

Organização dos Estados Ibero-americanos - OEI
Instituto Brasileiro de Museus - IBRAM



Memory Spots: Methodology and Practices in Social Museology



Brasília
2016

Cataloguing in Publication Data (CIP)
(eDOC BRASIL, Belo Horizonte/MG)

O68p

Organização dos Estados Ibero-americanos.

Memory Spots: methodology and practices in social museology / Organização dos Estados Ibero-americanos, Instituto Brasileiro de Museus. – Brasília: Phábrica, 2016

98 p. : 20 x 20 cm

Original title: Pontos de memória: metodologias e práticas em museologia social.
ISBN 978-85-69369-04-2

1. Museology. I. Instituto Brasileiro de Museus. II. Title.

CDD-069

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Introduction



Carlos Roberto F. Brandão

Chairman of the Brazilian Institute of Museums

The Brazilian Institute of Museums (Ibram/Department of Culture) is very pleased to launch this publication marking an important step to the development of the Memory Spots Program and the field of Social Museology. Here, we present the process of implementing the first 12 Memory Spots, when the program also counted on the Department of Justice's contribution in 2009 through the National Program for Public Safety with Citizenship - PRONA-SCI by means of an International Technical Cooperation Project with the Organization of Ibero-American States - OEI. This publication also provides the assessment record on the project's development conducted by each of the original Spots representatives.

Memory Spots Program was created in articulation with the National Policy of Museums and the National Museums Sectoral Plan presenting guidelines and proposals prepared by several public queries and with broad participation of professionals from the field of museology in Brazil.

We experienced an exceptional development of museological activities during the last few years, especially related to the growth of community Museology, focused on its social role, redefining museums as not only educational spaces, but also spaces for coexistence, research, exhibition of collections, and political education of individuals and communities engaged in the process of forging their own museological narrative. This is a broad and diverse movement, comprised by a large number of players and institutions involved in a rich and encouraging dialogue, which we are proud to add our efforts on.

The twelve first Memory Spots were part of the initial stage of the Program, already bringing creative and innovative Projects. After this first moment, today we work on a meaningful expansion of the program, investing on the strengthening of autonomous community memory initiatives networks with their own communication channels.

We have a lot of work ahead, but important steps have already been taken. We hope the texts published serve as a reference to understand this policy, its construction steps and future challenges. We are certain that the work of these players, including Ibram, is already a landmark in Brazilian Museology history. Hence, we register our pleasure in disclosing and diffusing these experiences that so much contribute to innovation in the field of museology; therefore, confirming our wish to foster new ideas and actions, and promote exchange of experiences, reciprocal fertilization, disseminate methodological, thematic and exhibition innovations. We are convinced that the history of Brazil deserves versions do justice to its size and internal diversity, and that we are contributing towards this end.

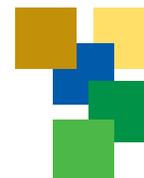


Editorial Note



Sara Schuabb

Memory Spots Program Consultant



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The Memory Spots Program has community and collective construction as one of its main pillars. These criteria guide this publication, which follows an editorial project agreed upon since the 5th National Forum of Museums, in 2012. It is a narrative developed with many voices, with speech places already specified.

IBRAM invited all twelve first Memory Spots of the program to report their experience, writing texts together, to be signed by their respective managing councils. As narratives written by Spots are always on the first person plural, it seemed perfect to us that texts published here followed the same logic. Clearly, among many commitments we undertake, it is not always easy to gather four or six hands to write a text in a timely manner. Each Spot was free to decide the writing of its own text, finding the most suitable solution to achieve results representing the collective work, case by case. Project development steps serve as guiding principle for the different texts. They were divided among the Spots, and each of them narrated their own history.

The initial step, named community awareness and decision entity formation, was the responsibility of Memory Spots in Taquaril (Belo Horizonte - MG), São Pedro (Vitória - ES) and Brasilândia (São Paulo - SP).

Museum actions, the next step, were described by Memory Spot in Cultura Periférica Museum (Jacintinho - Maceio - AL), and Memory Spot in Beiru (Salvador - BA).

Memory Spot in Grande Bom Jardim (Fortaleza - CE), Terra Firme (Belém - PA), and Community

Museum Lomba do Pinheiro (Porto Alegre - RS) wrote about their participative inventory processes.

Memory Spot in Estrutural (Federal District), Periferia Museum - MUPE (Curitiba - PR), and Favela Museum (Rio de Janeiro - RJ) presented the creation process of their diffusion products.

The voice of the team involved in the project was added to these twelve voices, and bring two separated sets of boxes. The first one contains specific explanations on steps of the project methodology, from IBRAM's Spot of view. The second set of boxes briefly introduces each memory initiative, contextualizing them in their neighborhood.

Our intent with this polyphonic composition, where images produced by several sources were also important, was to provide each initiative with the opportunity to express their own terms. We expect the consequent change of style may show the internal diversity of the program, making justice to its collective, multifaceted and autonomous character.



Preface



Cynthia Maria Rodrigues Oliveira

*Coordinator of Education and
Social Museology of Dpmus/Ibram*

This publication's main goal is to present the creation of the Memory Spots Program methodology and its assessment from all 12 first Memory Spots arise or made possible with the support of the Federal Government as of 2009. Preparation of experiences narrative from one of the methodology steps was produced separately by each member of Spots Managing Council; however, the process assessment was made in a meeting held in Brasília, on December, 2013, attended by one of its representatives.

Texts were written in 2012 and, three years later, they do not require update. Written by all Spots, they are the record - of a non-institutional Spot of view - of actions to consolidate an exclusive shared construction - between State and civil society - of a methodology that uses Museology tools to handle social memory.

On one hand, all 12 communities that participated in this methodology preparation already worked or wished to conduct a systematic identification, record, sharing and preservation of memories work. On the other hand, along with cultural Spots inspired by constructions such as Museu da Maré, in Rio de Janeiro, project creators and technicians who comprised the team proposed to make these groups take ownership of social Museology concepts and tools in order to better exercise their right to the memory.

Interaction between both groups were possible for a sequence of facts: inclusion of memory actions into the National Program for Public

Safety with Citizenship, PRONASCI; the signature of a cooperation project with the Organization of Ibero-American States - OEI; and the creation of the Brazilian Institute of Museums - Ibram (2009).

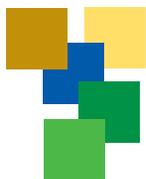
Suburb communities from 12 Brazilian capitals were sensitized in order to conduct the actions. Thus, between 2009 and 2011, consultants hired by OEI and Ibram technicians conducted technical visits and workshops to provide a conceptual basics and technical support to activities developed in each step defined as necessary to establish a Memory Spot.

From the beginning, respecting the principles of autonomy and protagonism was essential: Ibram was not entitled - through consultants and technicians - to conduct actions. They resulted from each Spot's work, according to their local, structural and momentary peculiarities. However, recognizing differences was not confused with drawing away from each other, and making Memory webs - seeking to articulate Spots into network - was a methodology-constitutive step.

With different paces, 11 out of 12 initial Spots completed all five methodology steps¹:

1. Identification
2. Training (participation in seminars and workshops)
3. Execution of a participative inventory

¹ Three Memory Webs were made between 2009 and 2010.



4. Conduction of museum actions to share and diffuse memories

5. Reinforcement of the Memory Spots network into National Memory Webs

Representatives of the 12 Spots and Ibram team discussed the results of the methodology used in order to assess the methodology as a whole, going through each step, in December, 2013. During three days of immersion and application of qualitative and interaction and participation techniques, the assessment of results obtained by the Spots confirmed what had been only an expectation in the beginning of the project.

It remained clear that with the social memory work conducted from 2009 to 2013 in this partnership model, Memory Spots were able to promote:

- Knowledge and valuation of the local memory;
- Strengthening of local traditions, identity and bonds;
- Valuation of local potential, promotion of tourism and local economy;
- Sustainable development of locations;
- Improvement of the quality of life, by reducing poverty and violence.

However, even before conducting this formal assessment of the methodology, Memory Spots Program's technical team could already notice the benefits of the work conducted in each Spot. Therefore, in 2011, recognizing the results already achieved with the project and, seeking to support initiatives working with memories even further, Ibram launched the first award public notice for Memory Spots, awarding 45 actions conducted in Brazil and 3 abroad. The number of Spots increased exponentially, going from 12 to 60.

Radical increase in the number of Memory Spots required not only a quantitative, but above

all, a qualitative scaling of the project. While dealing with 12 initiatives, the technical team should be focused essentially in the operational part. Assimilation of nearly 50 other initiatives represented a challenge for all project players. Ibram's team needed to adopt a more strategic perspective, since all 12 Spots were developing actions in different stages of the methodology. On their sides, Spots also needed to reposition themselves in relation to Ibram.

The solution, shared by many, seemed to bring those first Spots - frequently called "pioneer Spots" - and those integrating to the project closer especially due to the formation and strengthening of territorial and thematic networks, and since they were awarded by the public notice: the "awarded Spots".

However, these networks needed to be more comprehensive, including other initiatives called partners² that shared their experiences with the 12 Spots since the beginning. Likewise, institutions - especially universities and museums - which offered their support should be included and contributed to the conduction of actions and continuous improvement.³

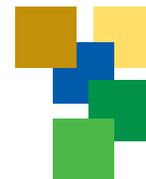
Until November, 2014, Ibram had identified almost 300 memory and social Museology initiatives during the 4th Memory Web, many of them articulated in territorial and thematic networks.⁴ All 10 (ten) networks identified by Ibram were presented in the "Plural Memories" exhibition integrated to the 6th National Forum of Museums, which included the 4th Web.⁵

² Museu da Maré and Ecomuseu da Amazônia are an example of "partner Spots".

³ Museu da República, Museu Emílio Goeldi and the Federal University of Pernambuco are examples of institutions that follow the actions of the program from the beginning.

⁴ Such as Rio's Social Museology Network, LGBT Memory Network and Community Museums Ceará Networking.

⁵ Belém do Pará, November, 2014



The last Web celebrated an integration of pioneer and awarded Spots, and memory and social Museology initiatives, not only articulated in networks, but also represented in the proposal to form a Shared and Participative Management Council for the Memory Spots Program, which is undergoing a formalization process.

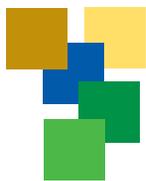
New steps of the program should respond to unfolding of Cultura Viva Law published in 2014 and that, once more, resized the Program, especially by enabling the multiplication of sources to support work with the social memory. This new configuration leads to a redefinition of roles, especially at Ibram, thus emphasizing the Institute's interest in the creation of the Program's methodology diffusion tools.

Therefore, Ibram is working to develop an online teaching and learning environment, Saber Museum Program platform, which will enable the interchange of experiences, as well as the access and sharing of seminars

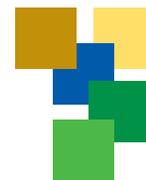
and workshops' contents structuring the Memory Spots Program, also online.

Aiming at the future is emphasizing that we still have a lot to do. However, systematizing what has already been lived reveals that something has already been built as a result of concrete actions, reflection, confrontation of difficulties and joint creation of feasible solutions. This is a methodology to practice social Museology.

With this book, we intend to disseminate the record of this Memory Spots Program first step, seven (7) years after the signature of Prodoc OEI/BRA 08/007 and two (2) important reviews of the said Project. Awaited for a long time, it should be seen as a systematization of the methodology and its assessment. Nonetheless, it is undoubtedly a recognition of contributions to the creation and continuity of Memory Spots Program, whether from society or OEI representatives, or Ibram technicians and managers.



Managing Councils¹ of All 12 Spots²



Managing Council of Terra Firme Memory Spot

Camila de Fátima Simão de Moura
Deivision Laurentino da Rocha
Edivânia Santos Alves
Eliete Santana de Carvalho
Francisca Rosa Silva dos Santos
Helena do Socorro Alves Quadros
Jéssica Luiza dos Santos Gusmão
João Batista Costa dos Anjos
José Maria Vale de Souza
Leonel das Chagas Oliveira
Maria Francisca de Araújo Santos
Maria Madalena da Gama Pantoja
Sâmia Maria Silva

MUPE Managing Council

Arlinda Messias dos Santos
Adenival Alves Gomes
Frederico Alves Pinheiro
Geraldo Batista de Souza
Luci Otazia Ribeiro Valente
Joel Alves da Silva

José Aparecido da Silva
José Aparecido Oliveira Paiva
José Alves Afonso Filho
Manoel Pereira da Cruz
Marcelo Souza Rocha
Palmira de Oliveira
Pedro Divino
Rosane Aparecida Morais de Oliveira

Managing Council of Lomba do Pinheiro Memory Spot

Eduino de Mattos
Cláudia Feijó da Silva
Izolina Elísia de Anhaia
Lucas Antonio Morates
Márcia Isabel Teixeira de Vargas
Teresinha Beatriz Medeiros
Teresa Regina Moreira Dutra

Managing Council of Estrutural Memory Spot

Adoaldo D. Alencar (Duda)
Alessandra Ferreira de Araujo
Caroline Soares Santos
Coracy Coelho Chavante

¹ Information on directors of each Memory Spot who contributed to the texts of the book was taken from Actions Plans systematized by local consultants indicated by Spots from 2011 to 2012. They were: Adriano Almeida (Grande Bom Jardim-CE), Adriano Freitas (Beiru-BA), Camila Moura (Terra Firme -PA), Deuzani Noleto (Estrutural-DF), Gustavo Gervásio (Grande São Pedro-ES), Isabella Santos (Coque-PE), Lucas Morates (Lomba do Pinheiro-RS), Marcelo Rocha (Sítio Cercado - PR), Rita Pinto (Museu de Favela-RJ), Viviane Rodrigues (Jacintinho-AL), and Wellington Pedro Silva (Taquaril-MG). Brasilândia did not have a local consultant, and information on members of the Memory Spot was taken from product no. 1 of consultant Christiana Storino (2010) and no. 4 of Inês Gouveia (2010). Names were listed in alphabetical order.

² At different moments of their respective trajectories, some of the 12 memory and social museology selected initiatives began to call themselves "Museum" and these choices were respected by Ibram, considering the principle of autonomy of the Program's participants.





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Deuzani Candido Noletto
Fernanda Ferreira Araujo
Jacira de Jesus Vieira
Maria Abadia Teixeira de Jesus
Vicente de Paula Sousa

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Deusdete Silva Nascimento
Katia Afonso Silva Loureiro
Marli de Oliveira Melo
Rita de Cássia Santos Pinto
Sidney Silva

Managing Council of Grande Bom Jardim Memory Spot

Francisco Macedo Lopes
Francisco Edmar Barbosa de Castro
Francisco Otaviano Alves de Oliveira
Marleide da Silva Luz
Miguel Ferreira Neto
Regina Márcia Ferreira Diolino
Regina Maria da Silva Severino

Managing Council of Taquaril Museum Memory Spot

Cloves Furtado Aparecido
Edilson Pinheiro
Edinéia Aparecida de Souza
Fernanda Jardim de Melo
Fernanda Lourenço Miranda
Geraldo Moreira da Silva
Hortência Rocha dos Santos
Ires Iene dos Reis Oliveira
José Vieira
Junior Marques da Silva

Leila Regina da Silva
Maria da Paz de Souza
Maurício Barbosa Brandão
Osvaldo Lopes Pedroso
Oriell Ilario de Jesus
Pedro Henrique Silva Santos
Walter Gomes de Souza
Wilson Wagner Brandão Ribas (W2)
Wellington Pedro da Silva
Ubirajara José Couto
Vera Lúcia de Oliveira

Managing Council of Cultura Periférica Museum Memory Spot

Edilma Marques de Lima
Jailson Carmaúba de Oliveira
João Luiz Soares
João Carlos Elias de Albuquerque
Lucival Salgueiro da Silva
Maria Enaura Alves do Nascimento
Nilda Maria Lima dos Santos
Paulo Zacaria da Silva
Sirlene Gomes da Silva
Viviane Conceição Rodrigues

Managing Council of Mangue do Coque Museum Memory Spot

Aldemar Severino Carneiro
Cássia Lindinalva Pinheiro
Josivânia Barbosa da Silva
Wilton Francisco da Silva
Vanessa Francisca da Silva

Managing Council of Grande São Pedro Memory Spot

Claudete Soares Oliveira Bispo
Gustavo de Oliveira Gervásio
João Francisco Bispo de Castro Júnior



Jeovânia Barcelos Gomes Teixeira
Livaldo Aparecido Degásperi
Mariana Cerqueira Cesar

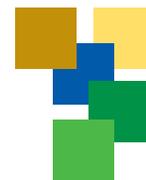
Managing Council of Beiru Memory Spot

Ailza Maria Brito Araújo
Cariane dos Santos Freitas
Carlos Ricardo Ferreira dos Santos
Francisco Jorge Fernandes de Souza
Gilvan Pereira dos Santos
Hilário Santana de Araújo
Jairo Augusto Jesus de Oliveira
Jussara Santiago S. Nascimento

Luciandréa Gonçalves de Melo
Maria de Fátima Magalhães
Roberto dos Santos

Managing Council of Brasilândia Social Museum

Élcio Aparecido de Souza (in memorian)
Fábio Ivo Aureliano
Jonatas Rodrigues
Kleber Silva Júnior
Leandro Batista
Marilisa Bertolin
Paula Dias
Sueli Ferreira



13

OEI Technicians (2009-2016) ¹



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(Coordinator of the Technical Cooperation Development, 2009-2015)

Fernanda Curti

(Projects Manager, 2014-2016)

Telma Teixeira da Silva

(Projects Manager, 2009-2015)

¹ Names of those who discussed directly with Memory Spots Program in alphabetical order.





IBRAM Chairmen¹



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Ângelo Oswaldo de A. Santos (2013-2014)
Carlos Roberto. F. Brandão (2015-2016)

IBRAM Employees (2009-2016)²



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Cynthia Maria R. Oliveira (Coordinator of Comuse,
2012 - Current)
Cláudia Rose Ribeiro
Ena Colnago (Coordinator and Director of DDFEM,
2009-2015)
Eneida Braga (Director of DDFEM, 2009 - Current)
Felipe Evangelista Silva
Joana Regattieri
João Barbosa (Director of DPMUS, 2014-2015)
Juliana Vilar
Luciana Palmeira (Director of DPMUS, 2013-2014)

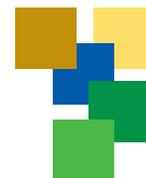
Mário Chagas (Director of DPMUS, 2009-2013)
Manuelina Duarte (Director of DPMUS, 2015 - Current)
Marcelle Pereira (Coordinator of Comuse, 2009-2012)
Nicole Reis
Patrícia Albernaz (Coordinator of DDFEM, Current)
Rafaela Mendes
Raquel Fuscaldi
Valdemar de Assis
Vivian Coburcci
Vinicius Barcelos (*in memoriam*)

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1 Names of those who discussed directly with Memory Spots Program in alphabetical order.
2 In alphabetical order. Civil or commissioned servants directly involved with the creation and maintenance of Memory Spots Program in the period were considered, with emphasis to directors of the Department of Museums Process (Dpmus) and coordinators of Education and Social Museology, formally linked to Memory Spots Program as per Ibram organization chart.

Consultants Hired by Prodoc (2009-2015) ¹



15

Adriano Almeida
Adriano Silva
Ana Maltez
Ana Paula Varanda
Beatriz Lanna Lyra
Camila Moura
Cláudia Castro
Christiana Storino
Cristina Holanda
Cynthia Silva Oliveira
Daniel Fernandes
Deuzani Noletto
Elmer Oliveira
Eliete Pereira
Gustavo Gervásio
Inês Gouveia

Isabela Santos
João Paulo Vieira Neto
Lavínia Cavalcanti
Lucas Moraes
Marcelo Rocha
Maristela Simão
Mônica Costa
Natália Spim
Rita Pinto
Rodolfo Fonseca
Sara Schuabb
Silvana Bastos
Welcio Toledo
Wellington Silva
Vera Demoliner
Viviane Rodrigues

¹ In alphabetical order with their respective work period, until December, 2013, when the Meeting to Assess Pioneer Memory Spots was held.



Stage

1

Stage 1

Community awareness and composition of decision entity

The community awareness stage aims at mobilizing and involving communities in museum, memory, citizenship, right to memory, cultural policies, and Memory Spots Program actions and goals-related issues. This stage is highly relevant to start working in the community, as this is the time when different groups and local representations are summoned to discuss and demonstrate the wish to develop social Museology actions and projects in the community. Community awareness also serves to conduct memory rounds, when local residents report important moments in the local history, establish conflicting versions, identify the oldest residents, characters and remarkable histories. It is also an opportunity to address sociocultural and political questions in the region, and to raise local artistic and cultural expressions. This stage is usually made in the form of broad seminars, organized, disclosed and summoned by community leaders, first contacted by Brazilian Institute of Museums (Ibram/MinC) technical team about the Memory Spots Program.

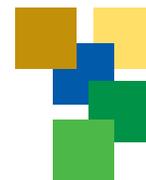
Formation of the decision entity in when local articulators choose a legitimate group representing the community to become the Memory Spot representative, thus being responsible for executing the project and promoting discussions with other

groups and movements, and local communication media, external partners, among other related entities and groups. Each Memory Spot then creates, from its local articulators, a representative entity, which becomes a direct communication channel with Ibram during the project participative methodology development. Since then, this group participates in debates, seminars, national Memory Spots meetings and, above all, articulate, coordinate, and execute the action plan actions for development and strengthening the social Museology initiative in the community. Each location is responsible for holding seminars and meetings to choose members of the decision entity, as well as its formation methodology, format, organization model, roles and number of members. Each representative group elects or indicates seminars and meetings attended by community leaders. Minutes and reports recording information on members of each entity are made in order to formalize it.

Community Museum of Grande São Pedro Memory Spot

(Grande São Pedro – Vitória/ES)

São Pedro Memory Spot gathers community leaderships, representatives of samba schools,



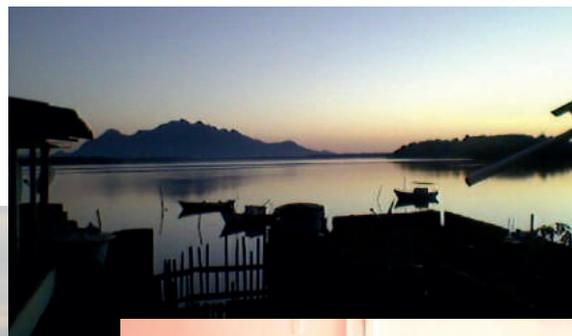
musicians, dancers, young and older people engaged in reflecting about the importance of (re)constructing the local memory and strengthen identities that go through struggles and achievements of the region, known for the strong presence of social movements. Located around a mangrove, the tourist destination is Ilha das Caieiras, known for crab butchers and as a gastronomic center, gathering approximately 20 restaurants. Grande São Pedro includes the neighborhoods of São Pedro I, II, III, IV, Nova Palestina and Resistência, comprised by streets whose names make reference to the local history of struggle, such as Rua da Conquista (Conquest Street), Rua da Revolução (Revolution Street), Rua do Grito (Cry for Independence Street), and Rua da Resistência (Resistance Street). It was once a construction site, with unpaved streets and home to a landfill. It currently has around 40 thousand residents.

Methodology to implement Grande São Pedro Memory Spot

Initially, the methodology aimed at raising awareness of social Grande São Pedros' both social movements leaders and residents. It included direct contacts with leaders representing each social movement.

After raising awareness, we introduced the Memory Spot program to the community with a brief photos and documents exhibition in order to strengthen awareness of the general community. Such an exhibition was attended by municipal authorities, religious representatives, social movements and social projects developed in the region. The material exhibited was selected through contacts established in the community and documents from social movements.

Greater São Pedro, Vitória (ES)



First meeting of the Grande São Pedro Memory Spot management council.



Secondly, the approach to communities narrowed, meetings were held in each neighborhood, with one representative of entities and in their respective headquarters.

Then, we advertised exhibitions, communities' festivals and other activities to communicate entities in major newspapers. The internal regimen and the action plan were created in parallel.

After creating these 2 documents, we conducted the first task of the plan of forming Memory Agents - name given to young people indicated by community leaders to conduct the action plan.

In October, 2012, a major exhibition was made in partnership with SECULT - State Department of

Street names reveal the history of struggle of the region



Culture and Municipal Department of Culture. The exhibition was about the 37 years of Grande São Pedro's region development. It comprised photos selected by memory agents and residents donations. The Dutch anthropologist, Gerard, who had also developed a work in the region during the 70s and 80s also made a donation.

Every stage was monitored by Ibram technicians who visited Grande São Pedro for several times.

This methodology was implemented for the Memory Spot and took three years for its conduction.

Taquaril Museum Memory Spot

(Taquaril, Belo Horizonte/MG)

Taquaril Museum Memory Spot recounts histories and experiences of residents and the territory as dynamic plot of identity formation, penetrating historical trajectories and immersing in the lives of the residents, and collective memories and remembrances.

The museum gathers community leaders and representatives of movements and cultural groups known for promoting cultural effervescence in the region.

Taquaril neighborhood is located in the East Region of Belo Horizonte, more specifically, between the neighborhoods of Alto Vera Cruz, Granja de Freitas and Castanheiras, bordering with the City of Sabará. It was formed in 1981, in an area that belonged to the Urban Development Company of the State of Minas Gerais - (CODEURB) and is characterized by the struggle for housing and the population's engagement in social movements. The neighborhood has around 30 thousand residents.



Resident of the Greater São Pedro



The first steps

Some might say Taquaril is the ‘whole of Brazil’. They are not aware of the history of the people who built it. Surrounded by Serra do Curral, Belo Horizonte’s postcard. The sunrise is beautiful to watch every dawn.

(Meu Brasil Taquaril - Wanderson Santos)

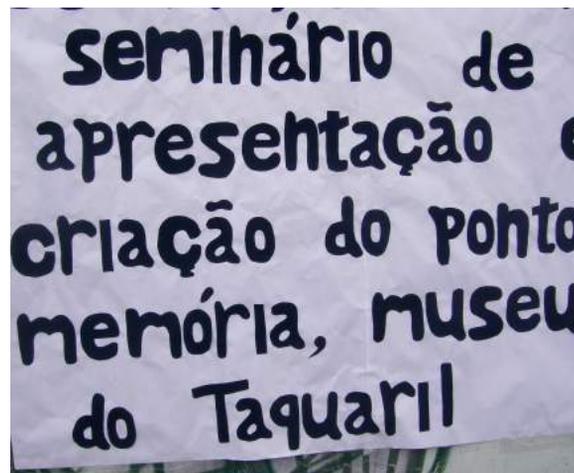
Taquaril Museum Memory Spot’s history is being narrated by the life journey of many people and entities, their affections, knowledge, conflicts and dreams imbued with the achievement and application of the right to memory.

In 2009, Taquaril community leaders met representatives of the Brazilian Institute of Museums (Ibram) team to present the Memory Spots Project aiming at strengthening actions and partnerships to establish a solid and reliable relationship for the conduction of the project and its development in the community of Taquaril, in the city of Belo Horizonte, State of Minas Gerais. A seed was planted and we found ourselves intertwined in the various paths of memory of our stories, in the fruitful commitment to make them an instrument of citizenship. Taquaril neighborhood and Conjunto Taquaril are included in the Memory Spots Program, starting a work of redefinition, valuation and preservation of the local memory in these communities.

From the beginning, the group spared no effort to consolidate a mobilization and motivation process involving our community in the project protagonism. After contacting Ibram’s team for the first time, leaders submitted a letter to the community represented by local entities and group for a meeting with a larger number of participants. This meeting was attended by Ibram’s team, who chose three representatives to participate in the Memory Web, in Salvador, BA.

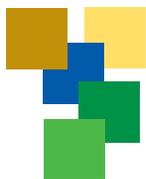
The group, now comprised by 12 people, thought about conducting a seminar of “Presentation and Creation of Taquaril Museum Memory Spot” focused on a larger part of the community. Our first motivation was the transfer of Memory Web process made in Salvador, BA, and our own enchantment with the Memory Spot already permeated by ideas and dreams. We established a democratic work process in the organization methodology, including recognizing ourselves as a proposal promotion group, and committing ourselves to involve the community.

The seminar



Disclosure poster of the Workshop of Memory of Taquaril Museum, with logo developed by residents

The group met systematically to come up with the presentation seminar; therefore, conflicts and struggles we know are inherent in any construction process involving a large number of stakeholders emerged. However, we were also moving towards a bigger purpose, the fight for the right to memory.



Our debates had the approval of a community engagement strategy with the creation of a council, a broad community council to undertake responsibilities for the project implementation, inspired by the dynamics of sitting together and discuss our community horizons. The final seminar plenary would be an opportunity to form this council, where people involved would be already familiar with Memory Spots Program's proposals and methodologies.

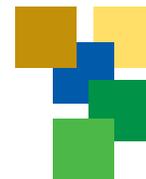
This seminar took place in the midst of expectations and anxieties, which was exceeded in its conduction. Held on February 20, 2010 at Professora Alcida Torres Municipal School, the event gathered 60 people, including associations' representatives, NGOs, cultural groups, the elderly, students, Health and Education professionals, the team responsible for Memory Spots project development in the community and members of the Brazilian Institute of Museums (Ibram) team.

The seminar begun with speeches from residents and promotion team involved in the process. After the speeches, participants were forwarded to thematic workshops according to their application forms. Identity, territory and belonging, memory and struggle history were topics addressed during workshops.

Workshops were developed by community residents themselves and the promotion team, respecting each one's qualification and background. They were



Disclosure poster of the Workshop of Memory of Taquaril Museum, with logo developed by residents



crucial for the program’s proposal conceptual understanding. After workshops, people were forwarded to the final plenary to present discussions addressed and form the managing council of Taquaril Museum Memory Spots with the indication of 30 people.

The council

On February 26, 2010, the “Presentation and Creation of Taquaril Museum Memory Spot” seminar assessment meeting was held. It became a landmark to our community and we were able to state our joy in creating an activity that brought together many forces in our community. We also committed to conduct a meeting on March 6, 2010, for the office inauguration of the managing council created at the end of the seminar and start a debate about its operating regimen.

The proposal was to create an autonomous council, without any link to community groups or institutions, which would ensure its broad engagement. The council can and should be comprised by different authorities and agents we have as the

top decision-making and referrals body, being the entity responsible for the project development.

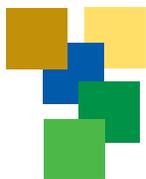
Taquaril Museum Memory Spot managing council is comprised by two instances, one executive board comprised by 5 members with the following positions: administrative officer, finance officer, secretary officer, social mobilization officer, and communication officer, everyone responsible for coordinating and submitting works and taking the managing council to Spots to be addressed. The other instance is a full board comprised by 30 people in its initial configuration, incorporating members from the executive board.

Meetings that followed included the preparation of internal bylaws, as well as a meeting to vote for an executive board. Since then, Taquaril neighborhood and Conjunto Taquaril community are one of the 12 initial locations part of the Memory Spots Program. Taquaril Museum Memory Spots focuses on the right to memory of every human group, stressing the importance of preserving historical, artistic and cultural heritage, being a testimony of past generations heritage, which play a crucial role nowadays and is projected for the future, passing to future generations the references of a unique time and space that will never be relived, but revisited. By creating awareness of history intercommunication.



Wareness raising workshop for the creation of the Memory Spot

Working Group held during the workshop





Technical visit of Ibram staff to meet partners of the Memory Spot

Articulation with the community in 2010



When we understand our social, artistic and cultural memory, we are able to see the evolution process to which a people's knowledge and know-how is inevitably exposed to.

Taquaril Museum Memory Spots managing council has the purpose of making an inventory of places of reference, facts and important events, people who actively participated in the community's formation, as well as drawing a profile for groups, telling the community's history through residents, and also with the purpose of proposing intervention actions, such as meetings, debates, memory rounds, workshops that can contribute to the recognition of the individual included in a space and the reframing of the local memory. It also intends to propose and develop products to diffuse memory actions. Therefore, it conducted a series of activities in the communities of Taquaril and Conjunto Taquaril, in order to fulfill the proposal of its action plan.

Brasilândia Social Museum

(Brasilândia, São Paulo/SP)

Brasilândia is a district located in the northwest region of the city of São Paulo with nearly 300 thousand residents, near Serra da Cantareira, and surrounded by the neighborhoods of Vila Penteadó, Jardim Guarani, among others. The region is the result of a division in several small farms and country houses existing in the first decades of the 20th century. Mr. Brasílio Simões used to live in one of these small farms. He cultivated sugarcane and manufactured Caninha do Ô, famous cane spirit at the time. With the country and São Paulo's development, the region also underwent changes.



Small farms were divided into small villages and most of them were acquired by several land division companies.

Urban renovations downtown made workers move to the suburbs. Running away from high rent costs, these residents began to acquire residential lots in early Brasilândia. Families from the countryside in the pursue of better living conditions were also moving to the region.

São Paulo's Memory Spot gathered representatives from several groups, movements and local communication media, for approximately one year and a half, to develop Brasilândia Social Museum. Large seminars were conducted in the community during this period on matters related to the right to memory and social Museology, workshops about the collection and participative inventory, as well as a set of museum actions engaging the community in its memories and collective histories. A photographic exhibition focusing on residents' struggle for housing stands out among activities, and this theme accompanies the region since its appearance. Brasilândia - Its Villages and Gardens

Brasilândia - Its Villages and Gardens

The district of Brasilândia, in the north region of São Paulo's capital, has a rich memory starting from lane widening in the city central region. In 1946, the first families started to arrive in the territory, most of them comprised by workers expelled from downtown due to this project. Several version explain how did this change occur: some state that the city hall encouraged their trip to the big country houses with the operation of a tile and brick works owned by Bonilha family. The city hall would buy the land and the tile and brick works would donate tiles, thus "favoring" the first families living in that part of São

Paulo, which would later be known as Brasilândia - tribute paid to Brasília Simões, a merchant who helped build Santo Antônio Parish, replacing a chapel with the same name.

Brasilândia residents in the most different organizations rescued the neighborhood and district's origin from several memories, records, history telling about the neighborhood, and consequently, the district's origin in order to understand its dynamic and purpose. Conversation rounds gave rise to memories of facts that marked and strengthened the history of Brasilândia residents, narrated in many different ways but with the same emotion.

Brasilândia stood out due to political power and organization since its origin because the reality of the first pioneers was not easy: lack of water, electricity, transportation, pavement... on the other hand, living in Brasilis land was like living in a small town. Leisure times were spent in regional small pitches and rivers. Some of the residents became aware of Memory Spots program due to this organization in 2009; therefore, they decided to reunite all initiatives in one space, a cloud of social and collective memory. Sueli Ferreira, Leandro Silva Batista, Fabio and Elenice Aureliano started articulations that engaged more than 20 people, in addition to several social and ecclesial entities. In 2010, even before deciding on an eventual profile for the Memory Spot, the group started working by sharing.

Falling in love with the idea of exposing the innards of a history full of struggles, achievements and confrontations, hurt by the public power neglect and the marks of trafficking would not be easy to narrate. What should be remembered? What should be forgotten, since it's never possible to forget? And, especially: how to tell?



Several meetings were held, we cannot count how many, because collecting memories was not only made when we were in groups, and, above all, for not having control over memory. Sharing was constant and intense. Now, Brasilândia Social Museum was consolidated and was known for the most different district ideological, social and political trends. The museum was shaped, not physically since it is not possible to put something that is abstract inside a structure, per-

haps. How can we exhibit a force in constant and unpredictable transformation on images and objects? Challenge was, therefore, presented.

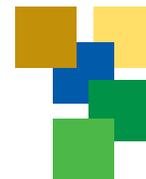
After forming the managing council, we needed to provide training in order to better organize the Social Museum implementation work. To make the first exhibition a reality, Mirela Araújo, museologist in the Brazilian Institute of Museums (Ibram), conducts the “Social Museology and Types of Museums” workshop to Brasilândia Memory Spot members. This workshop intended to train leaders and provide them with tools for the 1st Memory Sample of the region. Gathering a series of photos, documents and other materials was not enough. We had to know what to do with them. That’s why this training was so important.

Community leaders received guidance for three days, in order to know how to organize documents, how to display the sample, make the planning, collection and exhibition. Although Brasilândia Memory Spot is in its second year of work, Brasilândia Museum doesn’t have a headquarter and collection established yet. The Museology Plan is still being prepared to provide work guidelines and the museum’s profile. “This is the only way we can make a museum, and conduct any organized activity to rescue memories,” emphasized Mirela.

With our homework done, and after a year and a half of work, organization and mobilization, Brasilândia Memory Spot (SP) conducted its first exhibition named “Brasilândia - Its Villages and



Exhibition Poster 2010.



Gardens”. Comprised by over 40 neighborhoods, divided into Villages and Gardens, the region with more than 300 thousand residents presents the first results of local memory rescue. The event was held in May of 2011, at Luiza Saete State School and was attended by Mario Chagas, from the Department of Culture, Pedro Galliker, from the National Program for Public Safety with Citizenship, City Hall representatives and local leaders represented by articulator Fabio Ivo, and also gathered young people, adults, the elderly to enjoy the pleasures of memory.

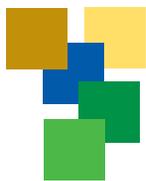
The exhibit started with a tribute to Elcio de Souza (dead in February), major articulator who loved Brasilândia, followed by the inspiring speech of Mario Chagas reinforcing the right to the memory of all people, cultures and social classes. In his speech, Chagas says that there is no model of history rescue and preservation. This depends on the local dynamics and experiences; therefore, each museum initiative is free and should be respected. From such an assumption, the exhibition presented a group of flute children players assisted by a regional social project that recalled hits by Gonzaguinha, followed by a capoeira circle, adult and young memory round, sarau, chorinho (Brazilian music genre), among other cultural activities throughout Saturday.

Nine panels with Brasilândia photographs were exhibited, focusing especially on the resistance for household, which happens since its appearance, in 1947, when São Paulo’s City Hall started to build large avenues in the city capital and expropriated residents of slums, financing slumming from more distant regions, as addressed in the beginning of this text. Families that lived then shared their arrival in a place that looked more like a small countryside town with young people from now. “Taking a

shower in waterfalls spread all over Brasilândia was wonderful. We used to know our neighbors and had a relation with Serra da Cantareira, which is now in danger,” recalls Dona Norma, who arrived in Brasilândia at the age of twelve, and has more than 70 years of memory to share. Other participants emphasized prejudice: “If you wanted to work, you would have to say you lived in Freguesia do Ó; otherwise you would lose the job, didn’t get a taxi, didn’t have installment,” recalls João Carlos, who contributed to the Spot managing council.

In addition to panels, the exhibition featured pictures with before and after of some neighborhoods. There was also a picture providing movement to the show, since it was possible to see Serra da Cantareira untouched in the back and houses that gradually took over the green from Serra da Cantareira in the front to make room to other lives.

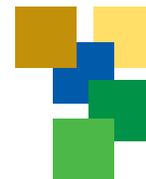
The articulation team emphasized that such a historical record was untrue, that only a version of those who participated in this process was, and the exhibition was open to new district narrations, and thus, the memory round and several cultural representations of neighborhoods. What actually impressed the team was the young people who attended, which was undoubtedly the largest public in the exhibition. Young people not only visited, but composed a specific memory round and learned that being young is not a synonym for museum amnesia. They narrated the experience of living in one of the district that most kills young people in São Paulo and said that this fact doesn’t scare them. What they fear the most is the indifference before this reality caused by the lack of sporting, culture and leisure centers, since Brasilândia is the only administrative division out of the 31 existing ones without even having a park.



Activities ended the afternoon with “Coletivo de Mulheres Esperança Garcia” group presentation addressing prejudice and violence against black women. The strong presence of young people and cultural activities expressing different district doings were undoubtedly the main ingredients of this cauldron of memory and citizenship.

The exhibition was successful and gave rise to another exhibition at Solimeo State School, which had everything to leverage the works of Brasilândia Social Museum. This assessment of the managing council was received with joy from the local consultant, and would be followed by a

financing to strengthen museum actions. Such consultant would be a facilitator between Ibram and the managing council in the conduction of the planning provided for in the Museology Plan. However, what could serve to reinforce works helped during the disarticulation process due to the public announcement requirements, as well as little understanding among remnants of the already disarticulated Memory Spot. Nine boards of the exhibition were left, as well as the memory of an initiative that raised transformation hope through an abstract, but firm and present tool: the memory!



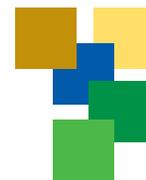
Exhibition at EE [state school] Luíza Salette in Vila Penteadó, Brasilândia



Consultant João Paulo Vieira visits the Church of Freguesia do Ó, in restoration, and talks to Priest Carlos.

Stage

2



Stage 2

Museum actions

Museum actions comprise all forms and creative processes of registration, recognition and local memory valuation community activities conducted and promoted by Memory Spots.

They include rounds and memory *chás*, museum parade, traveling exhibitions, graffiti, music festivals, saraus, food fairs, children research and history championships, among other direct and indirect actions involving the community in the appreciation of their cultural references, identities, memories, and local traditions. Conduction of museum actions is always on Memory Spots agenda, since they are a mean for initiatives to always be connected to the community, summoning its residents to appropriate, to reflect and to take over, in many ways, their memory.

Cultura Periférica Museum

(Jacintinho, Maceió/AL)

Cultura Periférica Museum Memory Spot acts from the diversity of several communities cultural expressions part of Jacintinho neighborhood. It is dedicated to diffusing histories of people and groups that give life to the memory in movement of Maceió peripheral culture.

Focused on valuing and recognizing the peripheral culture memory, it acts with Mirante Cultural project from Afro-Alagoas State Studies and Research Center - Quilombo, which brings together maracatu cultural groups, capoeira, coco music round, hip hop, afro and contemporary dances, samba school, popular theater, among other movements linked to local history, culture and identity.

The name Jacintinho is a reference to the first regional owner, Jacinto Athayde, descending from Portuguese who built his own house in the well in 1940, and the stone slope giving access to the small farm where the neighborhood is located today. As of 1950, the region started to grow with the population arriving from the State countryside, attracted by employment options in the capital. Today, the neighborhood integrates four community nuclei: Jacintinho, Vergel, Vila Emater and Vila de Pescadores de Jaraguá, which gathers 200 thousand residents.

Jacintinho was chosen to implement the Memory Spot, and is the most populated neighborhood in Maceió, considered peripheral not for its geographical location, but its social status. Jacintinho was formed by families coming from Alagoas state countryside, sons of rural exodus, mostly descending from Africans. They were exploring small farms and populating the neighborhood upwards, that is, through grottoes. The neighborhood developed specially commercially; however, social issues were also intensified. Population's growth pace was not simultaneous to social and economic development. A neighborhood seen by Alagoas media and society as a synonym for violence.



Museu Cultura Periférica

Logo of Cultura Periférica Museum

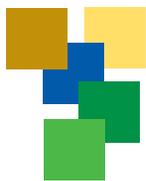
Cultura Periférica Museum is seeking to know and understand this new people living in groups, sharing tastes, customs and problems. When going down the grottoes, the individual faces a similar scenario: there is a fine distinction line, but people comprising it make a difference. People who formed it are warriors that, as in Quilombo dos Palmares, ran away from their master: misery. Consequence of social inequality plaguing Alagoas. They took refuge in quilombo, that is, the suburbs, in search for house, food, work... Dignity!

There is a resemblance in quilombos resistance struggle and their current struggles since they do not settle on the social and economic marginalization they suffer. The museum is revealing human drama the history can never let go or hide.

Museum actions were developed to disclose, promote and strengthen bonds with communities. Participation in Semana da Primavera (Spring Week) with a memory round named "Mulheres por Mulheres (Women for Women)" was the first one in 2011. It gathered female leaders in several areas: religious, social, political, community, educational and cultural. They shared their experiences with the community, linking them with gender issues. Three activities were conducted: Memory Round in Jacintinho and South Region; Female Break Round at Conjunto Dubeax Leão.

We organized our first "Chá de Memória" (Memory Tea) in February, 2012, held in each Cultura Periférica Museum nuclei: Jacintinho (community and hip hop); Vila Emater II, Vila de Pescadores de Jaraguá. Organizing it in the South Region was not possible due to operating issues at the time. "Chás de Memória" were held because we felt the need to gather people interviewed and others who will be interviewed to share their histories, gather collection (photographs, documents, objects) and better explain the Jacintinho Memory Spot proposal - Cultura Periférica Museum for communities. Graphic material, art and printing were made by us. We organized food with many teas, cookies and crackers, but we adapted to spaces, such as Vila Emater, which in addition to the traditional we gave a lot of popcorn and soda because of the children public we would have.

Visitations were made one day before Jacintinho "Chá de Memória" inviting each interviewee from house to house. Since they were elderly individuals, we organized a taxi system to pick them up



and take them back home. Articulation with hip hop individuals was made via telephone. It was an integration between young and elderly, sharing and listening to their histories.

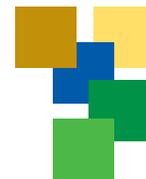
Ads for Vila Emater and Vila de Pescadores de Jaraguá “Chá de Memória” were made by researchers: Michelly da Conceição, Jailson Carnaúba (Pelé) and Enaura. They were responsible for articulating communities that showed up Sunday morning and Monday evening, respectively. These were the best days for them. We adapted to the time and space of each community. Each tea had a new universe to be explored.

The night fell on an avenue of one of the most populous neighborhoods of Maceió and people were coming closer, hugging, laughing, seeing friends again, and meeting others. They saw ladies, gentlemen, women, men, adolescents and children. Generations met in a round to listen and share their memories, bringing old histories

back and inspiring new emotions. Ibram consultant, Lavínia Santos; local Pronasci representative, Paulo Sérgio; Articulation and Social Action Department, Elenilton; choreographer and teacher, Jorge Schutze visited us.

Our first guest to start the memory round was Mrs. Angelita, 86 years old, who lives in Jacintinho for 67 years. She invited a friend to continue the round after her speech. One by one sat in the “memory chair” and told Jacintinho formation history; however, most importantly, was getting to know the journey of each individual’s life, and how they overcame problems and struggles to achieve their dreams.

We had the presence of hip hop boys and girls, old partners also part of the museum in the same night. They shared their Alagoas Hip Hop Movement histories with us: Arnaldo and Fabrícia (bgirl FBA).



Memory Tea

Spoke about the struggle of disclosing the movement in a state that didn't value it as it should. We had a female break round, and the girls gave a show. This language represents how people live in suburbs. Everyone missed Paulo (Posse Atitude Periférica coordinator) who, since April, 2010, embraced Cultura Periférica Museum's proposal, despite moving to São Paulo, and left his representatives here: Maria and Isabelly. Even far, he continues contributing to this struggle. An example of this struggle is the museum logo, which is one of his works.

The second Jacintinho Memory Spot - Cultura Periférica Museum at Vila Emater II - "Chá de Memória" took place in a morning with a clean sky. At Vila Cultural Space, the oldest residents and many children were arriving to tell and listen to histories. They told about their origins and Vila Emater II appearance, which was developed around Maceió city landfill (the landfill was removed from there one year ago). They shared their journeys and explained the daily life next to a landfill, types of materials and division of the economic process ruling work in that community.

We met Dema, a resident that has been registering the village day to day for years and has already filmed three fiction movies. He is an anonymous artist who integrated to the museum. We were touched by Mrs. Maria Preta. She said that when she is sick all neighbors help her, demonstrating how community life can be humanitarian. Each person who sat in the "memory chair" has taught something and aroused an emotion on those who were listening.

Cultura Periférica Museum conducted the third "Chá de Memória" at Vila dos Pescadores de Jaraguá on a moonlit night. The memory round took place inside the headquarters of the Residents and Friends of Jaraguá Association. It was

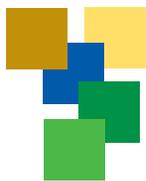
a night when we listened to old fishing histories, of how the sea can be generous and treacherous. We felt like we were inside one of Jorge Amado's books by listening to histories of those who stay and those who go to the sea. There's a lot to learn about this universe. Mr. José is willing to manufacture old instruments that are no longer part of fishermen everyday life, but part of the history.

Three actions were conducted in November, 2012: opening of traveling exhibition "Memories the wind didn't blow..."; lecture "Museum: the construction of knowledge in time and space interface" and classic project "Cultural ViewSpot: a quilombo called Jacintinho".

The place chosen to assemble the exhibition was Feirinha do Jacintinho; therefore, a democratization took over the cultural space with broader population participation. We arrived in the morning with the tent, memories, mirrors, people, arupemba (a type of sieve made of straw), dreams, fabrics, lives, boxes, Mrs. Margarida, lines, photos, bags... Each detail, each symbol was assembled little by little...

Things were strange at first, but people were slowly approaching, watching, making comments, telling. We became memory merchants, and Elizabeth Salgado was the professor, telling passerby: "Come, come and meet Cultura Periférica Museum". Jacintinho's people memory being shared in the middle of the fair, every mark, sometimes the same fact being told, but with a unique look.

The lecture "Museum: the construction of knowledge in time and space interface" was given by prof. Msc. Elizabeth Salgado, at Manoel Simplicio State School. It was a talk with students and teachers, in an interchange of experiences and visions on the neighborhood and the memory. The 30rd "Cultural ViewSpot: a quilombo called Jacintinho" edition took place in the evening with



massive community participation. We celebrated the awareness month and appreciation of social memory with a big party.

We, from Cultura Periférica Museum, believe that memory is moving and goes being recovery of the past, since it is the people's fighting instrument. It is integrated to community daily life. Social Museology gives people their right place, that is, the narrative center.



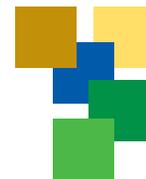
Exhibition "Memória que o vento não levou", in the Municipal Market

Beiru Memory Spot

(Beiru, Salvador/BA)

Beiru Memory Spot carries the memory of the black leader Gbeiru (Beiru, in Yorubá), a Nigerian from Oió, who arrived in Brazil in 1820 and stood out in quilombo organization, where Beiru neighborhood is currently located.

This identity and memory space started to be thought by community representatives since Beiru Book writing process, a work telling the history of the black neighborhood here, launched in 2007 by Pedro Calmon Foundation (Bahia/Salvador), Culture Department and Equality Promotion Department.



Political struggle and mobilization of Beiru Memory Spot starts with identity, the militancy in favor of Beiru name assertion, which by community default, was changed by government powers to Tancredo Neves.

With African matrix strength and cultural expression beauty, the Memory Spot promotes a cultural space where everyone can see and be seen through their memories, life history and community struggle.

Beiru Memory Spot brings back the black hero memory appreciation, which originated the neighborhood name, for being considered a symbol for struggle and resistance among regional residents. The initiative works on the perspective of conveying and disclosing the history of Beiru from the collective history told by residents themselves, by understanding that Beiru's memory also permeates the history of African cults, yards, quilombos, Afro-Brazilian culture and history, and of all residents who build the neighborhood daily life. Since 2009, the Spot conducts works on African-Brazilian culture in the subject of History with local schools, universities and community entities, raising and questioning racial, identity, memory and black people history matters. It also conducts capoeira presentation dynamics and formation of "living galleries" where students present the image of capoeira masters, reporting their life stories, values and lessons passed; it promotes *Cine Beiru*, broadcasting movies and documentaries in various formats focused on cultural diversity. Also, the initiative promotes *Marcha do Beiru* (Beiru March) during Week of Black Consciousness, along with Black World Association and other local entities.

Cine Beiru



Beiru bust, slave of the nineteenth century



Disclosure of Beiru's history at schools

It also discloses in schools, universities and the community action an illustrated booklet telling the history of black leaders in the first person and presents a set of collections and patrimony inventory in the neighborhood as permanent diffusion and communication action. Fonte da Bica, a river that supplied Salvador and where flour mill staff used to shower; Terreirão São Roque, located in Anjo Mau Lake, considered as resistance yard of the African-Brazilian culture which also has a photograph of Beiru in its files, stood out among



them. Old residents considered “living treasurers”, such as Mrs. Clarice, known as Minha Gal, yalorixá of the yard Ilê Axé Gezebum. Mrs. Roxinha, the oldest midwife in the neighborhood, always went by donkey to Itapoã. Mrs. Dominga, organizer of baianas section from *Mundo Negro* entity. Manuel Rufino, famous healer during Candomblé yards persecution, when police officers damaged *atabaques*. His son, Antônio Rufino, was known as Lelê, keeper of saints left by his father at Ilê Axé Bocum, where political meetings were held during military dictatorship. Mrs. Edina, resident of the neighborhood for 26 years, who supports her family selling sacred leaves.

The Memory Spot also fights for the neighborhood name to remain Beiru, paying a tribute to the local identity and history icon, instead of Tancredo Neves, as it has been known for a while.

Beiru’s memory is so strong that some residents say that, when they hear their names, blood runs hot through their veins, since Beiru is the synonym for fight and solidarity.



Black World

Mangue do Coque Museum

(Coque, Recife/PE)

Mangue do Coque Museum works by valuing knowledge and local history through research, conservation and diffusion of tangible and intangible heritage actions, recog-

nized by residents who built and daily build the history of the neighborhood.

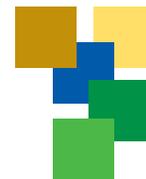
Located 1.24 mile away from Recife center, it has 50 thousand residents at Ilha de Joana Bezerra (Joana Bezerra Island), near Boa Viagem neighborhood and the medical center of Ilha do Leite (Leite Island). Coque has a mangrove around and is known for housing resistance and struggle.

Museum actions: main activities, its significance and challenges.

Coque is a community that works memory in its several aspects, through knowledge appreciation actions and local history in research, conservation and cultural, tangible and intangible heritage actions of residents who made and continue to make the history of struggle and resistance, involving the local community in their activities, encouraging critical thinking and citizen action on the debate about main local problems, such as: soccer memory, struggle and resistance memory, religion memory, prejudice and discrimination memory, violence memory, and housing memory.



Managing Council of Museu Mangue do Congue Memory Spot



Memory rounds.

Intended to rescuing Coque community cultural memory, Mangue do Coque Museum Memory Spot has been conducting “memory rounds” in its spaces with individuals with several interests and languages. This action is a result of the community conquest in its cultural space. During these rounds, participants share their memories dynamically by reporting personal and collective experiences lived in the process, taking the community name to all states and countries in a positive manner. struggle and resistance memory, religion memory, prejudice and discrimination memory, violence memory, and housing memory.

Vacation workshop

Memory workshops are also being conducted by this managing council to articulate and interact with the community, supporting its learning. Students watch classes on several themes proposed by the community and learn resources to improve such activities.

Memory Coffee on 6th Spring of the Museum



Memory Coffee on 6th Spring of the Museum, with participation of consultant of the Memory Spot of the Grande Bom Jardim

Museum blog.

Using media information with a language understood by most, regarding aspects developed inside and outside the community, expecting to reach a larger number of individuals. Communication should be used positively, favoring people struggle and their main memories.

Considering that Mangue do Coque Museum Memory Spot has an important social role to play, its pedagogical actions should include social communication strategies and resources to provide a basis for knowledge management. In this context, the domain of media language may provide increased access and better treatment of information when building such knowledge.

As didactic and pedagogical strategy, the collaborative media production aims at developing communication skills and autonomy, with respect to creativity in order to stimulate the construction of significant knowledge in the community. The “blog creation” workshops intend to work with pedagogical possibilities to use the blog in the museum, by implementing and incorporating audiovisual and mediatic languages, interaction among community members and the construction of a knowledge network.

Fanzine for local distribution

Museum fanzine production inside the community and distribution with a common community language. It contains information referencing the memory and actions that contribute to the community development within its social context. It proposes the production of texts in a situation where writing fulfills its social function to the community. Making the community text publicly accessible is important, where the work final process result: to communicate, convince, explain, that is, make the text being read, become a reality, taking into account that a fanzine is simple to be made, and a considerable communication force.



Fanzines are a form of free expression, made according to directions given by the group of editors. Fanzines live and survive on camaraderie. Therefore, they are usually handmade, with hand drawings, collages, montages, engravings, copies, stapled at home, etc. There are also those computer-edited and reproduced graphically. A third, simple and economic manner to produce a fanzine is via Internet, also known as virtual fanzine or e-zine.

Mangue do Coque Museum Exhibition

Mangue do Coque Museum Memory Spot exhibition intended to present the result of research actions on the community through long and temporary exhibitions. The main exhibition presents “Social museology on Coque community universe” rehearsal, and the temporary ones present traveling exhibitions and exhibition proposals raised by research on topics of Coque community, with research suggestions of themes chosen, and didactic nature through playful exhibition, learning, reflection and debate, created as a cultural dialogue purpose encouraging the discussion of different themes related to culture matters and their relations with the museum space. This is a relaxed and dynamic exhibition, open to general public, where community guests and partners and the community itself talk about a specific theme.

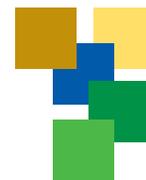
General goal

Prepare an instrument to record activities in a positive manner during the conduction of activities proposed in Museu Mangue do Coque Memory Spot organization chart.

Main challenges

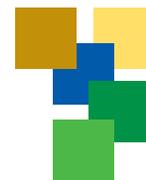
- Training needs of the group involved in activities.
- Potentialities of the memory and Mangue do Coque Museum Memory Spot (Recife, PE) social museology initiative.

- Disclosure of activities in the community.
- Reach groups inside the community with a political force based on previous actions.
- Financing for small and large activities.
- Seek volunteers that meet project’s needs.
- Language to be used during rounds, so that the population is interested in participating in issues related to it.



Stage

3



Stage 3

Participative Inventory

Preparation of participative inventory, process where communities undertake to, in first person, identify, choose and record the most meaningful cultural references for their memories and social histories stand out among the proposed methodology steps to develop Memory Spots. During an inventory process, the community also decides on the most effective methods to disclose and preserve its memories and properties once people take better care of what they recognize as their own or with any meaning to themselves or social group to which they belong. In this sense, the idea of participating goes through collective and shared decision of deciding which memories and properties are important for the community, thus contributing to an ongoing cultural appropriation process.

Lomba do Pinheiro Memory Spot

(Lomba do Pinheiro, Porto Alegre/RS)

Lomba do Pinheiro Memory Spot
Stop Seis, Neighborhood/Downtown Way
[and vice versa]

Sofia thought about her neighborhood
More as a suburb:
away from everything,
where she would only sleep.

Museums, in her mind,
were places with stories to tell,
from a large minority
with fake journeys.

But, however, nevertheless,
between not so many
entered Pinheiro bus line
stop number twenty-four,
for another day of work,
and, through the window, stop number six,
stopped her gaze:
She saw a Community Museum.
Started to go.

Learned that distance,
can be relative.
Peripheral:
depends on the Spot of reference.

That History is made today, and
some museums, in their essence,
listen to different stories,
counted by the minority.

Author: Camila Albani Petró

Literary text chosen during Fragmentos Urbanos Contest (Urban Fragments), to comprise 170 thousand literary postcards emphasizing different Spots in the city of Porto Alegre, organized by Cia Carris Porto Alegrense, 2012.

Milk drums supplied to the neighborhood and the nearest regions, memories of Portuguese families, the first residents coming from the countryside and other neighborhoods in the city are some of the identity references in Lomba do Pinheiro communities narratives (re)building their history from reflections of social and cultural transformations of the neighborhood.

Lomba do Pinheiro Memory Spot develops a memory and property strengthening work with schools, families and association entities, serving as a starting Spot for new inventories, music production, images, researches and local transformations.

Sixty strategic cultural Spots uniting 26 villages forming the region were identified from the initiative. Boqueirão Archeological Site, indigenous communities Charrua, Kaingang and M'byá Guarani, Winery Bordignan, Lomba do Sabão

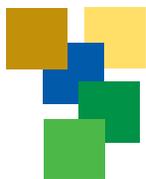
Dam and Vila São Francisco Friends Association, Equestrian Center Recanto do Pinheiro and the own community museum stand out among them.

Lomba do Pinheiro Memory Spot: methodology development of the participative inventory

Participative inventory process developed by Lomba do Pinheiro Memory Spot was executed from the following steps: planning; preparation of strategies; education/qualification of the managing council and researches; research; research record; treatment of sources (conditioning, textual production workshop).

The first participative inventory process step was made from planning during Lomba do Pinheiro Memory Spot managing council meetings, intended to discuss the methodology to be adopted and executed by the group, as well as execution organization chart for the inventory. In addition to meetings aimed at deepening discussions on the methodology, we also conducted technical visitations in museum institutions of Rio Grande do Sul state. Participation of managing council members on the 2nd Education Journey in community Museology, in Santa Maria, Rio Grande do Sul stand out. Participations in events were part of the education proposed for the managing council, as well as for researchers who participated in the participative inventory process.

Planning to execute the participative inventory was made through meetings aimed at discussing differentiated forms of approaching the managing council and researchers with community people, organized in Community Associations, and other social groups in Lomba do Pinheiro neighborhood. Sectoral responsibilities were assigned to facilitate work's development. Distribution of tasks was divided as follows:



1. General coordination;
2. Local consulting (OEI);
3. Advisory Council;
4. Researchers;
5. Participative Inventory Mediators;
6. Texts commission;
7. Photograph commission.

As part of the work methodology established in partnership with the Brazilian Institute of Museums (Ibram) and the Organization of Ibero-American States (OEI), a training workshop to preserve collections was promoted in 2011, hosted by professor Silmara Küster from UNB (University of Brasília). This workshop was aimed at preparing the Memory Spot managing council, as well as researchers, for handling, storage and preventive conservation of collections that are part of the museum, as well as documents and objects to be collected during participative inventory, such as the large number of newspapers and photographs comprising the documental research corpus. In this case, planning the several steps on contact with collections, source of part of the research. First, there was the need to assess the collection state, as well as selection and preparation of systematized reports recording the available documentation. Then, we moved to the hygiene and treatment step. We followed by appropriately handling, in order to properly storing the entire existing collection. We realized the need to think and plan the collection safeguard conditions, being a new challenge to the Memory Spot.

The inventory process

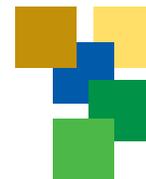
Probing and research tools were provided for this step, in an attempt to systematize data forming the PI (participative inventory). First, there was a need for debating the concept of participative

inventory within the work group, once it wasn't fully clear. Especially in what regards differentiation between historic research using verbal, written, imaging sources, etc., and the inventory itself. In this case, it should be clarified that historical research, produced through individual or collective oral records¹, is considered a document comprising the participative inventory and not the inventory itself. Therefore, we should present here the definition of participative inventory adopted by Lomba do Pinheiro Memory Spot team: participative inventory consists in the procedure of relating, registering and cataloguing tangible and intangible property in a participatory manner, that is, by promoting mechanisms capable of considering the opinion and constant participation of a significant number of people and/or groups belonging to the inventoried community.

Thinking about Lomba do Pinheiro neighborhood extension and from the idea that inventory should not be exhausted, we decided to delimit the search as follows:

- a. The neighborhood was divided into 4 micro regions (faces);
- b. A team of mediators for the participative inventory was formed;
- c. Associations of residents in neighborhood villages have been sensitized in an attempt to take responsibility for the research at each site and after remitting the probing instruments and search for mediators;
- d. properties could be donated, loaned or even remained in their places of origin;
- e. Properties were mapped, listed, registered and photographed;

¹ Memory Rounds commonly confused with the own participative inventory are an example of verbal history collective record.



f. Cultural manifestations, considered intangible properties were listed, needing further registration;

g. Registration of inventories is available in the cartographic material.

Contact with community leaders responsible for residents associations and/or responsible for other forms of social organizations was established as methodology in order to mobilize a significant number of residents around a broad and participative inventory realization proposal.² Leaderships contacted were responsible for promoting meetings with residents in associations, debating on the recognition of the local cultural property, as well as responsible for recording tangible and intangible properties in probing instruments. The participative inventory mediators team was responsible for contacting community leaders, inviting them to be a part of the research, participate in meetings promoted by associations or several groups, collect probing and collection instruments sporadically donated to the Memory Spot

The main inventory collections include:

1. Bugio Ruivo;
2. Parada de ônibus [“Bus stop”];
3. Figueiras [“Ficus”];
4. Pinheiros (pine and Paraná pine);
5. Nascentes [“river source”];
6. Sítios Arqueológicos [“Archeological sites”];
7. Ponto de Memória [“Memory Spot”];
8. Saberes das benzedeiras [“Folk healers knowledge”];
9. Comunidades Indígenas M’byá Guarani [“Indigenous Communities M’byá Guarani”];

² Forty-eight community leaders actively participated during PI; more than three hundred and fifty neighborhood residents answered probing instruments and questionnaires.

10. Comunidade Indígena Kaingang [“Indigenous Community Kaingang”];

10. Artesanato local [“Local handcraft”];

11. Equipamentos públicos [“Public equipment”].



Cultural Route of the Memory Spot of Lomba do Pinheiro

Products from participative inventory

In order to disclose and promote the participative inventory ownership, we decided to create three diffusion products: exhibition, catalogue in the form of a map, multimedia, as follows.

The exhibition presents inventoried property elements, as well as the history of 24 neighborhood villages and two indigenous communities. Image collections, cartographies produced by residents, spoken testimonies, printed collections, such as



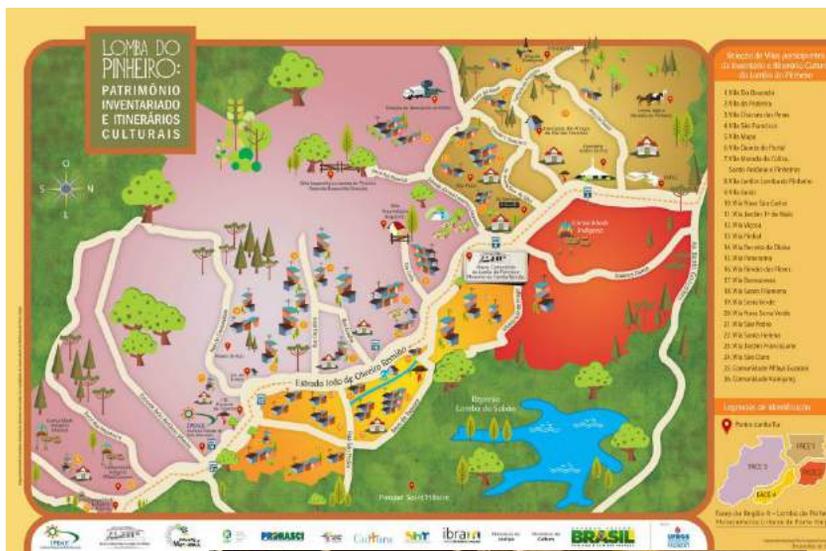
newspapers, bulletins, minutes, etc., are reproduced in the exhibition. Curatorship was the responsibility of professor Elizabeth R. Torresini. To create textual narratives, the exhibition curator organized a textual production workshop. The multimedia material is being developed along with a group of state and municipal neighborhood schools teachers to meet regional schools pedagogical needs.

The participative inventory had an essential role in producing the exhibition “Lomba do Pinheiro: inventoried property and cultural itineraries”, as well as the catalogue in the form of a map.

Exhibition “Lomba do Pinheiro: inventoried property and cultural itineraries” catalogue.

This inventory enabled self-recognition of the neighborhood social groups as participants in local historical construction and has been enabling local histories and memories valuation work recognition from different daily views. The participative inventory enabled new relationships between communities, stimulating dialogues among different groups comprising the neighborhood’s cultural matrices. It’s worth nothing new ways people found to present, represent themselves and (re) present the neighborhood in the same way are examples of changes. It is possible to note among groups that participated in the inventory the wish to continue the inventories project, as well as to own diffusion products.

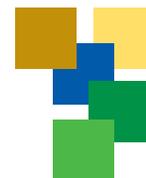
Exhibition “Lomba do Pinheiro: inventoried property and cultural itineraries” Catalogue.



Exhibition of the Memory Spot of Lomba do Pinheiro

Challenges from initial results related to participative inventory

Multimedia is one of the proposed challenges. With the exhibition and educational action conducive of contact among local public education network teachers and the Memory Spot, we de-



vided to provide information digitally collected in the participative inventory. All the results on local cultural property researched contained on the printed map are detailed in the multimedia, thus providing broad access to teachers and students. We prepared a script broadly discussed between the managing council and researchers working in the participative inventory and the exhibition realization, and with teachers in order to make the research more appealing to students.

Turning the Memory Spot legally and professionally independent and autonomous is another challenge. We noticed the need to establish a Memory Spot friends association, in order to maintain and manage all institutional demands, sharing and expanding its actions, such as in the participative inventory, counting on a bigger number of participants. Including with greater interest of academic institutions due to different research opportunities in its various operation fields.

We intend to invest in continuing education of directors, volunteers, interns and researchers related to the institution's routine. Decisions are related to museum principles instead of research itself, community participation, social memory record, local skills and knowledge, safeguard and recognition of collections available both in the museum, as well as objects and documents under custody of community residents.

Lastly, we understand that there is a need to, through cultural and educational action, develop other demands that may involve the community in its most different social, political and economic aspects, recognizing cultural property as a local identity source, individual and collective valuation, thus encouraging group work and social inclusion.

Terra Firme Memory Spot

(Terra Firme, Belém/PA)

Pará state Memory Spot works by identifying memories, histories and particular characteristics of Terra Firme, as well as surveying photographs, interviews, tales, legends and objects telling the community history, with the participation of local social and cultural movements. To mobilize residents and regional cultural movements, it conducts cultural parades, June festivities dance groups, Street dance groups, Hip Hop, capoeira groups, *carimbó* groups, poets, plastic artists and popular singers.

As part of this process, a video workshop for young people was already conducted, which resulted in the production of two documentaries reporting daily life in the neighborhood; reissued the former community newspaper "O Tucunduba" (see virtual issue at <http://jornalotucunduba.blogSpot.com.br/>); and through participative inventory of popular culture practices and local knowledge, provided support and feasibility to several cultural groups acting in Terra Firme and representing the begin-



ning of future Community Museum collection, whose construction is in Terra Firme Memory Spot horizon. Emílio Goeldi Pará State Museum is a partner in this initiative that has been crucial in young people qualification process in interview, verbal history, life stories and participative inventory, guided by the methodology and instruments developed by Pessoa Museum. Terra Firme is one of the most populated neighborhoods in Belém, with nearly 61.440 residents.

Methodology applied in participative inventory production.

Terra Firme Memory Spot - PMTF is a participative community project of social, cultural and educational nature adopting community Museology as its main transforming action in Terra Firme, Belém, PA. Terra Firme is a peripheral neighborhood. Its strong characteristic is the construction by residents in areas belonging to the Federal University of Pará (UFPA) in 1950. The name Terra Firme was given as a form of irony because during the occupation, it was an area with a few portions of firm land, in fact, it is a wetland. Resident Zuleide Fernandes da Silva, 56 years old, described the place as follows in a testimony for the participative inventory:

When I first arrived here, lands were flooded, streets were a scrubland, there was... There was a stowage because it was in the beginning of the occupation, so streets had a few sticks, wood boards and açai palms; There was only stowage and we had to walk balancing ourselves - we had to be tightrope walkers.

In October of 2009, the Brazilian Institute of Museums (Ibram) in-

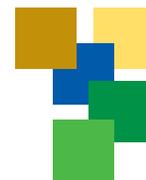
termediated by Pará State Emílio Goeldi Museum (MPEG) started community Museology actions in the neighborhood with a group of residents through project "Goeldi Museum takes science education to the community". In May of 2010, the first Terra Firme Memory Spot managing council was formed with 15 members, legitimated by the neighborhood community and recognized by Ibram. The project managing council is currently formed by 12 members: Camila Moura, Deivison Laurentino, Eliete Santana, Francisca Rosa Helena Quadros, Jéssica Gusmão, João Batista dos Anjos, José Maria Souza, Leonel Oliveira, Maria Francisca Santos, Maria Madalena Pantoja and Sâmia Queiroz - this is the same group since the first council formation.

Thus, Terra Firme Memory Spot intends to add value to Terra Firme neighborhood community, by preserving local property, rescuing residents memory and reconstructing Terra Firme's history. Its main purpose is to build a Community Museum narrating Terra Firme's history, memory and property. Therefore, Terra Firme Memory Spot has been conducting actions to encourage the community to restate its identity before the society.

PMTF action plan was submitted to the Brazilian Institute of Museums in November, 2011, to be ex-



City District of Terra Firme



ecuted in 2012. The plan consists in the development of the first Terra Firme participative inventory step to search for information that will be used to prepare an exhibition about the neighborhood and an informative brochure about the project as diffusion products.

In parallel to the action plan actions, the managing council approved three micro projects within the scope of Pronasci Peace Territory/Department of Justice and Mais Cultura Program/Department of Culture public announcement, to be executed in 2011 and 2012.

Micro projects included: “Terra Firme Youth and Images: restating identities and ensuring citizenship”; “Rewriting our history once again: O Tucunduba newspaper” and “The several languages of Terra Firme neighborhood Culture”. These micro projects allowed Terra Firme Memory Spot to produce two diffusion products³ and prepare the participative inventory.

Micro project “Terra Firme Neighborhood several cultural languages” allowed PMTF to conduct the participative inventory in Terra Firme. Its purpose is to look for support and visibility to the neighborhood’s several social and cultural groups, thus contributing to the valuation of local knowledge and practices. The inventory had the purpose of researching, cataloguing and systematizing cultural languages, history and memory present in Terra Firme through interviews and life stories.

It took place from December, 2011 to April, 2012 as follows:

Step one - methodology definition: conduction of managing council meetings to define interviews of life stories with residents, justified by the managing group’s interest in learning about

3 Diffusion products included: launching of two documentary videos about Terra Firme, through micro project “Terra Firme Youth and Images: restating identities and ensuring citizenship”; and a community newspaper through micro project “Rewriting our history once again: O Tucunduba newspaper”.

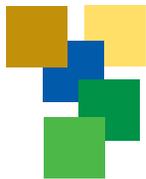
histories and memories existing in Terra Firme through residents’ testimonies. After approving “Terra Firme Neighborhood several cultural languages” micro project (consisted of working with young people from 15 to 29 years old), the council determined the selection of 10 young people from 18 to 29 years old to conduct interviews in the neighborhood, supervised by a coordinating team formed by Terra Firme Memory Spot managing council members.

Step two – selection of young people: 10 young people were selected to participate in the inventory.⁴ Selection criteria included the following skills:

- 1) Terra Firme resident;
- 2) Windows operating intermediate knowledge and its text/figure edition tools, and Internet;
- 3) writing domain in Portuguese;
- 4) responsibility with deadlines;
- 5) team work capacity;
- 6) easy communication. An application form was used for young people interested to answer the following questions:
 - a) identification;
 - b) education;
 - c) how did you become aware of the project?;
 - d) availability;
 - e) what is Terra Firme neighborhood?

Step three - participative inventory workshop: the workshop trained young participants to make an inventory of social and cultural manifestations in Terra Firme. The theme “Museum and Memory” guided the workshop. Held in six days, the workshop used specific methodologies to be applied by participants in field when conducting

4 Young participants: André Aviz, Brena Figueredo, Carmem Santos, Deivison da Rocha, Ernany dos Rmédios, Jéssca Gusmão, Maiara Souza, Maridene dos Santos, Ruâma do Nascimento, Tacimiller de Matos, Tatian Amaral, Thayse de Matos.



life stories interviews, such as:

- 1) timeline;
- 2) memory rounds;
- 3) interview techniques;
- 4) definition of participative inventory.

Step four - building research instruments: after finishing the participative inventory workshop, young people along with Terra Firme Memory Spot managing council members responsible for executing the participative inventory, prepared research instruments. The group decided on five guiding themes to the inventory, and young people would be divided into pairs to conduct field interviews. The themes were:

- 1) daily life;
- 2) Terra Firme's history;
- 3) Social struggles residents participated or are participating;
- 4) popular culture;
- 5) research institutions established in Terra Firme. PMTF council was responsible to provide young people with a research script addressing what researches should be conducted according to the theme. The script was based on the Memory Spot action plan. After this decision, research instruments were built and started to be used in the participative inventory, containing:
 - a) identification clapperboard;
 - b) identification form;
 - c) identification photo;
 - d) objects form;
 - e) statement and image authorization;
 - f) interview script.

Step five - life stories interviews and memory rounds: after building methodologies in previous steps, with one-month duration, young people

went on field to make an inventory of social and cultural manifestations in Terra Firme. This step lasted for three months. Young participants went on field to conduct eight interviews per month, according to their theme, and received guidance of the project's coordination biweekly. During step four it was established the conduction of themed memory rounds with the neighborhood residents every month, and young people would be responsible for organizing the event. Thus, the following rounds should be conducted:

- 1) Terra Firme's history;
- 2) neighborhood culture;
- 3) daily life in the neighborhood.

Step six - interviews systematization and cataloguing: after each field step (described in step five) interviews started to be systematized and catalogued. Young people conducted 59 life story interviews with residents and/or people actively participating in Terra Firme; therefore, the initial participative inventory goal was not achieved. Culture and daily life in the neighborhood were present in most interviews given in the micro project, in addition to the importance of struggle and housing conquest history. Several photographic files were given by interviewees portraying their relation with the neighborhood and its construction.

Step seven - cultural parade: Terra Firme Memory Spot cultural parade "The several cultural languages" took place on April 28, 2012 in the neighborhood. It intended to gather all Terra Firme social and cultural movements inventoried during the participative inventory step. Therefore, the following movements were invited to participate: Coletivo Casa Preta, Instituto Cultural Polo São Pedro, Quadrilha Junina Infantil Crianças que Brilham, Grupo Cultural Boi da Terra, Grupo Cultural Boi Marronzinho, Instituto Amazônia Cultural, Cia de Dança Exibela, and Associação



Cultural Eu Sou Angoleiro. The parade also brought together typical Terra Firme characters, such as: tacacá salesman, bonbon saleswoman, ice-cream salesman, the painter, garbage collection group, among other who were part of the participative inventory. Cultural Parade from Passagem Bom Jesus in front of Bom Jesus Community Center (first Terra Firme Community Center) went to Olavo Bilac Square (in front of São Domingos de Gusmão Church). Route was Passagem Bom Jesus – São Domingos Street – Passagem São Pedro – Passagem Liberdade – Rua Celso Malcher – Olavo Bilac Square (São Domingos de Gusmão Church). Social and cultural

groups, and typical Terra Firme characters that were unable to join the parade, gathered in the final destination.

Terra Firme Memory Spot was able to survey a life story collection of residents and/or people actively participating in Terra Firme who helped in the neighborhood daily construction through the participative inventory. This first inventory will be definitely meaningful to PMTF main goal, which is to transform it in a Community Museum.

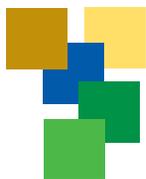
Involvement of young participants in this process is also noteworthy, since they acquired an important skill to conduct interviews. Acquisition of this skills was proven through the conduction



Board members in activity of cultural mapping in Terra Firme



I Terra Firme Gymkhana



of interview with people very important for the neighborhood, later present in other PMTF actions. Each life story collected provided a discovery for these young people and a confirmation/proof for Terra Firme Memory Spot. Through testimonials, young participants demonstrated satisfaction in conducting the work and also proud to be part of a very expressive neighborhood for the city of Belém. Interviewees were flattered for being searched to provide their version, opinion, and look on Terra Firme's history and memory.

When able to conduct "Terra Firme Memory Spot Cultural Parade: The several cultural languages", PMTF was able to bring together several cultural aspects of the neighborhood, adding value to these groups. And also made these groups feel part of Terra Firme Memory Spot.

The participative inventory was part of Terra Firme Memory Spot legitimacy process as a transforming agent in Terra Firme, once it was the first step to prepare two project diffusion products aiming at recognizing its importance to improve the neighborhood. Thus, the inventory enabled the production of an informative brochure for project "A Memory Spot for Terra Firme Neighborhood"; and the preparation of an exhibition portraying Terra Firme named "Terra Firme: a bit of everything".

Such products currently run the neighborhood and other places to disclose and recognize the value of registering and conserving memory, and also show how important projects as Terra Firme Memory Spot seeking to transform the neighborhood positively through museum actions are.

Grande Bom Jardim Memory Spot

(Grande Bom Jardim, Fortaleza/CE)

Grande Bom Jardim Memory Spot is a place to celebrate transforming and mean-

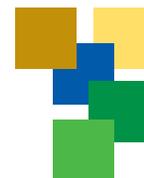
ingful citizenship experiences and value several forms of expression and regional ways of doing. It is a political instrument intended to celebrate struggles, value expressions, knowledge, places and positively remember the place, its symbolic and emotional marks, with a territorial identity affirmation and local development promotion project.

GBJ territory is located southwest of the city of Fortaleza, capital of Ceará, and consists of five neighborhoods (Bom Jardim, Canindezinho, Granja Lisboa, Granja Portugal and Siqueira), and dozens of belonging communities. It is located at Regional V Executive Department with 17 neighborhoods, with 452.875 residents.

Labeled as a poor region, it is known as a "violent zone", since violence and poverty are always seen by the media in the same level, as if one was a consequence of the other. On the other hand, GBJ is a living territory with people imposing their voices, identities and world visions.

The Memory Spot develops a set of museum actions and acts in the territory participative inventory process, whereby it already registered stories about the region's formation, religious culture spaces of African and Indigenous of Americas matrices, celebrations, works, ways of doing, edifications, memory places, among other several local cultural expressions.

Also, it works as a tool and strategic arena to rule and discuss local issues, promote debates, negotiate differences and prepare collective narratives as rewriting or reinterpretation of facts, of events and of social subjects, in residents' own perspective and experience.





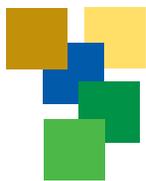
Grande Bom Jardim

Since Ibram first proposed the Memory Spots Program, between October and November of 2009 through *visits in loco* of community articulator technicians and, especially, at the 1st Memory Web conducted in Salvador, BA, Grande Bom Jardim institutional representation in the program was on behalf of the Local, Integrated and Sustainable Development Network (GBJ DLIS Network), collective mediated and promoted by Herbert de Souza Life Defense Center NGO (CD-VHS). The institution was established in December of 2002 and is currently (2013) comprised by 38 local organizations, among residents associations, nongovernmental organizations and local social equipment.

Immediately after participants return to Grande Bom Jardim political base, from 1st Salvador Memory Web event, local social mobilization actions started to be developed. The main purpose was to form a political institution represented by all 05 official neighborhoods part of Grande Bom Jardim territory (Granja Lisboa, Granja Portugal, Bom Jardim, Canindezinho and Siqueira), responsible for developing the base actions of Memory Spots program in the territory with legitimacy to celebrate a partnership with Ibram. However, not only a good idea is necessary to

generate senses and share goals, wishes and goals in the field of social mobilization. In addition to a good proposal, local mediators with support, trust and credibility with local agents to be summoned are necessary, as well as collectivization of work proposal in order to create a common sense on the importance of strategic intervention to strengthen local development, social network articulation, and a conceptual appropriation work at a praxis perspective around social memory and the new perspective of the suggested language, community museography, also simply called new Museology or Social Museology.

Collective will summoning is not a quick task, it requires time to mature. Even though proposal diffusion and collectivization actions started in January, 2010, it did not have a political consistency by March of the same year, with sufficient corps and group dynamics for the territory to be represented during the 2nd Memory Web, on the occasion of the National Cultural Forum, held in Fortaleza, in March of 2010, at Dragão do Mar Cultural Center, at Prainha Seminar and at Culture and Art Urban Center (CUCA). Therefore, Grande Bom Jardim Memory Spot, in its institutional dimension, did not actively participate in the event held in Fortaleza. However, due to interpersonal relationships promoted in the 1st Memory Web, information on technical and bureaucratic procedures was exchanged to enable the formalization of partnership between organized communities and Ibram, and execution of project "Institutional and Technical-Operational Development to Expand and Consolidate Projects Related to Social Memory in Brazil". Furthermore, the own legal and methodological ways of conducting and forming Memory Spots program were a form of learning established over the course of implementation. And, thus,



base actions to form the managing council remained strong and more intensive than before.

Between April and June, 2010, periodic meetings were held with social organizations in Siqueira and Bom Jardim. Collective understanding that the movement had acquired the necessary conditions to establish a social memory and territory community Museology initiative managing institution was generated from these meetings. After this consensus, the decision was formalized in the minutes and Ibram received a copy. Conduction of the first training within a cycle of ten managing council trainings to be held by Ibram were scheduled in June of that year, and the first one was named: “Memory, Museum and Citizenship”, facilitated by Inês Gouveia with the participation of Patrícia Albernaz, linked, respectively, to the Department of Museums Process (DPMUS) and the Department of Diffusion, Fomentation and Economy of Museums (DDFEM). However, political weaknesses on body formation stood out during training. Thus, the training process was interrupted and a new community mobilization cycle was conducted to strengthen the managing institution. Then, a marathon of community meetings was planned in each official neighborhood for collectivization of the proposal, awareness on the relevance of themes and political strategy as a tool and language targeted to local development. Each neighborhood received 3 seats in the institution. In fact, all five community meetings were conducted in July/August, and the institution was took the entire second half of 2010 to become strong. By the end of 2010, the managing council had its internal regulation prepared and approved.

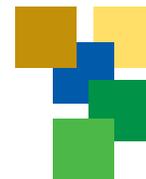
Hence, basic conditions necessary to establish the partnership and execute the program locally were decided. Furthermore, Ibram was

surrounded by legal arrangements and administrative strategies to formalize community-Ibram partnerships, in partnership with the Organization of Ibero-American States (OEI). The technical program structure was mature for all 11 pioneering or first generation territories, and intended to respect the political and technical autonomy of fomented memory community initiatives, as well as ensure technical monitoring necessary to develop participative inventories of cultural properties in territories and generate diffusing products.

Methodology creation process to compile inventory

Considering the local political scenario according to pre-established requirements, the other challenge was preparing an execution methodology for works in order to achieve results and products. This methodology should provide for collective preparation of a methodology to compile a participative inventory of local cultural properties estimating the generation of diffusing products with technical feasibility, that is, reading of local reality, definition of museum experience typology, diffusing products, actions and execution forms, with execution schedule and budget.

In January and February of 2011, the managing council met at least twice a month to collectively prepare the methodology proposal, as per instruments provided by the fomenting agent. Work methodology did not make product creation easy. Ideas were many and willingness to implement it was big, but the product (a written document) was not generated. Then, the document wording was assigned according to the guidelines established by the managing council, the CDVHS NGO technician, Adriano Almeida, responsible for monitoring the institution. Managing council guidelines included: classification of museology type in Territory and Memorial Museum,



named GBJ Territorial Memory Museum. Participative method with inventory compilation, development of training process, territory database compilation, preparation of mental maps and creation of diffusing products. Diffusing products defined were: community museum, website, brochure, and institutional video. In less than a month of work, the methodology proposal was presented by the technician in charge (following the managing institution's guidelines), qualified and validated by the managing council, and forwarded to Ibram for technical analysis, diligences and approval. Such analysis process by the fomenting agent was conducted from May to November, 2011. One of the methodology execution action plan's marks is a territorial diagnosis, with a thorough reading of scenarios based on objective, quantitative and qualitative data.

Formation of the managing council upon methodology validation by the institution⁵

ASSOCIATIVE ENTITY	NEIGHBORHOOD
São Miguel Spiritual Association	Granja Lisboa
Santa Terezinha do Menino Jesus Cultural Association	Granja Lisboa
Herbert de Souza Life Defense Center	Bom Jardim
Grande Bom Jardim Community and Merchants Association (ASCCOMBOJA)	Bom Jardim
Parque Jerusalém Community Association	Canindezinho
Vila Planalto Residents Community Association (ACMVP)	Canindezinho
Canindezinho Neighborhood Residents Union (UMBC)	Canindezinho
Jardim Nazaré Community Association	Siqueira
Anel Viário Community Association (ACAV)	Siqueira

SOURCE: GBJ Memory Spot Managing Council.

Participative inventory of cultural properties development process

Then, from January to February of 2012, 10 Grande Bom Jardim residents were selected through 2 public announcements to the position of researchers in the research named: "Participative Inventory of Grande Bom Jardim Cultural Properties". Two researchers were selected per official territory neighborhood. The public announcement estimated the selection of one young resident from 18 to 29 years old and one 30 years old or older resident per neighborhood. Below is detailed how the selection was made:

For enrollment, the candidate should have a low income profile, whose indicator was the family Social Insurance Number (NIS) and power consumption should be below the low income



⁵ Formation of the institution was changed during the methodology proposal analysis and diligence period by Ibram, and was consolidated during the approved methodology action plan execution. Grande Bom Jardim Community and Merchants Association (ASCCOMBOJA) was withdrawn from CG without formalization in the meeting, and Granja Portugal Solidária (SOLIDU) NGO from Granja Portugal neighborhood was engaged.

range. If this criteria was met, the applicant resident had to write an essay. Once the case grade achieved was above 07, reasons to participate in the project were analyzed through individual interview targeted towards conceptual, ideological aspects and availability to dedicate time to the basic training and work field for four months.

Two writing tests were given to candidates in two groups. Themes included:

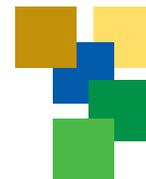
- 1) My neighborhood, My memories;
- 2) You can see many stories through a window, which can be told again through the eyes of the observer. Considering the window as the space with chances to see the world, *how do you see your neighborhood through the window?* Parameters were defined to evaluate essays. Grammar aspects were not taken into account to analyze essays. The most important aspects included knowledge on the neighborhood and vision of the world demonstrating argumentative elements in an articulated manner, reading load and capacity to read the reality, as well as basic notions of cohesion and textual coherence. Thus, the conceptual scheme as a parameter to correct texts was as follows: C.I. = Coherence of Ideas (3 Spots); L.C. = Language and Cohesion (3 Spots); and C.M. = Contents and Memories (4 Spots).

In addition to managing residents body, GBJ Memory Spot Managing Council that provides political legitimacy to the process, one technical selection judging commission was formed by 1 local resident attending the Masters program in History, and teacher in the state education network, 3 vernacular engineers linked to the State University of Ceará (UECE) and 1 local technician linked to the project execution, hired by the Organization of Ibero-American States (OEI), on behalf of the Brazilian Institute of Museums/Ib-

ram at GBJ Memory Spot. All 10 residents chosen as social researchers for the “Participative Inventory of Grande Bom Jardim Cultural Properties” signed a term of commitment, undertaking to participate in the team, dedicate and participate in basic training courses and, above all, prepare technical reports, generate results and generate the expected products.

Once finished the selection step, residents qualification step in social researcher was started. Three basic courses were developed: 1 for Qualitative Research Methodologies in History, focusing on Verbal History and Cultural Property, comprised by 34 class hours at Herbert de Souza Life Defense Center (CDVHS), given by master in history João Paulo Vieira Neto, one of “Making history, social intervention, principle of Ceará Community Museums Network” project (RCMC); 1 basic photography course, comprised by 35 class hours in March, April and May, conducted at CAIC Maria Alves Carioca School, given by photographer and photography teacher of Casa Amarela Eusélio de Oliveira, linked to the State University of Ceará (UFC); and 1 thematic community cartography course, comprised by 80 class hours from April to August, given by Geography student, Edivânia Marques, and supervised by academic advisor.

It is worth mentioning that both trainings abovementioned had a field class for interchange and practice, conducted on March 10, 2012, at Jenipapo Kanindé indigenous community and Maranguape Community Ecomuseum, located in the Metropolitan Region of Fortaleza, in the cities of Aquiraz and Maranguape, respectively. Expert professionals, researchers residents and counselors met at the time in order to observe, analyze and outline perspectives for formatting our museum initiative, and evaluate their experiences.



In general, regarding the qualification process, an assessment was made on time spent to training, which generated certain dispersion due technical requirement. This is one of participative work's challenges: technically qualify individuals to develop a work conducted under the native's perspective by nature. Making denaturalization of the look over own cultural traits feasible, an invitation to see the reality and facts through a magnifying glass, exaggerating them in order to unravel and tease senses and meanings established socially, with researchers also being social subjects responsible for significance.

Another challenge was the mismatch between scholarship time, of four months, and the time required to collect information and generate the expected results and products. We should also mention the negative impact of resources transfer delay for residents researchers, causing a discontinuation in scholarships installment payments.

Research fieldwork kick-off itself was conducting the so-called "Museum Actions" in March of 2012, with the central purpose of disclosing the project in the community, for cultural mobilization and fomenting educational actions to conceptually leveling the themes Memory and Community Museology.

Therefore, researchers were responsible for conducting 5 Memory rounds, 1 in each neighborhood in March 12, as follows: Siqueira, on the 19th; Granja Lisboa, on the 20th; Canindezinho, on the 21st; Granja Portugal, on the 22nd; and Bom Jardim, on the 23rd. On average, 250 residents participated directly in these memory actions. Researchers identified residents with a lot of knowledge and experiences in the neighborhood, called herein as "Neighborhood Memory Keepers". They were mobilized, interviewed and engaged in the research process as historical individuals. Residents researchers, then, systematized information,

prepared and conducted 05 Memory rounds. This was the first autonomous action of residents researchers on research fieldwork, by establishing the first contacts with strategic interlocutors, identifying many others to be interviewed, and collecting information about the neighborhood's history from the look and narratives of those who were part and lived the history, residents themselves. The first major findings of the research happened during these actions per neighborhood, such as the first catholic church baptismal font in Canindezinho, from early 20th century, a piece included in GBJ Memory Spot collection.

March "museum actions" schedule continued: The "Territory, History and Memory" Seminar was held on the 24th with the central purpose of creating community concepts around the event's theme. The event took place at the second state of Ceará government center, in Fortaleza, Bom Jardim Cultural Center, CCBJ, located in Bom Jardim. Activity conducted had 8 class hours, and was facilitated in partnership with the local community organized with Making History Project, counting on representatives of CCBJ managing team and technical collaborations, such as the geography master, Victor Bento, professor of Ceará State University (UECE). Schedule and methodology were prepared collectively in, at least, 03 exclusive meeting for this purpose. Thirty-one residents attended. One of the results was the common understanding of the memory social role to clarify the understanding of one of the community's dilemmas, the blurriness of intermunicipal borders and directing towards possible solutions to increase the consequence of this uncertainty: administrative competence for public services in territorial portions sub judice.

On Sunday, March 25, it was celebrated 60 years of Bom Jardim neighborhood existence with a cultural scheduling developed at Bom





Grande Bom Jardim



Grande Bom Jardim

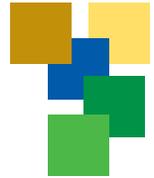


Jardim Cultural Center by groups and local artists, between 2pm and 8pm. Local hip hop, contemporary dance, traditional dances and theater groups performed. Festivities had one 1-meter cake, offered to residents who attended.

Between March 27 and 28, Brazilian Institute of Museums (Ibram) held the training: “Museum, Memory and Citizenship”, given by Mário Chagas: poet, museologist, Master in Social Memory at the Federal University of Rio de Janeiro State - UNIRIO and PhD in Social Sciences at the State University of Rio de Janeiro - UERJ and, at the time, director of the Department of Museums Process of the Brazilian Institute of Museums (Ibram/MinC). Training was provided at State level, gathering GBJ Memory Spot and Ceará Community Museums Network (RCMC) in a network. Such training was a sublime moment of training for militant intervention in the participative inventory development process and diffusing products generation. Thematic collectivization in the community was established and conceptual appropriation was consolidated, marked by José Saramago’s quote, which is a motto and belief of GBJ Memory Spot: “We are the memory we have and the responsibility we undertake. Without memory we do not exist. Without responsibility, perhaps, we do not deserve to exist”. Another result of the qualification was GBJ Memory Spot inclusion at RCMC, providing a seat in the insti-

tution articulation commission. The event was also blessed by indigenous ancestors, through a sacred dance called Toré.

Inursion of residents researchers into cultural properties per territory neighborhood was followed by the identification of memory keepers representative per neighborhood and the conduction of 7 individual semi-structured interviews recorded in audio and video with them. Interviewees included: Mrs. Iolanda Bezerra from neighborhood Canindezinho, Mrs. Iolanda Lima, also from neighborhood Canindezinho; Pai Neto from neighborhood Granja Lisboa; Toinha Linhares, Bom Jardim; Mrs. Eulália from neighborhood Granja Portugal; and Ana do Nazaré from neighborhood Siqueira.



I started to go to church. I went to have a confession, father Fernando gave me a penance that keeps me fighting until today. This penance was given by father Fernando. He gave a penance of participating in community meetings. When I engaged in the community meeting, I joined the fight, I enjoyed it, and I'm still fighting. When I'd met him, I'd say: think of a penance! Because penance should be praying the Lord's Prayer, things for people to pray and stop, you know! Mine never had an ending, until today. It started in 1989, and I can't see the end of this penance (laughter). Yeah, that's what brought me to this life: father Fernando's penance, he was a priest in Granja Lisboa, Comboni; he is a wonderful person and I love him. (Resident, community leader and GBJ Memory Spot management adviser).

Inventory development methodology had another tool: data collection. Five structured questionnaires were prepared and administered, according to cultural categories guiding the research, inspired by the National Cultural References Inventory, of the National Historic and Artistic Heritage Institute (IPHAN). Cultural categories guiding the research "Grande Bom Jardim Cultural Properties Participative Inventory" were: Struggles and Resistances; Celebrations; Works and Ways of Doing - Know-how; Forms of Expression; Buildings and Places of Memory. The Master in History João Paulo Vieira Neto contributed enormously to the format of this conceptual research framework.

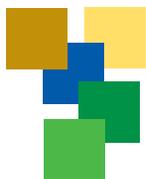
Conducting Memory Rounds allowed for the identification of strategic residents to be interviewed and mapped by the research. Also, simultaneously to the administration of questionnaires per research category, interesting artifacts and documents relevant for each neighborhood history were identified, quoted to be part of GBJ Memory Spot collection.

During research fieldwork, 03 important themes that would explain directions and paths of the territorial occupation process and neighborhoods urban development were also identified, namely:

- 1) occupations;
- 2) lands and sheds: spaces to exercise religious cultures of African and Indigenous of Americas matrices; and



Grande Bom Jardim



3) territories and territorialities: borders, stains and parts.

Data collection resources were used in each theme called focal group, which is a collective interview, following a semi-structured script guided by purpose. Meetings were an opportunity to, in addition to collect data, disclose and collectivize the project in the community, reapproximate former social rights implementation militancy leaders, political and engagement pact, and commitment of residents participating in focal groups in narratives creation process. Their world visions and historical facts interpretations emphasized information that would be transmitted later. One of the dynamics results was the preparation of mental maps on both main themes of the exhibition “Garden of Memories”. Participating residents convened their information in cartographic databases, maps expressing residents knowledge about their neighborhoods and denoting the level of emotional and experiential relationship with these places.

Many objects and documents mapped by questionnaires and focal groups were acquired with self resources or donated to GBJ Memory Spot by residents. Some became part of a technical reservation, and most of them were included in the collection of the first exhibition signed by GBJ Memory Spot, named “Garden of Memories”, on August 31, 2012, an event that launched GBJ Memory Spot. Such exhibition argument and narrative are direct results of the research conducted by residents themselves qualified for this purpose.

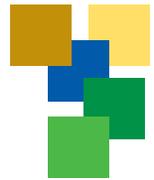
The exhibition “Garden of Memories” paid a tribute to residents, who are eager for their rights, tireless fighters, using the warrior archetype through Orisha Ogun. The main themes were: struggles and resistance; and celebrations, using social

cartography language, and systematizing topics in themes per neighborhood. Core narrative elements are: water, carnaúba palm, land and warriors. Aesthetics and systematized and published contents impressed residents, social equipment representatives and partners present. Results exceeded expectations. “Memory keepers”, invited residents and community leaders applauded the community museum initiative for its collective and political nature, in addition to ratify Grande Bom Jardim Memory Spot cultural importance.

Grande Bom Jardim community museum opening act had a relevant media impact, broadcasted in the main State communication vehicles, including print, radio and television.

Inventory compilation enabled a community engagement around expensive matters, providing opportunities for reinterpretations of their cultural identities through the eyes of residents, evidencing facts, people and versions of the history making the Memory Spot and community museum a kind of community mirror, that is, everyone has the possibility of recognizing him/herself and reconstruct the narrative of the other. One of this identification’s indicator is the voluntary donation of pieces and personal collections of residents to GBJ Memory Spot. Residents want to see their pieces in the museum, which should be displayed prominently, in a place of context and text production.

One of the main impacts was the ratification or consolidation of thematic relevance and museum language by GBJ DLIS Network, which decided to make social memory and community museography one of its institutional planning and institution intervention axes. Another result was the collective definition of GBJ Memory Spot second exhibition named “Where did we come from?” Grande Bom Jardim: Land of All



Saints” narrative argument focused on rescuing its historic principle, identify its mobilizing agents, especially religious political movements active in Brazilian urban suburbs during the 70s and 90s, seeking to understand the reasons of what has made Grande Bom Jardim.

The next challenges of GBJ social memory and community museography experience include: creating and maintaining a data storage and handling software; conceiving and implementing a sustainability policy for the Memory Spot including an Audience Qualification Plan, Fund-raising Plan, editing and publication of pedagogical and media knowledge and cultural products multiplication support in the region, such as: web-

site, videos and newspaper with processes results systematization, methodology applied and conceptual political views. In the political field, strengthen the participation in political networks, constitute and execute programmatic agenda of Museology national calendar aiming at contributing to the consolidation of community field, directed to sectoral politics liability at local and national level.



Grande Bom Jardim

NOSSO CONCEITO DE MEMÓRIA

Memória é a possibilidade de recordar histórias que narram a trajetória de um povo e marcam a sua identidade de modo que revela quem somos a partir do que relembramos e do que esquecemos, além de ser instrumento de luta para transformar a realidade.



“Somos a memória que temos e a responsabilidade que assumimos. Sem memória não existimos. Sem responsabilidade, talvez não mereçamos existir”.

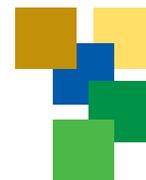
José Saramago.

Localização



QUE É PONTO DE MEMÓRIA?

“Um lugar de celebração de experiências transformadoras e significativas da cidadania local e de valorização das variadas formas de expressão e dos modos de fazer da nossa gente. É também um lugar de recordação que oportuniza ressaltar o que há de bom e construtivo em nosso lugar”.



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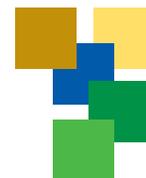


Stage

4

Stage 4

Diffusion products



Diffusion products comprise museum actions developed by Memory Spots after compiling the participative inventory. High impact inside and outside the community can have the form of exhibition, publication, documentary, among other activities evidencing representations of memories and collective identities, discussed and worked throughout the Memory Spot methodological development process.

Specially for being a time to celebrate and concretize a reflection, discussion and design process in most initiatives, diffusion products also mark the launching or opening of the Memory Spot in some initiatives. Schedule also include events as thematic seminars, parades, memory rounds and presentation of several local artistic and cultural manifestations.

Estrutural Memory Spot

(Estrutural Brasília/DF)

Estrutural Memory Spot is a popular, self-managed museum that gathers com-

munity leaders and representatives from several groups, collectives and city movements in order to think and develop actions focused on valuing local histories and memories as a mean to transform and improve the quality of life in the territory.

Vila Estrutural is located 12 miles away from Brasília. It emerged in the mid-1960s from a small group of families settling near a highway with the same name, and an area used as landfill until today in the Federal District. Over the years, the old village became a city and, today, it has about 40 thousand residents.

Since then, residents fight the public authorities, seeking to create survival mechanisms, infrastructure and basic sanitation, in addition to resisting government attempts to clear the area.

Given this context, Estrutural Memory Spot works by collecting fight, resistance and achievement memories of the city,

valuing residents political memory for the right to housing, fight for work and leisure spaces, children's plays in streets with their *folguedos*, day-to-day of women warriors, the fair buzz, recyclable waste pickers, street vendors, garbage trucks travelling daily through its streets, among other peculiar activities that make up the life of Estrutural.

The initiative also works as an aggregating Spot of movements that develop social and cultural, and popular education projects in the city, always guided in creative, solidary actions focused on improving the local population quality of life.

Coordination

City Collective, Estrutural Education and Culture Movement - Mece, residents who are not part of these groups, residents from other Federal District cities.

Criteria to choose Diffusion Products

I - Video

II - Collection exhibition in the Memory Spot and other places.

Criteria to choose making a video was a result of records of oral interviews conducted with residents by Estrutural Memory Spot. Through a video, residents had the opportunity to narrate Estrutural city history and journey, in contrast with the local media that often tells the story of this community from a distorted perspective, always mentioning Estrutural in police articles. The video is also a tool to disclose the Memory Spot externally and our vision of memory.

Criteria to make exhibitions was the fact that it enables broad disclosure of activities conducted by the Memory Spot. Also, Estrutural's history is shown for residents with a local, regional and district perspective. At the same time it discloses the Memory Spot activities, it raises awareness and provides visibility to the community, compiling Estrutural Community Museum's future collection.

Exhibition "Estrutural Movements: Fight, Resistance and Achievements"

The exhibition "Estrutural Movements: Fight, Resistance and Achievements" was launched on May 21, 2011, created from several dialogues between the Brazilian Institute of Museums (Ibram) team and Estrutural Memory Spot participants. Such dialogues took place in Ibram and Memory Spot meetings. At first, Memory Spot participants had the idea of telling Estrutural's history through exhibitions, divided into movements, such as: city movement, women movement, children movement, work movement, garbage movement, religions movement, health movement, and education movement. The first idea was to prepare an exhibition reporting all of these movements. Later, it was decided that this was too extensive to be addressed in a single exhibition and in a small space. Therefore, it was chosen to present each movement in several exhibitions.

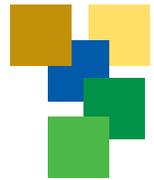
The first exhibition and Estrutural Memory Spot launching could address the space, the city, the achievements and the population's fight to remain in that space, next to the Federal District's garbage dump, which is also next to the National Park with several water sources. After several meetings, participants achieved a consensus on what to display in the first diffusion product, that is, the first exhibition.

We continue with the conception of movements and it was decided to portray the *fight, resistance and space permanence movement, conquest of water and electricity, that is, fight for basic survival, and valuation of recognition for Estrutural pioneers fight*. In the beginning, the exhibition would take place in November, 2010, but it was already November and we were still defining what to exhibit and the exhibition's name. It was the first time residents and Memory Spot partners would produce an exhibition, and they learned practicing, getting their hands dirty. This activity was a true practical workshop on how to set up an exhibition. When we found out it was already November and we had only decided on the name of the exhibition, we decided we would hold a "Coffee session with Memory" and not an exhibition. We still had a lot to mature and learn. We hosted the "Coffee session with Memory", where two old residents told their stories, and their lines emphasized the conquest for space, water and electricity. Thus, we confirmed that this was the theme to be portrayed. After deciding how important it was to take the exhibition holders from the garbage dump, recycle and reuse them, we knew we had to postpone the exhibition. Time spent to conceive, develop, execute and launch the exhibition was from August, 2010 to May, 2011. Upon deciding what to do with history, theme, exhibition name and to reuse the garbage dump materials and objects, we started working.

It was decided to hold two weekly meetings between the Memory Spot and Ibram's team, one meeting at Ibram and the other at the Memory Spot. Thus, we visited Ibram and Ibram visited the Memory Spot; affinities were discovered and identities were created. Meetings at Ibram addressed discussions, concep-

tions, preparations. Meetings at the Memory Spot were work meetings, that is, practical workshops.

We went with Ibram's team to the garbage dump to check the possibility of collecting objects. There, we realized this would be unfeasible. Then, we went to Sonho de Liberdade Group that works with former convicts and has a lot of materials, objects, and furniture taken from the garbage dump, with a vast material in their land. They gave objects chosen by Ibram and the Memory Spot's team, which served as holders for the exhibition. Holders contained the exhibition introduction text, with Estrutural daily life photographs, with an improvised poem about Estrutural and Estrutural sounds. The drum symbolizing fight for water was bought for ten Brazilian reais from a cart driver passing by. Meetings in the Memory Spot were as follows: collection of objects at Sonho de Liberdade, cleaning, polishing and painting these objects, painting the house walls, fixing the electrical part, painting the floor, choosing photos to use in panels, search for tires, which symbolize closing of Estrutural track, at the garbage dump. One day, we stopped before a light pole that is inside the Memory Spot shed. What should we do? And Coracy gave the idea to make this pole symbolize the conquer for electricity and there we had it: the pole became a museum object, got painted and stood by two cans painted with the same color: red, with candles on it. Lack of light was represented there. And the pole, was the conquest of electricity. Simone from Ibram drew the exhibition after we designed it in our heads. We put a lot of effort to it until May 21, after a lot of meetings with conversations and tasks, and the exhibition was finally ready. It was a great conception and assembly learning process.



Methodology

Every activity is based on dialogue among participants. Meetings to discuss the exhibition. Definition of theme to be explored in the exhibition. Knowledge of local history. Interview with residents. Collective participation. Ibram's support. Arrangements of the necessary materials. Choice and selection of objects that served as exhibition holders. Memory Spot Program first part resources.

Opening of the exhibition "Movimentos da Estrutural: o museu e a cidade"



Visit of students



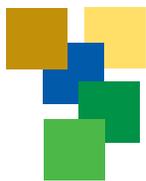
Graphite workshop

Exhibition: "Estrutural Movements - The Woman and the City"

Meetings were held to decide on the exhibition theme. The exhibition "Estrutural Movements - The Woman and the City" is a result of activities conducted at the Memory Spot, as successfully occurred with the course "Promotoras Legais Populares" ("Popular Attorneys"), in partnership

between Estrutural Education and Culture Movement and the Catholic University, the Memory Spot is a space attended especially by women. Furthermore, women is a very serious and problematic matter at Estrutural, and thus we decided to hold our second exhibition on women.

Professor Luiza from the Catholic University put us in contact with professor Bernadete Braziliense, who works with her students at Captura Group that photographed women. Photos were taken for a month, four weekends. We spent Sunday afternoons with women and Captura Group. Professor Bernadete brought makeup and photographers teams and the result was very good. Our goal was to portray at least fifty women; however, due to technical problems, we photographed twenty-two women, each one of them with two photographs. Photographs would be chosen with women wearing makeup, special photos that many of them had never taken. Women invited live in the city for a long time, and are part of the Memory Spot activities, next to the Memory Spot. These women were young, elder, adults. Professor Silmara, from the Museology course of University of Brasília, donated photo frames and, along with students and professor Débora and the Memory Spot, put the photographs in frames. Women from Marias Costureiras Group made a patchwork quilt with photographs take during the exhibition preparation process and the backstage, the changing room that also exposes clothes, shoes, working tools, and ottomans made of tire by Terezinha and Vicente. Ibram staff helped in this exhibition. However, Ibram's participation was not provided as in the first exhibition, where it was organically part of the exhibition conception, development and assembly team. This time, Ibram staff helped making decisions determining colors, and photo arrangements, but not in a systematic way as in the first time. Ibram's invitation was informal, and



help was more voluntary than institutional. We realized we were more prepared this time and it was a lot easier. This exhibition was financially supported by UnB 50 years project, which financed photos, disclosure material, brochures and posters printing, the exhibition opening day snacks, as well as the Memory Spot Program second part installment. Exhibition opening was attended by professor Mario Chagas, who talked about university expansion and Social Museology.

Methodology

Meetings to decide on the theme. Participation of women who already attend Memory Spot activities. Participation of partner institutions, such as the Catholic University, Brasília University and Ibram. Participation of extension students. Exhibition assembly with everyone's participation.



Estrutural



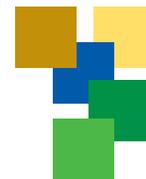
Exhibitions impact

The first exhibition “Estrutural Movements: Fight, Resistance and Achievements” impact was inside Estrutural. Residents and the local administration realized that the Memory Spot’s proposal is serious and that we will not give up. The elderly saw themselves rep-

resented by photos, saw that the history was starting to be told, the younger started to learn how did the city emerge, why it is how it is today, what’s the importance of fighting for parents and grandparents. History was rescued for the younger, as well as the history of where they live today.

Outside Estrutural, the Federal District’s secretary for culture went to the launched and liked it very much, what provided a partnership and help during the negotiation with the local administration in order to obtain the Memory Spot. It wasn’t achieved until now. The event was broadly disclosed by the media. Ibram’s communication department contributed to the local media. The entire Federal District was aware of Estrutural Memory Spot’s fight. The exhibition was also displayed at Brasília University Central Library during the extension week, and received 499 visitors. We analyzed that the exhibition valued residents’ fight and demonstrated that Estrutural is not seen by the media. Making everyone excited to fight for continuing the Memory Spot’s work was seen as a reinforcement for the Memory Spot coordination.

The second exhibition “Estrutural Movements: The Woman and the City” fulfilled its goals with women. Women photographed and part of the exhibition felt appreciated. Many said they never took pictures like that, and their families that went to the exhibition also stated they felt appreciated and recognized. The women invited to take photographs that were not able to participate regretted and loved the result they saw. This exhibition opens a room to make mobilization around women grow, to increase debates on women issues and may help fighting for their demands, such as day care, end of violence and may contribute to recover the history of working women living in suburbs, such as Estrutural.



Memory Spot and Estrutural Video

A group of professionals already developing a militancy work in the City Collective, part of the Memory Spot coordination was hired. This group already had an understanding of the Memory Spot fight. Material used to make the video is everything that has already been filmed during Memory Spot activities, “Coffee session with Memory”, exhibitions, memory rounds, histories told by residents produced after participative inventory, filming of city spaces and the people. The Memory Spot coordination met and decided what type of message we wanted to present with the video. We want the video to compete on the International movie and Human rights Festival in Chile. We already watched the first version, which is being concluded and received criticism. The second part of Memory Spot Program resource was used. The video will be launched in an event where all Memory Spot partners and the community will be invited. Outras atividades que surgiram a partir da iniciativa do Ponto de Memória da Estrutural:

Other activities emerging from Estrutural Memory Spot initiative

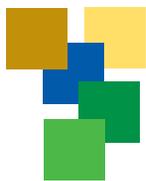
a) Abadia Catadora Publishing House - Publishing House that publishes books with covers made from recycled cardboard boxes. Intends to involve garbage collectors in cardboard boxes sales. Created from a workshop with a publishing house with similar operation, Eloisa Cartonera, which took place in partnership with the Embassy of Argentina, OEI and Ibram.

b) Estrutural Bank - Community bank that works with Estrutural social currency named Conquista, which is being structured, and

the bank’s managing entity is Estrutural Education and Culture Movement - Mece, part of the Memory Spot coordination. The Community Bank is a solidary social mobilization economy strategy working with loans for the population and gathering the community to debate on issues.

Unfolding

Estrutural Memory Spot is consolidated today inside Estrutural, and already awakened the willingness of residents to tell and write their stories. Many actions were conducted, such as: graffiti workshops with Estrutural artist Tiago de Moraes; dolls theater performances with artist Elizete Gomes; promotoras legais populares course that recently received a human rights award from the State of São Paulo Anamatra; Mece sarau and bazaars that contribute to support the Memory Spot space; illustration workshop with journalist Fernando Lopes, who contribute a lot to Abadia Catadora Publishing House’s work; creative writing workshop with professor and journalist Madalena; UnB Museology Course extension project with professors Silmara Kuster and Débora Santos; Knowledge Web Project by the Catholic University, with professors Luis, Lunde, Basso, Luiza and Roberto, with philosophy, communication, medicine students holding debates on political formation and working on preventive health with residents; communication classes with several communication workshops and Captura group with professor Bernadete Braziliense, which conducted “The Woman and the City” exhibition. Abadia Catadora Publishing House works through a creative workshop given by professor and journalist Madalena Rodrigues, to awaken the willingness to write and read in participants,



the belief that everyone can be a writer and tell life stories, and even fiction stories, through development and techniques, employing residents views. The publishing house intends to launch a book with tales written during this workshop. And, in addition to writing, Microrrevoluções Group may also publish and has been helping the Publishing House with book runs. The Publishing House launched a young nineteen-year-old writer from Estrutural who already sold over one hundred copies. The Community Bank has mobilized another part of the population; first the community wants a loan, but they realize little by little that this is a proposal to be built, and that everyone own the bank, and that they may start discussing local economy, wages, fight for Estrutural's wealth to circulate inside the city, make economic groups to strengthen and grow, develop the local trade with small more strengthened traders.

All of these proposals may seem different; a museum is different from a bank, which is different from a publishing house, but the essence is the same, the face of people struggle, the face of mobilization strategies and recognition of people's power.

Today, we recognized that the Memory Spot was undoubtedly the start Spot. It gave us the strength to conquer a space, even if rented, and that from this referential, ideas were exchanged, fights took place, conflicts were lived and projects started to be implemented. This reminds us of a speech by Professor Maria Luiza Angelim, part of Young and Adults Education Forum that contributed to Mece's existence, "believe and walk towards the ocean that will be opened, as it opened to Moses and his followers in the desert"



Visit of students



Estrutural Memory Spot Partners

Brazilian Institute of Museums - Ibram, Organization of Ibero-American States - OEI, Brasília University, Catholic University, Cruzeiro Workers Circle, Agostin Castejon Institute, Embassy of Argentina, Itamaraty Workers Micro revolutions Group, University of São Paulo - USP, Ateliê de Idéias Association, Sonho de Liberdade da Estrutural Group, Federal District and Surroundings Solidary Economy Forum, Young and Adults Education Forum.

Challenges

Continuity of activities is undoubtedly a major challenge, starting by acquiring a physical space: continuity of the Memory Spot, Estrutural Bank, Abadia Catadora Publishing House; however, there is a challenge to overcome obstacles, which are many, including financial, coexistence, relationship, solving survival and pursuing dreams, winning huge conflicts, conflicts inside the Memory Spot and in each



project, city conflicts, with people who do not believe these projects will work and are related to residents' lives, with people against it, who chose to be against the people, who do not want projects developed by the people work out, once they bet the only projects that can work are prepared and implemented by politicians. Because projects implemented and owned by the people are freeing, so people fight to maintain these projects. The greatest challenge is making people believe they own the project, that there is no one behind it, no temporary wealthy business owner, no influential politician, they will not have to pay the bill at the end, the bill of vote, submission, of being used for other interests.

Challenges range from family, group, community conflicts, and even include political, economic overcoming, standing on their own feet, or talking with a more modern language, being self-sustainable, not a hostage of institutionalized parties and movements or government partners.

Favela Museum (MUF)

(Pavão, Pavãozinho e Cantagalo, Rio de Janeiro/RJ)

Favela Museum (MUF) was founded in 2008 by Pavão, Pavãozinho and Cantagalo residents in the South region of Rio de Janeiro with the purpose of transforming the hill into a touristic monument that values collective cultural memory. Its mission is to value local cultural diversity, expressed in samba, capoeira, ballroom dance, forró, rap, graffiti, plastic arts, crafts, folk, and also through pubs, inns and buildings that maintain the typical slum identity.

It is an open sky territorial museum that gathers 20 thousand residents and develops several action areas, such as interviews to register verbal

stories, researches, workshops, bazaars. Compiles memories and cultural manifestations collections in several languages, always intending to share contents instantaneously, with work of art installations, live cultural performances and community actions focused on generating employment and income.

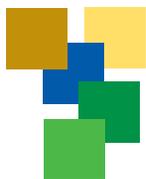
Another operation focus includes registration of Pavão, Pavãozinho and Cantagalo history formation, from the beginning of the last century until nowadays with reflections on its relation with the surrounding neighborhoods: Ipanema, Copacabana and Lagoa. Studies the museum territory and its ten sub-territories as reference Spots to the community, also raising family relationships that comprise local family trees, such as the first families of migrants, known as Carvalhos, Pintos, Sobreiras and Schuengs.

A dynamic community interests congregation Spot, MUF strengthen the spirit of collectivity and shows how important its memories are to slums and cities history through several actions.

MUF's way of making museum: temporary exhibitions and live collections¹

Favela Museum comprises events as temporary exhibitions. Understands that, besides a party, a celebration or even a presentation, these are opportunities to exercise the musealization potential of its walking, talking and exciting collections! Thus, it intends to try musealization of its territory through integrating and motivating actions, based on live and creative manifestations it has. Emphasis is in the process of fostering the exchange and the relation between hills' knowledge and know-how, thus allowing generations to connect, and dialogue, knowledge and recognition of the territory to be able to mean effective and lasting local devel-

¹ MUF's way of making museum: temporary exhibitions and live collections



opment based on cultural practices strengthening.

Paths followed between alleys, side-streets, slabs, and fields show the richness of territory nuances. All life models, survival strategies, integration possibilities with the environment of community form, without barriers between what

Casa-Tela [paintings on walls]



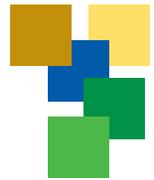
has been lived and observed, ensure us elements to conceptually address exhibitions. We started from the identification of memories, struggles, achievements and challenges to shape, form and give a theme to exhibitions. Museography dialogues with the provocative interface on what it is, what it can be and what will never with a clear time reference. We tried the musealization of knowledge and doings, practices and experi-

ences, preserving the spontaneity and diversity of feelings, movements and expressions. We preserved the meeting dynamics and possibilities of connection between collections part of the hill and collections interacting with the hill, thus forming a museum experience based on the relationship between subjects.

Ways of life in slum museum

Feedback of processes implemented by the museum to the community is one of MUF assumptions. Returning information, promoting dialogue and building collaboratively are part of the museum's repertoire of responsibilities. Thus, after a long journey of dedication to the book Casas-Tela, residents were able to see how the book was expected in a ceremony. Detailed museum scene registration from paintings of houses was checked by residents who admired their stories printed in colorful and exciting pages. Happiness was not only present in vibrant pages, but also in

Casa-Tela



the bright eyes of those who observed them. The text jumped from the paper and transformed itself as magic into words and shared memories. The same memories that now help tailoring the author's report counted below:

On December 9, 2012, the book *Circuito Casas-Tela* was finally launched, marking the way of life of Favela Museum, diffusion product sponsored by Memory Spot Program.

MUF Cultural Terrace was chosen because of its privileged view to Rodrigo de Freitas Lagoon, Christ the Redeemer, Pedra da Gávea, Morro Dois Irmãos, Vidigal, Leblon, Ipanema and Arpoador beaches, and also the beauty of the Atlantic Forest.

Our open Slab is surrounded by the architecture of Cantagalo, Pavão and Pavãozinho communities houses and, when we look down, we see luxury buildings from the elite affluent neighborhoods of Rio's South Zone.

Finally, a tremendous view! For every taste and different interests.

As if it weren't enough, an exhibition named *Art on Debris* was created to contemplate people with so much beauty! Yeah, we must recognize the boys were inspired!

Carlos Esquivel (ACME), graffiti artist and plastic artist, idealized the exhibition named *'Art on Debris'* comprised by sculptures created from PAC (Growth Acceleration Program) works debris, transforming garbage into art and reversing it in cash!

Besides involving 22 graffiti artists worldwide.

This is what I call artistic entrepreneurship!

Screaming talent, ACME graffiti artist



Book "Circuitos Casas-Tela"



Casa-Tela

dedicated himself for days, until early in the morning to be able to handle so much work and show the 'final art' at the autograph afternoon.

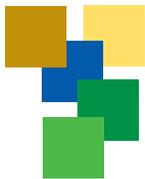
This entire process was filmed in a MUF articulation in partnership with PUC-RIO psychology group, which has been a major ally in memory actions.

ACME's perfect harmony with PUC-RIO filmmaker Daniel Paes resulted in the short film that received the same name as the exhibition (*'Art on Debris'*), screened at CineMuf Caixa D'água.

The event was attended by approximately 250 guests and was a measuring Spot to repeat the same formula at Favela Museum!

Another fact that contributed to the meeting's success were the knowledge and practice of our artisans, all of them from Pavão, Pavãozinho and Cantagalo communities.

They were responsible for the delicious cooking offered to guests: Regina (Teteca) prepared shrimp bobó; Lourdes prepared rice



and black-eyed peas; Neuza prepared cassava broth with sausage; Helena prepared cow's foot soup and cups of pumpkin candy with coconut; Eunice prepared feijoada (stew of beans with beef and pork) and hominy and coconut pudding; Ângela prepared tapioca of all flavors; and Selma prepared all flavors of ice pops in little bags;

In the evening, authors Acme and Rita autographed approximately 86 books; everyone wanted to feel special and the reciprocal was genuine.

Appreciation of local knowledge, generation of income, cooking memories, individual and collective, the importance of formal popular entrepreneurship, environmental concerns with the museum territory, visits to our open sky gallery, ICOM, National Museums Week, phew!

Challenges! Accomplishments! Mobilization! Awareness! Records! Preservation! Revitalization! Restoration! Financial, social, cultural, economic investment! Sustainability!

We are constantly seeking to concretize our plans; there are so many social obligations, and the recognition of residents and those who identify with our proposals is concrete to us.

Furthermore, we are here in the Base, in the hill, stopping in alleys, measuring all the time with the resident, people coming in and out, and the community comes to think that we are 'swimming'!

When we are in fact 'rowing' against the tide, giant resident expectations wave, more and more master's, doctor's thesis, every 'r's'!

Thus, it is important to know that his movement enable Favela Museum to reinvent itself, and we reinvent ourselves every new challenge

and new exhibition. The party, manifestation, claim, celebration and creation are part of the process, something beyond an attempt of diffusion, as suggested by the term "diffusion product", present in the work methodology proposed by Ibram.

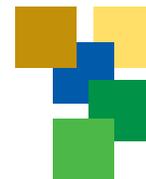
We are aware that we exceed our limits and fly higher, allowing MUF to build knowledge and experiences favoring an effective social Museology. Temporary exhibition and other processes undertaken by the museum promote the awakening of souls and dreams. Favela Museum celebrates life and its strength, preserves memory that gives life meaning and portrays it as we want it to be.

Periferia Museum (MUPE)

(Sítio Cercado, Curitiba/PR)

Periferia Museum (MUPE) was inspired in Maré Museum and Favela Museum, in Rio de Janeiro, experiences. The initiative was created to strengthen suburb culture, valuing regional artists and cultural manifestations and recognizing and disclosing local cultural heritage.

MUPE develops a research project of the neighborhood living memory by registering reports of major landowners of the old Sítio Cercado family members, residents protagonists of the first invasions, neighborhood settlements and villages, people involved in conflicts for the possession of land and neighborhood students. Memories and struggle stories permeate the activity of rural pioneers and landowners of the early twentieth century, forming 13 villages currently part of Sítio Cercado and ways of life and issues experienced by the



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population daily, such as the large housing density, intense traffic and urban violence.

The initiative also develops actions with schools in the region, such as playful activities to record and disclose neighborhood characteristics present in students imagination.

Sítio Cercado is located in South Curitiba and has approximately 150 thousand residents.

Periferia Museum: Sítio Cercado Memories and Dreams

Periferia Museum exhibition was the highlight of a dedicated team's work, motivated and with one ideal: show the memory of struggles and achievements of people who came to inhabit the southern region of Curitiba, Paraná, more specifically in an area called Sítio Cercado.

Since none of the twelve MUPE managing council members had a degree in social sciences, Museology or expography, the hope of conducting a good work laid on the Brazilian Institute of Museums consultants and museologists arrival.

The expography workshop given by consultant Marcelo Vieira, visual director and co-founder of Maré Museum, and by consultant Lavinia was divided in two meetings. The first one, early November, 2011, had the construction of the exhibition model and the other meeting, one month later, had the assembly of exhibition boards "Sítio Cercado Memories and Dreams".

Other qualification workshops also contributed to train the team. Coordinator Marcelo Rocha talks about the importance of one of the workshop's content, as follows:

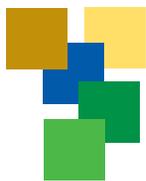
My first notes, taken during the Participative Inventory workshop included some issues that guided the conceptual creation of the exhibition: what would be the thematic focus? What would be the time frame? How would be the exhibition political perspective? What materials would be part of the collection? How would we exhibit this collection?

Neighborhood development from struggle for housing was the exhibition theme chosen by the managing council. And Xapinhall association was the place chosen to host it: Nossa Senhora da Luta Association, located in central Sítio Cercado.

The association's auditorium had a perfect structure to receive the exhibition, it had a compatible area with approximately 80 square meters, and only needed minimal renovations in walls; however, the bigger problem was the ground courtyard, which was paved with gravel and concrete.

It took two month of civil, hydraulic and electrical works, with several tasks and activities. Financial coordinator Pedro, store manager, worked as bricklayer. Marcelo Rocha, computing technician, worked as servant and electrician. Palmira, nursing technician, painted and cleaned. Paulo Ferreira, welder, did the carpentry and assembly services. Horácio, Pinheiro and Ademar association members also helped building and renovating the property.

Advisors Paiva and Palmira worked intensively in the research process and discovered people able to report the clay origin clearly. One of them is Father Bertrant, who wrote a letter about the church expansion in regional communities, and in parallel, the father describes Cruz family, its descendants, invasions and housing developments of the region. Another essential person was Mrs. Maria de Deus (Mrs. Deuzita), 81 years



old. She gave an interview at her own house - a real museum house, showed photographs and objects rebuilding the history of Cercado Farm former owners. Paiva and Palmirinha also interviewed Mr. Jorge Gonçalves, son of Isaac Ferreira da Cruz lead man.

Therefore, the starting Spot occurred with stories fragments told by the descendants of Mr. Laurindo Ferreira da Cruz - the first major owner of the region, father of Isaac Ferreira da Cruz and Mrs. Deuzita's grandfather.

Advisors Adenival, Geraldo and Manoel managed to obtain reports and photos in their communities through several community meetings, and the theme used to attract participation was "Xapinhai is a story and you're part of it." Photos from the 70s, from the first neighborhood housing developments, and from the 80s, the main invasion, Xapinhai's occupation were obtained in this action.

The museum entrance has a "banner" with information on the Memory Spots Program and the exhibition "Sítio Cercado Memories and Dreams", divided in three moments: The Pioneers - green and grey panels; The Struggle - red panels; The Today - blue panel.

The first panel contains images of Mrs. Deuzita family collection: her marriage with Santinor, her parents (Isaac and Magdalena Claudino) and paternal grandparents (Laurindo and Maria Pereira); her childhood and her brothers (Isaíde and Eurides); the daily life at the farm, the orchards and cultivation of land. This panel also contains a map of Cercado Farm, dated 1932, with the farm division and parts corresponding the heirs Isaac, Cesinando and Julia.

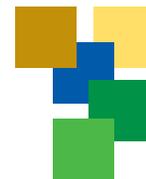
Another panel, colored grey, represents the long period of appearance of the first villages, between the decades of 1950 and 1990, and before the invasions phase. Reports and photos

of older residents were obtained as a result of memory meetings organized in all four Periferia Museum research centers. With this action, in addition to research, participants were able to tell their life stories to new generations, as per interview provided by advisor Arlinda:

Look, if your dad has a house today, ask what did he had to do to reach this Spot. I always do this with children in Sunday School and children in schools. For them to stop, step and see, things do not come easily.



Exhibition "Memória e Sonhos do Sítio Cercado"



Xapinhal was invaded in 1988, and seemed like any other invasion: black canvas tents, ropes delimiting lands, and many people with hope. In only a few days, the invasion took immense proportions, and Xapinhal's great occupation broke out, reaching more than three thousand families, organized into eight groups.

Both red panels narrated movements per housing, which united associations from the neighborhoods of Xaxim, Pinheirinho, Alto Boqueirão and residents from Sítio Cercado villages. Images and objects exhibited portray people in camping, in their tents assembled with canvas and pieces

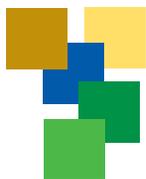
of wood. After the housing company started the regularization, lands were measured, blocks and streets were opened. At the time, the City Hall donated wood, and thus many "half-water" houses were built - houses with one slanted pane - pictures show joint efforts to build, rebuild and displace homes in lands.

Images portray, in addition to Xapinhal's occupation, housings on August 23, 1991, and Sambaqui relocation in 2004, which had great social mobilization in the face of the public power indifference.

Daniel's testimony, during the first Coffee session of Memory provides a perception of families dramas:



Opening of the exhibition "Memória e Sonhos do Sítio Cercado"



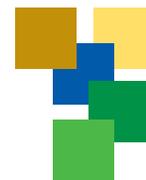
The house was not even finished, I had to “steal” electricity. We still didn’t have water because Sanepar would take a month, or a month and a half to provide it, so I had to borrow water to live.

The third moment was summarized in the blue panel revealing Sítio Cercado nowadays. The photographic incursion made by José Paiva and Frederico on the neighborhood streets and avenues gathered a large collection of images: local trade, squares, kindergartens, schools, churches and other social devices. Much of his accelerated development was due to occupations, which forced public authorities to implement a large subdivision called Bairro Novo, which made Sítio Cercado a place for diversity and opportunities.

We are certain that Periferia Museum has contributed to the Memory Spots Program, but also benefited from it since social memory already existed, it lacked encouragement and a dose of social entrepreneurship to tell it. This memory wish was asleep in our hearts, latent in our minds and in our domestic files. The program was crucial to implement this project.

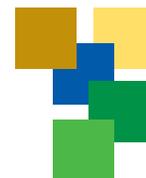
MUPE’s greatest challenge is to maintain the museum with permanent activities and have a team to receive visitors. There is also a wish to establish partnerships in order to develop projects with other entities, especially in the education field.

With so many shortcomings, yet we can be proud of having a museum to look after, transmit our values, our stories and our memories. And, above all, guarantee citizenship to the population of the suburb.



Stage

5



Stage 5

Memory Webs

Memory Webs are national meetings of Memory Spots and memory and social Museology initiatives. It is a space for interchange, reflection, debate, and collective construction of proposals and strategic agendas to strengthen social Museology projects. The web can be considered a face to face extension of experiences, exchanges and methodologies on the web and, above all, it is a space to strengthen working and friendship bonds among actors involved with memory as a tool of struggle, resistance and social transformation. After the fourth web edition, the meeting schedule and

organization was discussed and carried out by networks representatives and Memory Spots through a commission.

Editions - The first one was conducted in Salvador - BA in December, 2009; the second one was promoted along with the National Culture Memory Spots Meeting "Culture Web - Digital Drums" in March, 2010 in Fortaleza - CE; the third one took place at Maré Museum, in Rio de Janeiro, in December, 2010; and the fourth one integrated the 6th National Forum of Museums, in November, 2014, in Belém - PA.

Memory webs

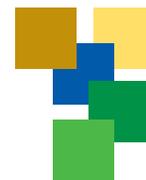


Memory webs



Stage

6



Stage 6



Evaluation of a Methodology in Social Museology Systematization: Silvana Bastos

Ibram held a meeting of participatory evaluation from November 10 to 12, 2013, in Brasília, on the methodology worked by the Program Memory Spots with the twelve pioneering initiatives: Memory Spot of Terra Firme (Belém-PA); Cultura Periférica Museum (Maceió - AL); Memory Spot of the Grande Bom Jardim (Fortaleza - CE); Mangue do Coque Museum (Recife - PE); Memory Spot of Beiru (Salvador - BA); Community Museum of Grande São Pedro Memory Spot (Vitória - ES); Memory Spot of Estrutural (Federal District - DF); Taquaril Museum (Belo Horizonte - MG); Periferia Museum - MUPE (Curitiba - PR); Memory Spot of Lomba do Pinheiro (Porto Alegre - RS);

Favela Museum - MUF (Rio de Janeiro - RJ); Brasilândia Social Museum (São Paulo - SP).

The evaluation was mediated by consultant Silvana Bastos and had the participation of a representative of each of the 12 Spots, members of the team of the Coordination of Social Museology and Education of the Department of Museum Processes (Comuse/Dpmus), with the presence of government employees from different areas of Ibram, and a researcher of the Institute for Applied Economic Research (Ipea). The purpose was to analyze the history of experiences, conduct self-assessment and raise key elements to guide the policy on continuity and expansion of the Program.



1- HISTORY OF THE 12 MEMORY SPOTS

The first stage of work was about the history of the 12 pioneering Spots. Only representatives of the 12 Spots were divided into three groups, each having 4 members. In the group, each member prepared a timeline on his/her Memory Spot of origin and then shared the re-

sults with the other members, carrying out a joint analysis of the main achievements and difficulties found, and the main lessons learned. In a second moment, a rapporteur chosen by the group presented a summary of the work of everyone for the other groups, in the form of "carousel".

Estrutural Memory Spot (Brasília - DF)

1960	1994	1998	2002	2003
Inauguration of Brasília - Garbage Dump	Estrutural occupation (garbage collectors, struggling for housing got together with people from Ceilândia)	Election of Cristóvão Buarque – major operation to evacuate Estrutural. Resulted in deaths. (Tornado Operation)	Disorderly occupation of Estrutural. Concern in caring for the memory	Deuzani starts coordinating solidary literacy in Estrutural. Several COC groups - worked on keeping the history.

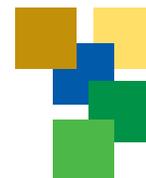
2005	2009	2010
MECE - Estrutural Education and Culture Movement Created to invite people to attend school and continue the literacy process. Created open school, free school. Community mobilization moment (house to house visit) to ensure participation in education audiences. Integrates EJA Forum. DF accounts for 70,000 illiterates.	Memory Spot project is launched. Public hearing at the Legislative Chamber Web, approach to other Memory Spots. Coffee session of memory, creation of the council with 30 people. Participation in several meetings: Fortaleza, Rio de Janeiro and Salvador.	4th Museums Forum: gets to know other initiatives and professor of Museology at UNB Silmara, who became a partner. - Partnership with UnB. - Training workshops. - Coffee session of memory, advices, travels.

2011	2012	2013
Opening of Memory Spot headquarters and culture movements. First exhibition. Conduction of Museum Parade in Estrutural Dolls theater telling Estrutural's history: more than 500 visitations to Estrutural Creation of popular publishing house Survey of 16 verbal histories; extension with the University Participation in Memory Spots Project public announcement, achieving the construction of the community library Purchase of equipment to register experiences (camera, computer and camcorder)	2nd Exhibition with "The woman and the City" seminar	Final report, video launching, visitation to Hugues de Varine and participation in the 5th Museums Forum in Petrópolis



As achievements, the Memory Spot of Estrutural highlighted closeness with the community through Public Bidding “Prêmio Pontos de Memória”, in which they participated in 2011 and 2012, which enabled the purchase of equipment for the record of local memory. They Spoted out

the community difficulty in recognizing the “value of local memory” and in maintaining partnerships as well, as barriers that must be overcome. As a lesson learned, knowledge of the history of the Federal District and the sharing of experiences with other communities were mentioned.



 **Brasilândia Memory Spot (São Paulo - SP)**

1946	2009	2010
The neighborhood received this name as a tribute to Mr. Brasília Simões. With the construction of large avenues in São Paulo, mayors expelled people and demolished their homes - this process led to the occupation of Brasilândia.	First contacts with Memory Spots Project, formation of a group with 20 community leaders approximately. Participation on the First Web in Salvador.	Conduction of the first workshops. Participation on the Second Web in Fortaleza
2011	2013	
<ul style="list-style-type: none"> - First exhibition: “Brasilândia: Its Villages and Gardens”. - Exhibition at João Solimão State School. - Second exhibition at Luiza Saete State School. 	Municipal Participative Council (intended to bring the culture and memory matter) / Memory Spots Project. Major threat by the eviction process because of the Ring Road and Subway works. The history is repeated and generations born in Brasilândia are not aware. Major contractors, real estate speculation interests.	

Representatives of the Memory Spot of Brasilândia Spoted out the articulation of a representative group to work at the Memory Spot and organization of two exhibitions as their greatest achievements. Among the difficulties, the lack of a physical space of reference and dealing with

differences of ideas in the Management Committee, culminating in its dissolution. As lessons learned highlighted the experience gained in managing conflicts to reach a consensus with the community, and reactivation of the Memory Spot as well.

 **Periferia Museum Memory Spot – MUPE (Curitiba - PR)**

2009	2010
Periferia Museum is created, in Sítio Cercado, located in the South Region with 120 thousand residents. Otávio Camargo was one of the project creators. Professor Mário Chagas visited the neighborhood. This visit collaborated to encourage MUPE’s creation.	Some residents organized a traveling exhibition. August 23 party marks the occupation. A house that today marks the day of occupation of the area. Visit of IBRAM consultants to Vila Vitória. A traveling exhibition and a memory round was conducted with residents, covered by TV educative in Channel 09 and Gazeta do Povo newspaper.

2011	2012	2013
<p>Coffee session of memory is held at Osternack village. Residents participate in a chat rescuing the living memory of the village. They debate on residents' difficulties: lack of water, electricity, school, bus, and infrastructure. Many of them get emotional remembering the past. Residents did not have water, electricity, telephone. They count on bus arrival.</p> <p>MUPE exhibition was visited by curator Marcelo Pinto, from Maré Museum, indicated by IBRAM. These are the first steps to make the exhibition a reality.</p> <p>Place defined, at the association located in Xapinhal neighborhood.</p>	<p>Several events take place: cultural week, theater, capoeira, viola round, pastel (food) party, and exhibition.</p>	<p>Guided tours (to the museum) supported by UFPR history students - Photographic Workshop at School project.</p> <p>Radio program "Coffee with Citizenship" - the idea is to promote citizenship among regional residents.</p> <p>Participation of members in the City Culture Council, with the participation of one of MUPE members.</p> <p>Approach to Curitiba Cultural Foundation, which starts to recognize MUPE.</p> <p>It is still distant from the state government.</p>

Representatives of MUPE highlighted as achievements the rescue of the fight, motivation of residents generated by the project and collective realization of a "living museum" as a reference space for people to go and learn. With regard to the barriers, they highlighted the negative role of the mainstream media by only disclosing negative aspects of the neighborhood, and also the difficulty in keeping the

space open to the public. About lessons learned, they Spoted out that it would be important to hire staff to work exclusively at the Memory Spot, and the establishment of public-private partnerships as a solution for the maintenance of the Memory Spot, in addition to not depending on Ibram. They further highlighted that it was difficult at the beginning of the project, but people were motivated.

Beiru Memory Spot (Salvador - BA)

1980	2009	2012	2013	2014
Start	Hope with Ibram partnership	Movie theater, computers, chairs, table, water cooler Rescue of Beiru history Book launching	Need to acquire resources to keep projects in communities	Intend to increase the number of people to participate in Spots; more meetings with groups; more projects and cultural webs

Representatives of the Memory Spot of Beiru highlighted as achievements the creation of Blog do Ponto (orgulhodemorambeiru.net); support and recognition of the work by the community; March of Beiru on the Day of Black Consciousness. As difficulties they Spoted out: certain discontinuity in the processes proposed by Ibram staff; the lack

of a greater number of meetings involving the 12 Spots and more intensive network communication. As lessons learned, they Spoted out that the expansion and strengthening of Awarded Memory Spots should not take place without integration with the Pioneering Spots.



Taquaril Museum Memory Spot (Belo Horizonte - MG)

2003	2004	2005-2008	2009
Campaign of our mountains and places Formation of group and neighborhood social control.	Video with the community history (tragedy due to rains; 60 houses collapsed, 2 dead families and 273 homeless families). Taquaril campaign: beautiful place to live (T-shirts).	Activities in squares, schools, community valuation; video disclosure, new postcards edition.	IBRAM contact. First Memory Web

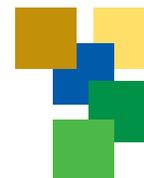
2010	2011	2012	2013
1. Taquaril Museum Memory Spot Seminar Creation of the Managing Council; PAC 2. Seminar 1. National Museums Forum Election of the Managing Council IBRAM workshop Culture Web	Memory Spot/community presentation activities Maré Memory Web Consultants 1st Meeting Public Announcement; work plan; start of participative inventory activities. Consultant actions (interchanges/works) Community Meeting	Establishment of Memory Spot headquarters. - Interchanges, contests (photos, music). - Welcome exhibition. - Researches, develop exhibitions; workshops with the community; acquire equipment (camera, camcorder, etc.); first recordings with residents. National Museum Forum	Exhibition - headquarters opening / visitation space. Expansion of partnerships. Workshops. Events in Squares. Web Commission

Representatives of the Memory Spot of Taquaril highlighted as achievements resulting from the project the relationship established with the community (appropriation and recognition); the Spot construction based on a democratic process (with the creation and operation of a management board); holding the first exhibition

in the region; expansion of partnerships; and the pride of the "people" in Taquaril. As barriers and difficulties: internal conflicts; certain absence of Ibram throughout the process, and the need for "free" people to work at the Spot. As for lessons learned, they Spotted out dealing with delays in bureaucratic procedures.

Grande Bom Jardim Memory Spot (Fortaleza - CE)

1979	2004	2009	2010
Missions	(Nov.) - Creation of GB1 DLIS NETWORK	(Oct./Nov.) - 1st IBRAM's visit 1st Memory Web in Salvador	(Feb. - July) Culture/Memory Web Fortaleza - CE. (June) - Attempt to conduct training in museum, memory and citizenship (Patrícia / Inês) (July) - FNM Brasília



2011	2012	2013
<p>Participative meetings to prepare an action inventory and diffusion products plan (diligence). Public announcement for hiring consultants. 1. Consultants meeting Approval of the action plan (1st part)</p>	<p>(Jan.) - Execution; Action plan; purchase of inputs; Instrumental composition. (Feb.) - Selection of residents, training of researchers (methodologies - history quality; basic photography, community cartography). (Mar.) - Museum actions. Training on museum, memory and citizenship with Mario Chagas and RCMC. Start of inventory field research</p>	<p>(Feb.) – Memory social theme and DLIS NETWORK commission (May) Contribution on the conduction of the 1st EERC MC - SEM - CE project approval. Resources: Memory Spots Award; Political agreements with the head of the municipal executive power. Public agreement for SECULTFOR booklet.</p>

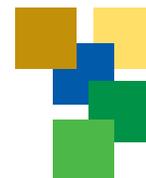
The achievements highlighted by representatives of the Memory Spot of the Grande Bom Jardim were the idea of memory as a political tool to secure the territorial identity; the making of participatory inventory by the residents themselves; social memory constituted as a mystique of social movement; the rescue of former community agents who were away; thematic appropriation by REDE DLIS; the establishment of a privileged place for the voice of residents; the interest of the network in developing the com-

munity museological plan; and the inclusion of memory as an object for fundraising. As barriers and difficulties they Spoted out the absence of free people to work at the Spot; the relationship with local schools; the little transfer of social technologies by Ibram; mediation of conflicts of interest during the process; weakness of institutional understanding; and the non-implementation of an exchange plan between the Spots. As for lessons learned: not just wait for the development policy of Ibram.

 Favela Museum Memory Spot – MUF (Rio de Janeiro - RJ)

2007	2008	2009	2010
<p>CCOMP - community discussion about the museum implementation. Formation of work group - pro-museum mission.</p>	<p>Slum museum institutionalization. Possession of the board (2008-2011). First experimental visit.</p>	<p>MUF national launching. Territory experiments. Search for temporary headquarters. MUF Partnership - ABM; museums modernization. Enrollment in the National Museum Registration. Inclusion at Ibram Network (events).</p>	<p>Ibram public announcement approved. Implementation of Casas-Tela circuit. Launching of circuit. Episcopal Mitre partnership - MUF temporary headquarters</p>





2011	2012	2013
1st rendering of accounts meeting - possession of the new board (2011-2013). Museums promotion public announcement - department of souls and dreams (SEC - RJ). Museums modernization - SEC. Basis renovation. Community forum and IBRAM consultants public announcement.	Social public announcements. Museums promotion. Cultural interchanges. Cultural agenda implementation. CIVIS MUF implementation. Participative meetings with the community. Increased external demand; partnership and volunteering. Book Casas-Tela.	Social public announcements. Museums promotion. Cultural interchanges. Cultural agenda implementation. CIVIS MUF implementation. Participative meetings with the community. Increased external demand; partnership and volunteering. Book Casas-Tela.

The MUF highlighted as achievements the peculiar way of “musealizing” with the community; community work (group qualification); clarity of mission, methodological approach and key concepts of the museum. As for the difficulties and

barriers found, it Spoted out certain absences of lbram and other government bodies, in addition to non-continuity of some actions proposed such as conducting some improvement workshops for Pioneering Spots.

 **Community Museum of Grande São Pedro Memory Spot (Vitória - ES)**

2009	2010	2011
1st Meeting with lbram in S. Pedro. Web in Salvador.	10/05 - Managing Council presentation. 10/11 - 1st Spot exhibition. 10/12 - Web in Rio de Janeiro.	11/02 - Regulations and Bylaws 11/10 - Consultants meeting and lbram technical visit 11/11 - Female conversation round. 11/12 - lbram technical visit.
2012		2013
12/04 - Agents training. 12/05 - Consultants meeting in Beiru - Salvador. 12/10 - Fishermen Museum Exhibition. 12/10 - lbram technical visit and historical tour.		13/07 - lbram visit. 13/09 - Final product presentation with lbram. Grande S. Pedro Valorization Project. 13/11 - meeting in Brasília - preparation for the Web. - 12/13 - Spots assessment.

Achievements: Independence, community and its memory empowerment; establishment of a representative collection; purchase of material and the partnership with lbram. About the barriers, they highlighted the lack of a physical space and the difficulty of articulating the actions

since there was no one available to exclusively work on the Spot activities. As lessons learned, they concluded that money is needed, but gives "headache", and what matters is to move forward before difficulties.



 Lomba do Pinheiro Memory Spot (Porto Alegre - RS)

2006	2009	2010
Lomba do Pinheiro community museum. Work with the community.	Start Managing Council formation. Communities engagement with the inventory, with local research actions.	Memory Spot participation in webs. Participative inventory with 33 communities.

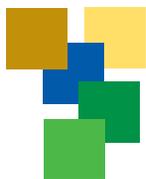
2011/2012	2012/2013	2014
PM participation in the 3rd Web in Rio de Janeiro. Museums spring. Exhibition of local projects and stories. Social memory educational actions of different groups with varied themes.	Memory round exhibitions. Popular sayings, street museum and education for property. Technical visits.	Memory Spots future Structure and physical space

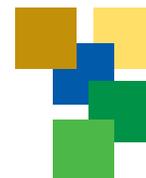
Representatives of the Memory Spot of Lomba do Pinheiro highlighted as achievements the meeting of the 33 local communities; holding of exhibitions and workshops; recognition of the community; and the establishment of a local identity. As barriers and difficulties, they Spotted out the lack of physical space, real estate

developments that affect the neighborhood, and the management of Lomba Museum still little collaborative. As for lessons learned, "what we want, we have to look for ..."; informal partnership with Lomba do Pinheiro Museum ended up weakening the Memory Spot.

 Terra Firme Memory Spot (Belém - PA)

1085	2009	2010
Goeldi Museum takes science education to the community.	1st Memory web "Amazon Women" - Salvador - BA.	May 25, 26 and 27 - several communities leaders were invited. Council formation March 26 to 28 - 2nd Memory web "Teia Brasil Tambores Digitais" Note: the Memory Spot was present in all meetings, networks and webs (Rio, Salvador, DF, Fortaleza and others) In May, 2010, managers decided to conduct the PMTF Managing Council creation seminar. 4th National Museums Forum - Brasília (July 17). 27th Brazilian Anthropology Meeting - July 30 and 31, and August 1st.





2011	2012	2013
March 16, 17 and 18 - 1st meeting of managers and professors intended to establish partnerships. May 16 to 20 - 1st Terra Firme Game and memory.	Video workshop "O Tucunduba" newspaper April 28: Cultural parade June 13 - 4th Community economy meeting. After the participative inventory workshop	December 6 and 7 - mapping of cultural and artistic manifestations in Terra Firme

The Memory Spot of Terra Firme highlighted as achievements through the project, the appreciation of the neighborhood, community and youth; works carried out; community engagement in its social struggle; and the formation of partnerships. The lack of physical

space for meetings and development activities, as well as the lack of compensation for their work were identified as barriers and difficulties found. As lessons learned, be independent and have autonomy.

 Mangue do Coque Museum Memory Spot (Recife - PE)

2009	2010	2011	2012	2013
Beginning of Memory Spot project. 2nd Web - Fortaleza. Ibram workshop: Museum, Memory and Citizenship. Managing Council creation with 50 people.	Ibram workshop. 3rd Maré Museum Web. Volunteers disappeared. Ibram was absent. Council ended. Action plan.	Council formation with seven people. Abolition Museum Workshop. Community research. Visit of Adriano from GBJ Memory Spot. Funding received.	Visit of Wellington from Taquaril Museum Inventory Ballet workshop. Photography workshop	12/5/2013 - Exhibition.

Representatives of the Memory Spot Mangue do Coque Museum Spotted out as achievements the legitimacy and recognition of the museum by part of the community; obtaining of the CNPJ; birth - consummation - professionalization - Spot workshops; and musealization of Coque. As for the barriers and difficulties, changes in the team of Ibram and Ministry of Culture, the bureaucracy,

the first module of the Management Board did not work, and the internal struggle for power. With regard to lessons learned, they believe that it is necessary to take a more proactive stance before Ibram, which should be more present, and the composition of the Management Board should be leaner.



 **Cultura Periférica Museum Memory Spot (Maceió - AL)**

2003	2008	2009		
CEPA - Qui-lombo University support center	Idea of a Cultural Belvedere. Parallel activities: fishermen village; backyard; South region center. State wants to take fishermen from a touristic area to build hotels. Lack of space to hold meetings. The police made participants leave during rehearsals.	Ibram visit. The initiative was indicated. Resident worked with theater in Jacintinho.		
2010		2011	2012	2013
Second Web. Several happenings. Rescue of actions and effort to gather records. Struggle to have water, pavement, transportation. Culture staff always struggling to achieve something in the community. Interviews with South region residents - Vila E.; Vila D.P.		Photos exhibition; cultural week to disclose the museum in the community.	Memory tea; council members training. We are on the Internet.	Exhibition at fishermen village. We hope not to get evicted

Tell the story of the community; strengthen the sense of belonging, struggle and resistance in the territory; value the identities and talents of its members were the achievements highlighted by the Memory Spot of Cultura Periférica Museum. The difficulties and barriers found were the lack of physical space; voluntary work (difficulty of full participation); the accumulation of work for the people directly involved; and lack support from the city and state. As for lessons learned, do not start working without material and emotional structure. You need to tell the story! Memory Spots Program first stage assessment: 12 Pioneer Spots

Aquarium Methodology

The assessment was developed through guiding questions with answers summarized in labels and organization of ideas in a panel.

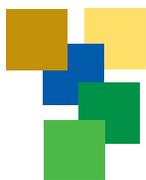
Participants were divided into two semicircles: the inner one reserved to fishes (with voice and ear) and the outer one reserved to the aquarium (two ears for training and active listening).

A chair was also put in the inner circle in order to have punctual intervention of the aquarium representatives. The discussion was made in two rounds:

Round one - fishes (Memory Spots representatives) and aquarium (Ibram and observers).

Round two - fishes (Ibram) and aquarium (Memory Spots representatives and observers).

Question 1 formulated for representatives of the 12 Spots: How working with memory through “Memory Spots” project has contributed to reach the achievements presented in the initiative Timelines?



Summaries prepared by the group

Strengthening as a group around a common language: social museology.

Individual cards that supported the summary:

- Organicity;
- Contacts with others;
- Companionship relationship;
- Participation in collaborative networks (access expanded relationships);
- Social Museology language, in general;
- Organizational network strengthening - praxis;
- Educational actions were based on individual projects, after preparing and establishing the project, the community was engaged in the participative inventory.

Institutional visibility that creates credibility to Memory Spots

Individual cards that supported the summary:

- Institutional support from Ibram in MUF-RJ promotions;
- Business card;
- National and international visibility;
- Ibram "officialized" the importance of the theme in the process;
- Gave the discussion projection and importance to the theme;
- Institutional visibility.

Valorization, representation and strengthening of communities identity in the territory

Individual cards that supported the summary:

- More valorization argument for the community;
- Approached groups /community;
- Rescue and valorization of the memory/values;

- Community mobilization and articulation tool;
 - Citizen dignity, respect and social rescue.
- Community action;
- Identity rescue;
 - Representations, territorial and social identities;
 - Mystic - redefinition of the senses;
 - Mobilization tool.

Potentialization and systematization of actions in a more oriented way

Individual cards that supported the summary:

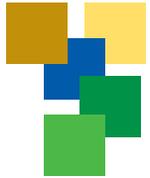
- Implement actions;
- Helped implement the idea in a more oriented way;
- Systematization of actions;
- Workshops helped approaching people in the community;
- Memory initiative;
- Information on memory;
- Valuation;
- Observe actions production;
- Material (infrastructure to materialize ideas);
- Equipment to store collections.

Transformation instrument

Individual cards that supported the summary:

- Help fighting violence and prevent drug use;
- Instrument to access and work with young people;
- Contribute to the education, by helping make the community's history and be included in the teaching curriculum.

Question 2 formulated for representatives of the 12 Spots: What were the difficulties to implement the methodology proposed by Ibram?



(For this question, cards were organized in theme blocks, but it was not possible to prepare a summary together). Summary themes below were proposed by the rapporteur, just for better organization purpose.

Theme: Ibram relationship - Memory Spots

- Lack of clear guidelines for the program;
- Processes where conducted without thread with gaps / voids during the execution (e.g. Ibram workshops);
- Lack of Museology technicians in Spots;
- Lack of technical knowledge on the program scope;
- Technical terms used by Ibram made it hard to understand the methodology;
- Lack of interchange between the 12 Spots;
- Poor communication with Ibram – lack of experience;
- Ibram communication is poor and, when established, they only charge;
- Lack of operating and instrumental concepts;
- Little proximity of Ibram with the Spots;
- Lack of Ibram technicians during guidance, assessment and support in Memory Spots actions;
- Lack of museology technical knowledge in Spots associated to poor support provided by Ibram;
- In the beginning, difficulty to understand the project's goal and methodology. Lack of structure and financial resource;
- Lack of knowledge on the museum structure;
- Ibram distance from the country's South Region. Proposal: South branch.

Theme: Infrastructure

- Lack of physical space in the location;
- Lack of money structure in Spots;
- Poor physical structure in the location;

Theme: Responsibility in being a pilot associated to Ibram internal difficulties

- Shyness related to the responsibility of being a pilot - methodology was not ready, it was built throughout the process;
- Bureaucracy hinders processes;
- Not having a transfer tool;
- Changes/turnover in Ibram team without passing on information to the new team;
- Divergences of program understanding within Ibram;
- Compilation of databank on Spots is deficient.

Theme: Consultants and local staff for Spots

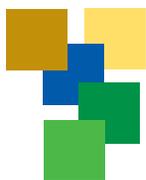
- Lack of local consultant;
- Lack of staff exclusively dedicated to Spots;
- Too much training required from local consultants.

Theme: Others

- Lack of mechanism that articulates the theoretical knowledge and local knowledge;
- Does not have networks;
- Difficulty in Ibram public announcements;
- Greater integration from Ibram with state and municipal governments needed;
- Invitation for one person per Spot to participate in meetings.

Ibram Perspective

Question 1 formulated for the technical staff of Ibram: How did the twelve Memory Spots helped Ibram fulfill its mission of working with Social Museology?





Theme: Memory as binding

- Memory as binding of several communities causes;
- Diversity: Memory Spots are crossed by various social causes and community agents around a common goal;
- Empowerment of communities through social Museology;
- In understanding the transformative power of memory.

Theme: Centrality of Spots on social Museology institutional debate

- Ongoing participation in program guidelines preparation, from communities demands in this process;
- Promotion of a joint dialogue and learning;
- Centrality of Spots to implement Ibram mission in Social Museology;
- Open and expand the institutional debate on social Museology importance (web);
- Required internal reflection on the theme;
- Convergence between thinking and performing the museum sector actions;
- Spots trajectory meet issues focused on Ibram's mission;
- Exercise an internally designed methodology, showing its limits (the practice);
- Act according to what is expected from social movements - changing public policy and without paternalism.

Theme: Implementation of a methodological proposal - challenges of having pilot projects

- Realization/implementation of a methodological proposal;
- Approached the theory (prepared within a government plan creation) to the practice, evidencing difficulties/challenges of this creation;

- Maturity and systematization of a community-based museum methodology;
- Implementation of exclusive methodology created in partnership;
- Accepted the role of being pilot in this methodology's implementation;
- Legitimized social memory actions developed by Memory Spots;
- Realized results from the use of Social Museology tools;
- Indicated the need to create a State policy ensuring right to memory. Evidenced that the project object field (program) was (is) a lot bigger and more complex than imagined;
- Formation of collaborative/participative management institutions.

Theme: Community mobilization

- In community and program visibility articulation;
- Community mobilization.

Question 2 formulated for the technical staff of Ibram: What barriers/difficulties Ibram faced to implement the methodology proposed to the twelve Memory Spots?

Theme: Limited human and financial resources-

- Resources (material/human) limitation;
- Turnover staff + lack of systematized memory of the program's actions + information / memory stored and organized but not systematized;
- Lack of human and financial resources;
- Staff turnover;
- Lack of Ibram technical staff continuity;
- Discontinuity in management;
- Not a State policy yet, only government, suffering a lot of management changes;
- Management changes (teams and institutional priorities).

Theme: Team

- Difficulties in reaching a consensus on operating concepts definition;
- Lack of continuity in processes and knowledge of theoretical and methodological landmarks;
- Lack of definition of methodological concepts and procedures.

Theme: Difficulties during operation and internal processes at Ibram

- Delay in transfer of resources;
- State bureaucratization and excessive hierarchy of Ibram;
- Mismatch between real time and institutional time;
- Reconcile different logics (bureaucracy x social movements);
- Lack of clarity regarding transfer of resources along with Spots;
- Attrition in regarding consulting;
- Lack of recognition and understanding by Ibram (relevance of Social Museology);
- Lack of knowledge and/or articulation inside Ibram;
- Difficulty in articulating Ibram areas;
- The intricate legal framework governing public administration;
- The fact that this is a new experience within the institution.

Theme: Communication and articulation

- Communication difficulties between Spots and Ibram, and vice-versa;
- Lack of articulation with other projects, programs or social movements (local, regional and national);
- Lack of encouragement to seek other spaces to recognize social technologies developed by Memory Spots;

- Political disarticulation in the museum field (for example: Ibram did not have active participation in the sector of the 3rd National Culture Conference).

Theme: Politics/innovative government initiative

- Public culture policies in Brazil have been started recently;
- Inaugural policy.

Theme: Challenges and ideas

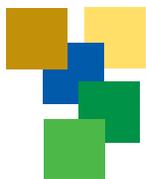
- Working on an exponential perspective as public policy, including to minimize communication difficulties between Spots and Ibram, and vice-versa.
- Workshops to create projects for Memory Spots public announcement.
- Charge the implementation of the Ibram Connection terms.

Survey of Proposals and Recommendations for the Memory Spot Program Methodology: Café Mundial

Discussion on proposals for the future of the program was conducted in a relaxed environment, in five tables at the “coffee”. Each table focused on discussion one program area. Participants changed table each round, and only the “host” remained, responsible for receiving a new group and explain proposals already provided by the previous group.

Rounds time: 1) 40 minutes; 2) 20 minutes; 3) 20 minutes; 4) 15 minutes; and 5) 15 minutes.

Café Mundial was closed in the morning. In the afternoon, tables’ final result was presented and discussed in plenary.



Shared vision of proposals and recommendations for the Memory Spot Program¹

Dimension: Memory Spots Sustainability

- Map and look for articulations with projects and other bodies, such as the Solidary Economy Department and Creative Economy Department.
- Complete workshops cycle in the 12 Spots, prioritizing their roles of methodology multipliers.
- Seek commitment of Ibram museums with the Memory Spots Program from an indication of workers to act as focal program Spots and qualified to give workshops and act as regional articulators of social Museology initiatives. Note: this proposal is not a consensus, with questionings about traditional museums formation schools, not always aligned with social Museology principles (deserves more time to deepen the question). Another suggestion given to soften the text was replacing "articulators" with "partners".
- Participation of one representative from Memory Spots in public announcement preparation and processes monitoring meetings.
- Formation of mixed teams (DDFEM - Department of Diffusion, Fomentation and Economy of Museums/DPMUS - Department of Museum Processes) to monitor Memory Spots public announcements, from the beginning to the end, committed to taking Memory Spots representatives suggestions to Ibram.
- Make changes and arrangements, promote on-site interchanges and think about affective and effective conditions of existence and permanence of the action, including thinking about sustainability beyond financing (this

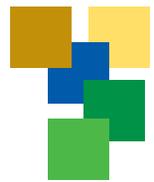
¹ These proposals were provided in the form of "brainstorming" and, therefore, requires a feasibility analysis, better organization and handling by Ibram team in order to become guidelines and initiatives to be incorporated by the program.

reflection is noteworthy in times of interchange).

- Formalize institutional partnership between Ibram and Brazilian Museology courses, valuing social Museology.
- Conduct training and monitoring workshops on institutionalization (or not) of Memory Spots.
- Provide for consulting in order to articulate and consolidate (implement) public and private partnerships (e.g.: universities, private museums, Bank of Brazil, Petrobras, BNDES). Note: This theme also requires deepening to better define the role of this consulting.
- Hire consulting to conduct training workshops on fundraising.
- Monitor the 12 Spots in SECULTs (Culture Departments) implementation per state, to rule terms signed in the scope of Ibram Connections, whose mechanism was effected with 17 SECULT.
- Mobilize the 12 Spots towards a "lobby" policy for fundraising (parliamentary amendments) together with the legislative chambers to make revenue.
- Conduct training workshops to create projects for participation in Memory Spots public announcement.
- Having the concept "Memory Spot" as principle and landmark/requirement for framing on promotion public announcements.

Dimension: The role of the 12 Memory Spots (their experiences) in the Memory Spots Program expansion

- Commitment to the program expansion, seeking to strengthen community actions.
- Contribute to the mapping and identification of community experiences on social memory and social memory processes, and social Museology.
- Replicator and diffuser of methodologies and



social technologies in educational processes.

- Capillarization of potentialities in social memory and community museology in social networks.
- Regional/state awarded experiences articulator.
- Support consultants during memory networks formation.
- Nationally disclose, with Ibram support, the result of the 12 Spots works (experience of the 12 Spots to provide social Museology with visibility).
- Prepare a brochure with Ibram's support on each Spot's experience.
- Rescue and disclose Memory Spots principles letter.
- Interchange knowledge, leveraging practices, talents of Spots in order to guide new experiences.
- Contribute to the compilation of a database by surveying and diagnosing knowledge and doings for cooperation among Spots.
- Actively contribute towards consolidating as a public policy.
- Support thematic and regional consultants during networks and systems formation.

Dimension: Networks, articulations and partnerships

- Involving purposefully consultants hired by the Memory Spots Program in the 12 Spots in order to create management plans of experiences as methodological mechanisms (participative museum plans).
- Replicate the logic (mechanism) connections in the context of the Memory Spots Program with Spots articulating in partnership. Implement with material, financial and logistical resources (e.g.:

with state and municipal governments).

- Consolidate local partnerships and guide projects of municipal laws from the initial support of Ibram (support in initial contact and dialogue).
- Make local, municipal, state articulation of Memory Spots and Social Museology initiative towards networks as a strengthening strategy with the power of guiding public authorities (creating demands), exchange of experiences and cooperation (creation of autonomous spaces).
- Network: make interchange among the 12 Spots.
- Local sustainable development (try to seek other partnerships without replacing the role of the state - not minimum state!).
- Use networks to strengthen collaborative training (strengthening local community agents).

Dimension: Institutionalization (or not) of Memory Spots**

- The Memory Spots Program must be institutionalized, become a state policy.
- Memory Spots should have autonomy and support to analyze and decide on its formalization (CNPJ) or not.
- Conduct joint action, along with the Creative Economy Department (SEC/MinC), provided for in the Policies, Guidelines and Actions Plan for 2011/2014 by Ibram/MinC.
- Have technical support and encouragement to form networks to support institutionalization (formalization) of Spots.
- Think about alternatives to institutionalization, such as a partnership with institutions already existing in the region.
- Reflect on the challenge of institutionalizing without losing the power of movement, social



mobilization, public debate (recommendation: meet other social movements that have experienced institutionalization: Example: MST, Indigenous Movement).

- Have formalization as a sustainability tool (bylaws, rules...).
- Evaluate institutionalization pros and cons (according to each situation).

Notes on the theme: institutionalization is important to provide visibility and institutional recognition to Spots; it is an instrument for fundraising; it favors the establishment of partnerships; increases members' responsibilities (their position would be tied).

Theme: Open Space - cross-cutting themes or themes not covered by other tables

- Create criteria / tiebreaker scoring in Ibram public announcements privileging the 12 pioneering Memory Spots and memory initiatives that have long and continuous existence.
- Consolidate network (workshops) formation as local memory agents empowerment strategies.
- Execution of 2014 activities plan for each Memory Spot supported by Ibram.
- Improve communication between Spots and Ibram (think of a system).
- Prioritize the Memory Spots Program shared/participative management implementation.
- Learn more about the Strategic Planning Tool and adopt, if appropriate to the reality of the Spots, as an instrument to strengthen and provide greater stability to the Spots.
- Ibram propose or recommend state public policies for Memory Spots.
- Transversely incorporate issues related to environmental sustainability in actions developed by Spots.

Meeting closing

Meeting closing had the participation of Museum Processes Department – DEPMUS director, Luciana Palmeira and Ibram president, Angelo Oswald.

After the speeches of coordinator Cintia Oliveira and director Luciana Palmeira, one representative of the Memory Spots presented a summary of proposals followed by a dialogue between the president of Ibram and representatives of Memory Spots regarding challenges and opportunities of the program expansion phase.

Meeting assessment

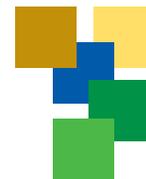
The assessment was performed through cards completed by participants and systematized below and also through a dynamics where each participant wrote a word that symbolizes a “fruit harvested at the meeting”, which was attached in a large tree on the wall

Fruits Harvested:

Cheerfulness, dialogue and exchange, long live the community!, Knowledge, resistance

Understandings, expectation, continued expectation, waiting... What is going to happen to Memory Spots?

Strengthening, recognition, sharing, self-esteem and trust, hope, realization.





Afterword



Manuelina Maria Duarte Cândido
Director of the Department of Museums Process

This book consolidates the memory of an essential program to the Brazilian Institute of Museums, from the registry and assessment conducted by the non-institutional view of the 12 pioneering Memory Spots.

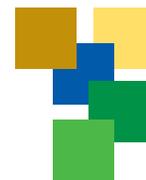
The text you read was, therefore, prepared by many hands, as the entire Memory Spots Program, which in the end identifies and disseminates Museology methodologies applied to very different realities, but having social challenges, force of their memories and identities, desires to see themselves represented in the larger context of the Brazilian memory in common. Communities that in a double sense movement inspired and were inspired by Brazilian museum institutions and the Brazilian Institute of Museums to consolidate these memories as mainstay for actions aimed at their valuation, empowerment and development.

Integrated to Museums National Policy and the National Museums Sectoral Plan, and supported for many years by the existence of a Cooperation Project with the Organization of Ibero-American States, OEI, known as PRODOC Memory Spots, today this Program is urged to tread new paths.

Now, Ibram is especially working to strengthen initiatives networks, Memory Spots and social Museology, understanding that this articulation is essential in exchanges among different experiences and initiatives autonomies.

Outside Brazil, the interest in our Social Museology experience more broadly and in Memory Spots, in particular, is remarkable. Preparing the cycle closing, which will end with the completion of PRODOC and this publication desired for so long, as well as planned, was essential, and making it with these characteristics: a book with versions in Spanish and English, with print runs, but also prepared for delivery in digital media,





we wanted to convey in many different contexts and contribute to broaden the debate on the social role and the Museology innovation potential, the ways of making museums and working with memories.

A book dedicated to different experiences in the field of Social Museology had to be multivocal. Several players contributed to seed what we can see flourish now in our museums and Memory Spots in Brazil and Latin America. To name just two of many inspirations, I cannot forget to mention the Round Table in Santiago, Chile in 1972, and the thought of Waldisa Rússio, encouraging curators to be social workers.

I thank all of those who contributed to the texts and reflections that provide to the public some aspects especially from the beginning of the Memory Spots program, and that indicate a motto for the preparation of other assessments and records as well as different realities and experiences of Memory Spots. There are many individuals involved in communities, such as the Brazilian Institute of Museums with this

trajectory, and many of these players are already in other courses but left their important contributions. I want to thank them all on behalf of one particular individual, the museologist Mário Chagas, who as an activist and master of poetry knew how to delight and inspire different social groups to unravel the power of memory and the museum tool as an instrument of transformation.

On behalf of the Department of Museums Process of Ibram I invite readers who knew a little more of these multiple possibilities of building memories and identities to amplify them into their practices, from the idea of “ecology of knowledge” and a permanent dialogue with different actors. Experiences are based on these assumptions and the transforming character of museums that have contributed so much to present Brazil to the world as a storehouse of a singular Museology, connected with the present and necessary for the future.





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