

MUSEU DA PESSOA: A VIRTUAL EXPERIENCE OF VALORIZATION AND RESCUE OF LIFE STORIES

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ABSTRACT

This article presents a discussion on the new types of museums, mainly focused on the question of virtual museums. In this sense, we present as an example the *Museu da Pessoa* [Museum of the Person], which is totally inserted in this context. Since its creation, it was created as a living expression of a developing digital visual culture, in which the collection is composed of life stories told voluntarily by all people. Given this, this museum gains a great relevance within the Brazilian society, since through it is possible to work from the perspective of Patrimonial Education, valuing the oral discourse and safeguarding the memory and the socio-cultural identity of population segments that for a long time were on the sidelines, attributing their real importance as owners of the assets.

KEYWORDS

Identity; memory; *Museu da Pessoa*; virtuality

RESUMO

Este artigo apresenta uma discussão sobre os novos tipos de museus, principalmente voltados para a questão dos museus virtuais. Neste sentido, apresentamos como exemplo o Museu da Pessoa, que está totalmente inserido neste contexto, uma vez que desde a sua criação nasceu enquanto uma expressão viva de uma cultura visual digital em desenvolvimento, em que o acervo é composto por histórias de vida contadas voluntariamente por toda e qualquer pessoa. Posto isto, este museu ganha uma grande relevância no seio da sociedade brasileira, dado que através dele é possível trabalhar sob a perspectiva da Educação Patrimonial, valorizando o discurso oral e salvaguardando a memória e a identidade sociocultural de segmentos populacionais que durante muito tempo estiveram à margem, atribuindo sua real importância enquanto detentores do patrimônio.

PALAVRAS-CHAVE

Identidade; memória; Museu da Pessoa, virtualidade

INTRODUCTION

The *Museu da Pessoa* [Museum of the Person], located in the city of São Paulo, was created in 1991 by historian and current director Karen Worcman, for the purpose of reporting, divulging and valuing the memories of every individual, thus building a kind of “International Network of Life stories”. Thus, although it emerged in a period prior to the universalization and the intensification of the use of internet media, the museum was founded with the intention of being essentially virtual:

I believe that these three aspects became the basis for the idea of *Museu da Pessoa*, a virtual museum that aims to provide a space for the recording, preservation and dissemination of life stories. (...) In this sense, to consider that narratives of life, any and all life narratives could be considered part of a “museum” became a structuring part of the idea insofar as it legitimized, valued and perennial what much precious we possess, which is our memory (Worcman, 2011, p. 79)

So that they do not get lost over time, the narratives need to be properly recorded and stored. Thus, initially the stories were recorded on video and the information about them was placed in a database structured in chips. However, the collection is currently on a digital platform, which can be easily accessed through the museum's¹ website. Consequently, it is important to emphasize the relevance that the *Museu da Pessoa* has acquired since the year of its creation, within the Brazilian museological and cultural scope, since it made it possible to understand individuals as historical subjects and also holders of memories that are constituent parts of the national patrimony. In addition, this new museological form was so well accepted in the middle, that there are other museums of the person located in Canada, Costa Rica, the United States and Portugal.

VIRTUAL MUSEUM: A NEW WAY OF USABILITY OF MUSEUMS

According to Pierre Lévy (1999), since the end of 1980 and beginning of 1990, the world has witnessed the emergence of a social-cultural movement that began with the action of young university students and American professionals and that with an incredible speed Spread throughout the four corners of the universe. That way:

Without any instance directing this process, the different computer networks that have formed since the late 1970s have joined with each other as the number of people and computers connected to the network has grown exponentially. As in the case of the invention of the personal computer, a spontaneous and unpredictable cultural current imposed a new course on techno-economic development. Digital technologies then emerged with the infrastructure of cyberspace, a new space of communication, sociability, organization and transaction, but also a new market for information and knowledge. (Lévy, 1999, p. 32)

Before addressing the question of virtual museums, it is up to us here to make a brief discussion about the role they play in contemporary society. It is necessary, then, to analyze the various modifications they have undergone – mainly regarding the use and evolution of the new digital visual media – so that later, we can gauge how these institutions act in the process of formation and social-cultural valorization of a certain population.

¹ Retrieved from <http://www.museudapessoa.net/pt/home>

According to Brazilian Institute of Museums² (IBRAM), following the Law No. 11,904 of January 14, 2009, museums are considered:

non-profit institutions that preserve, investigate, communicate, interpret and display, for the purposes of preservation, study, research, education, contemplation and tourism, collections and collections of historical, artistic, scientific, technical or other cultural, Open to the public, at the service of society and its development.

As already pointed out, the alterations that these spaces have undergone during the last decades, especially with regard to the use of technology, are evident, which has determined the need to create greater conditions of accessibility and communication with the community as a whole.

The museum institution underwent major changes and was the subject of a salutary discussion that motivated new ways of thinking about the museum. Now, it is aware that it needs to be freed from its traditional and limited space in order to be accessible to the general public. Increasingly, the museum has to adapt to the needs of today's ever-changing society. (Muchacho, 2005, p. 1540)

Therefore, virtual museums adopt different mechanisms to structure and make accessible information about their collections, that is, instead of presenting them with a limited space physically, these, in turn, make available the parts of their collections virtually.

The museum, as an important means of communication, must take advantage of all this communication and technological development, in order to satisfy the new trends in museology that are increasingly focused on the role of the museum in today's society. The new media and in particular the internet is a precious tool in the process of communication between the museum and its public. Its use as a complement to the physical space of the museum facilitates the transmission of the intended message and capture the visitor's attention, allowing a new view of the museological object. (Muchacho, 2005, p. 1541)

As a result, virtual museums have allowed for greater rapprochement and communication with their audiences. This new type of virtual approach, makes the visits become pleasant and allow new types of experiences, allowing different ways of thinking and acquiring knowledge (Simões, Bezerra & Henriques, 2004). It is worth pointing out that, in

² Ibram was created in January 2009 by President Luiz Inácio Lula da Silva. The new form of government is associated with the Ministry of Culture that succeeded Iphan (Brazilian National Historical and Artistic Institute) in the rights, duties and obligations related to Federal museums. Ibram is responsible for the National Museum Policy (PNM) and for improving services in the sector, such as increased museum visits and collections, policy development and preservation of collections, and creation of integrated actions among Brazilian museums. Be responsible for the administration of 29 museums. Accessed at <http://www.museus.gov.br/>

addition to virtual museums that already use the Internet as a means of dissemination and marketing, many traditional museums are adopting this new technology in order to promote greater interaction with their public, in addition to using virtual space as a dissemination tool:

in addition to the creation of websites with information about its collection, museological institutions also use the internet to disseminate newsletters, e-mails, catalogs, exchange of information among experts, etc., in order to publicize the work developed. The Internet allows greater interaction with the public and with specialists, enabling a network of exchange of experiences and knowledge between institutions with similar or convergent objectives. In fact, we can almost say that a new visit is made, covering certain objects and exhibition routes that could not be realized in the traditional museum space. When you move to the virtual field, the field of action widens into multiple interactive paths. Another way of using the internet is institutional partnerships, in which a certain museum invites other institutions to participate with specific contents, creating virtual exhibitions, with cultural and patrimonial contents of several museums. (Muchacho, 2005, p. 1542)

MUSEUM OF THE PERSON WHILE VIRTUAL MUSEUM EXPERIENCE

The last two decades evidenced a rapid and intense technological advance that transformed the field of performance and museological research, since the digital visual media linked to the Internet, began to be used not only as merely auxiliary objects but mainly as sources.

However, as the sociologist and philosopher Pierre Lévy points out (1999, p. 126), if the internet is the great ocean of the new informational planet, we must remember the many rivers that feed it: independent networks, companies, associations, Universities, not forgetting the classic media (libraries, museums, newspapers, television, etc.).

Thus, museological institutions need to develop mechanisms that allow the incorporation and adaptation of these new digital media, so as to increase the acquisition of data and the language with which it dialogues with the public, making these data more accessible.

In 1984, the 1st International Atelier of EcoMuseus / New Museology was held in Quebec City, Canada, in order to “deepen and revise concepts while encouraging new museological practices” (Moutinho 1989, p. 56). In the initial proposal it was established as follows:

in a contemporary world that tries to integrate all the means of development, museology must seek to extend its traditional attributions and functions of identification, conservation and education to wider practices than these objectives, in order to better insert its action in those linked to the human environment and physically. In order to reach this goal and to integrate

the populations in their action, museology is increasingly used interdisciplinary, contemporary methods of communication common to the set of cultural action and also the means of modern management that integrate its users. (Declaration of Quebec, 1984).

This strand called “New Museology” focused on community development, interdisciplinary and especially the understanding of individuals as social subjects is constantly adopted, as opposed to “Classical Museology”, based on the valorization of the museum artifacts and their collections, without giving real importance to the action of individuals throughout the process of creation and acquisition of them:

in fact the expression “new museology” is a kind of “umbrella speech”, sheltering different positions but maintaining in common its opposition to what would be the “traditional” museum. Less than a discourse with well-defined disciplinary boundaries, it is first and foremost a “movement” that has largely affected the standards of museum professional training and calls into question the social role of these institutions in a number of countries, including Brazil. According to the theorists of the “new museology”, museums must assume their eminently social function and move beyond the limits of a conception of culture restricted to the production and circulation of elite cultural goods, thus projecting themselves as institutions attuned to a democratic society. The “traditional museum” would be elitist and self-directed, distanced from the daily lives of individuals and groups that make up modern societies. (Gonçalves, 2007, p. 89)

It is in this conjuncture of emergence of the so-called New Museology and the advance of the digital visual media that the *Museu da Pessoa* was founded. Throughout the article, we will discuss issues related to memory, socio-cultural identity and Patrimonial Education as aspects that we consider primordial for the understanding of the Museum of the Person.

MUSEU DA PESSOA: MEMORY AND SOCIOCULTURAL IDENTITY

During the 1970s and 1980s, the issue of memory and heritage began to gain prominence in the human sciences, as the international context marked by the Cold War, the processes of independence in Africa and Asia, and by the military dictatorships set up in particular In Latin American countries, discourses of memory have been used by social and cultural movements to redress the importance of historicity and traditions in the past:

one of the most surprising cultural and political phenomena of recent years is the emergence of memory as one of the central cultural and political concerns of Western societies. This phenomenon marks a return to the past that contrasts totally with the privilege given to the future, which so

characterized the first decades of twentieth-century modernity. (Huysen, 2000, p. 9)

In this context, the transition from the 1990s to the beginning of the 21st century has evidenced the advance and improvement of digital media that has led to the acceleration of information, a profound transformation in the perception of time and space, in which the present “in the same When it is done, wishes to look upon itself as already historical, as the past” (Hartog, 2014, pp. 149-150). This immediacy that determines to the recent events a small duration and permanence in our daily life, ended up influencing in the process formation and conservation of our own memories, that tend to be lost and discarded quickly.

In this way, this reissue of the memory and of its discourses, also became part of the museological scope, since according to the German philosopher, Hermann Lübbe (quoted in Huysen, 2000, p. 26) from 1980, a process of musealization was perceived, restricted not only to the environment of the Museum, but in all parts of everyday life. Soon “memory and musealization are needed together to build a protection against obsolescence and disappearance, to counteract our deep anxiety about the speed of change and the continual shrinking of horizons of time and space” (Huysen, 2000, p. 28).

Since 1980, it has been possible to observe that memory center, archives and museums are subject to an ongoing process of creation and re-signification, the preservation and valuation of heritage (whether material or immaterial) and its relations with memory, questions increasingly discussed by the present time, not only in a restricted way the academic sphere, but also placed at the service of society.

However, memory gains importance inasmuch as, through the immediacy referenced by the historian François Hartog (2014), contemporary society reinforces the need to value and preserve its memories as a way of accessing the past, emphasizing the role of museums as places of construction, dissemination, rescue and memory experience.

In addition, when dealing with memory within the *Museu da Pessoa* it is necessary to emphasize the importance that orality has as the main form of transmission of information, since the collection is composed of the stories of life told by the people themselves, being recorded Video and made available virtually.

According to the historian Joseph Ki-Zerbo (1979, p. 8), “it is the oral tradition that... Which wears, colors and supplies blood with the skeleton of the past”. It is in this respect that memory is then a fundamental resource used by societies of oral tradition, such as the African, whose chain of knowledge transmission from generation to generation is a key to memory help in the reconstruction of the event or of the narrative in its totality, is a kind of film that unfolds from beginning to end, but it is done in the present. It is not only a matter of remembering, but of bringing to the present a past event of which everyone participates, both the narrator and his audience (Hampaté Bâ, 2010, p. 208).

It is thus that the action of the *Museu da Pessoa* acquires great importance, because from the life trajectories of the people, it is possible to recover and preserve the knowledge about the memory and the socio-cultural identity. Thus, through orality, these stories are kept alive, turning into dynamic records that can be constantly remembered

virtually, confirming the words of the writer and oral expert Amadou Hampaté Bâ (2010), who considers the oral tradition as a tradition alive.

In this sense, we can also emphasize the relevance that the *Museu da Pessoa* has acquired in the scope of the academic research, since it configures itself as a rich object of study. As an example, we can cite the work of the historian and teacher in Social Museology, Rosali Maria Nunes Henriques, who in her dissertation (2014) analyzes the said Museum, through the perspective of Memory, Museology and Virtuality. Henriques then develops a theoretical study that is evidenced as the pioneer in what concerns the more thorough treatment about this museum, since “it is a virtual museum experience that deserves a reflection on its activities and its trajectory” (Henriques, 2004, p. 9).

Therefore, the *Museu da Pessoa* allows the public and the people who narrate their stories to carry out the act of remembering, which according to Huyssen (2000, p. 67) shapes our links with the past and defines us. In the present, since as individuals and integral part of society, we need the past to build and anchor our identities, fueling our vision of the future:

memory is life, always carried by living groups and, in this sense, it is in permanent evolution, open to the dialectic of remembrance and forgetfulness (...) is a phenomenon always present, a link lived in the Eternal present (...) because it is effective and magical, memory does not accommodate the details that comfort it; It feeds on vague, telescopic, global or floating memories, particular or symbolic, sensitive to all transfers, scenes, censorship or projections (...) Memory installs the memory in the sacred, ... emerges from a group Which she unites. (Nora, 1993, p. 9)

Our memories have a diverse nature, and can be collective or individual. However, they intertwine insofar as they manifest identity characteristics and moments that are shared socially, which turns memory into an essential social and cultural phenomenon.

Consequently, museums according to the historian Andreas Huyssen “remain as a space and a field for reflections on temporality, subjectivity, identity, and otherness” (1996, p. 226). Consequently, the question of identity arises almost intrinsically from memory, since:

memory is essential to a group because it is linked to the construction of its identity. It is the result of a work of organization and selection of what is important for the feeling of unity, continuity and experience, that is, of identity. (Alberti, 2005, p. 167)

This identity can then be expressed from a common feeling, from a notion of identification shared by individuals belonging to a social, cultural or national group. However, according to the anthropologist Roberto DaMatta, the true identity is not the one created around noble and official manifestations of self-recognition, but the vision of the people, the human condition, the tastes and customs, because identities are fluctuating and not substances. Therefore, the identity:

it is a country, culture, geographic place, internationally recognized borders and territory, and also home, piece of floor shoes with the warmth of our bodies, home, memory and awareness of a place with which we have a special. It is also a singular time whose events is exclusively his, and also temporality that can be accelerated in the carnival party; Which can be detained in death and memory and which can be translated back into good memory. (DaMatta, 2001, pp. 11-12)

The question of memory is intrinsically tied to the question of identity. According to the specialist in Cultural Goods Luciana Figueiredo Avelar (2015), objects, collections and museums are used for symbolic representation in the affirmation of personal and collective identities, thus allowing the social construction of memory.

Memory then becomes an important part of the sense of identity expressed by people through the stories told and filed in the *Museu da Pessoa*, for it is only through memory that it is possible to preserve “certain information, referring to a set of psychic functions that allow the Individual to actualize past impressions or information, or reinterpreted as past” (Le Goff, 2003, p. 419). The processes of acquisition, organization and selection and forgetfulness of the constituent moments of our memory are not fixed but rather occur in a distinct and complex way in each individual, being possible a constant resignification on the part of the individuals. Hence, “the place of memory is a double place: of excess, enclosed within itself, enclosed in its identity, recollected over its name, but constantly open over the extent of its significations” (Nora, 1993, p. 21).

Considering the relationship between memory and social-cultural identity, it can be said that the *Museu da Pessoa* is consolidated as an entity deeply committed to the process of valuing life narratives as manifestations and social constructions, identities and memorials. In this way, this concern expressed by the museum in socializing the history of each and every person, gains a great potentiality if worked through the perspective of heritage education, since:

through educational activities we can transform people, which would take a step beyond forming only collections, which should not be the ultimate purpose of these cultural spaces. Working with the community has to gain greater relevance. A museum that works in the field of human rights provides an experience with emotion, and an emotional bond is needed to learn. (Miziara, 2016, p. 234)

COMMUNITY PARTICIPATION IN THE TRAINING OF THE MUSEUM OF THE PERSON

During the opening of the Louvre Museum to the masses during the thirteenth century in Europe, a period began to create new types of museums, different from traditional models. The Swiss scientist Charles Bonstetten, in 1790, was the pioneer, by showing that the museum could be experienced by the people through an exhibition made

outdoors, composed of several houses that refer to certain periods of history, equipped with furniture and paraphernalia that Remember your time.

However, it was not until the middle of the 19th century that open-air museums were established in Scandinavia. These differentiated types of museums acquire great importance, from the moment their visit interrelate the educational experience with the recreation.

In 1969, already in the midst of the emergence of New Museology, the Museum of Lejte, based on an archaeological site, appears in Denmark. This museum became an atelier, because the people who visited it not only observed the objects exhibited, but also watched their use and, in turn, used these artifacts themselves. Through revisionism that invades the sphere of museology, museums are no longer directed only to the objects existing in their physical environment, and they turn to the context of their production, attributing greater meaning to society and individual experiences as essential sources from memory.

Similar to the experience of the Lejte Museum, which transformed the way of experiencing space, the *Museu da Pessoa* also demonstrated a kind of approach that made communication and public access more dynamic. The *Museu da Pessoa* was then consolidated as a “virtual and collaborative museum” that values the cultural diversity and history of each person as a patrimony of humanity contributing to the construction of a culture of peace (Miziara, 2016, p. 237).

Smaller museums, aimed at smaller communities dedicated to preserving the heritage of a limited territory, gained strength in the mid-twentieth century, during the post-war period. On the other hand, in the United States, more precisely in the black ghettos of Washington and New York, the so-called “neighborhood museums” emerged whose main objective was to present to the community an explanation of who they are, where they came from, what they conquered, what are their values and their needs.

In view of these events, museums underwent intense changes over time, and only after the twentieth century did they fail to direct their efforts in the constitution of collections, which in themselves had no real importance for social and community contexts. Therefore, in developing a perspective of social valorization, it became possible to include people in the process of museological construction, since they give meaning to the objects present in these institutions:

participation is encouraged and indispensable in the design of the museum. Thus, although physically existent in the form of a traditional museum, with exhibitions always renewed, has its expanded area of activity, interacting with and valuing all kinds of local activities, typical celebrations, religious events, meetings for the elderly to read Poetry, in order to truly integrate the life of the residents. The museum becomes a catalyst for social evolution, with its actions focused on everyday life. All exhibitions are produced by the museum team, but idealized in conjunction with the community. (Soares & Scheiner, 2009, p. 9)

In this sense, the participation of ordinary people in the formation of the *Museu da Pessoa* is essential, since it is built from the life trajectories and memories of groups that for a long time were totally excluded not only from society, but mainly from the process of Written history of the national history, the history considered as official and still today predominates in the school context. Therefore, the museum seeks to bring these people together and demonstrate to them that their stories are important in building a Brazilian social and cultural identity, and that they are therefore also holders of historical patrimony and agents:

this is the purpose of the *Museu da Pessoa*: a world where technology is used to articulate the narratives and encourage each person, group or community to be the author of their own and collective history. We can glimpse a future in which the historical narrative of a society can contain multiple “voices”, including, without hierarchy, life stories of individuals from all segments of society and where the history of each will be a point of our social web. (quoted in Miziara, 2016, pp. 238-239).

The participation of these individuals is done in a communitarian way, in which the museum demonstrates to him his real importance and that he owns a memory and that it is valued there. We can verify this, from the speech of the quilombola leader Maria dos Prazeres Campos dos Santos (2014), a resident of the metropolitan region of Fortaleza, who told her story to the *Museu da Pessoa* in November 2014:

my childhood home had furniture. The beds were made of sticks. He would put some sticks in it, a stick on it, and the red leaves, a plant that overlooks the water – which was warm and comfortable. So were the mattress. When it was winter time, it was all wet, the floor was the sheet – there has been no floor, it was just the clay. We would put those sheets so that we could have a little more comfort. (...) We always live close to each other. It was always like this, because there is a lot of land. But the point is this: some get married, but the houses always stay here together. (...). Not everyone had the coffee, nor did the flour. Few had. But here we always had the spirit of collectivity when we were lacking in each other’s house. For example, if I had two kilos of rice and the other had two kilos of flour, we would change: “you get the flour that I get with the rice”. And so everyone lived in this collective.³

She then tells about the actions of the farmers who sought to remove the quilombola community from their lands:

since I was a child, I participated in the struggle for the permanence of the quilombola community Sítio do Cercadão in the interest of farmers. That’s because in the 1970s the farmers decided to move with us, because nobody here had a land document. They moved, they wanted to take us and get us

³ Retrieved from <http://www.museudapessoa.net/en/conteudo/historia/quando-vou-rezar-peco-licenca-a-natureza-96217>

out of here. They surrounded us during the day, but during the night we would take everything and burn it. At that time I had the Moraes, a rich person, who lived in Icarai, who gave a support to us. He bought gas. He saw all our proceedings, that fight and tried to help us – in quotation marks, because in exchange for that he got a lot of land, giving us the role of usucapion. It was to have an area reserved for us, that piece we have today, but he took it. Icarai was from here and he took almost everything. But, thank God, we are at peace with what little we have⁴.

In the course of the transformations that the museums have undergone, it is notorious that they are constructed through the experiences that a person lives and / or lived in a given place. The *Museu da Pessoa* is part of this new model of museum, but it is distinguished from others, in that people voluntarily participate as protagonists, which allows their memories to be preserved and divulged, understood as sources of equity and of national historical knowledge.

Finally, the *Museu da Pessoa* demonstrates the contemporary society that there is a great multiplicity of stories, that are not restricted only those present in the books and / or presented in different physical forms through pieces in museums, since the individual memories can be integral elements, And in the specific case of the *Museu da Pessoa*, essential for the construction of the own institution and the knowledge that it transmits.

LIFE STORIES: THE MEMORIAL AND EDUCATIONAL EXPERIENCE OF THE *MUSEU DA PESSOA*

Huysen (2000) believes that the increasing acceleration of technological innovations, mainly linked to digital information media, has as its main temporal aspect amnesia, which characterizes our contemporary culture and justifies the great fascination for memory and the past. Thus, museums, monuments, memorials, videos and productions in general that deal with themes linked to memory such as the Holocaust are frequent in what he calls a postmodern memorial culture. Therefore, the life stories that are part of the *Museu da Pessoa*'s collection allow to give an effective protagonist to the common individuals who for a long time remained distant from the processes of formation and construction of the museological sphere.

Thus, the approach adopted by the museum made the public stop being a mere observer, becoming a participatory subject of the museum itself. We can observe this in the speech of Dona Raimunda Nascimento (2014), who is a descendant of the Tremembé peoples, but also feels Tapeba and is recognized as a leader of this person. She tells of the life she suffered as a child, the transformations of the place she lives in, and the role of healer that she was assigned to because she held popular knowledge about the use of medicinal herbs:

at first there were some plums, where there was a ravine up there, gathering water underneath. Nowadays this ravine no longer exists. Because there

⁴ Retrieved from <http://www.museudapessoa.net/en/conteudo/historia/quando-vou-rezar-peco-licenca-a-natureza-96217>

is no longer the bush, there are no plums anymore, the staff has dug, only the pond of the ears of an ass, but very small. The rest filled everything with a donkey's ear, it's a chopstick that's born, that has the ears like that, up, straight some ears. Then we dubbed her for Lagoinha das Orelhas de Burro. But first of all there was so much bird here! Very little bird, a thick bush. And we were going there. It was as if people down there did not, did not run danger to them, as in fact did not run, no, no one had the courage to leave killing bird. And we played there in the shade, it was a shadow. And sometimes I keep remembering that. Many things (sigh, excited), that is gone in the childishness of the people. What we miss, this is one. The lack of participation of people with nature, which today, as you see, kills, no one has a forest. The animal you just see sing just like this, stuck in the cage. Formerly a crowd of parakeets passed by, today we see a parakeet like that, trapped in the cages. Those few good things that we had and have not. Nowadays, we have gotten to the point where we no longer have a place to plant, and when a person plants, he loses half of the things he plants for the farmer⁵.

In addition, the diversity of Brazilian society and culture was also privileged as the *Museu da Pessoa* opened a space for people to express their life stories, which are also important sources of our heritage and history.

In this aspect, we also seek to give voice to certain social and ethnic groups that for centuries have been excluded, but which are also holders of the patrimony, besides being essential elements for the understanding of history and the Brazilian reality:

telling stories has always been the art of counting them again, and it gets lost when stories are no longer preserved. She gets lost because no one else wants or weaves as she hears the story. The more the listener forgets himself, the more deeply he records what is heard from him. (Benjamin 1994, p. 198)

It is evident that the fictional dimension is present in the process of constructing memories, which is not only composed of real facts, but also of aspects that cover illusion, fantasy, selection and forgetfulness, and these are deeply associated with the way we conceive the notions of time, associating past, present and future, since individuals are also guided by subjective and emotionally charged perceptions.

However, as in writing documents, in the process of memory building, it is possible to identify a multiplicity of discourses, practices and identity representations, given that the understanding of the facts we experience is deeply associated with our social place. In addition, many of these orally transmitted memories are of great relevance because they are part of the customs, traditions and other cultural manifestations that are part of the immaterial heritage of certain Brazilian localities, and therefore need to be recognized and preserved.

⁵ Retrieved from <http://www.museudapessoa.net/en/conteudo/historia/nao-tenho-vergonha-da-minha-historia-98280>

We can then insert the *Museu da Pessoa* as a way to not only dialogue with the educational sphere, but above all, to socialize people's life history through the perspective of Heritage Education.

PATRIMONIAL EDUCATION AND THE *MUSEU DA PESSOA*

Brazilian society throughout its history has always been marked by social and cultural inequalities, with the exclusion of certain ethnic groups (such as indigenous and blacks) at the expense of others (such as European immigrants). This context of inequality has long been naturalized in our society and especially in the educational field. However, since the development of the so-called Patrimonial Education, it has become possible to stimulate preservation policies, recovering information about the social, historical and cultural patrimony of the country, attributing to certain social agents their real importance in the process of constructing the national identity. "In seeking changes in this context, some museums have promoted actions aimed at establishing integration with the community and it is, therefore, that one of the privileged ports, in this sense, found by such institutions has been the school" (Azevedo, 2010, p. 311).

In this sense, the government, in partnership with the National Historical and Artistic Heritage Institute (IPHAN) since the 1980s, and especially at the beginning of the 21st century, started investing many resources in the so-called "Patrimonial Education" that seeks to promote in Various regions of Brazil a greater approximation of the children and adolescents – members of schools of Basic Education to High School – with ethnic groups that are also holders of the patrimony, be it material or immaterial of the country. In addition, it aims to instill through the educational path, the need to preserve and recognize the importance of oral testimonies for a better understanding of regional and national history itself.

The great challenge imposed in the context of the effectiveness of Patrimonial Education lies precisely in the difficulty of becoming a mentality with which Brazilian society has lived for more than five hundred years, based on the exclusion of certain ethnic agents to the detriment of others, Present in various spaces of Brazilian daily life (be it economic, political, social or cultural) has in its educational reality its main strategy of transformation.

It is extremely contradictory that even through the greatness of the cultural plurality present in Brazil and despite the many efforts coming from various social segments, certain aspects of this still colonial mentality still find support within the society. However, considering that the mentality results from a specific cultural and social context, which outline the way each individual perceives and behaves in the world, what Patrimonial Education aims to stimulate is precisely through the educational route the construction of a context conducive to dealing with diversity. Like this:

Patrimonial Education consists of all the formal and non-formal educational processes that focus on the Cultural Patrimony, socially appropriate as a

resource for social-historical understanding of cultural references in all their manifestations. Educational processes should take precedence over the collective and democratic construction of knowledge, through permanent dialogue between cultural and social agents and the effective participation of culture and cultural communities, where various notions of Cultural Heritage coexist. (Florêncio, Clerot, Bezerra & Ramassote, 2014, p. 19)

The exclusion of certain ethnic groups such as black, indigenous and regional communities, among others, to the detriment of the white population, has been going through a constant process of reintegration and revaluation in recent years. Having said this, the *Museu da Pessoa* has provided a rich collection that can be used by teachers who work with Heritage Education as a way of encouraging a sense of belonging to these groups, re-attributing the importance of the cultural heritage left by them, as well as Students as well as owners of assets:

to value cultural diversity and the history of each person as a patrimony of humanity is to contribute to the construction of a culture of peace. Our main mission is to be an open and collaborative museum that transforms the life histories of every person into a source of knowledge, understanding and connection between people and peoples⁶.

Therefore, both Patrimonial Education and the *Museu da Pessoa* allow the appreciation and preservation of memories as fundamental elements for the understanding of Brazilian history, culture and society. Finally, the concern to safeguard the patrimony and all its forms of expression, existing since the appearance of the *Museu da Pessoa*, consolidated as an important tool, in that, when it exceeded the physical limit of the museological sphere, it allowed the public in general had access to these memories through the digital platform.

CONCLUSION

The contemporary society finds itself by means of constant transformations mainly concerning the evolution of the digital visual media. Thus, in the same way that society changes, museological institutions have also had to develop mechanisms to adapt to these transformations. The new technologies were inserted in the museums, provoking profound changes in their discourses and modes of operation. Until the middle of the twentieth century, museums were designed according to traditional models, in which they were limited to exhibition spaces of pieces whose audience was restricted. However, from the emergence of the New Museology, museums began to adopt new forms of action, favoring the socio-cultural character and the approach to people, which became a fundamental part of their mourning process.

The *Museu da Pessoa* emerges as a living expression of a developing digital visual culture, in which the collection is composed of life stories told voluntarily. For this reason,

⁶ Retrieved from www.museudapessoa.net

he was able to distinguish himself from the others, insofar as he also made it possible to insert memories of individuals who for centuries had found the margins of Brazilian society, thus showing that the stories of every person have value. These memories help preserve oral memory, construct and affirm national socio-cultural identity and memory, since the contemporary challenge of museums is to make room for “forgotten memories” or to transmit these memories to different types of public and society in general (Miziara, 2016, p. 239).

Given this, this museum has gained a great relevance within the Brazilian society, since through it, it is possible to work from the perspective of Patrimonial Education, valuing the oral discourse and safeguarding the memory and the socio-cultural identity of population segments that for a long time were as the indigenous communities and quilombolas, attributing their real importance as owners of the patrimony.

However, several actions are still necessary to bring about the value of oral memory, a greater approximation of the population not only to the *Museu da Pessoa*, but to the others, and that the question of virtuality and participation are frequent experiences in the reality. Finally, although significant steps have already been taken in the area of Heritage Education, much effort still needs to be made to really make the population feel part of Brazilian sociocultural history and identity.

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