of the right to difference” (p. 24).

These epistemologies encompass approaches for epistemic expansion and resistance increasingly mobilized by Sociomuseology. This draws attention to notional aspects, interventions within communities based on museological processes and actions within various social movements, which stem from efforts to secure the right to difference or the difference of museums and Museologies at the service of difference.

Methodology

This work emerged from research wherein a qualitative and quantitative methodology was primarily guided by an integrative literature review. The objective involved examining the state of the art of how the term and concepts of difference have been mobilized in Sociomuseology, and to present a synthesis of the knowledge produced on the subject.

To this end, the view held is that an integrative review allows for a broad sampling of how the Sociomuseology School of Thought has operationalized concepts and theories related to the recognition of the right to difference. It integrated different components of the knowledge produced and provided evidence, “[...] allowing the generation of new knowledge, based on the results presented by previous research” (Botelho; Cunha & Macedo, 2011, p. 127).

An integrative review constitutes a specific methodological approach that summarizes past empirical or theoretical literature to provide a more comprehensive understanding of a given phenomenon (Broome, 2006). This research method intends to analyze the knowledge constructed in prior studies on a given topic. [...] The term “integrative” originates from the integration of opinions, concepts, or ideas from the research used in the method. [...] The integrative review is an approach that allows the inclusion of studies that adopt different methodologies (Botelho; Cunha & Macedo, 2011, p. 127).

For this purpose, the study followed the guidelines of Louise Botelho, Cristiano Cunha, and Marcelo Macedo (2011), who present the review stages (Table 1):

Table 1: Stages of the integrative literature review

Stage	Activity
1	Identifying the topic and selecting the research issue
2	Establishing inclusion and exclusion criteria
3	Identifying pre-selected and selected studies
4	Categorizing the studies selected
5	Analysing and interpreting results
6	Presenting the knowledge review/synthesis

Source: Louise Botelho, Cristiano Cunha & Marcelo Macedo (2011).

As a universe of analysis, texts such as editorials, articles, and documents published in the journal *Cadernos de Sociomuseologia* (1993-2023)⁵ and the theses defended in the doctoral program in Museology at Universidade Lusófona (2008-2023) were prioritized. These theses are available in the Lusófona Scientific Repository⁶ and the theses defended in the doctoral program in Museology at Universidade Lusófona⁷ (2008-2023) were prioritized. These theses are available in the Lusófona Scientific Repository and on the Department of Museology's website at Universidade Lusófona. This scientific journal was chosen because it is not only the oldest continuous museology journal in the Portuguese language, but also one of the main vehicles for disseminating Sociomuseology. It brings the “work of training and knowledge [...] developed at the Universidade Lusófona of Humanities and Technologies over a decade” (Moutinho, 2019, p. 117). The journal “has made a permanent contribution, supporting training in Sociomuseology in general, and the Master's and Doctoral programs at ULHT in particular” (p. 215). Likewise, doctoral theses defended in the program contribute to the long-term visualization of the main lines of force mobilized by Sociomuseology, their recurrences and transformations. Thus, examining these dissertations enables a comprehension of “how the production of knowledge in Museology is being structured, based on the research developed at ULHT, and the emergence of the Sociomuseology School of Thought” (Biléssimo, 2020, p. 21-22).

⁵ Available at: <https://revistas.ulusofona.pt/index.php/cadernosociomuseologia/issue/archive>

⁶ Available at: <https://recil.ensinolusofona.pt/>

⁷ Available at the site of the Museology Department of Universidade Lusófona de Humanidades e Tecnologias: <http://www.museologia-portugal.net/apresentacao/apresentacao-departamento-museologia>

The sample of pre-selected studies was defined through the recognition of the right to difference within Sociomuseology. The word "diferença" (singular and plural, and in its Spanish, French, and English translations) was used as a descriptor, and all texts in the selected sample were carefully read. Our goal involved sorting the investigations to grasp the polysemy of the term and its distinct theoretical-epistemological perspectives as a conceptual attractor.

Alongside the thorough literature review of articles and theses, books in Sociomuseology published by Edições Universitárias Lusófonas⁸ were read. Based on the results presented in the study, the intellectual production of Professors Mario Moutinho and Maria Célia Teixeira Moura Santos was compiled from their personal websites⁹. Finally, the Annotated Documentary Repository published by Professor Mário Moutinho (2019), entitled *Sociomuseology: teaching and research* (1991-2018), was analyzed. This repository encompasses "a set of documents that intends to account for the work developed in Sociomuseology since 1991 by the current Department of Museology at ULHT" (p. 13).

Therefore, these methodological procedures made it possible to approach the understanding of Judite Primo and Mário Moutinho (2020) as they highlighted, within the scope of Sociomuseology, the importance of "recognizing the need to systematize its assumptions, define its methodologies and act in the constitution of a consistent theoretical body" (p. 27).

The right and respect for difference

The subject was identified, and the research problem on the terminological and notional uses of the term "difference" in the field of Sociomuseology was selected. Furthermore, the inclusion criteria and sample identification were established as detailed in the methodological procedures, and the studies selected in *Cadernos de Sociomuseologia* and in the theses in Museology of the Universidade Lusófona were categorized and analyzed.

Sixty-six issues of *Cadernos de Sociomuseologia* were investigated, covering precisely thirty years of uninterrupted publication and 541 texts (editorials, articles, and documents): the first issue was released in 1993 and the last, published in the second half of 2023. After searching for the word *diferença* (in Portuguese) in the singular and plural (as well as *différence*, *difference*, *diferencia*, aiming to include texts in French, English, and Spanish, respectively, languages published in the journal), the inclusion criterion was established to select works in which this word was used as a term for Museology:

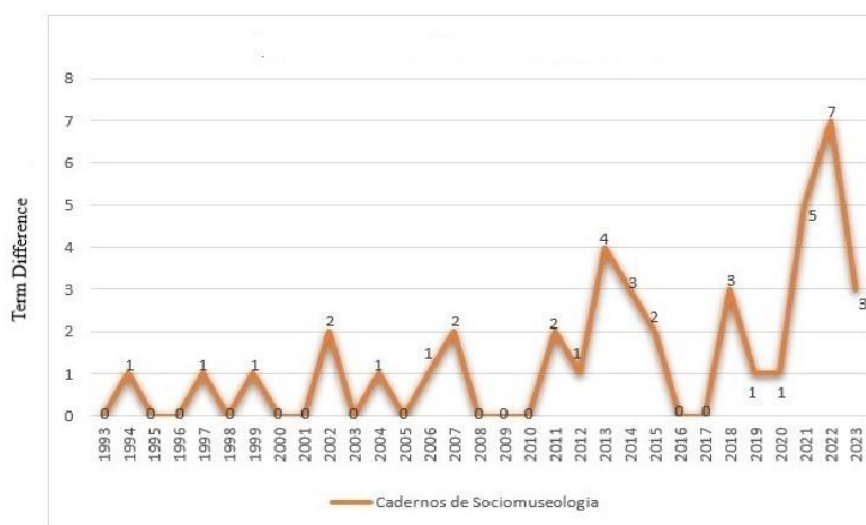
So-called specialized languages, which are generally used in work or professional environments, depend on language like any other, and are no exception to this rule, even though they have a more circumscribed semantic field. As the meaning of words in such environments has a lower degree of variation, ideally, the plasticity of words gives way to specific, monoreferential, relational concepts: terms (Cerávol, 2004, p. 17).

According to this interpretation, after identifying and reading the texts with the word "difference", those in which the word was used as a term were selected. In such cases, their concepts were related to the field of Sociomuseology or similar areas. Consequently, texts that emphasized, for example, social and cultural differences, typological differences in museums, differences between so-called normative Museology and New Museology, and inter, multi, and transdisciplinary mobilizations between different areas of knowledge were not considered.

After adopting these criteria, forty texts were identified that used the term difference throughout the various editions of *Cadernos de Sociomuseologia*, as shown in Graph 1:

⁸ Available at: <https://www.museologia-portugal.net>

⁹ Disponível em: <https://www.mariomoutinho.pt/> e <https://www.mariaceliatms.com.br/>

Graph 1 – Incidence of the term “difference” at *Cadernos de Sociomuseologia*

Source: Prepared by the author (2023).

Data analysis initially demonstrates the presence of three articles mentioning the term difference in 1994, 1997, and 1999; six articles in the following decade, in 2002, 2004, 2007, and 2008; seventeen articles in the 2010s, in 2011, 2012, 2013, 2015, 2018, 2019, and 2020; and fifteen articles in 2021, 2022, and 2023. This states a significant growth in the use of the term in *Cadernos de Sociomuseologia* (the incidence doubles every decade), understood as a metonym for the discussions of Sociomuseology as a School of Thought.

In this regard, the increased incidence of the term may be connected to the greater presence of the debate on difference in the field of Sociomuseology. This is particularly due to the resonance of decolonial epistemologies in the last decade, but also due to the stimulus provided by the journal's thematic dossiers. One can clearly observe, for example, that the years of greatest incidence coincide with dossiers that prioritized theoretical debates or highlighted social markers of difference. This can be seen in the dossiers "Abordagens e conceitos na atuação dos museus" (Approaches and Concepts in the Practice of Museums) (2013), "Corpos e dissidências nos museus e na Museologia" (Bodies and Dissidences in Museums and Museology) (2021), and "Sociomuseologia e Educação: releituras de Paulo Freire" (Sociomuseology and Education: Rereadings of Paulo Freire) (2022).

Besides the incidence, the research identified that the forty texts collectively express a polysemic perspective on the term difference. After selecting the texts, the passages in which the term is applied or conceptualized received emphasis, and we could notice that it serves as a conceptual attractor that organizes different interpretative perspectives. Sometimes, they reveal distinct theoretical-epistemological perspectives, as can be seen in Figure 1:

Figure 1 – “Difference” as a conceptual attractor in *Cadernos de Sociomuseologia*

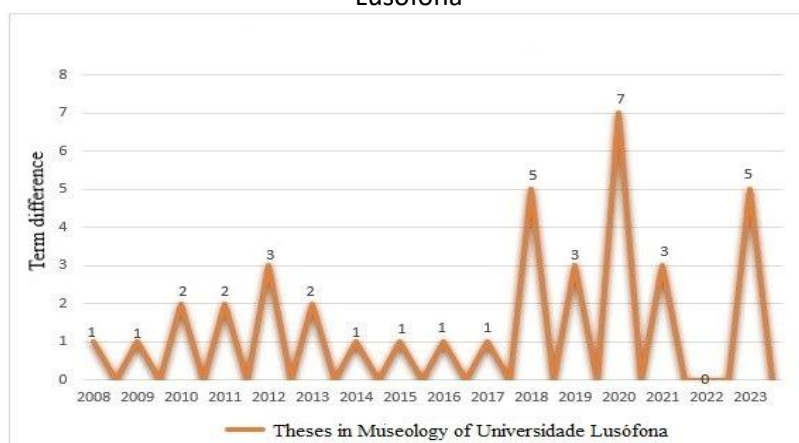
Source: Prepared by the author (2023).

On confirming that the term is one of the conceptual attractors in Sociomuseology, it was possible to identify the way in which it was mobilized in different texts, mainly in “Direito à diferença” (Right to Difference) (Moutinho, 1995; 2014), “Diferença do outro” (Difference of the Other) (Freire, 1987; 2008); “Respeito à diferença” (Respect to Difference) (Bruno, 1997; Freire, 2003; Santos, 2002; 2008), “Valorização das diferenças” (Valuing Difference) (Chagas & Storino, 2014; Figurelli, 2012), “Reconhecimento da diferença” (Recognition of Difference) (Honneth, 2003; Moutinho, 1995; 2014), “Patrimonialização das diferenças” (Patrimonialization of Difference) (Abreu, 2010), “Conciliação da diferença” (Reconciliation of Difference) used in the field of museums and museology, particularly sociomuseology (Mayrand, 2004) and more recently, “Marcadores da diferença” (Markers of Difference) (Primo & Soto, 2022). Furthermore, there is an interdisciplinarity with Social Sciences and Education, and, from 2018 onwards, a greater resonance with the semantic field of interculturality (Walsh, 2019) and decoloniality (Mignolo, 2008; 2020; Primo & Moutinho, 2021) is noticeable.

The research on Museology theses defended at Universidade Lusófona followed the same methodological procedures used in *Cadernos de Sociomuseologia*. The investigation was conducted on 62 theses available in the Lusófona Scientific Repository and on the website of the Department of Museology at Universidade Lusófona. It covered the period from 2008, the date of the first thesis defense in the program, to 2023. It should be mentioned that, due to that, the sampling did not consider theses defended in the second half of 2023, which were not yet available in the repository when this research was being carried out.

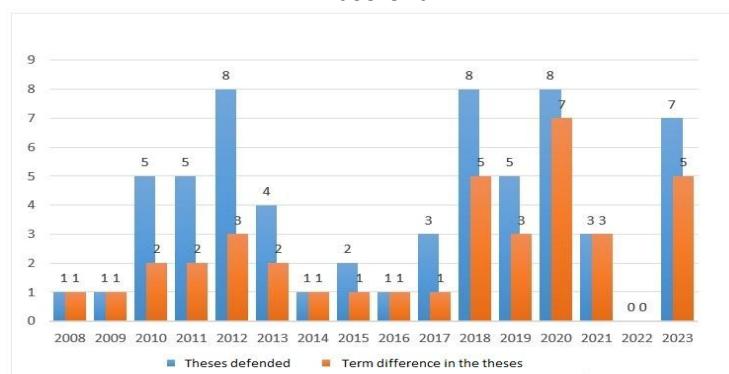
After applying the criteria and reading the sample, 38 theses that used the term difference were identified, as can be evidenced in graphs 2 and 3. In the second graph, we can compare the incidence with the number of theses defended year by year:

Graph 2 – Incidence of the term “difference” in the theses at the Museology Department of Universidade Lusófona



Source: Prepared by the author (2023).

Graph 3 – Incidence of the term “difference” in the theses in the Museology Department at Universidade Lusófona



Source: Prepared by the author (2023).

In the data analysis, the term "difference" revealed prominence in all years in which theses were defended at Universidade Lusófona. In 2022, there were no defenses, most probably due to the impact of the COVID-19 pandemic. Fifteen of the 31 theses defended also included the term in the first ten years of the doctoral program's existence. This suggests that half of the papers mentioned the term, to varying degrees, and with different concepts. The graphs also demonstrate its incidence in 23 of the 31 theses defended between 2018 and 2023, which denotes a significant increase in both the number of theses defended in the program and the use of the term in the works produced.

In this regard, data related to the theses are similar to those identified in *Cadernos de Sociomuseologia*. The frequency of this term's usage has expanded significantly. Certainly, the theses indicate the impact of the debate on difference in the field of Sociomuseology due to the resonances of decolonial epistemologies in the last decade. These discussions also echo in *Cadernos de Sociomuseologia*, as they are one of the main sources used in doctoral work.

In addition to the increased incidence, the research revealed a polysemic mobilization of the term "difference" across the 38 theses. In the theses, the term also proved to be a conceptual attractor, as can be seen in Figure 2:

Figure 2 – Difference as conceptual attractor in the thesis in Museology at Universidade Lusófona



Source: Prepared by the author (2023).

Difference as one of the conceptual attractors in theses in Sociomuseology can be observed in the use of the term, with a presence very similar to that of the *Cadernos de Sociomuseologia*, especially in its application as "Direito à diferença" (Right to Difference) or "Reconhecimento do direito à diferença" (Recognition to the Right to Difference) (Moutinho, 1995; 2014) and "Respeito à diferença" (Respect to Difference) (Bruno, 2007; Freire, 2014; Santos, 2002; 2008). It is also seen in "Valorização das diferenças" (Valuing the Difference) (Figurelli, 2012; Moreira, 2008), "Patrimonialização das diferenças" (Patrimonialization of Difference) (Abreu, 2010) and "Marcadores sociais da diferença" (Social Markers of Difference) (Santos, 2023), concepts also mentioned in *Cadernos de Sociomuseologia*, in the theses were shown as "Musealização das diferenças" (Musealization of Differences) (Pereira, 2018), "Museu à serviço da diferença" (Museum at the Service of Difference) (Britto, 2019) e "Elogio da diferença" (Praise of Difference) (Adotevi, 1992). As identified in the *Cadernos de Sociomuseologia*, dialogues with the Social Sciences and Education are also noticed. Since 2018, there has been a greater resonance with the semantic field of interculturality (Walsh, 2019) and decoloniality (Mignolo, 2008; 2020; Pereira, 2018; Primo & Moutinho, 2011), and a dialogue with well-being (Acosta, 2016).

The increasing dialogue with the Social Sciences stems from the recognition of Sociomuseology in this field of knowledge: "Sociomuseology is firmly rooted in the social sciences, aiming to establish pathways for understanding multiple contemporary museological practices while simultaneously acting as an agent of museological action" (Primo & Moutinho, 2020, p. 26). This explains the linkage of the Department of Museology at Universidade Lusófona is affiliated with the Faculty of Social Sciences, Education, and Administration. Regarding the dialogue with Education, mention is made of the investigations undertaken in

the Department within the scope of the Center for Interdisciplinary Studies in Education and Development (CeIED) as well as, since 2018, the integration of the UNESCO Chair “Citizenship Education and Cultural Diversity” (Primo & Soto, 2022), an institutional situation that impacts the contours of Sociomuseology as a School of Thought.

Hence, it is worth mentioning the creation, between 2019 and 2021, “within the context of the Chair and in conjunction with the Department of Museology and CeIED, of six postgraduate study groups that work on the interconnections of Sociomuseology and Education with other themes and areas of knowledge” (Primo & Soto, 2022, p. 13). The data from this investigation indicates that this fact probably consisted of one of the impact factors in the last five years for the growth of the term difference in the *Cadernos de Sociomuseologia* and in the Museology theses at Universidade Lusófona.

The coordination and participation of graduate students in study groups certainly impact the references used in their intellectual production. The six groups engage with the difference issue through themes such as education, interculturality, decolonial epistemologies, and human rights, as listed below: Sociomuseology + Paulo Freire; LabSE - SocioExpography Laboratory; SOMUS Interseccional - Sociomuseology and Intersectionality: Gender, Race, and Class; SAC - Sociomuseology and Cultural Accessibility; SIU - Sociomuseology, Interculturality, and the University; and MINA - Insurgent Museology in Our America (cf. Primo & Soto, 2022).

To conclude the analysis and interpretation of the data evidenced in this integrative literature review, the main authors involved in the configuration of the term “difference” as a conceptual attractor in Sociomuseology are mentioned. With this purpose, a single list brings together the results related to authorship in *Cadernos de Sociomuseologia* and theses, as seen in Figure 3:

Figure 3 – Most cited authors related to the term “difference” at *Cadernos de Sociomuseologia* and in theses in Museologia at Universidade Lusófona



Source: Prepared by the author (2023).

From the various concepts of this sample, the most cited authors were listed and, as seen in the word cloud, three authors stood out in the works: museologist Mario Moutinho (1995; 2014), with the concept of “Direito à diferença” (Right to Difference); museologist Maria Célia Teixeira Moura Santos (2002; 2008), with the concept of “Respeito à diferença” (Respect for Difference); and educator Paulo Freire (1987; 2003; 2008; 2014) with the concepts of “Respeito à diferença” (Respect for Difference) and “Diferença do outro” (Difference of the Other).

The most frequent citations are from the texts “A Declaração de Québec de 1984” (Quebec Declaration of 1984) (1995) and “Entre os museus de Foucault e os museus complexos” (Between Foucault's Museums and Complex Museums) (2014), in which museologist Mario Moutinho uses the concept of “recognition of the right to difference”. In the first text, when contextualizing the Atelier de Québec, the Québec Declaration, and MINOM, he emphasized that, since the 1980s, these changes surrounding Active Museology have contributed to recognizing the right to difference in the field of museology. To this end,

although in these texts he does not explicitly state the concept, he highlights a new museological movement, marked by a variety of practices, characterized by a “new, innovative, creative and militant museological stance” (Moutinho, 1995, p. 29). This suggests that this multiplicity would be shaped by difference and that Museology should promote the recognition of difference as a right.

These problems were made clear in the second text, when he presented how paradigm shifts in museums and museology “have refocused society's attention on issues generally of great social impact: human rights, self-determination of peoples, gender equality, freedom of expression, environmental sustainability, migration and urban growth, and an economic development model that values the local” (2014, p. 1). He reiterated the influence exerted by the Atelier do Québec, underlining its objectives as: “Stimulating new museological practices recognizing the right to Difference, in opposition to the current idea of a dominant Museum” (p. 3) and how Sociomuseology consists of a reaffirmation and an updating of this commitment.

For this reason, we sought evidence regarding this perception of difference and possible references that contributed to the author's development of the concept. In the article “Nova Museologia de ontem, Sociomuseologia de hoje: dos processos históricos às tendências atuais” (New Yesterday's Museology, Today's Sociomuseology: From Historical Processes to Current Trends), Mario Moutinho (2012) explains his understanding of the right to difference in the museums scope:

The right to difference - A single model of museum, based on the concept of collection, building, and audience, no longer exists, and the museum has become crucial to the concepts of heritage(s), territory, and population. New, non-hierarchical management models were developed, and the notion of heritage was broadened, with the subsequent redefinition of the "museological object". The concepts of Ecomuseology, Economuseology and Sociomuseology express different roles museums adopt in the current global environment (Moutinho, 2012, p. 6).

The author explains the right for different forms of museums and museologies to coexist, particularly regarding perspectives that value social inclusion. Also, he concluded that “accepting the right to difference naturally implies changes in the training of those who work in museums. Working with collections or working with contemporary challenges, that is, with people, does not guarantee identical skills” (Moutinho, 2012, p. 4). Consequently, the right to difference would focus on the recognition of different social demands, of a Museology that would translate the valuation of different social markers.

Researching Mario Moutinho's writings, we explicitly identified two authors who support his perspective of the “right to difference”: Paulo Freire and Pierre Mayrand. One of his articles discusses this terminology, where he mentioned that “from this point of view, Paulo Freire's construction of dialogic processes [...] is an issue that underpins the different forms that contemporary museology has assumed” (Moutinho, 2014, p. 8). In a recent text, by highlighting Paulo Freire, Hugues de Varine, and Pierre Mayrand as references for Sociomuseology, he explained a concept for the “right to difference”:

Paulo Freire showed us the understanding of an education that served human rights. [...] Pierre Mayrand, in an activist way, showed us the right to difference in the field of Museology and the need to think of Museology in light of what we can imagine as the Future. [...] Broader than ecomuseology, this new reality called for the right to difference, which would be nothing more than the **recognition that museums asserted their place as actors of change, social inclusion, affirmation, and identity**. They would still be a project to be carried out, which Pierre Mayrand enunciated as a possible and necessary Altermuseology (Moutinho, 2019, p. 16-22, emphasis added).

Returning to the research's authorship data, the second incidence of citations refers to the article “Reflexões sobre a Nova Museologia” (Reflections on the New Museology) (2002). This work, later published as a chapter in the book *Encontros museológicos: reflexões sobre a museologia, a educação e o museu* (Museological Encounters: Reflections on Museology, Education and the Museum) (2008), museologist Maria Célia Teixeira Moura Santos explores the concept of “respect for difference”.

Maria Célia Teixeira Moura Santos's (2008) perspective is influenced by the confluences between Museology and Education, in which she is compelled to think about educational policies as a "multidisciplinary action that focuses on the different human ways of being, of existing in the world and of constructing and reconstructing multiple realities". She concludes, stating the importance of thinking about educational actions from a perspective "that holds a cultural heritage as a reference" (p. 33).

Maria Célia Teixeira Moura Santos (2008) also emphasized the importance of the International Movement for a New Museology (MINOM). In this context, she asserted that one of its merits was to point out "[...] the paths of respect for difference and plurality, for the construction of a museology open to multiple realities," in favor of "[...] collective growth, based on interaction with communities, assuming their social commitment, in the pursuit of citizenship and social development" (Santos, 2008, p. 109, emphasis added). She also mentions the recognition of a concept within the scope of musealization driven by the search for "[...] exchange, based **on respect for difference, that is, for the different forms of musealization, and highlights the importance of the emergence of new issues and the construction of new paths through a constant learning process**" (p. 108-109, emphasis added).

[...] the opening of existing museums and other museum processes to facilitate essential interaction, **in respect for differences, seeking healthy exchange, enrichment with the experience of others, encouraging creativity, and opening new paths.** [...] **Learning from difference** (Santos, 2008, p. 121, emphasis added).

From this viewpoint, the museologist perceives respect for difference as part of Museology's social commitment and as a result of a process of learning from difference. Motivated by this purpose, she chose Paulo Freire's thinking as a primary reference, highlighting an educational process connected with difference and focused on transforming the world:

The search for a museological practice adjusted to diverse historical realities, aiming to "humanize man in the conscious action he must take to transform the world", a recurring theme in contemporary museological actions, certainly has a very significant reference in the work of Prof. Paulo Freire (Santos, 2008, p. 23).

With good reason, Paulo Freire is the third most cited author in research on the term difference in the texts of *Cadernos de Sociomuseologia* and in the theses in Museology at Universidade Lusófona. The study includes quotes from the books *Pedagogia do Oprimido* (Pedagogy of the Oppressed) (1987) and *Pedagogia da Autonomia: saberes necessários à prática educativa* (Pedagogy of Autonomy: Necessary Knowledge for Educational Practice) (2008), in which Freire mobilizes the concepts of "Difference of the Other", and *Pedagogia da esperança – Um reencontro com a Pedagogia do oprimido* (Pedagogy of Hope: A Retranslation of the Pedagogy of the Oppressed) (2003) and *Pedagogia da tolerância* (Pedagogy of Tolerance) (2014), in which he mentions the concept of "Respect for Difference".

By mentioning "Differences of the other," the author is defending "Respect for difference." Concerning this matter, he asserts the importance of listening: "listening, within the framework presented, means the permanent availability of the individual who listens to engage with the other's speech, to the other's gesture, to the other's differences" (Freire, 2008, p. 119). This was also defined as tenderness, acceptance of the difference of others, that is, "ethics of reconnection, of infinite solidarity, of rejecting only that which rejects" (Amorim & Calloni, 2017, p. 386).

Respect for difference in Paulo Freire can be interpreted as a rejection of all forms of discrimination and violence:

To think correctly also involves the most resolute rejection of any form of discrimination. Discriminatory actions based on race, class, and gender offend the very essence of human beings and radically deny democracy. How far from them are we when we experience the impunity of those who kill children in the streets, of those who murder peasants struggling for their rights, of those who discriminate against black people, and of those who demean women. [...] They bear no relation to the common sense that regulates our excesses and prevents us from descending into ridicule and senselessness (Freire, 2008, p. 36).

In this regard, he endorses an educational practice built upon this principle, **“which demands a new ethic founded on respect for differences”** (Freire, 2003, p. 157, emphasis added). Likewise, Ivanilde Oliveira (2015) brings Paulo Freire's popular education closer to the debate on interculturality, as she mentions the following characteristics:

a) the relationship established between culture and education; b) the use of dialogue as a pedagogical strategy; c) encouraging the empowerment of individuals affected by social exclusion; d) the opportunity for critical and political thought on the process of humanization-dehumanization and the social situation of the lower-income groups; e) the recognition of the plurality of forms of knowledge; f) the freedom matrix built into its educational project; g) the debate on multiculturalism, that raises issues of gender, ethnicity, difference, solidarity, otherness, tolerance, among others; h) the analysis of education from a critical intercultural perspective (Oliveira, 2015, p. 97).

That these features correspond to the commitments of Sociomuseology as a School of Thought is no mere chance occurrence. Additionally, it is logical that Mário Moutinho and Maria Célia Teixeira Moura Santos, the two most referenced authors in this research concerning the term difference in Sociomuseology, refer to the Freirean thought.

Judite Primo and Mário Moutinho (2021) highlighted Paulo Freire's crucial contribution to Sociomuseology and enabled a critical reading of the world based on his insurgent education. Given these considerations, they analyze the effect of their intellectual contributions to museological studies, particularly on the "transformations in methods and the broadening of the understanding of what has been the basis of practical application and theoretical consideration in these areas. Thus, we can consider three structuring elements in this insurgent relationship: generative words, generative objects, and generative bodies" (Primo & Moutinho, 2021, p. 33). Inspired by Freire's notion of generative words and their resonance in the museological sphere with generative objects, the authors point out how Sociomuseology can broaden such notions to also value generative bodies: "subject-bodies, as political bodies that demand the right to their full expression, their fundamental right to exist, the respect for their multiple forms of expression, and that undergo daily re-signification" (p. 34), that is, they demand the right and respect for difference.

Final considerations

This paper provides an overview of studies on the resonances of the term "difference" in Sociomuseology, derived from an integrative literature review of *Cadernos de Sociomuseologia* and the Museology theses of Universidade Lusófona. The current debate expands upon an argument first presented in my doctoral research (Britto, 2019) and which dialogues with authors who interpret Sociomuseology as a School of Thought (Bruno, 2020; Primo & Moutinho, 2020).

The primary objective of this work was to critically examine the notional field mobilized in Sociomuseology, conceptualizing the configuration of the term difference as one of the terms that attract concepts. The significance of this is evident upon acknowledging, in dialogue with Mario Moutinho (2007), the need for this School of Thought to "elaborate and define relationships, notions and concepts" (p. 1).

The investigation identified a considerable increase in the incidence of the term "difference" in *Cadernos de Sociomuseologia* and in the theses in Museology at the Universidade Lusófona, specifically since 2018. It was found that the term also exhibited a polysemic nature, with an increasing dialogue with decolonial epistemologies and interculturality. It was emphasized that the three most cited authors are Mário Moutinho with the concept of "right to difference"; Maria Célia Teixeira Moura Santos and her "respect for difference"; and Paulo Freire, derived from the concepts "difference of the other" and "respect for difference".

The work consisted of an act of self-examination, given my alignment with this School of Thought. At the same time, I assert the essential role of terminological studies in analyzing terms and concepts around, including the "notions of culture, heritage, memory, community, education, participation, difference, museum process, diversity and territoriality, so dear to sociomuseology" (Chagas, Primo, Assunção & Storino, 2020, p. 75).

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