



Common Conceptual Framework on the Sustainability

of Ibero-American
Museum Institutions
and Processes



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Summary

This publication materializes one of the projects resulting from the Action Group for the *Sustainability of Ibero-American Museum Institutions and Processes*, developed by the Iberomuseus Program, with respect to the preparation of a common conceptual framework to provide for a set of concepts and reflections that are critical to the topic of sustainability in museum institutions and processes in Ibero-America. The first stage of the project, carried out through technical consultancy services, consisted of gathering and analyzing primary and secondary data, literature review, including international paradigms, and the analysis of various concepts and the institutional environment pertaining to the topic of sustainability.

The book is structured in five parts: the first one is dedicated to outline and interpret what sustainable development means; the second part aims to establish a convergence between different topics surrounding “sustainable development” and “museums”, covering some definitions related to sustainable museums; the third part provides for the dimensions of sustainable development, as applied to museums; the fourth one addresses some related policies, focused on Ibero-America, as well as the operational concept of sustainable Museums and Museum Processes, within the scope of the Action Group. The fifth part provides for a glossary with supplementary, transversal, and operational definitions.

Presentation

For some decades, Ibero-American countries have been focusing their efforts on the development and integration of museums in the region, with the aim of promoting the elaboration of strategies, actions and public policies for the sector, respecting the cultural and situational diversity of each country.

In order to explore and interconnect these interests, in 2008 the Ibero-museums Program was founded as a platform for multilateral cooperation, with the main purpose of consolidating a space for dialogue and exchanges between the various players involved – directly and indirectly – with museology in Ibero-America.

Since then, the Ibero-museums Program has been building a strategic infrastructure to achieve its goals of fostering heritage protection and management, elevating the role of museums as agents of social transformation, and assisting in the adoption of new museum management models, more aware and sustainable, based on the experiences and knowledge shared among our countries.

The legacy that has been built by Ibero-American states throughout the various moments of reflection and definition of guidelines along this path, form the foundation of our attempts to respond, since 2015, to a demand for policies

specifically dedicated to museums in the region, recognizing them as institutions committed to sustainable development.

The Common Conceptual Framework on Sustainability presents a historical-cultural study on the construction of the concept of sustainability, in view of the global scenario, as well as in light of museology in Ibero-America. In the framework, the Ibero-museums Program presents a new concept of sustainability – elaborated by its Action Group for the Sustainability of Ibero-American Museum Institutions and Processes – which adds to the traditional economic, social and environmental dimensions a cultural perspective, provided by the peoples, communities, institutions, groups and social movements that take part in the formation of the Ibero-American social memory.

In addition to a useful tool for designing sustainability projects, we hope this Conceptual Framework serves as a reference for decision-making in the scope of public policies and museum activities.

Alan Trampe Torrejón

Chairman of the Intergovernmental Council
Ibero-museums Program

Dear reader,

This Common Conceptual Framework brings about one of the first projects of the Action Group for the *Sustainability of Ibero-American Museum Institutions and Processes*, created by the Intergovernmental Council of the Ibero-American Museum Program in 2014. Its preparation is in full compliance with the goals of the Ibero-American Museum Program, and in line with the declarations of the Ibero-American Cultural Charter, as well as with global Sustainable Development Goals (2030 Agenda).

The Action Group had its activities started in 2015 by a Technical Board, composed primarily of representatives from five countries - Brazil, Chile, Colombia, Spain and Uruguay, under the coordination of Brazil, through the Brazilian Institute of Museums (IBRAM), an autonomous agency under the Ministry of Tourism. Currently, the group counts with specialists from the 11 member states of the Intergovernmental Council.

Through the Action Group, the Ibero-American Museum Program aims to contribute to the development of a sustainability culture within the museum sector, across its four dimensions (cultural, social, economic, and environmental), promoting identities, autonomies, and the leading role of different knowledge systems in Ibero-American countries.

Accordingly, the program aims to develop projects and initiatives that allow the elaboration and development of strategic research, training, promotion and diffusion actions,

assisting museum institutions and processes in the implementation and improvement of a sustainable museum management system, based on the four dimensions.

This Conceptual Framework materializes part of the operational axes of the Ibero-American Museum Program with regard to Sustainability. Its elaboration considers and values previous international studies on the sustainability of museum institutions and processes; all pre-existing research conducted in Ibero-America; as well as any representation of the institutional environment (laws, rules, institutions and public policies) surrounding the topic, according to each country in the region.

Its greatest strength is in stimulating the multiplication of social technologies that contribute to local sustainable development, through the sharing of varied experiences in the Ibero-American Cultural Space. As an integral part of this Conceptual Framework, its glossary presents the acronyms and terms used throughout the document, seeking to unify transversal concepts pertaining to the theme of sustainability in the sector. We hope that, more than an enlightening reading, this Conceptual Framework and its glossary represent an inspiring source for the sustainable management of museum institutions and processes in Ibero-America.

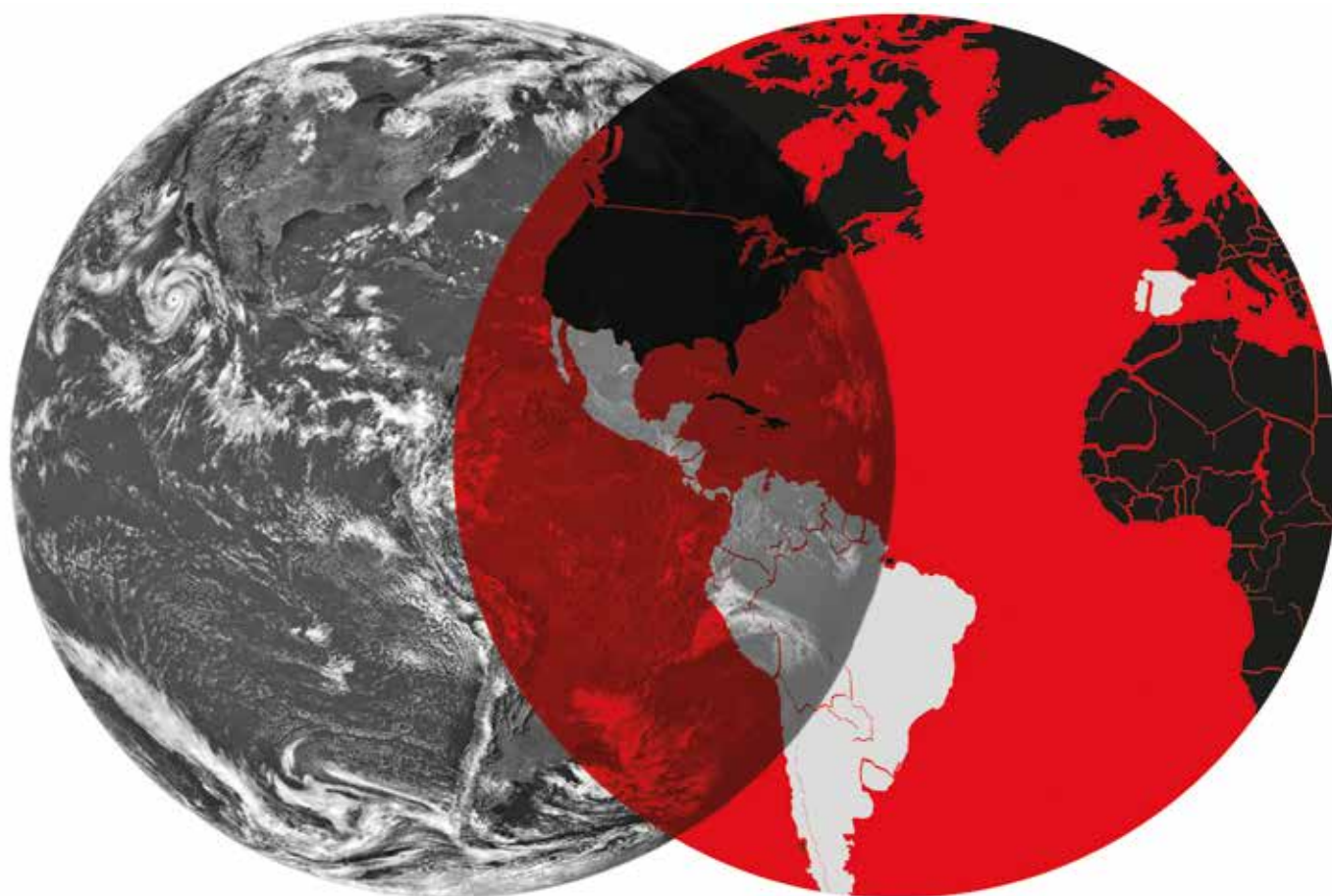
Eneida Braga Rocha de Lemos

Coordinator of the Technical Board of the Action Group for the Sustainability of Ibero-American Museum Institutions and Processes

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Common Conceptual Framework on
the Sustainability of Ibero-American
Museum Institutions and Processes

Introduction



1.1 The IberoMuseums Program



In June 2007, the *Ibero-American Museum Meeting* was held in the city of Salvador, Bahia, Brazil, resulting in the **Declaration of Salvador**, which was signed by the representatives of various institutions in charge of public policies on museums throughout the 22 countries of the Ibero-American community. This Declaration is an important reference document in support of cooperation when defining and implementing public policies in the field of museums.

One of the strategic proposals for the development and coordination of Ibero-American museums arising from the *Declaration of Salvador* was the constitution of the IberoMuseums Program in July 2008, during the XVIII Ibero-American Summit of Heads of State and Government, in San Salvador, El Salvador.

The IberoMuseums Program is an intergovernmental institution for integration and multilateral cooperation, created with the purpose of fostering and articulating public policies on the field of museums and museology in Ibero-American countries.

In order to contribute to the coordination of museum policies in Ibero-America, favoring the sustainable development and regional integration of museums, the IberoMuseums Program proposes to consolidate an environment to foster dialogue and exchanges between the various scopes of action of different museums, by means of strengthening the relationships between institutions (both public and private) and professionals working in the Ibero-American museum sector. The program also promotes the protection of museum heritage,

reinforces the social function of museums and contributes to the improvement of the management of museum institutions in the region.

The current configuration of the Ibermuseums Program, up to the editing of this document, includes 11 member states comprising the Intergovernmental Council: Argentina, Brazil, Chile, Colombia, Costa Rica, Ecuador, Spain, Mexico, Peru, Portugal, and Uruguay. However, most of its actions is intended to the whole Ibero-American community¹.

It is important to highlight that the Declaration of Salvador and the Ibermuseums Program are heirs of the fundamental contributions of documents resulting from several work meetings held in the last decades to address culture, heritage, memory and museology issues in Ibero-America. Among such documents, we highlight the Declaration of the Round Table of Santiago (1972), the Declaration of Oaxtepec (1984), the Declaration of Caracas (1992), the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005), and the Ibero-American Cultural Charter (UNESCO, 2006).

In 2014, the Ibermuseos Program created the *Action Group for the Sustainability of Ibero-American Museum Institutions and Processes*, with the purpose of contributing to the development of a sustainability culture within the museum sector, across its four dimensions (cultural, social, economic, and environmental), promoting identities, autonomies, and the leading role of different knowledge systems in Ibero-American countries. This Group counts with the advisory services of a group of specialists from 11 member states, which form a technical board coordinated by Brazil, through the Brazilian Institute of Museums, an autonomous government entity under the Ministry of Tourism.

This Common Conceptual Framework on the Sustainability of Ibero-American Museum Institutions and Processes materializes part of the Ibermuseums scope regarding Sustainability.

1.2 Studies on the sustainability of the museum sector, and the conceptual framework

One of the constant challenges for the full development of the Ibero-American region is boosting actions that benefit as many parties as possible, especially regarding actions related to public policies deployed in several fields and sectors. As expected, we have a broad cultural diversity, evidenced by the number of languages, different lifestyles, unique needs and expectations, in addition to all consensus and dissensus that comprise all institutions and their management styles.

These aspects, which sometimes converge, sometimes differ, warn us about the need to continually search for a set of strategies and actions leading to a greater understanding and alignment of topics of collective interest. This was addressed in the 1st Meeting of the Technical Board for the Action Group for the *Sustainability of Ibero-American Museum Institutions and Processes*, held in Brasília, DF, Brazil, in June 2015, attended by representatives from Brazil, Chile, Colombia, Spain, and Uruguay.

The main purpose of the Board was to conceive projects and initiatives that would assist museum institutions and processes in the creation of new sustainable management models. Thus, the goal of these projects was to continuously foster local development, comprising the social, cultural, economic, and environmental dimensions of sustainability.

The meeting was held in partnership with the Brazilian Institute of Museums (IBRAM), with the support of the Qualification Program for the Development of the Cultural Sector (ACERCA) created by the Spanish Agency for International Development Cooperation (AECID). The International and Ibero-American Foundation for Administration and Public Policies (FIIAPP) also cooperated with this event.

The importance of “reaching a consensus on basic terms and concepts in order to align our understandings while proposing actions and project across several countries” (MALUF, 2015, p.20) was stressed during the meeting. Some priority actions were established to meet these premises, including, among other things, the creation of a common conceptual framework and a glossary of terms, with the purpose of gathering a list of recurrent expressions and concepts, common among Ibero-American countries.

¹Argentina, Andorra, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Ecuador, El Salvador, Spain, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Portugal, Dominican Republic, Uruguay and Venezuela.

As a precedent to this work, we must mention the project promoted by the IBERMUSEUMS Program, resulting from the Action Group for the Observatory of Ibero-American museums, called **Common Conceptual Framework for the Register of Ibero-American Museums**, which had the purpose of establishing a consensus among member states on conceptual aspects for the creation of the **Register of Ibero-American Museums**, which should address: the concept of museums, how to define the terminology and categories required for filing a standard type sheet for each institution, as well as the minimum data required to be included into a **database**. (OBSERVATORY OF IBERO-AMERICAN MUSEUMS, 2013, pp. 151).

This Common Conceptual Framework on the Sustainability of Ibero-American Museum Institutions and Processes partially follows the same path, aiming to reach a consensus on topics of interest for the same target population engaged in the field of museology in Ibero-America. In this case, the goal is to provide a set of critical concepts for the sustainability of museum institutions and processes in the member states

The first stage of the technical advisory services rendered to this Action Group consisted of a Report on the Gathering and Analyzing of Secondary Data, aimed to search, systematize and examine information related to this matter, to be organized in three parts:

1. Understanding international paradigms surrounding the sustainability of museum institutions and processes, which, for research purposes, were understood as conceptual or performance references, produced and validated by players actively involved with the cause of sustainable development, as related to museum institutions and processes;
2. Reviewing pre-existing research to validate the technical and scientific production concerning the subject, through the perspective of scholars and specialists from different fields of knowledge across the Ibero-American territory;
3. Presenting the institutional environment to point out those components supporting actions converted into laws, standards, institutions, and public policies on this topic, in each country.

The first stage was carried out by means of a qualitative methodology, based on documentary analysis, dedicated to contextualize and establish connections between different terms and concepts related to this topic. Based on this perspective, the activities developed for the production of the conceptual framework followed those that were carried out during the gathering of secondary data, with a view to search, select, interpret and examine all information collected through articles, books, theses, legislative documents, national plans, international instruments, and others.

During the second phase of this project, aimed at the preparation of the Common Conceptual Framework, criteria based on literature and all data gathered throughout Ibero-American countries were elected. This information led to the establishment of two guiding questions for the development of this stage:

- a) Understand how critical terms and concepts for sustainability of museum institutions and processes must be leveled among Ibero-American countries;
- b) Once these terms and concepts are identified, what are the points of consensus and dissensus among different countries.

Throughout this work, we noticed some relevant aspects that could be leading forces for the construction of the Conceptual Framework, as follows:

- Causes and consequences related to the indiscriminate or improper use of different types of resources in the field of museums in Ibero-America;
- Social and economic demands or responses, from a sustainability perspective, as pertaining to planning, both in general and particularly for Ibero-American museums;
- The Ibero-American Cultural Space (EOI) as an environment built and accredited on the grounds of historical references and, consequently, cultural diversity;
- The identification, either as individual countries or as the Ibero-American community, with some regional or global policies promoted by organizations such as the UN, UNESCO, ICOM, ILAM, IBERMUSEUMS, among others, which may lead to actions based on common interests;

This Common Conceptual Framework represents a set of terms and concepts selected and interlinked, with respect to a specific topic and field under investigation. These concepts are both related to the topic of sustainability itself and the understanding of this topic within the context of interest.

- Two predominant official languages, Spanish and Portuguese, throughout 22 countries comprising the Program;
- Some experiences on the field of sustainability and museums, within different scopes, such as the motto for the execution of global actions in celebration of International Museums' Day (May 18), chosen by ICOM in 2015: "Museums for a sustainable society";
- The development of knowledge built for decades in academic spaces, or as a result of calls promoted by groups and movements, in addition to different people and institutions, which has allowed the creation of proper theories, methodologies, and practices on the topic.

In attention to the data collected in the first stage of the project, and in response to the guiding questions, it seemed appropriate to cover sustainability contents at the regional, national, and global levels. This set of elements provided the backbone to the Conceptual Framework, built on historical and cultural references, considering both the field of museology and the Ibero-American Cultural Space.

Valuable materials arise out of knowledge produced by regional and international organizations, states, academics and specialists from different disciplines, such as sociology, economics, museology, to name a few, which allowed different realities, theories and perspectives to be addressed, but always bound by a common space and field.

This Common Conceptual Framework represents a set of terms and concepts selected and interlinked, with respect to a specific topic and field under investigation. These concepts are both related to sustainability itself and the understanding of this topic within the context of interest. It also takes into consideration those terms and concepts arising from paradigms within local (countries) and sector scopes, their variations and, especially, their interpretation through the museum sector and cultural policies within Ibero-America.

The preparation of a Common Conceptual Framework serves as support for the establishment of policies and strategies, as well as to build indicators. In view of the foregoing, this book is organized in four chapters, a glossary, a set of references and an annex, providing a summary table of international paradigms for sustainability and museum institutions.

The first chapter is dedicated to sustainable development. It introduces different concepts related to this topic, contemplating actions in view of new qualifications for sustainable development and its role in the global scenario. There is an emphasis on the last decades of the past century, with the purpose of understanding the causes that gave rise to the current sustainable development model, including some interpretations about related terms, such as discussions regarding sustainable societies.

The second chapter describes sustainable development through the perspective of Ibero-American museum institutions and processes, and addresses various aspects of the relationship between museums and sustainability, as supported by different theories and disciplines. In this chapter, some museum processes, functions, and typologies are discussed, all of which, somehow, anticipate or exemplify the operational concept of Sustainability in Ibero-American Museum Institutions and Processes related to the Ibermuseums Program.

The capacity of Ibero-American Museum Institutions and Processes, throughout their undertakings, to continuously foster local development, while meeting their goals. (IBERMUSEUS, 2015, p.2)

The third chapter addresses the sustainable development *dimensions*, in relation to museums. These dimensions are understood as established categories, part of a structure, and offer an update to the universal concept of sustainable development, based on UN parameters, which only takes economic, social, and environmental dimensions into account. In the

particular case of museum institutions and processes, and according to the operational concept of the Action Group on Sustainability of the Ibermuseums Program, the cultural dimension was added to said universal concept, thus summing up four dimensions, as described below:

1. **Environmental dimension:** incorporating sustainability throughout museum spaces, activities, habits, and processes, contributing to the protection and preservation of ecosystems, water resources, and biodiversity;
2. **Cultural dimension:** respecting the diversity of values and peculiarities of different communities and people, while also following up on their changing processes;
3. **Social dimension:** contributing for the improvement of the quality of life of the population, promoting access to culture, the preservation of memory, and social cohesion; seeking equity, and the reduction of social differences in a universal, democratic, and participative manner;
4. **Economic dimension:** developing operational means and processes, as well as sustainable management models; searching for the financial resources (flows of public or private investments) required to meet their goals; contributing to the development of the local economy and economic-financial balance.

The fourth chapter addresses concepts related to sustainable development policies concerning Ibero-American museum institutions and processes, promoted by relevant organizations and institutions

at regional and global levels, with some experiences from countries such as Brazil, Cuba, Mexico, and Uruguay. This approach considers the practical aspect of some international paradigms related to the sustainability of museum institutions and processes, produced and legitimated by players associated with the cause of sustainable development, as frequently expressed through documents establishing guidelines, proposals, and commitments to be undertaken and directed according to the public policies of each country.

The fourth chapter provides for the operational concept of sustainable Museums and Museum Processes developed by the technical board of the Action Group for the *Sustainability of Ibero-American Museum Institutions and Processes*, part of the Ibermuseums Program, which shall serve as a reference and guideline for the measures developed by this Action Group. Additionally, the chapter also sets out some challenges related to sustainability, considering that, in the context of Ibero-America, the complexity inherent to the museology sector also includes addressing different ways of interpreting and responding to common demands, such as: the institutional management of cultural and natural heritages; short, medium and long-term planning; the proper use of resources; how to foster human talent and community participation, to name a few.

Finally, there is a glossary, consisting of a list of acronyms and terms used throughout the document, in addition to transversal or operational concepts related to these matters. These terms are listed in alphabetic order, in both languages, in a clear, accessible manner, followed by their respective references.



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Common Conceptual Framework on
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Sustainable development

Since the late 20th century, the topic of sustainable development, understood both as a process and a purpose, has stood out in the global agenda thanks to the initiative of several agents involved in international geopolitics: global and regional organizations, states, NGOs, social networks and movements, among others, all looking for sustainable development solutions to meet the common interests of the whole planet. This concern is the result of many factors, such as fast industrialization, mass migrations from rural to urban environments, and the adoption of several new standards of consumption, which cause an impact on companies and their relationships, not only considering the economic order, but also political, social, and cultural aspects.

Throughout its historical and social evolution, as *"sustainable"* started to be used to qualify the term *"development"* in the late twentieth century, other adjectives arose thereafter, such as: economic, integrated, holistic, human, regional, national, local, rural, urban, social, cultural, among others, which reflects the complexity of this topic and its several subtopics.

To better comprehend the idea of sustainable development, it is important to consider the appropriation of this topic by the majority of social agents involved in the instrumentalization of public policies, at different levels, as well as the permanent changes its meaning has suffered over time. Additionally, we may highlight some dilemmas surrounding the topic and its relationship with society: delay/progress, tradition/modernity, educated/uneducated, underdeveloped/developed, matters that still guide speeches at every political level or orientation to this day.

According to Osvaldo Sunkel (2007, p. 470), the motivation guiding regions such as Latin America, Asia, and Africa – classified as underdeveloped according to developmentalist paradigm criteria – was to overcome this underdevelopment threshold. Do to so, their efforts were deployed in weaker productive sectors: industry, transportation, communication, energy and, to a certain extent, social sectors.

With these economic guidelines explored between the decades of 1950 and 1970, significant improvements were reached in terms of industrialization and modernization in different countries throughout said regions; however, this process showed signs that it was growing weaker, reaching a critical point in the 1970's, especially due to the persistence of serious economic, social, and political internal imbalances, caused by

the influence of deep economic, energy, and financial crises at a global level, as well as the acceleration of emerging phenomena interconnected to globalization and new information and communication technology.

High levels of production and consumption, on their turn, contributed to the deterioration of environmental conditions and, consequently, to social and cultural losses resulting from the effects of hunger and poverty in entire countries and continents. Attempts to homogenize lifestyles, habits, and customs, combined with standardized consumption and disregard for differences, led to risks of immeasurable consequences against cultural diversity in the entire world.

As a result of these social and cultural impacts brought by development, even from an economic growth perspective it became clear that our approach to sustainable development, considering different players and actions, should go further, which also meant seeking to substantially improve the lives of the largest possible portion of the population on the planet, without neglecting the challenges ahead, which could lead us to opportunities or failures.

Initially, the development was associated to economic growth and, subsequently, insofar as this growth did not meet expectations, new dimensions were gradually incorporated into this phenomenon, as explicit purposes to be sought: first, the overcoming of poverty and social inequality; then, environmental sustainability; later, democracy and human rights; and, more recently, identity and cultural pluralism, as well as values and ethics [...] the concept of development was expanded from a strictly national perspective since it was understood as a sub-set depending on its interaction with the global development phenomenon. This point of view has been notably intensified in the last decades, with the acceleration, expansion, and deepening of the capitalist globalization process. (SUNKEL, 2007, p. 285. Free translation from Spanish)

Therefore, it is possible to justify several, continuous variations on this topic, considering different qualifications assigned to the concept of development, also understood according to the association of environmental, cultural, social, and economic dimensions within the development process, through their instrumentalization by means of the public policies established by institutions and countries in the late twentieth, early twenty-first centuries.

Given its relevance, sustainable development is a topic that permeates global, regional, and local policies, inciting various actions in different sectors, led by distinct institutions and processes, as is the case of museums, dedicated to contribute to for the critical changes required for our wellbeing and the survival of Earth.

From this view, this work aims to properly define what is sustainable development, based on the most comprehensive understanding of its four dimensions, searching for answers by intersecting two facets: first establishing our current stance on the topic, then exploring the meanings assigned to it by prominent Iberian languages (Portuguese and Spanish), which converge into the policies adopted in different scopes and sectors.

2.1 Entering the global scenario

Among the most relevant references preceding the concept of sustainable development, there are two documents, produced in 1970s, that provide us an insight on the situation at the time, in light of the damages caused to the environment and, therefore, human settlements. One of them is the Declaration of Cocoyoc (UNEP, 1974), which resulted from the symposium on “*Patterns of Resource Use, Environment and Development Strategies*”, part of the United Nations Conference on Trade and Development (UNCTAD), held by the United Nations Environment Program (UNEP).

Among other aspects, this declaration established the relationship between population booms and poverty, warning about the environmental destruction in Africa, Asia, and Latin America as a result of the poverty that leads needy populations to overuse soil and plant resources. It also addressed the contribution of industrialized countries to underdevelopment issues, due to their exaggerated levels of consumption. Additionally, it also warned industrialized countries about the need of reducing consumption and their greater contribution to biosphere pollution.

Another document, the *Dag-Hammar skjöld Report*, prepared in 1975 by the Dag-Hammar skjöld Foundation, entitled “*Another development*”, proposed, in contrast to a development model based on the economic dimension, an *integrated notion of development*, combining the political,

social, environmental, and cultural dimensions. It was evidence-based in view of radical geopolitical and geoeconomic inequalities, pointing out that the most suitable soils for agriculture were concentrated on the hands of a social minority and European colonizers, while large masses of the native population were banned and marginalized, forced to use less suitable soils. (BÄCKSTRAND; INGELSTAM, 2006)

Up to that point, many propositions were made to warn us about the causes leading to the rise of the developmentalist society model, the consequences of its application (based on instrumentalization, theorization, and institutionalization), and the urgency in creating more comprehensive, permanent, and radical solutions to address both these causes and their consequences, demonstrating the need to re-assess policies surrounding this matter

In the early 1980s, the UN Commission on Environment and Development ordered the conduction of a study, which resulted in the *Brundtland Report*. This document demonstrated how some development models were poorly conceived, as well as the environmental implications of several sectors and policies. Among other reasons, this occurred due to uncontrolled consumption, increase in poverty, and the misuse of natural resources, which put both the well-being of the population and the survival of Earth at risk.

The Commission proposed, through a document titled *Environmental Perspective to the Year 2000 and beyond*, the general goal of opposing environmental degradation. The study was based on the reasonable use of the resources available in the world, with a focus on sustainable development, understanding it as that which “meets the needs of the present without compromising the ability of future generations to meet their own needs”. (UN, 1987, p. 148).

At the time, the United Nations General Assembly (UNGA) agreed with the Commission responsible for the Report on decisive goals for policies regarding the environment and development, which should address various aspects such as: keeping peace; revitalizing growth and improving its quality; solving problems arising from poverty and meeting human needs; pondering on issues related to population growth, and the preservation and strengthening of a resource basis; re-orienting technology and weighting its risks, as well as the association between the environment and the economy in decision-making processes. (1987, p. 162)

In the following years, other agreements reiterated these claims, especially the World Conferences on Environment and Development, of 1992, and on Sustainable Development, of 2012, called by the

United Nations and held in Rio de Janeiro, Brazil. In addition to reaffirming the definition of sustainable development, both meetings stressed the important role of women, youth, indigenous populations and other local communities in different processes related to sustainable development (UN, 1992, p. 4). The contribution of cultural diversity to these processes was also acknowledged. (UN, 2012, p. 9)

As to cultural diversity, which is a relevant component for the cultural dimension of sustainable development, as detailed below, the *Convention on the protection and promotion of the diversity of cultural expressions* establishes, specifically on the principle of sustainable development, that “[...] the protection, promotion and maintenance of cultural diversity is an essential requirement for sustainable development, for the benefit of present and future generations”. (UNESCO, 2005, p. 5) Previous documents, especially the *Declaration on Cultural Diversity*, also highlighted the association between public policies, the private sector and civil society in order to ensure the preservation and promotion of cultural diversity, which is critical for sustainable human development. (UNESCO, 2002, p. 4)

Without reaching all the progress expected to 2015, in view of the World Conferences on Environment and Development, and on Sustainable Development, of 1992 and 2012, considering old and new issues, the United Nations, jointly with 187 countries, followed the Millennium Development Goals (MDG, 2000-2015) with the Sustainable Development Goals (SDG-2030). These goals represent global guidelines on the topic, in addition to commitments to be met by the states within 15 years, with a focus on the different dimensions, purposes and goals that must be adapted and deepen according to the characteristics of each country, within the scope of their public policies.

So far, there are some recurrent points throughout the course of this work: the interest for understanding the concept of development through a more holistic and multidimensional perspective, acknowledging that the emphasis on the economic dimension does not lose its leading role in global geopolitics; the call for the incorporation of different sectors to address multifaceted issues; the prominence given to cultural diversity as a requirement for sustainable human development and the benefit of present and future generations (UNESCO, 2002, 2005); and the importance of policies with different scopes, aiming to find interconnected solutions and go beyond initial environmental demands. (UN, 1987, 1992, 2012, 2015)

2.2 Variations on the topic

The relevance of a process such as sustainable development has not always guaranteed the expected changes in the understanding of social players regarding, for example, the importance of nature (the environment) for human condition. Through a sustainability framework, the interest in nature prevails, but with limitations. According to Uruguayan researcher Gudynas (1999, p. 113), the concept of sustainable development certainly superseded the clash between development and the environment; however, the latter became a condition for economic growth, without questioning the development paradigm and, particularly, the notion of progress, which denotes human domain over nature.

By considering different perspectives on the concept of sustainable development, there are concerns surrounding the global, heterogeneous, complex and systemic framing required for their interpretation. These concerns are valid as means for not underestimating or disregarding the global, ecological causes supporting the understanding of the topic in context to various scenarios, including public policies within all scopes and sectors.

According to Buey (2012), there were two concerns when this matter started to be examined: the perception of how serious these environmental imbalances are in different places in the world, and the awareness of the possibility that these imbalances would trigger a global ecological crisis with serious consequences to the future of Earth and its species. Therefore, sustainable development must serve to prevent these imbalances in a series of manifestations.

[...] local or regional environmental imbalances affecting restricted or limited ecosystems, which are very fragile in some cases. [...] Secondly, the most general signs of ecological crisis, at a global level, are less noticeable from a local, regional, or national perspective [...]. Thirdly, we must mention the ecological and human catastrophes inherent to an expansive civilization that is predatory against nature, characterized by abusing pollutant goods and products, as well as misusing energy sources and technology that are inadequate or have not been sufficiently tested before their use in large scale. (BUEY, 2012, p. 17-18 - Free translation from Spanish)

However, Colombian researcher Lozano (2015, apud COLOQUIO MÁS ALLÁ DEL VERDE, 2015) claims that sustainability is only possible by means of a social agreement for the proper use of resources. In this vein, Lozano acknowledges the relevance of the environmental dimension promoted by the sustainability paradigm, which, according to him, highlights the need for promoting dialogal, participative scenarios above all else, in order to raise awareness and co-responsibility for all necessary pattern changes.

Over time, the term “*sustainable development*” was incorporated into different social and political contexts: academia, political parties, global and regional organizations, social movements, and especially states, by means of different public policies, as related to the economy, the environment, but also health, culture or other fields. Its expansion seems to have created several interpretations and, consequently, a lack of clarity:

First, this subject matter is not entirely clear - sometimes, sustainability refers to natural resources themselves; other times, to goods arising from these resources; some authors refer to sustainability at production levels, others emphasize the sustainability at consumption levels. Another point refers to the notion of temporality that is underlying the concept of sustainable development, based on a system of current references, used to project a new model to the future. There are also questions as to the applicability of the concept, considering the current capitalist production model and its deep social inequalities (REDCLIFT, 1999, apud SOUSA; SILVA, 2011, p. 3)

Despite the fact that they seem to diverge, every variable mentioned by Redclift refers to dimensions and perspectives on the same topic, which could be metaphorically represented by a kaleidoscope, as these concepts become more or less tangible depending on the focus given to the theme, which could be environmental, economic, spatial-temporal, cultural and political, not to mention ethical and epistemological. However, to proceed with this review, we are particularly interested in pointing out those factors that turned sustainability into a global issue, and that still persist, as well as other different actions concerning this matter, directed through sector-specific policies. Both aspects may be lost in the superficiality of some uses and interpretations.

Among the many current uses of “sustainable”, the powerful, central idea of the Brundtland Commission on the notion of intergenerational responsibility has been completely lost or left aside. Instead, the adjective “sustainable” indistinctly applies in an almost ritual manner to a series of processes. The term, which was converted into a topic - in addition to an empty concept - frequently refers to the most simple and less noble ideas. It may refer to [...] the capacity to maintain a wide social process, such as the socio-economic development; the medium or long-term feasibility of a project or institution, especially its financial soundness, or how certain practices may lead to increases in the quality of life. Notwithstanding this, even if they are not adjusted to orthodoxy at a semantic level, all these meanings of sustainability may be very useful, provided they stand for a specific, definable reality. (ISAR, 2012, p. 66. Free translation from Spanish)

The understanding of the word *sustainable*, comparing the Spanish and Portuguese languages, may vary between one or more interpretations. The original term in Portuguese, “sustentável”, is translated into English as *sustainable*, and usually as *sostenible* in Spanish, considering that the words *sustentable* and *sostenido* are also used in the latter. In some cases, those are synonyms; other times, they have subtle differences.

With this perspective in mind, it is worth to point out variations on the term, especially semantic differences, as those suggested by Anitúa (2006, apud CHIRIBOGA MÉNDEZ, 2012, p.20), to whom the key for understanding is in separating the meaning of *sostenibilidad* (Spanish) and *sustentabilidade* (both Spanish and Portuguese) putting on one side the meanings referring to settlement, base, support, backing, firmness, safety, and, on the other side, those that only suppose food, nutrition, and maintenance.

According to Anitúa (id.) there is an internal-external relationship between the nouns *sostenibilidad* and *sustentabilidade*.

This difference only occurs in Spanish, since the term *sostenibilidad* does not exist in Portuguese. From now on, we will assign the meaning of *sostenible* (Spanish) to *sustentável* (Portuguese) (*sustainable* in English).

The first option refers to the internal aspect of a system, where it must remain firmly established, settled, fixed, unchangeable, and immovable. However, sustentabilidade refers to the external aspect of this same system, which needs to be fed, securing means for its survival and continuity. This explanation assumes the possibility of using both terms because, through a systemic perspective, even if they are not perfect synonyms, they are still interconnected by a common purpose.

Additionally, in Spanish, two adjectives are used, especially in the context of development projects: sostenible and sostenido, which do not escape from the dilemma if they are synonyms or not. Researchers Flores and Méndez defend different arguments, offering similar explanations:

The term sustentável has its origins in the word sostenido, but they are not synonyms. Sostenido means that something may keep itself for a certain period of time. Instead, sustentável refers to a process that may keep itself over the time in an indefinite manner without collapsing or deteriorating. Sustentável comes from the word sustentar or more properly autossustentar and refers to a process that does not need external sources or resources to keep itself. [...] there may be a confusion because in English there is only one term, sustainable, and in French, perdurable; however, in Spanish the terms sustentável and sostenible are used, which complicates the scenario. (FLORES, 2008 apud MENDEZ, 2012, p. 18. Free translation from Spanish)

In opposition to the understanding expressed by Flores, museologist Méndez marks the inter-relationship between the three terms to conclude that they are indeed synonyms:

[...] sostener is to support, keep a thing firm, and sustentar is to hold a thing so that it does not fall or twist. It is possible to say, based on the dictionary, that these verbs are almost perfect synonyms, and it is understood that that thing that shall remain or support itself exists beforehand. (MENDEZ, 2012, p. 19. Free translation from Spanish)

Even though the definition of these terms may go against their use as synonyms, Méndez claims that, for research and management purposes, including in museums, the three adjectives (*sustentável*, *sostenible* or *sostenido*) have the exact same purpose: raising awareness for the need not to deplete resources. So, sostenible, sostenido, or sustentável is that which may keep itself over the time without depleting resources or damaging the environment.

With a few differences, whether they are perfect synonyms or not, nouns and adjectives related to the theme of development, understood as a process and a purpose, deserve, above all, not to lose the relevance attributed to them in the current scenario, nor should their differences be neglected, as, in fact, they may be critical in establishing priorities and decision making. Thus, social and political players should examine these concepts, based on resulting actions, in order to transcend them, instead of merely adhering to trends.

2.3 For a sustainable society

In addition to a process that implies social, cultural, economic and environmental changes, development is also a goal to be met by different countries. The “most developed” and the “least developed” societies, from the first to the fourth world, all follow certain standards throughout a progress line.

One of the most used mechanisms to measure development standards is the Human Development Index (HDI) created by the United Nations Development Program (UNDP), which assigns levels to countries and regions according to longevity (health), literacy (education) and Gross Domestic Product – GDP (economic) indicators. In this case, even observing the linear guideline of the model, its reading is waived in light of other elements, emphasizing instead what societies must expect, what they must be, and what they must hold, based on a human development approach towards production and growth processes, but also towards people, especially pertaining to their capacities and opportunities.

Since 1990, the UNDP has published the Human Development Reports, summarizing international researches based on the Human Development Index per country.

A research on sustainability and sustainable societies, carried out by Hartmann and Zimmermann (2008), with the purpose of contributing to the management of a science museum, questioned the conceptions people have about sustainability; how they imagined a sustainable society; and how the museum should approach sustainability. The study, based on the survey of 276 licensees, presented the following results:

In the first axis, the most recurrent ideas associated to sustainability were divided into eight categories: future, nature, development, balance, durability, autonomy, society, and consumption.

In the second axis, pertaining to sustainable societies, there were five categories: environmental awareness, social-environmental awareness, human well-being, ecological attitude, and self-sufficiency.

Then, in the third axis, concerning the approach to be adopted by museums – especially those dedicated to science – in relation to sustainability, four categories were suggested: The concept of sustainability, examples of sustainability, consequences of non-sustainable actions, and sustainable history.

Based on the results of this research, the proposal on how the concept of sustainability should be explored in museums allows us to suggest alternatives to overcome and transcend different interpretations about the topic by means of proper actions, incorporating this model of society into their institutional mission and vision. Thus, it is possible to propose a society committed with socio-environmental awareness, human well-being, ecological initiative, and self-sufficiency.

Without clashing with the previous idea, authors as Bittencourt and Morigi (2013) opted in their review for describing what a sustainable society requires, in terms of actions, in order to promote quality of life to its citizens.

A sustainable society that promotes quality of life among its citizens must be aware of production, circulation, consumption, and waste management processes. Community involvement in solving and referring socio-environmental issues enables the understanding that past practices may define the present. Which could then re-define future generations.. (BITTENCOURT; MORIGI, 2013, p. 15)

This other aspect observed by researchers, reinforces greater community engagement and participation prospects in the field of museology, established since the 1970's, as well as a call for dialog between different scopes, which would gather ethical, epistemological and political dimensions.

Therefore, if studies related to the HDI have been showing the progress of different countries in overcoming social and economic issues, the idea of a sustainable society, whether as a process, or as a purpose, could really guide the institutional management of museums, with a view aiming to contribute for the overcoming of social, economic, and ecological imbalances.

Through other society models, focused on the cultural diversity of their own region, we may identify the leading role of initiatives that were initially promoted by social movements, and became increasingly interweaved with public policies management. In this context, it is convenient to show proposals of Good living (*Sumak kausay*) and Living Well (*Suma Qamaña*), which refer (in the Quéchuá and Aymara languages, from Peru, Ecuador, and Bolivia) to the beauty and the proper way of living. Both expressions are interpreted by some researchers, such as Quijano (2014), and Acosta and Gudyñas (2011), as alternatives for the development of those regions.

Among their possible interpretations, “Good living” and “Living Well” refer to ways of coexistence, to our relationship with nature and the understanding of a “*pluriverse*” and heterarchies, more than universal notions and hierarchies, which align these terms with other strategies related to sustainable development, without sparing criticisms to the paradigm that gave rise to it.

According to Bolivian sociologist Uzeda (2009), the meanings of both expressions are interconnected. First, they are both grounded on the space of living and dying (of well-being and happiness), understanding, in this case, that life and death entail a return, not an end, i.e., “dying to live again”. They also take into consideration the space of existence, the surroundings inhabited by plants, animals, and humans, all comprising a community, and, finally, they also consider the “unity in diversity”. Secondly, their meaning denotes that the good is also beautiful.

Both proposals have been taking many directions, supported on legal, political and social organization premises in some countries and regional bodies throughout Latin America. In Ecuador and Bolivia, for example, they are acknowledged by the Constitution of each country, and regional organizations, such as the Andean Community, and considered among other integrative goals, in pursuit of “unity in diversity, in service of our people’s sense of well living, in harmony with nature” (CAN, 2007, p.1)

In this regard, we took into account the heterogeneity of museum options in these regions, especially, their association with theories and methodologies that converge and affect the relationship between museums and communities, aiming for effectively sustainable societies.

In view of the foregoing, it is clear that sustainable development is a concept still under construction. Actions taken in its name need to be reviewed by different social players, taking into consideration the complexity of each one of its dimensions: economic, social, environmental, and cultural. Furthermore, the causes leading to the invigoration of this topic, possibilities offered by different perspectives (related or not to development), strictly semantic interpretations, as well as the increasing interest around this subject in the sphere of public policies, shall not be put aside.



03

Common Conceptual Framework on
the Sustainability of Ibero-American
Museum Institutions and Processes

Sustainable
development,
museum
institutions and
processes

The concept of development was gradually incorporated into the field of museology in several calls made throughout the decades of 1970 to 1990, but the adjective sustainable came later. Nevertheless, due to their attributes, we may consider a certain connection between sustainable development and the social role of museums. This was a calling for a commitment towards acting spaces (territories, communities and scopes), significant for museology as a discipline, and later came to affect the structure of museum policies themselves.

To support this argument, we refer both to regional and global instruments, addressing, among other topics, the concept of development – integrative, human, cultural, and sustainable – in relation to museums and their processes.

3.1 Calls and instruments related to the topic

The relationship between museums and the economic and social development of Latin America was firstly discussed in the Round Table on Development and the Role of Museums in the Contemporary World, held in Santiago, Chile, in 1972, also known as the *Round Table of Santiago*.

The Round Table of Santiago was a great milestone for Social Museology and a reference to the public policies prepared thereafter.

Among the resolutions of this international meeting called by UNESCO, there is the opening of museums to non-specific aspects, aiming to make Latin American nations aware of the concept of anthropological, social, economic and technological development, and the recovery of cultural heritage, with a view to meeting its social role. There was also an attempt to define what integrative museum means: that which provides “the community with an integrative overview of their natural and cultural environment”, something that, through a more holistic perspective, already denoted interest in the environment before the communities. (UNESCO, 1972, apud NASCIMENTO et al., 2012, p.115-139)

In the same year, in the scope of the General Conference of the United Nations Educational, Scientific and Cultural Organization, held in Paris, there was the Convention on World, Cultural, and Natural Heritage, which highlighted, in art. 4, the obligation of each member state to acknowledge their duty to identify, protect, preserve, present and transmit the cultural and natural heritage of their respective territories to future generations. To do so, these states shall make their best efforts, use the resources available to them, and, if so required, look for international assistance and cooperation for financial, artistic, scientific and technical purposes. (UNESCO, 1972, p.3)

The **Declaration of Oaxtepec**, the final document of the Meeting on Ecomuseums – Territory – Heritage – Community held in Mexico in 1984, highlights the role of museums as development mechanisms, and expresses the importance of community participation in the field. It also reviews the categories of *buildings, collections, and public*, expanding them to *territory, integrated heritage, and participative community*, introducing the concept of Ecomuseums as a pedagogical act for ecodevelopment.

In turn, the **Declaration of Quebec**, which results from the I International Ecomuseums/New Museology Workshop, also held in 1984 in Quebec – Canada, became one of the most important documents for contemporary museology. In addition to reaffirming the goals of the Round Table of Santiago (1972), it legitimated the Movement for a New Museology (MINOM). This declaration expresses the interest of new museology (ecomuseology, community museology, and other forms of active museology) in the development of the people, through the concept of integrative museums, which reflects transformative principles, associated to future projects, as well as the identification of scientific, cultural, social, and economic concerns, with a focus on community development.

In 2015, the *Recommendation on the protection and promotion of museums and collections, their diversity and their role in society*, resulting from UNESCO General Conference and directed to its member states, restated the commitments assumed since the Round Table of Santiago concerning the social function of museums, which were now understood as spaces for the transmission of culture, intercultural dialogue,

learning, discussions and qualification, as well as their important role in education (formal and informal), social cohesion, and sustainable development.

Moreover, museums have a great potential for raising awareness on the value of cultural and natural heritages, and the responsibility of all citizens in the preservation and transmission of these values to future generations. Museums are also agents for economic development, due to their role in the cultural and creative industries, as well as in the tourism sector. (UNESCO, 2015, p. 3)

In all these instruments, different perspectives on the roles that museums may play in the recognition, promotion, and protection of heritage are noticeable, especially those related to temporal and spatial dimensions. They highlight the differences between various institutional processes, according to these criteria: performing spaces; value of time, whether in demands and responses in effect, or in reviewing the role of memory; traditions; world vision; and perspectives on the future of development process. They also invite to a better use of their resources, from the peculiar opportunities of each territory, especially in Ibero-America, by virtue of the biological and cultural diversity that characterizes this region.

Another highlight of this relationship between museums and processes, demonstrated by the calls and their records throughout the studied space, is the role played by disciplines from different fields of knowledge that, combined with museology investments and initiatives, potentialize the calling for necessary changes, guided by local scenarios. Through this perspective, some criticisms and contributions surrounding sustainable development and museums are brought up in light of New Museology, sociomuseology, or social museology aspects, as well as social and human sciences, among other subjects.

3.2 The relationship between museums and sustainable development

Authors like Isar (2012) instigate us to reflect on the relationship between the original definition of sustainable development, promoted after the publication of the *Brundtland Report* (1987), and museum management. The central question is how institutions that consume non-renewable energy resources must act to reduce ecological damages to the maximum, that is, how should they adapt their buildings and procedures in order to consume less non-renewable energies, or even change their *modi operandi* to contaminate the environment as least as possible. (RAJ ISAR, 2012, p. 67)

A document titled *Our Common Future* was presented in 1987 as the result of the research coordinated by the United Nations World Commission on Environment and Development, under the leadership of the prime minister of Norway, Gro Harlem Brundtland. The document expresses the possibility of achieving economic growth based on sustainability policies, and the expansion of environmental resource bases.

In this vein, other authors point out that actions developed by museums must be based on sustainability when providing their services to all members of a community, without compromising the resources of their natural, artificial, and social environment:

To achieve this goal, they must minimize the use of different resources (saving and recycling materials used for the assembly of exhibits, reducing the consumption of energy and water in their facilities, etc.) and the production of pollutant emissions (waste water, atmospheric pollution, and waste generation), in addition to the integration of environmental aspects into communication themes. (RIERADEVAl et al., 2012, p. 29. Free translation from Spanish)

Another perspective is presented by Filipe (2011, p. 2), which points out to a multidimensional understanding of this topic, in ecological/environmental, social, cultural, and economic terms, which would work in an integrated manner, with no exclusions and with the participation of people, individually or as members of a community:

Beyond these interpretations, many authors recognize it is critical to consider the particularities and demands of different contexts. Other aspects should also be highlighted, such as: the communicative role of museums, the importance of sustainability goals, as demanded by communities, and the multidimensional nature of the topic, which brings a greater challenge to museum management.

I believe we all agree about the need for museums to be questioned on the topic of sustainable development, even their own sustainability in view of the current scenario, whenever possible, engaging audiences to address any environmental, economic, social and cultural matter [...] there is also the issue of their diversity and the capacity of each museum to meet its goals. We must address [...] the means, working processes or management models of these museums. Financial and human resources must be mobilized, and are required for the fulfillment of their mission. How museums stand, and under what conditions their respective collections are preserved and interconnected. Lastly, we assessed if the power of these museums to mobilize resources and public funding, as well as to retention cultural assets under their management, is positively reflected in the life of the population, and if they have any forms of participation in such processes. (FILIPE, 2011, p. 2-3)

Filipe introduces the question of the management models used by museums in their attempt to meet their goals, keeping in mind that, from a sustainable development perspective, the mobilization of resources is as important as the positive impact of museum management on the population, and in guaranteeing their participation.

Researcher María Eugenia Bacci carried out a study aimed at identifying different elements that make museums a profitable investment. She found that “they allow the development of unique activities, which, if well planned and efficiently managed, are profitable and, therefore, sustainable”. (BACCI, 2000, p.2) Without referring to other dimensions of sustainable development, the author highlights how this may reflect in subjective aspects, inherent to the communities.

The justification for investments in museums goes beyond only direct economic benefits, they promote economic benefits for multiple community segment and, even though it is difficult to quantify this in economic terms, they foster values, identities and attitudes, which are pillars for sustainable development in local communities. (BACCI, 2000, p. 2. Free translation from Spanish)

Beyond these interpretations, many authors recognize it is critical to consider the particularities and demands of different contexts. Other aspects should also be highlighted, such as: the communicative role of museums, the importance of sustainability goals, as demanded by communities, and the multidimensional nature of the topic, which brings a greater challenge to museum management.

Museums are among those institutions that build collectivities, especially due to their power to organize and disseminate values and knowledge. Thus, they are a critical mirror to societies, and allow us to explore social capacities for the promotion of long-lasting cultural activities, innovation, and the recognition of the symbolic production inherent to cultural diversity. On the other side, the presence of museums in certain urban spaces allows the rearticulation and mobilization of meaning in the surrounding regions.

As a hub for people to meet and enjoy sociabilities, museums are able to potentially revitalize the urban infrastructure, commerce, public safety network and, especially, the social perception of those public spaces managed by them. It is in this context of social and economic dynamism that we should discuss the sustainability of museums. (BARBOSA et al., 2014, p. 56)

It is worth mentioning how museums assumed this task. Despite their focus on preserving the environment, they were not strange to those concerns presented since the rise of New Museology, reaffirmed in the 1980s through subsequent calls for the exercise of social roles that were more connected with their communities. Currently, the consumption of non-renewable energy resources, as well as the best use of human talent and resources in general must also be taken into consideration, highlighting their formative and preventive nature.

3.3 Sustainable museums: definitions

In view of the heterogeneity of contexts that characterize the Ibero-American sphere, adding a political dimension to sustainable development, specialist David Lozano invites us to observe the role of other players when referring to a sustainable museum. The researcher explores the perception of unequal societies in social and economic terms, as in Latin-America:

[...] a sustainable museum must understand rural and peripheral voices, assert the rights of silenced voices, and feed on regional senses and logistics [...] it must reclaim the living community, rural and urban culture, in order to allow the understanding of cultural diversity and redeem creative interactions. (COLOQUIO MÁS ALLÁ DEL VERDE, 2015)

In this regard, he defends that, in order to secure their sustainability, museums must “[...] create centers of thought that reclaim the social function of art and cultural heritage, thus contributing to scenarios in which dialogues, inclusivity, and connectivity between different territories are fostered”. (COLOQUIO MÁS ALLÁ DEL VERDE, 2015)

Adding another perspective, according to Decarli (2013), a sustainable museum combines elements of traditional museums, focused on their collections, buildings and audience, with those proposed by New Museology, engaged with their territory, heritage, and community.

A sustainable museum is every institution that carries out activities related to research, preservation, communication, and revitalization of heritage through modern museology management methods, properly applicable to the demands from its surroundings; moreover, it conducts preservation projects and activities in close collaboration with the community, using heritage resources responsibly. (DECARLI, 2013, p. 13. Free translation from Spanish)

For the specialist, although the contributions proposed by New Museology invite us to overcome the limitations of traditional museums, it seems there are points of convergence between both models. However, it is always worth examining the matter in view of the particularities of each society, addressing the reality of different conjunctures, without losing sight of the role played by museums in those societies. In this vein, it is applicable to supplement this study with some of the proposals arising within the scope of the conference *Beyond Green: Sustainable Museums and Societies*, promoted by the Colombian Ministry of Culture through the Fortalecimiento de Museos program, in addition to Asociación ICOM-Colombia and the Alexander Von Humboldt Institute, considering what a sustainable museum must be and do:

- An amphibious species, capable of adapting to changes in its surroundings through a metamorphosis process, which is strongly associated to the question of what type of collections museums should hold today.
- Circulate around its territory, being open to its natural and cultural surroundings, thus becoming one with them.
- Have a living history, it must be constantly active.
- It must help to foster dialogue in face of fragmented societies, reflecting on the territory where we are and where we belong.
- Work for the benefit of people and their environments, considering itself a space for interlocal dialogue.
- To adapt and evolve, creating bonds between past, present, and future.
- Materialize results, changes, and fast adaptations, as well as amaze its visitors every day.
- Finally, we must give a new meaning to museums, and articulate the distance between future and non-future, transforming them in a product of their own society. (MUSEOS MÁS ALLÁ DEL VERDE, 2015)

04

Common Conceptual Framework on
the Sustainability of Ibero-American
Museum Institutions and Processes

Sustainable development dimensions in museum institutions and processes

This chapter is dedicated to review the four sustainable development dimensions for museum institutions and processes, to wit, the environmental, cultural, economic, and social dimensions, according to scholars and specialists mostly, but not exclusively, from Ibero-America. Our intention, therefore, is to establish an initial overview of each dimension, with an updated perspective, close to the scope of interest.

4.1 Environmental dimension

Proposals referring to the environmental dimension of sustainable development in museum institutions and processes are aimed, on one side, at the multiplying role of museums as a space for reflections on how standards could be changed in favor of the environment, on the other, there is the challenge of converting museums themselves into an example, from which their commitment to the environment and their communities are promoted and projected.

Researchers Bittencourt and Morigi (2013) agree on both positions, and consider that museums shall contribute, regardless of their specialty, to a reflexive process on sustainability and the future of Earth; foster discussions on environmental public education; and be an example of correct environmental practices.

After acknowledging the communicative role played by museums in current times, authors like Rieradeval, Solá, and Farreny (2012, p. 29) chose to examine sustainability issues in light of the processes surrounding exhibits and the space harboring them, or, according to the authors, “their continent”, i.e., museum facilities. In this case, the buildings themselves are viewed in relation to their environment. Thus, the sustainability of the building, with everything it contains, must be coherent with what is proposed outside, sustainability must be promoted inwards and outwards.

Accordingly, these authors propose that the use of resources should be minimized through the conservation and recycling of exhibition sets, a decrease in energy and water consumption in the facilities, and the reduction of pollutant emissions: wastewater, atmospheric contaminants, and waste

production. They also call for a deeper understanding of environmental impacts, whether isolated or spread through their surroundings, as well as the employment of proper mechanisms, such as environmental diagnosis and service ecology:

The first consists of preparing an integrated analysis on the environmental status of a service, ultimately aimed at determining its most problematic aspects, which may require environmental improvement strategies. Service ecology aims to manage service activities in relation to other services, in order to minimize their impact on the environment. (RIERADEVALL et al., 2012, p. 30. Free translation from Spanish)

Mendes (2013) also highlights the importance of research to strengthen the relationship between museums and environmental sustainability. Additionally, he proposes an investigation on the advantages of using renewable, clean energies in museum facilities. First, he analyzes the relationship between the scientific field of museology and the environment, based on concepts of New Museology, Sociomuseology, Ecomuseum, Memory of the Earth, and Global Museum. Then, he defines renewable, clean energies, suggesting those that are more suitable for museums, and establishes normative elements related to them, stressing the lack of attention paid to this theme, given the possibilities of using this resource.

[...] renewable energies are all forms of energy with use rates below their renewal rates, which do not lead to the deterioration of the environment through different degrees of exploitation. They have different sources, such as: Earth's crust (geothermal energy), gravitational forces (energy from waves and tides), solar radiation (thermal and photovoltaic solar energy), rainfall and springs (water energy), kinetic energy from the wind (wind energy), and agricultural, urban, and industrial waste (biomass). (CARDOSO MENDES, 2013, p.91)

Specifically in the case of museums, the researcher suggests the use of clean energies (photovoltaic solar energy, thermal solar energy, and surface geothermal energy) as the most appropriate and technologically developed alternative, requiring low initial investments and bringing greater benefits for museum facilities.

Since museums are extremely important as cultural apparatuses, holding social duties pertaining to the collection, study, conservation and promotion of culture and heritage assets, their contribution to environmental and economic sustainability through the use of renewable, clean energies is extremely important as well. (CARDOSO MENDES, 2013, p.94)

It is interesting to notice that, although it is based on the environmental dimension, this proposal for the use of clean energies does not deviate from the other development dimensions of museums (social, economic, or cultural) or their co-participation in several sectors. In practice, this highlights the multidimensional and transversal nature of different proposals pertaining to the relationship between museums and sustainable development.

It is worth mentioning two experiences that demonstrate this intersectoral conjunction: the first is the **El Chopo Sustentable** Program, developed by the *Del Chopo University Museum*, with the support of the Mexico National University (UNAM) aiming to promote new technology to combat climate change and protect the environment. Their proposal comprises the reduced, efficient use of water and energy, taking advantage of new electricity generation systems, while also recovering and reusing rain water. After implementing these measures, the Museum is expected to be entirely self-sustainable in its consumption of power and water.

The other initiative is called the *Mi Museo Clasifica* Program, implemented by the Ministry of Education and Culture of Uruguay and by the Department of Environmental Development of the Government of Montevideo since 2015, with the purpose of incorporating museums into waste classification plans. Accordingly, all classified material is directed to the recycling plants. This process is followed by educational and recreational activities for different age groups, all focused on the classification and recycling of waste, as well as environment care.

Both experiences require cooperation between different sectors and demonstrate there are many answers to a common issue. It is possible

to mitigate the degradation of the environment, through technical, and pedagogical actions. In this vein, we must point out the studies on renewable energies developed by Ferreira (2013), to whom museums play a “pedagogical role through their social influence, in service of local and global communities” (FERREIRA, 2013, p. 22). His study justifies the use of renewable energies, understood as priority, essential sources in general, especially for museums and cultural centers.

From a sustainable perspective, renewable energies may also be classified as an engine for economic and technological development, and may help us to overcome the current economic crisis. For this reason, we propose that museums or buildings intended thereto lead the way, being well equipped with integrated systems for the use of renewable, clean, sustainable energy when establishing new facilities, while also gradually adapting old ones to receive the same resources. (FERREIRA, 2013, p. 78)

Some approaches to heritage conservation, based on environmental respect criteria, also highlight the initiative of the Company of Technical Services and Teams for Museums (STEM). Considering the relationship between preventive conservation, environmental impact, and sustainability processes, it proposes key aspects when creating a space in a building, whether new or historical, dedicated to the conservation of heritage, aimed at minimum energy expenditure and a stable climate.

These aspects are especially characterized by climate studies on energy efficiency and sustainability, dedicated to museum and cultural institutions, considering variables such as local climatology and its prognosis; interior climate in relation to the external climate; internal factors, such as human presence, lighting, air circulation, filtration, internal pollution and contaminating agents; situational air-conditioning, depending on the working field, examining different needs and sustainable solutions; as well as the adequability of the most delicate collections in air-conditioned cases or climatized rooms. (STEM, 2011, p. 5)

On the temporal dimension that marks the sustainable development paradigm, by reaching for the present and the future, museum institutions are an example for sharing purposes that integrate different times, addressing memory and innovation.

4.2 Cultural dimension

The cultural dimension of sustainable development in museums and their processes clearly demonstrates how culture has been examined in relation to development. Without the intention of extending ourselves, it is important to note that interpretations vary according to the meaning of culture assigned by different policies, such as: civilizations, lifestyles; artistic and literary expressions interconnected to industries for mass consumption; self-management, specialization and professionalization resources; also considering the results of the most recent additions to the topics of interculturality and cultural diversity.

In view of these possibilities, the perspective of researchers like Martín-Barbero (1999, apud REY, 2004), and Velleguia (2010) is not odd, as they claim that development is mainly a cultural phenomenon, particularly due to changes occurred in the systems of meanings used for the establishment and consolidation of this paradigm.

In our search for sustainable development, culture crosses paths with many processes, interconnecting people, identities, worldviews, various ways to establish and meet different needs, forms of expression and interactions.

The notion of sustainability as related to culture did not arise in an isolated manner; to the contrary, it has been built in light of a wider discussion about sustainable development and contemporary challenges in ensuring sustainability for humanity on this planet, against the possibility of a crisis of civilization with many interdependent dimensions: ecological, social, political, human, ethnic, ethical, moral, cultural, among others. (SOUSA; SILVA, 2011, p. 1)

According to the researcher Silva (2011), the causes, consequences and alternatives to said crisis of civilization encompass a kaleidoscope of dimensions interdependent between themselves, and culture is a theme of discussion both as part of a group and as a dimension transversal to others. In this regard, Bittencourt and Morigi (2013) consider that the role of museums nowadays is not limited to the custody of cultural heritage, to the contrary, they may become a space for reflection, discussion, and debates on concerns that transcend temporal dimensions.

The cultural dimension of sustainable development, from the perspective of museum management, “means to re-think practices, to review actions, to debate, question, mobilize and, above all else, socially participate in the creation of a culture aiming to build a more sustainable world”. (BITTENCOURT; MORIGI, 2013, p.15)

On the temporal dimension that marks the sustainable development paradigm, by reaching for the present and the future, museum institutions are an example for sharing purposes that integrate different times, addressing memory and innovation.

Memory and cultural heritage are key elements for our well-being and the capacity to keep and reflect on traditions and identities, with a view to shaping the future. The work carried out to preserve memory should be integrated with different perspectives on this planet, all connected to the paradigm of sustainability and sustainable development, promoting a global and cosmopolitan *sensus communis*, which shall consider heritage and cultural diversity as important as biodiversity. (JORDAN; HETTNER, 2011, p. 9. Free translation from Spanish)

In summary, the cultural dimension of sustainability warns us how museums contribute to sustainable development processes through the promotion of cultural diversity; the opening of spaces to host interculturality; the promotion of connections between past and present, memory and innovation; in addition to the review of any change that may be required, supported by their heritage, in addition to our survival and a best lifestyle for the planet and its species, in the present and in the future.

4.3 Economical dimension

The idea of investments and funding as resource and talent management may even change, considering the perspective of museum institutions and processes, especially for the purposes assigned thereto in light of the concept of sustainable development. Thus, the limits between internal and external benefits seem to be imperceptible, or even the limits between economic and social benefits, especially for the unavoidable connections between both dimensions. However, in order to guarantee social gains, it is also important to manage the time.

The museum shall invest every cent it earns in its "own" benefit, which is collective. In this sense, a management system based on ethical principles, best options, careful planning and environmental awareness may guarantee its growth; more importantly, it will keep track of time. Simple management actions, from the selection of economically efficient matters to the implementation of monitoring systems against waste, may help the economic sustainability of museums. (BITTENCOURT; MORIGI, 2013, p. 14-15)

When focusing on decision-making to find the best management choices, we must deal with processes that simultaneously involve past, present and future dimensions. In this sense, Sabau (2015) emphasizes the difficulties of combining temporal aspects with social and economic dimensions, especially in uncertain circumstances, with short term funding, which seems to be common in museums.

Museums dedicate great efforts and resources to preserve and honor their legacy, while making it accessible to current generations, and attempting to keep it in the best conditions as possible for those in the future. However, a reflection on the capacity of museums to create this past-present-future bond goes beyond issues related to the conservation of their collections (environmental and energy sustainability) and includes other fundamental aspects, such as economic and social sustainability. The lack of certainty about funding leads museums to act in the short term, while global institutional sustainability requires long-term planning [...] The reflection on long-term institutional sustainability is a responsibility for museums in the present, and this responsibility may be understood as an opportunity, insofar as each museum clearly defines its mission, vision, and goals, so determining those elements that differentiate it from others, and how it interacts with society in this context. (SABAU, 2015, p. 12-15. Free translation from Spanish)

Even if the perception of sustainability in museums seems to revolve around financial aspects, researches in this regard recognize the complexity that characterizes museum management and its multidimensional facet in the dynamics of sustainable development. Intending to establish funding options which, in administrative terms, present themselves as possibilities to guarantee the economic support of museum institutions, Barbosa and other authors point out the following situations:

[...] exclusively public funding, where the State is the sole provider; private management, for which private initiatives dictate all rules and define the priority of every action; and, finally, public-private partnerships, in which funding is divided between the State and the private initiative, as has occurred in other cultural management fields (BARBOSA et al., 2014, p. 51-52)

In this regard, Bacci (2000) establishes some differences between fundings for the construction of a museum (infrastructure and institutionality) and operational costs that guarantee its sustainability, not only highlighting the difficulties faced by

museums in their attempts to be entirely self-sustainable, but the mechanisms they must use to generate resources, whether through self-funding (sponsorships, associations, and tax exemptions), the provision of services or selling goods. Thus, he proposes three perspectives on museum sustainability: as service companies, as a product to be commercialized, and as an experience for tourism and recreation. (BACCI, 2000, p. 5-7)

Cultural tourism, associated to museums and the economic dimension of development, is built upon its capacity to potentialize investments from several players, such as institutions, sponsors, and communities, promoting and disseminating cultural and natural heritage.

For museums to be covered by the tourism management of a community and keep their focus on sustainability, they need a coherent infrastructure, and an efficient tourism and museological management system themselves, being supported by the cooperation of both functions; they also require a new understanding on their relationship with the community; preserve their integrated heritage; produce resources and benefits to the community and themselves; and improve the quality of life of the immediate population. (LEBRÚN ASPÍLLAGA, 2011, p. 166)

Integrated heritage comprehends both cultural and natural heritages, including material and immaterial assets produced or handled by human beings, as well as environmental assets, arising from nature, with no human intervention.

Currently, the interrelationship between museums and cultural tourism is explored as a key strategy to articulate a better use of heritage with socio-economic gains. In this sense, the complaint and solutions proposed by the then president of the National Council of Cultural Heritage of Cuba, Gladys Collazo, who, after highlighting the difficulties of subsidizing hundreds of museums in his country, stressed the importance of museum collections and programs for the consolidation of self-sustainable mechanisms.

4.4 Social dimension

According to the UN, the priorities of the social dimension for the pursuit of sustainable development are focused on seeking more inclusive, safe and less unequal societies; with equitable and quality education; with gender equality; food security; healthy lives and no poverty. To this end, policies and strategies go hand in hand with those involved in these demands (groups, collectives, communities, societies and countries) to ensure greater access to opportunities and greater participation in decision-making.

However, socio-economic conditions are not always in line with these goals. We think that some institutions, like museums, can facilitate such purposes. According to DeCarli (2008), in Latin American, especially in less favored sectors, communities are not able to use their cultural and natural heritages in order to appropriate them in responsible and sustainable terms. For this, awareness, qualification, research, organization, marketing and dissemination actions would be necessary to enable these communities to make responsible use of these resources. The author proposes to museums to follow up on such processes.

Museums are precisely the most suitable institutions to follow up on their communities during the development of these processes [...], because they are in the right place, in the middle of these communities, and because their mission and continuous work is focused on the protection of heritage assets under their custody and, consequently, on research, dissemination and implementation of non-formal education actions for knowledge, appreciation and enjoyment. But the main reason is because, nowadays, museums recognize that their main responsibility is the preservation of integrated heritage, and that this will only be possible through the involvement of community members in joint preservation actions, accompanying them in a appropriation and training process that allows them to exercise their right to use of their assets responsibly. (DECARLI, 2008, p. 89. Free translation from Spanish)

DeCarli did not refer directly to sustainability, but the aspects addressed with respect to museums and communities refer to the topic through a multidimensional perspective, and leads us to observe what drives the interest of the community in museums; preferably, from a bidirectional point of view, considering that it is not always possible to perceive the relationship between knowledge and recognition by the communities, as mentioned by the author. A partial or vertical look can hardly see the complex features of this relationship.

The social dimension of development in relation to museum institutions can be seen in the actions promoted from and towards communities, when people become participative and co-responsible in relation to the access to cultural assets and services. In this sense, we must highlight the importance of working to question lifestyles based on consumerism and waste patterns, as well as unidirectional and exclusionary management styles, which leave certain groups on the margins of the community, especially in unfair societies, such as those belonging to the scope of our research.

Finally, it is worth noting that some of the components of the four dimensions discussed herein can be approached from other perspectives, such as cultural tourism and heritage conservation. Cultural tourism, in terms of economic growth, can also be seen through its social role in communities, and the scope of culture itself, as an agent for the promotion and dissemination of cultural and natural diversity. As to conservation, the line separating environmental and cultural dimensions is very thin, and we must reiterate that sustainable development invites a dynamic situational analysis between its several dimensions, which leads us to consider the possibility of predominance of one dimension over another, depending on the context analyzed.

Thus, it is important to clarify that the concepts and characteristics set forth in this part of the Common Conceptual Framework, especially those dedicated to the analysis of these four dimensions, represent a point of view towards the focus of the research, in order to facilitate the understanding of the topics, linking them for the purpose of the book.

Formosa do Sul Museum - Brazil



05

Common Conceptual Framework on
the Sustainability of Ibero-American
Museum Institutions and Processes

Sustainable
development
policies in Ibero-
American
museum
institutions and
processes

In the regional and international scenarios, organizations have been dedicated to establishing and legitimizing some sustainable development paradigms. Based on policies and strategies, these institutions aim to meet the demands of museums institutions and processes in relation to the topic, as well as the concrete decisions that contribute to its review and construction.

In this regard, it is important to highlight the characteristics and commitments identified with regional, national, and international policies led by important global and sectoral organizations (UN and ICOM); by some of the organizations dedicated to the specific areas or scopes of interest (MINOM, ILAM, and Ibermuseums), which have transcended territorial limits for common causes, as well as some examples of national initiatives. Therefore, we refer again to the data systematized and presented by the report on the first stage of the technical consultancy services provided under the Action Group for the *Sustainability of Ibero-American Museum Institutions and Processes*, specifically those related to International Paradigms and the Institutional Environment.

5.1 Between global and sector-specific guidelines

In the global sphere, since their creation, the UN stands out as a permanent sponsor of Development Policies. In its core, different specialized organizations co-exist, which, supported by consultation















methodologies and the production of international instruments, have been responsible of focusing different guidelines on themes of global interest.

The introduction of sustainable development, as established in the initial chapters, was brought about from a study produced under the coordination of the Environment and Development Commission of this body. In the documents prepared in the 1980s, the call to States on the importance of undertaking sustainable development actions, supported by public policies of spatial and sectoral reach, is reiterated.

However, in the late twentieth century, the United Nations changed its strategies by establishing a commitment between the majority of its member states, in the turn of the millennium, with the purpose of reducing several threats: poverty, illiteracy, deforestation, environmental pollution, endemic diseases, gender inequality, child mortality, and lack of water. These tensions were the main reason to prepare the Millennium Development Goals (MDG-2015), which outlined eight goals to be undertaken by nation states, through their policies, to reduce these issues within 15 years.

In 2015, after assessing its results, the strategy to promote the Sustainable Development Goals was updated and expanded through the SDG-2030: 17 sustainable development goals and 169 targets were adopted by UN nation states in their plans, programs and projects, according to their own characteristics and demands.

CHART 1 - SUSTAINABLE DEVELOPMENT DIMENSIONS	
SOCIAL - ENVIRONMENTAL - ECONOMIC	
1	
	Ending poverty in all its forms, everywhere
2	
	Zero Hunger, achieving food safety, enhancing nutrition and promoting sustainable agriculture
3	
	Assure a healthy life and promote the well-being of everyone, in all ages

4 	Guarantee inclusive, equitable, and quality education
5 	Achieve gender equality and empower all women and girls
6 	Guarantee availability and the sustainable management of water and sanitation to everyone
7 	Assure the reliable, sustainable, and modern access to energy at an affordable price
8 	Promote a well-supported, inclusive, and sustainable economic growth, full and productive employment, as well as decent work to everyone
9 	Build resilient infrastructure, promote inclusive industrialization, and foster innovation
10 	Reduce inequality within countries and between them
11 	Make cities and human settlements inclusive, safe, and resilient
12 	Assure sustainable consumption and production standards
13 	Take urgent actions to fight climate change and its impacts
14 	Preserve and promote the sustainable use of oceans, seas, and marine resources
15 	Protect, recover, and promote the sustainable use of land ecosystems and forests, fight desertification, earth degradation, and loss of biodiversity
16 	Foster pacific and inclusive societies for a sustainable development
17 	Strengthen implementation mechanisms, and revitalize the global partnership

Source: Own preparation from information available at the United Nations' site.

In the field of museums, the cultural dimension is directly identified with the development and observance of global guidelines. In addition to this, the International Council of Museums (ICOM) has also been addressing issues related to sustainable development since the late 20th century.

These objectives trigger goals related mainly to economic growth, social inclusion and environmental protection, based on social, economic and environmental dimensions. Moreover, these goals reinforce some themes related to the cultural dimension of development, presented in a transversal way through specific goals alluding to different ways of life, cultural diversity and cultural tourism. For some, this initiative was insufficient, considering that, in advance, UNESCO and other organizations had advanced in the agenda of including culture as a fourth dimension in the post-2015 United Nations Agenda.

An evidence to this was the international congress *Culture: a key to sustainable development*, outlined at the Intergovernmental Conference on Cultural Policies for Development, held in Hangzhou, China, from May 15 to 17, 2013, called by UNESCO to reflect on development and culture topics, and their relevance in view of the Millennium Development Goals.

Its declaration stresses the importance of the role of culture for sustainable development, discussing cultural diversity in a special manner, and proposing a more integrated, holistic approach to sustainable development (UNESCO, 2013, p.25). It also encourages the deepening and extension of actions, by means of development policies in different scopes and sectors, as is the case with museums. Its proposal materializes a set of feasible objectives to be adopted through the United Nations Development Agenda Beyond 2015, the current SDG-2030.

In the field of museums, the cultural dimension is directly identified with the development and observance of global guidelines.

In addition to this, the International Council of Museums (ICOM) has also been addressing issues related to sustainable development since the late 20th century. It is worth mentioning the theme chosen for the celebration of the 2015 International Museum Day, with the premise “Museums for a sustainable society”, aligned with the call of the United Nations and the SDG-2030.

The choice of this theme allowed the reinforcement of proposals already developed, in addition to opening spaces for the review and updating of national museum policies on sustainable development. As an example, we can mention two programs identified with the theme in Uruguay and Brazil. The first, already mentioned in chapter 4 (page 89), is the *Mi Museo Clasifica* program, which aimed to incorporate museums in waste classification routes, sending classified material to recycling plants.

In the Brazilian scenario, the experience promoted by the Brazilian Institute of Museums (IBRAM), carried out within the framework of the 13th edition of the National Museum Week (SNM), with the theme proposed by ICOM for 2015, which scope stimulated the debate on the topic, practices and actions related to sustainability and its economic, environmental and socio-cultural variables. In order to guide the activities developed for the action, the Institute prepared a support text, which allows us to bring these topics into the museum, promoting discussion.

Both proposals disseminated in 2015, the Uruguayan and the Brazilian, show the alignment of policies with different scopes (global, national and local), which are assumed respecting the characteristics and interests of the countries, in response to the same call.

5.2 Development policies and museums

Over two decades ago, near the turn of the millennium, two events pointed out the commitments and challenges undertaken by museums in America and, additionally, the need to rely on public policies to advance integrated, human and sustainable development goals for museums. The first event was the Seminar *The mission of museums in Latin America today: new challenges*, held in Caracas, Venezuela, in 1992, the results of which are expressed in the

i Declaration of Caracas. The second was the Summit of Museums of the Americas on *Sustainable Museums and Communities*, held in San José, Costa Rica, in 1998, reflected in the Agenda of the same name.

The *Declaration of Caracas* reaffirmed the role of museums in Latin America, not only as a suitable institution for the appreciation of heritage, but also as a valuable instrument for achieving balanced development and collective well-being. However, when determining the different demands and risks that characterized Latin American at the time, it was clear there was a lack of coherent cultural policies to transcend temporality and guarantee the continuity of actions. (COMITÉ VENEZUELANO DO ICOM et al, 1992)

In order to meet these and other demands, the following recommendations stand out: to promote coherent and stable cultural policies to ensure the continuity of museum management; to define each museum, and its social space, aiming to meet its goals and fulfill its role as a catalyst for relations between the community, the public and private bodies; to seek a form of integrative and social action through an open, democratic and participative language that enables the development and enrichment of individuals and the community; a harder stand in face of the socio-economic reality, using tools such as the Human Development Indexes (HDI); to clearly define goals and actions, and prepare the staff dedicated to museums. (IBID, p. 12-18)

Later, the San José Meeting (1998) announced specific commitments, in addition to definitions, which are:

1. Sustainable development considers cultural, as well as social, economic, political and environmental aspects, and the projection of actions in the medium and long term.
2. Museums are institutions at the service of society and contribute to sustainable development.
3. Museums guard and preserve the heritage of humanity.
4. Museums educate, reflect and strengthen the values and identities of the communities they serve.
5. Museums carry out actions that lead to a community commitment.
6. Museums are dynamic organizations that respond to the changes and challenges of the contemporary world.
7. The diversity of museums existing in different communities creates a wide field of action for the execution of sustainable development processes. (AAM-ILAM 1998, p. 1. Free translation from Spanish)

From these commitments, the importance of creating cultural policies to strengthen museums, promoting interactions between these institutions in America through the instrumentalization of information exchange networks, as well as educating and training museum staff to meet these challenges.

In common, both calls warn about the role of museums in addition to their commitment to safeguard heritage, in the sense of contributing to social change processes, in the perspective of a more balanced, inclusive and comprehensive, human and sustainable development. They also reiterate that the contribution of museums is based on its characteristic features, which, used and channeled through coherent policies, result in ample possibilities for sustainable development.



In this century, cultural and museum policies in Ibero-America are interlinked with the proposals of the **Ibero-American Cultural Charter** (2006), which, in its preamble, highlights the transversality of culture for its strategic economic value, as well as its fundamental contribution for the economic, social and sustainable development of the region. (SEGIB; OEI, 2006, p.7).

Among other goals, this instrument aims to declare the central value of culture as an indispensable basis for the integral development of human beings and for overcoming poverty and inequality. Additionally, its principles include:

- *Complementarity*, which establishes that cultural programs and actions must reflect the existing complementarity between the economic, social and cultural aspects, taking into account the need to strengthen the economic and social development of Ibero-America.
- *Contribution to sustainable development*, cohesion and social inclusion, which reiterates that such processes are only possible when accompanied by public policies that fully consider the cultural dimension and respect diversity.
- *The responsibility of states in elaborating and enforcing cultural policies*, which reaffirms the ability of states to formulate and apply policies to protect and promote diversity and cultural heritage in the exercise of national sovereignty. (SEGIB; OEI, 2006, p.11)

In relation to the scope of application, this instrument proposes a set of goals for specific areas, as well as the articulation between sectors: culture and environment; culture and tourism; culture and solidarity economy; culture, science and technology (SEGIB; OEI, 2006, p.16-17). This connection shall not be oblivious to the most challenging museum spaces.

In line with the previous instruments, in the *First Ibero-American Meeting of Museums* (2007), which wrapped up with the *Declaration of Salvador*, it was proposed, among other guidelines, the understanding of culture “as an asset with symbolic value, a right for everyone, and a decisive factor for integrated, sustainable development, in view

that respect and appreciation for diversity are indispensable for social dignity and the integral development of human beings”; while museums should be seen as “strategic tools to propose sustainable and equitable development policies between countries, and as representations of diversity and plurality in each Ibero-American country”. (IBERMUSEUS, 2007, p. 3-4)

Among the proposed actions arising from the Declaration of Salvador, there was the establishment of the Ibero-museums Program, the Observatory, and the Ibero-museums Portal. Additionally, it was recommended that Ibero-American governments should allocate sufficient funds to museums. Also, they should establish public policies specific for museums and the promotion of cultural tourism, with a respectful perspective on cultural and natural heritage (IBERMUSEUS, 2007, p.7)

In Ibero-America, the challenges related to the sustainability of museum institutions and processes seem to point out, first, to a greater understanding of the role of museums in relation to sustainable development, as a complex, interconnected and dynamic process that involves, in addition to different dimensions, many players and scopes, as demonstrated by the aforementioned Sustainable Development Goals - SDG-2030. Secondly, they point out to the recognition of socio-economic differences and social inequalities, which, in the midst of cultural diversity, may be limiting factors, but also opportunities when considering resources and talents.

The 22 member states collaborating with the Ibero-museums Program are part of a total of 187 countries that confirmed their commitment to the SDG-2030 before the United States.

The proposals of most of the international instruments mentioned herein highlight both the policies and their implications for different sectors and museums institutions. These policies, when connected, may contribute to precise actions towards the well-being, not only of their localities, but also to the planet. Due to their way of promoting and protecting cultural and natural heritage, in the present and for the future, museums already start as promoters of sustainability and, in the context of Ibero-America, assume the commitment of being instruments for their development.

5.3 Sustainability in the Ibermuseums Program and current challenges

The analysis and contextualization of all research presented herein, which considers and expands the premises of sustainable development from the perspective of the United Nations, leads us to the heart of the proposal provided by the Ibermuseums Program, through the Technical Board of its Action Group for the *Sustainability of Ibero-American Museum Institutions and Processes*, which proposes an operating concept of sustainable museums and museum processes, to be used as a reference and guideline within the scope of the Action Group itself, namely:

“Sustainable Museum Institutions and Processes are those committed to sustainability in their environmental, cultural, social and economic dimensions, promoting a management system that responds to the needs of their surroundings and value the museological heritage for present and future generations.

Sustainable Museum Institutions and Processes are concerned with their transforming social role, goals and methodologies for the integral development of actions that have a positive impact on the cultural, social, environmental and economic dimensions. They are proactive and establish ties with their surroundings, in order to interconnect the four dimensions, keep reflecting on them, and promote citizen participation, paying special attention to the historical background. Sustainability is conceived as a process to be continuously improved, considering the attributes and different origins of museums.

Sustainable Development Goals should inspire the museum-community relationship, also referring to the Ibero-American Cultural Charter, the Declaration of Salvador and the UNESCO Recommendation for the protection and promotion of museums and their collections, their diversity and their role in society” (Minutes of the II MEETING OF THE TECHNICAL BOARD ON SUSTAINABILITY OF IBERO-AMERICAN MUSEUM INSTITUTIONS AND PROCESSES – Brasília, from October 09 to 11, 2017)

When embracing this operational concept, some challenges become evident in relation to the four dimensions of sustainable development presented herein, which guided the development of the Common Conceptual Framework for this Action Group:

- The need to deepen on the topic of sustainable development, in light of museum institutions and processes, without disregarding the causes behind their projection into the global agenda, and that still remain in effect;
- Consider different interpretations given to the terms associated to the topic, which are still under construction and constant review. Additionally, it is important to add the characteristics of the Ibero-American region, which go beyond the two official languages (Spanish and Portuguese);
- In the specific case of the definition and characterization of development dimensions of museum institutions and processes, it should be noted that, even with the progress we have made, their features remain under construction. Every context, could be deepened, thus building knowledge surrounding the topic, as well as the exchange and dissemination of information in this regard;
- The fluctuation between a broad, comprehensive view on the different dimensions, and a separate, focused view on just a few of them. In this sense, it is worth remembering that, since the 1970s, the importance of integrating these different dimensions, in terms of policies and strategies, has been stressed, in light of the characteristics and demands of society;

- The encouragement for a greater commitment from professionals in the field of museology, among others, aiming to build knowledge (on sustainable development topics, museum institutions and processes, sustainable societies, to name a few), which would allow the renewal of ideas and actions;
- The demands, in terms of policies, brought about by new times: transversality, multidisciplinary, bidirectionality in their reach (local-global or vice versa), acceptance of the fast pace established by information and communication technologies, and management in the context of uncertainty;
- Finally, the search for cooperation between institutions, focused on sustainable development policies and museums institutions and processes in Ibero-America, in order to reaffirm, in practice, the sustainability of resources, talents and efforts aimed at the same goal.

At this point, a summary chart is offered to present the dimensions analyzed from the perspective of the selected authors, as detailed in chapter 3, as well as a set of definitions (which will be addressed again in the glossary of terms, complementary to this document) that support and strengthen the operational concept of sustainable museums institutions and processes discussed herein.

CHART 2 - CONCEPTUAL OVERVIEW ON SUSTAINABLE DEVELOPMENT DIMENSIONS IN MUSEUM INSTITUTIONS AND PROCESSES

DIMENSIONS	CHARACTERISTICS	TERMS
Environmental	<ul style="list-style-type: none"> • Preservation of collections and buildings; • Reduction of the use of resources: prevention and recycling of materials of exhibition sets, reduction of the energy and water consumption in museum facilities, etc.; • Reduction of pollutant emissions: waste waters, atmospheric contamination, waste generation; • Integration of environmental aspects into communication topics; • Awareness of isolated and integrated environmental impacts on their surroundings; • Proposal and application of improvement actions, such as environmental diagnosis and ecology of services. 	<ul style="list-style-type: none"> • Environmental diagnosis, Ecology of services • Environmental impact, Reduction pollutant emissions • Reduction of the use of resources
Cultural	<ul style="list-style-type: none"> • Space for reflection, discussion, and debates; • Articulator in the temporal dimension: past-present-future; • Promoter of interculturality and cultural diversity; • Promotion of integrated heritage. 	<ul style="list-style-type: none"> • Cultural diversity • Interculturality • Heritage • Cultural heritage • Intangible heritage • Integrated heritage • Natural heritage
Social	<ul style="list-style-type: none"> • Access and participation of the communities; • Actions for awareness, qualification, investigation, organization, and diffusion among communities; • Preservation of memory and social cohesion; • Contribution to the reduction of social differences in a universal, democratic, and participative manner. 	<ul style="list-style-type: none"> • Collectivity • Community • Social role of museums • Social inclusion
Economic	<ul style="list-style-type: none"> • Public, private, or mixed participation in administrative and the management processes of museum institutions; • Planning in the short, medium, and long term; • Selection of economically efficient resources; • Implementation of waste monitoring systems; • Generation of resources through self-funding (sponsorships, associations, and exemption of taxes), through the provision of services and the sale of their products; • Connection with experiences surrounding tourism and recreation; • Contribution to the development of the local economy. 	<ul style="list-style-type: none"> • Generation of resources • Funding • Maintenance • Institutional sustainability • Cultural tourism


Source: Prepared by the technical consultancy, from the data presented in chapter 3 of this.

Finally, in view of the whole study carried out in search for a historical identity for the evolution of the concept of sustainability and its intersection with museums, without disregarding the cultural diversity that surrounds all Ibero-American countries, we believe that we have achieved our goal with the preparation of the Common Conceptual Framework, by offering a set of critical concepts for the topic of sustainability, as pertaining to Ibero-American museum institutions and processes.

This theoretical framework, built by many hands, intends to serve as a basis for reflections on a new sustainable management model, as well as for the promotion of actions to foster local development and community participation in defense of their historical heritage, now comprising all dimensions of sustainability: social, cultural, economic and environmental.



List of abbreviations and acronyms

AAM	American Association of Museums
CAN	Andean Community
ECI	Ibero-American Cultural Space
ICOFOM-LAM	International Committee for Museology – Regional Subcommittee for Latin America (acronym in English)
ICOM	International Council of Museums (acronym of English)
ILAM	Latin-American Institute of Museums
MINOM	International Movement for a New Museology
PIB	Gross Domestic Product (GDP)
PNUD	United Nations Development Program (UNDP)
PNUMA	United Nations Environment Program (UNEP)
ODM	Millenium Development Goals (MDG)
ODS	Sustainable Development Goals (SDG)
OEI	Organization of Ibero-American States for Education, Science and Culture (OIE)
ONU	United Nations (UN)
RED CAMUS	Central-American Network of Museums
SEGIB	Office of Ibero-  merican States
UNESCO	United Nations Educational, Scientific and Cultural Organization (acronym in English)



Glossary

1. **Action Group for the Sustainability of Museum Institutions and Processes:** Constitutes one of the five Action Groups of the Iberoamerican Museum Program, with the following goals: a) To foster the creation of public policies dedicated to museum institutions and processes in Ibero-America, institutions and processes which are led by different people, communities, groups and social movements, with various formats and attributes, so they are recognized and valued as an integral, indispensable part of the Ibero-American social memory, with a view to promoting the sustainable development of local museums; and b) Promote, within the scope of the Iberoamerican Museum Program, projects and initiatives that enable the elaboration and development of strategic actions to help museum institutions and processes with new models of sustainable management (cultural, social, economic and environmental).

IBERMUSEUS. Planejamento estratégico. Linha de Ação Sustentabilidade das Instituições e Processos Museais Ibero-americanos, Brasília DF.: Iberoamerican Museum Program, 2015, 5 p.

2. **Agenda of the Summit of Museums of the Americas on Sustainable Museums and Communities:** Document providing considerations, definitions and commitments that highlight the importance of culture and museums as the base for sustainable development, and the need to define policies that assure a relationship with communities and promote the creation of networks for the exchange of information among museums. It was proposed by representatives of 150 institutions, from 32 countries throughout the continent, at the "Summit of Museums of the Americas on Sustainable Museums and Communities", a meeting held in San José, Costa Rica, from April 15 to 18, 1998, organized by the American Association of Museums (AAM) and the Latin American Museum Institute (ILAM).

AAM-ILAM. Agenda para la acción. Cumbre de los Museos de América sobre Museos y Comunidades Sostenibles. San José, Costa Rica, April 15-18, 1998.

3. **Bundtland Report, 1987:** Document called Our Common Future, presented in 1987 as the result of a research coordinated by the United Nations World Commission on Environment and Development, under the leadership of Norwegian Prime Minister Gro Harlem Brundtland. The report expresses the possibility of achieving economic growth based on sustainability policies, and the expansion of



the environmental resource base. Additionally, it highlights the risks of some development models, and proposes that sustainable development should be a goal to be reached through policies in different scopes and sectors.

WORLD COMMISSION ON ENVIRONMENT AND DEVELOPMENT. Nosso Futuro Comum. Rio de Janeiro: Editora da Fundação Getúlio Vargas, 1991.

4. **Collectivity:** Meeting or grouping of people who define and distinguish themselves in attention to a purpose or something that identifies them and allows them to live common experiences. Set of individuals from a specific area or region. It designates any social group, usually delimited in space, with some degree of internal organization, that shares common activities and goals.

Available at: <https://tinyurl.com/y3ow9gw5>

5. **Common Conceptual Framework on the sustainability of Ibero-American museum institutions and processes:** Set of selected, interconnected concepts in relation to a specific subject matter and/or a target population. It contains significant concepts, related both to the topic (sustainability of museum institutions and processes) and its standing in the context of interest (Ibero-America). It is worth emphasizing concepts related to paradigms in different scopes (spatial and sectoral), stance changes, and exchanges pertaining to cultural policies, specifically in the museum sector. In planning, they serve as support for the definition of policies and strategies, as well as for the construction of indicators.
6. **Community:** Category of social relationship referring to a group (of people, countries, nations, etc.), engaged and identified according to their common features, which may be age, gender, ethnicity, religion, political views, geographical space, territory, economic class, to name a few. Group of people who share characteristics, interests and functions. From a geographical perspective, it is defined as the place where a certain number of people live, sharing common values, affection between residents, mutual dependence, respect, a hierarchical structure of communal power, and the absence of formal rules for social interactions and the exercise of roles in accordance to cultural traditions. Regarding museums, some experts warn us about changes in this concept in recent decades, due to the

emergence of different forms of organization and social mobilization, requiring, on the part of these institutions, to use of new approximation methods.

IBERTEL SEUS. Declaration of Montevideo. VI Ibero-American Meeting of Museums. Museum: Montevideo. VI Ibero-American Meeting of Museums. Museum: territory of conflicts? Contemporary look at the 40 years of the Round Table of Santiago. Montevideo, October 22, 23, and 24, 2012. WEBER, Max. Economía y Sociedad. Esbozo de sociología comprensiva. Madrid: Fondo de Cultura Económica, 2002. 1272 p.

7. **Convention concerning the Protection of World Cultural and Natural Heritage:** Instrument produced by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in Paris, France, from November 17 to 21, 1972, in which a call was made for each member state to identify, protect, conserve, value and transmit their cultural and natural heritage to future generations.

UNESCO. Convention for the Protection of the World Cultural, and Natural Heritage. Paris: UNESCO, 1972. Available at: <https://tinyurl.com/yxpxbr5y>. Access on: Jan 8, 2016

8. **Cultural development:** It refers to the plural development of all groups in relation to their own endogenous and sustainable needs; it involves the transformation of a set of factors capable of improving quality of life for the community, expressed in the cultural needs of the population, the production of cultural goods and services, and community organization.

PRINCE, Evangelina García. Necesidades y prioridades de la investigación cultural en América Latina y el Caribe. Cuadernos CLACDEC, n. 2, 1990. p. 40.
UNESCO. Mexico Declaration, 1982. IPHAN, 1985.

9. **Cultural diversity:** Refers to the multiplicity of forms in which the cultures of groups and societies find their expression, transmitted between and within these groups and societies. It manifests itself in the various ways through which the cultural heritage of humanity is expressed, enriched and transmitted, based on a variety of cultural expressions, as well as different modes to create, produce, diffuse, distribute and enjoy cultural expressions, whatever the means and technologies employed.

UNESCO. Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Paris: UNESCO, 2005. Available at: <https://tinyurl.com/y6ln2nqw>. Access on: Aug 10, 2010.

10. **Cultural Heritage:** It refers to monuments, ensembles and places of interest with exceptional universal value from the point of view of history, arts, or sciences; or through a historical, aesthetic, ethnological or anthropological perspective.

UNESCO. Convention for the Protection of the world, cultural, and natural heritage. Paris: Unesco, 1972. Available at: <https://tinyurl.com/yxpxbr5y>. Access on: Jan 8, 2016.

11. **Cultural tourism:** It comprises tourist activities related to experiencing a set of significant aspects of historical and cultural heritage, and of cultural events, valuing and promoting the material and immaterial assets of culture (MINISTRY OF TOURISM, 2006 apud IBRAM, 2014, p. 49).

IBRAM. Museus e Turismo. Estratégias de cooperação. Brasília, DF: Ibram/IBRAM, 2014. Available at: <https://tinyurl.com/yyw9sh5t>. Access on: Feb 12, 2016.

12. **Cultural policies:** Principles, means and guiding purposes for cultural actions, its strategies and possibilities, through which objectives are proposed, based on the analysis of situations, as well as interventions (in their public dimension) to correct or modify various processes. They cross many territorial and identity representation spheres, due to the transnational character of symbolic and material processes which, without distinguishing micro to macro, assemble and connect different geocultural and linguistic forms, by identifying traits and interests.

BARBALHO, Alexandre. Por um conceito de política cultural. In: RUBIM, Linda (Org). Organização e produção da cultura. Salvador: Edufba, 2005, p. 33-52.
CANCLINI, Néstor García. Definiciones en transición. In: MATO, Daniel (Comp.) Cultura, política y sociedad. Perspectivas latinoamericanas. Buenos Aires: Clacso, 2005. p. 69-81.

13. **Dag-Hammar skjöld Report:** Document produced in 1975 by the Dag-Hammar skjöld Foundation, entitles The Other Development. In contrast to a development model based on the economic dimension prevailing since the middle of the 20th century, another focus is proposed, understanding development as a integrated process, adding political, social, and cultural dimensions to it. It also referred to the need to promote a new global scenario, in order to address common issues.

BÄCKSTRAND, Göran; INGELSTAM, Lars. ¡Suficiente! Retos globales y estilos de vida responsables. What Next, Setting the

context, v. I. Development Dialogue Junio 2006, n. 47. Fundación Dag Hammarskjöld, Uppsala, Sweden. Traducción al castellano CIP-Ecosocial. 53 p.

14. **Declaration of Caracas, 1992:** Final document of the seminar “The Mission of Museums in Latin America today: new challenges”, held in Caracas, Venezuela, between January 16 and February 6, 1992. The event was promoted by UNESCO and coordinated by the Venezuelan Committee of the International Council of Museums (ICOM) by the Regional Office for Latin America and the Caribbean (ORCAL), by the National Cultural Council (CONAC) of Venezuela, and by the Fine Arts Museum Foundation. The document analyzes the situation of museums in Latin American and reflects on their mission as one of the main agents for integrated development of the region at the turn of the new millennium. It brings together considerations and recommendations aimed at museums to become instruments of knowledge and strengthening to the cultural identity of Latin American peoples. Additionally, it reiterates the critical role of museums for awareness on environment preservation.

VENEZUELAN COMMITTEE OF ICOM ORCALC-UNESCO. Declaration of Caracas. *Cadernos de Sociomuseología*, n. 15, 1999. p. 243-265. Available at: <<https://tinyurl.com/yxbg24kg>>. Access on: Aug 26, 2019.

15. **Declaration of Cocoyoc, 1974:** Final document of the Symposium on “Patterns of Resource Use, Environment and Development Strategies”, held in Cocoyoc, Mexico, between October 8 and 12, 1974. The event was held by the United Nations Environment Program (UNEP) during the United Nations Conference on Commerce and Development (UNCTAD), with the view of defining new development goals, considering environmental and social-economic aspects. In the meeting, the relationship between population booms and poverty was discussed; as well as environmental destruction in Africa, Asia, and Latin America; and the responsibility of industrialized countries for the issues of underdeveloped countries, due to their high level of consumption, waste and pollution. It also reflected on the need and urgency for changes in the production and consumption standards of industrialized countries, and the construction of an eco-development model.

PNUMA. UNCTAD. Declaración de Cocoyoc. Aprobada en el Simposio del PNUMA / UNCTAD sobre “Modelos de utilización

de recursos, medio ambiente y estrategias de desarrollo”. Cocoyoc – Mexico, Oct 8-12, 1974. 20 p. Available at: <<https://tinyurl.com/y3o79qh3>>. Access on: Mar 6, 2016.

16. **Declaration of Hangzhou, 2013:** Final document of the International Congress “Culture: a key to sustainable development”, part of the Intergovernmental Conference on Cultural Policies for Development, organized by UNESCO and held in Hangzhou, China, between May 15 and 17, 2013. The document, highlights the role of culture for sustainable development, as a system of values, a resource and the framework to build a truly sustainable development. Concrete goals are established therein, and a set of feasible measures to be adopted, by means of the United Nations Development Agenda Beyond 2015.

UNESCO. Declaración de Hangzhou. Situar la cultura en el centro de las políticas de desarrollo sostenible. Aprobada en Hangzhou, República Popular de China, 17 de mayo de 2013. Available at: <<https://tinyurl.com/y6db9kzc>>. Access on: Aug 10, 2015.

17. **Declaration of Oaxtepec, 1984:** Final document of the “Meeting on Ecomuseums: Territory – Heritage – Community”, held in Oaxtepec, Mexico, between October 15 and 18, 1984. This event was promoted by the Secretaría de Desarrollo Urbano y Ecología through the Subsecretaría de Desarrollo Urbano de Morelos, Mexico. The Declaration expresses the importance of community participation in museums, and of these museums as development mechanisms. It reformulates the categories of buildings, collections, and public, enhancing them to those of territory, integrated heritage, and participative community. This new relationship characterizes the ecomuseum “as a pedagogical act for ecodevelopment”.

DECLARATÓRIA de Oaxtepec – Ecomuseos1 Territorio – Patrimonio – Comunidad. 1984. Available at: <<https://tinyurl.com/y5cx4wy3>>. Access on: Nov 30, 2015.

18. **Declaration of Quebec, 1984:** Basic principles of a New Museology, 1984: document resulting of the “I Ecomuseus/New Museology International Atelier”, held in Quebec, Canada, on October 12, 1984. This seminar, promoted by the Muséeologie Nouvelle, Expérimentation Sociale (MNES) and by the Association des Ecomusées du Québec (AEQ), was one of the predecessors for the foundation of the International Movement for a New Museology (MINOM). The Declaration, in addition to reinforcing the goals of the Round Table of Santiago – ICOM (1972), represents one of

the most important documents in contemporary museology for legitimating the Movement for a New Museology. One of its base principles is that of integrative museum, one of its instruments for community development.

DECLARACIÓN de Quebec, 1984. Available at: <<https://tinyurl.com/y4zjb9l7>>. Access on: Nov 30, 2015.

19. **Declaration of Salvador, 2007:** Final document of the “First Ibero-American Meeting of Museums”, held in Salvador, Brazil, between June 26 and 28, 2007. It proposes a series of guidelines, strategies, and Action Groups, including the creation of the IBERMUSEUMS Program for the implementation of public policies in the area of museums and in museology in Ibero-American countries. It also establishes the creation of the Ibero-American Network of Museums to promote the development and articulation of the museological institutions (public and private) and professionals of the Ibero-American museological sector, as well as the optimization of the heritage protection and management, and the exchange of practices, experiences, and knowledge produced in such scope.

IBERMUSEUS. Declaração da Cidade de Salvador, Bahia. 2007. Available at: <<https://tinyurl.com/y3puo6an>>. Access on: Nov 30, 2015.

20. **Declaration of Santiago, 1972.** (See: Round Table of Santiago – UNESCO, 1972)
21. **Development:** Economic growth process, supported by the accumulation of capital to enhance the productive and competitive capacity of goods and services for domestic, regional and international markets, by technological innovation in productive and social processes and by the increasing incorporation of those capacities required for the economic and social activity of citizenship, which imply in increasing levels of social equality and access to justice for all social sectors (equitable access, i.e., access on equal terms, to material and spiritual well-being). It also requires increasing levels of individual autonomy, building citizenship, growing differentiation and social organization, and democratic state institutions with the capacity to intervene in collective life.

SCHWEINHEIM, Guillermo. ¿Un nuevo desarrollo en América Latina? Implicancias en las políticas públicas, el Estado y la Administración. Revista del CLAD. Reforma y Democracia, n. 49, febrero 2011, Caracas: Clad, 2011.

22. **Eco 92** (See: Summit of Rio).

23. **Ecomuseum:** Museum typology that replaces the traditional relationship between building, collection and public, for a conjunction among territories, integrated heritages and participative communities, using this new interrelation to promote pedagogical acts for ecodevelopment, through an integrated perspective. The initial construction of the term, around the 1970s, is attributed to specialists Hugue de Varine-Bohan and Georges Henri Rivière

DECLARACIÓN de Quebec. 1984. Available at: <<https://tinyurl.com/y4zjb9l7>>. Access on: Nov 30, 2015.

24. **Economic development:** Process influenced by growth economy and its values, guided by the logic of material accumulation and which uses the growth of the annual Gross Domestic Product of each country as one of its references.
25. **Funding to the museum sector:** Contribution of financial resources, through credits, providing subsidies for the execution of programs, projects or activities related to the processes and functions of museum institutions.
26. **Global Museum:** It refers to planet Earth as a common heritage to be preserved, supported by a progressive collective awareness of the existence of an “Earth memory”, or history, consisting of relationships between mass and energy over time, influencing all life processes on the planet. With this perspective, human beings struggles with their biological dimension and as an integral part of the vital processes in the planet.

MENDES, Manuel Cardoso. Museus e sustentabilidade ambiental. Revista Museologia e patrimônio. Revista Eletrônica do Programa de Pós-Graduação em Museologia e Patrimônio – PPG-PMUS Unirio | MAST, v. 6, n. 1, 2013. p. 71-97. Available at: <<https://tinyurl.com/y2kurths>>. Access on: Sep 4, 2015.

27. **Heritage:** A set of cultural and natural assets, tangible and intangible, generated locally, that one generation inherits and transmits to the following, with the goal of preserving, continuing, and adding to this inheritance. (DECARLI, 2006 apud UNESCO, 2011, p. 130)

UNESCO. Museos comprometidos con el patrimonio local: una guía para capacitarse, autoevaluarse, obtener un certificado de aprovechamiento. Costa Rica: Oficina de la UNESCO para América Central, 2011.

- 28. Human development:** Process that enriches the freedom of those dedicated to the pursuit of their own values, combining both opportunities and capabilities, as well as practices and representations, to secure them. It sees people as a development priority, representing the turning point of a shifted perspective on economic growth. With this focus, the ability of each society to use policies to determine their own development goals is reaffirmed.

GUELL, Pedro. Cultura y Desarrollo humano hoy: los nuevos desafíos de las políticas culturales. VII Campus Euroamericano de Cooperación Cultural. Cuenca, Nov 2012, 11p. Available at: <http://www.oei.es/euroamericano/>. Access on: Jul 16, 2014.
SEM, Amartya. La Cultura como base del desarrollo contemporáneo. Revista Cultura y Desarrollo. La Habana. Oficina Regional de Cultura para América Latina y Caribe. UNESCO, n. 2, enero-junio 2003. p. 69-73.

- 29. Ibero-American Community of Nations:** Concept associated to the Ibero-American Conferences, attended by heads of State and Government of the 22 nations in the Iberian Peninsula and Latin America that share the Spanish and Portuguese languages: Andorra, Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, El Salvador, Ecuador, Spain, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Portugal, Dominican Republic, Uruguay and Venezuela. The Conferences, held every two years (annually between 1991 and 2014), aim to promote cooperation and development between Ibero-American countries. Since 2005, they have been coordinated by the Ibero-American General Secretariat (SEGIB) as a support body for its institutionalization and forwarding of proposals.

Available at: <https://tinyurl.com/y6fqkbf8>. Access on: Mar 23, 2016.

- 30. Ibero-American Cultural Charter of the XVI Summit of Heads of State and Government:** Document with affirmations, ideals and values aiming to contribute for the construction of an Ibero-American cultural space, in which sustainable economic, social and cultural development processes, as well as social inclusion, are the fundamental principles for human development and the overcoming of poverty and inequality. The Summit was held in Montevideo, Uruguay, from November 4 to 5, 2006, and was coordinated by the Ibero-American General Secretariat (SEGIB), and by the Organization of Ibero-American States for Education, Science and Culture (OEI).

SEGIB. OEI. Ibero-American Cultural Charter of the XVI Summit of Heads of State and Government, Montevideo, Uruguay, November 4 and 5, 2006. Available at: <https://tinyurl.com/y3nq9uwu>. Access on: Sep 15, 2015.

- 31. Ibero-American Cultural Space:** Proposal defined in the framework of the Ibero-American Cultural Charter, which points out the construction of a common space, based on the distinct features that characterize Ibero-American countries, including their different languages and cultural diversity. In this perspective, Ibero-America is considered a unique, dynamic cultural space, recognized for a remarkable historical depth, a plurality of sources and varied manifestations.

SEGIB. OEI. Ibero-American Cultural Charter XVI Ibero-American Summit of Heads of State and Government, Montevideo, Uruguay, November 4 and 5, 2006. Available at: <https://tinyurl.com/y3nq9uwu>. Access on: Sep 15, 2015.

- 32. Institutional Environment:** Operational concept developed by the consultancy services provided to the Action Group for the Sustainability of Ibero-American Museum Institutions and Processes of the Ibero-American Museum Program. The Institutional Environment consists of a system, formed legal, political and institutional components, which assures that the State shall act effectively. These components include, in addition to the Constitution of each country, their laws, rules and regulations, all institutions involved and their public policies, outlined through plans, programs, projects and actions generally under the responsibility of institutes, foundations, councils and secretariats dedicated to museum policies.

- 33. Institutional Museum Management:** It refers to the optimized use of human, technical and financial resources, which museums rely on. It includes the processes of administration, coordination, monitoring and assessment of the processes and internal functions of museums, which allow the efficient development of sector-specific policies, plans, programs and projects. It is based on the capacity to efficiently generate and manage resources, and on their effectiveness to achieve their goals.

VENEZUELAN COMMITTEE OF ICOM. ORCALC-UNESCO. Declaration of Caracas, 1992. Cuadernos de Sociomuseología, n. 15, 1999. p. 24-265.

- 34. Institutional Sustainability:** It refers to the possibility of counting on resources and talents,

as required and sufficient to guarantee the completion of all activities, in compliance with institutional purposes, in the short, medium, and long term.

- 35. Integrated development:** Process focused on social changes, having the needs and resources of each society in its scope, involving a set of dimensions: economic, political, social, environmental and cultural. Through another perspective, it is the generic expression attributed to a set of policies that work in synergy to promote development between countries.

BÄCKSTRAND, Göran; INGELSTAM, Lars. ¡Suficiente! Retos globales y estilos de vida responsables. What Next, Setting the context, v. I. Development Dialogue Junio 2006, n. 47. Fundación Dag Hammarskjöld, Uppsala, Sweden. Traducción al castellano CIP-Ecosocial. 53p.

- 36. Integrated heritage:** it refers to the conjunction between cultural heritage and natural heritage, comprehending the material and immaterial assets produced or handled by human beings, as well as environmental assets, produced by nature with no human intervention.

UNESCO. Convention for the Protection of the world, cultural, and natural heritage. Paris: Unesco, 1972. Available at: <<https://tinyurl.com/yxpxbr5y>>. Access on: Jan 8, 2016.

- 37. Integrative museum:** Institution dedicated to situate the public inside their world, raising awareness on their issues as individuals and social beings. It is an integrative, active part of society, which takes part in the development of awareness among people and groups, contextualizing their activities within historical, social, cultural, and economic scenarios in order to clarify current issues, and contribute for individuals to commit with the transformation of their social environment.

UNESCO. Mesa Redonda sobre el desarrollo y el papel de los museos en el mundo contemporáneo. Santiago de Chile, 20-31 de mayo de 1972. UNESCO: Paris, 1972a. Available at: <<https://tinyurl.com/y2kwo93>>. Access on: Jul 19, 2016.

- 38. International Movement for a New Museology (MINOM):** Founded in Lisbon, Portugal, in 1985, during the II Ecomuseus/New Museology International Atelier, the International Movement for a New Museology (MINOM) is an organization affiliated to the International Council of Museums (ICOM). Its foundation was the result of the

I Ecomuseus/New Museology International Atelier held in Quebec, Canada, in 1984, when museologists from 15 countries adopted the 1984 Declaration of Quebec as a reference for the movement. Its principles are based on the concern with social and cultural transformations, as its ideological origins refer back to the 1972 Declaration of Santiago. MINOM brings together individuals dedicated to active and interactive museology, assuming that a museum is an instrument for the construction of a community identity, and its development.

- 39. International Paradigms related to the sustainability of museum institutions and processes:** Conceptual or performance references related to any matter susceptible to the interest of a group of countries, which can be created, disseminated and legitimated by organizations with a global or regional reach, sensitive to the cause of sustainable development, as applicable to museum institutions and processes. They are repeatedly stressed by international instruments, through guidelines, proposals, and commitments to be undertaken and directed, based on the public policies in both regions and countries.

- 40. Maintenance for the museum sector:** Action of keeping and guaranteeing the conditions of personal and real estate assets related to museum institutions and processes.

- 41. Museums:** According to the International Council of Museums - ICOM, a museum is a non-profitable, permanent institution at the service of society and its development, open to the public, which acquires, conserves, researches, communicates, and promotes the material and immaterial heritage of humanity and its environment for education, study, and enjoyment. From the perspective of the Ibermuseus Program/Ibermuseums Program, they are dynamic, lively institutions, dedicated to intercultural meetings, which work with the power of memory; additionally, they are important platforms for the development of educational and formative capacities, proper instruments to foster respect for cultural and natural diversity and to enhance the bonds of social cohesion among Ibero-American communities, and their relationship with the environment. Finally, they represent tools for mediation, social change, and the representation of a wide diversity of cultural identities among different peoples and communities.

IBERMUSEUS. The Declaration of Salvador/Declaração da Cidade de Salvador, Bahia. 2007. Available at: <<https://tinyurl.com/y3puo6an>>. Access on: Nov 30, 2015.

42. Museum policies: Set of principles, guidelines, strategies, and actions, promoted by the State, in the field of museums, which may involve the target audience in the analysis of situations and interventions, aiming to reach, through a public perspective, the strengthening, promotion, and diffusion of those processes and functions proper of museum institutions. They are directly or transversally connected with sectoral policies (cultural, educational, environmental, and more), as well as those arranged at different levels (local, national, and regional), with a view to covering the complexity and heterogeneity of the sector.

43. Museum processes: Activities, projects and programs based on theoretical and practical premises of museology, having the territories, cultural heritage and social memory of specific communities as its object, aiming to build knowledge and promote cultural and socio-economic development. Museum processes, which start with the establishment and expansion of networks, seek social empowerment and cultural development by reaffirming identities, appropriating cultural heritages, and building up social memories. (IBRAM, 2014, p. 22).

INSTITUTO BRASILEIRO DE MUSEUS. Museus e a dimensão econômica: da cadeia produtiva à gestão sustentável. Brasília, DF: Ibram/IBRAM, 2014. (Coleção Museu, Economia e Sustentabilidade, 2). Available at: <<https://tinyurl.com/gp5jsj3>>. Access on: Feb 15, 2016.

44. Natural Heritage: Natural monuments, made up of physical and biological formations, or groups thereof, with exceptional universal value from an aesthetic or scientific point of view; also, geological and physiographic formations and the strictly limited zones that constitute the habitat of threatened animal and plant species with an exceptional universal value from the point of view of sciences or conservation; additionally, natural places of interest or strictly limited natural zones with exceptional universal value from the point of view of sciences, conservation, or natural beauty.

UNESCO. Convention for the Protection of the world, cultural, and natural heritage. Paris: Unesco, 1972. Available at: <<https://tinyurl.com/yxpxbr5y>>. Access on: Jan 8, 2016.

45. New Museology: it is defined as a movement, a current of thought and practice, dedicated to the integration of human beings and the environment, which is understood as part of our heritage. It comprehends eco-museology, community museology, and other forms of active museology. For researchers José Nascimento and Mário Chagas, it has contributed for the appreciation of people, territories and cultural heritage, while stressing the political dimension of museums, and the understanding that their processes involve memory and power, oblivion and resistance, tradition and contradiction, all at the same time

Declaración de Quebec. 1984. Available at: <<https://tinyurl.com/y4zjb9l7>>. Access on: Nov 30, 2015.

NASCIMENTO, José; CHAGAS, Mário. Museus e política: apontamentos de uma cartografia. Caderno de Diretrizes Museológicas. p. 6-10. Brasília: Ipham, 2006. Available at: <http://www.cultura.mg.gov.br/files/Caderno_Diretrizes_I%20Completo.pdf>. Access on: Jul 19, 2016.

46. Public Policies: Explicit and systematic set of principles, standards, organizational structures, and actions required for planning, executing, controlling, assessing, rectifying and coherently redirecting the activities promoted by the State in a determined sector, in order to produce results or changes allowing the proper use of the resources, processes and systems managed by public institutions in society. In addition to being designed and formulated, they are also broken down into plans, programs, projects, databases or information and research systems.

CAPRILES, Osvaldo. El debate sobre las políticas de comunicación en América Latina. Anuario Ininco, n. 2. Caracas, 1984.

47. Recommendation concerning the protection and promotion of museums and collections, their diversity, and their role in society, 2015: Set of recommendations produced in the 38th General Conference of UNESCO, held in Paris, from November 3 to 18, 2015. The document, in addition to describing museums as spaces for the cultural transmission, intercultural dialogue, education, social cohesion and sustainable development, calls the attention of the states to commit themselves to sustainable development. It also highlights the role of museums as vectors of economic development in cultural and creative industries, and in tourism.

UNESCO. Recommendation concerning the protection and promotion of museums and collections, their diversity and their

role in society. Paris, 20 November 2015. Available at: <<https://tinyurl.com/j2lcpso>>. Access on: Feb 15, 2016.

48. Rio + 20: (See: United Nations Conference on Sustainable Development)

49. Round Table of Santiago de Chile. 1972. Round Table on Development and the Role of Museums in the Contemporary World: Popularly known as the Round Table of Santiago, it was an international meeting called by UNESCO and held in Santiago, Chile, between May 20 and 31, 1972, with the purpose of discussing the relationship between museums and economic and social development in Latin America. The 1972 Declaration of Santiago was prepared at this meeting, and among its more important results, there is the “definition and proposition of a new concept of museum activity: integrative museums, intended to provide the community with an overview of their material and cultural environment”. The document also highlights the importance of having a dialogue between museology and other disciplines, such as social sciences, since integrative museums need the contributions of specialists in other fields.

UNESCO. Mesa Redonda sobre el desarrollo y el papel de los museos em el mundo contemporâneo. Santiago de Chile, 20-31 de mayo de 1972. UNESCO: Paris, 1972a. Available at: <<https://tinyurl.com/y2kvwo93>>. Access on: Jul 19, 2016.

50. Social role of Museums: It is the role played by museums in the development of societies, the broader, conscious and committed participation with different sectors of society and their demands, supported by their heritage.

Round Table of Santiago. 1972. Available at: <<https://tinyurl.com/y6g2yxo8>>. Access on: Aug 19, 2015.

51. Society: Resulting from all human endeavors, divided into economic, political, and cultural activities. In these aspects, economic activities are those carried out by men with the purpose of producing and reproducing the social conditions for existence; political activities are those related to power and domain with the purpose of guiding society in achieving defined purposes; while cultural activities are the different ways how people represent themselves and their community, objective and subjective conditions of their existence at a given historical time. In social dynamics, these activities are translated into work (economy), power (politics), and meaning (cultural).

ORDOSGOITTI, Enrique Alí González. 31 Tesis para la delimitación de 116 subtipos del Campo Cultural Residencial Popular y No-Popular en América Latina. In: Dinámica cultural actual de cuatro poblaciones margariteñas. Caracas: Olacdec, 1992. p. 79-127.

52. Socio-economic sustainability: it refers to the possibility of guaranteeing financial conditions, production, and economic growth, seeking goals and social gains within a certain period to allow the benefit of different generations.

53. Sociomuseology: Branch of Museology, also called social museology, with an interdisciplinary nature, focused on social and environmental concerns, aiming to integrate humanity and the environment, which is part of our heritage. It assigns the museum the role of facilitating development and social change, supported by social sciences, humanities, development studies, with a focus on services and planning, attempting to promote managerial, pedagogical and educational activities, as well as reflexive practices on cultural heritage.

FILGUEIRAS, Maria. Sociomuseologia. Uma reflexão sobre a relação museus e sociedade. Expressa Extensão. Pelotas, v. 19, n. 2, p. 43-53, 2014.

MOUTINHO, Mário C. Definição evolutiva de Sociomuseologia. Proposta para reflexão. Cadernos de Sociomuseologia, v. 28, n. 28, 2007. Actas do XII Atelier Internacional do MINOM / Lisboa. Available at: <<http://https://tinyurl.com/y2bk642>>. Access on: Jul 19, 2016.

54. Sustainability: It refers to the power of providing for yourself over time without depleting resources or damaging the environment; also, it refers to the products of these resources. Some authors refer to sustainability at the production levels; others emphasize the idea of sustainability at the consumption levels. Another point concerns the notion of temporality underlying the concept of sustainable development, based on a system of references to the present, in order to project a new model for the future. (REDCLIFT, 1999 apud SOUSA; SILVA, 2011, p. 3).

SILVA, Liliana Sousa e. Sustentabilidade na cultura: da diversidade cultural à sustentação financeira. II Seminário Internacional de Políticas Culturais, 21, 22 e 23 de setembro de 2011. Rio de Janeiro: Fundação Casa de Rui Barbosa. Available at: <<https://tinyurl.com/y56dgom3>>. Access on: Nov 10, 2015.

55. Sustainability Dimensions: Distinct categories related to processes that, interconnected,

allow us to guarantee sustainable development. These may be nominal, based on specific fields or sectors: Social, Cultural, Environmental and Economic; but also spatiotemporal: in reference to decisive variables depending on the particulars of different spaces, while observing those involved through a temporal perspective (past, present and future); Finally, they may be ethical and epistemological: questioning the way in which the topic is assumed and constructed, reviewing implicit benefits and interests.

- 56. Sustainability of museum institutions and processes:** The capacity of Ibero-American Museum Institutions and Processes, in their different endeavors, to continuously foster local development for meeting their goals, comprehending the following dimensions: i) cultural: respect for the diversity of values and particularities of various communities and people, following-up on their changing processes; ii) social: contributions for improving the quality of life of the population, promoting access to culture, preserving memory and social cohesion; pursuing equity and the reduction of social differences in an universal, democratic, and participative manner; iii) economic: development of working means and processes, as well as sustainable management models; search for financial resources (flows of public or private investments), as required to meet their goals; contribution for the development of the local economy, and economic-financial balance; and iv) environmental: incorporation of the sustainability into all activities, habits, museum processes and spaces, contributing for the protection and conservation of ecosystems, water resources, and biodiversity.

IBERMUSEUS. Planejamento. Linha de Ação Sustentabilidade das Instituições e Processos Museais Ibero-americanos, Brasília-DF.: IBERmuseum, 2015, 5 p.

- 57. Sustainable:** It refers to a process that is guaranteed to remain in effect over time, indefinitely, without collapsing or deteriorating; the ability to maintain wide social processes, such as socio-economic development; to the feasibility of different projects or institutions in the medium or long term, with a focus on their financial soundness, or the way that certain practices may conduct to an increase in quality of life.

ISAR, Yudhishtir Raj. Museos: perspectivas de sostenibilidad. museos.es. Ministerio de Educación, Cultura y Deporte, n. 7-8, 2011-2012, p. 66-71.

- 58. Sustainable cultural development:** Process of creating common cultural premises on which to build a collective plan that, while emphasizing respect for differences, generates a common code for integrating societies. It recognizes the value of symbolic representations and traditional knowledge in its relationship with modernity.

ARIZPE, Lourdes. Desenvolvimento cultural sustentável. Revista Cultura y Desarrollo. Madrid, 1994.

- 59. Sustainable Development:** Process that secures the needs of the present without compromising the capacities of future generations to meet their own needs, which requires a more equitable distribution of resources. In this vein, cultural diversity and participation are recognized as a social process that allows the intervention of the different players involved.

NU. Asamblea General 42/186. Perspectiva Ambiental hasta el 2000 y más adelante. 11 de diciembre de 1987.

- 60. Sustainable Development Goals – SDG-2030:** The agenda consists of a Declaration – 17 Sustainable Development Goals and 169 targets –, a section on implementation means and global partnerships, and a framework for inspections and reviews. The approved SDG were developed upon the bases established by the Millennium Development Goals (MDG), in order to complete their work and respond to new challenges. They are interconnected and indivisible, and combine three dimensions of sustainable development – economic, social, and environmental, in a balanced manner. This agenda is the result of the final document of the United Nations Conference on Sustainable Development – Rio+20, which established a clear and inclusive intragovernmental process, aiming at elaborating the Sustainable Development Goals (SDG). After over three years of discussion, heads of state and government agreed by consensus and passed the document Transforming Our World: the 2030 Agenda for Sustainable Development. (Adapted <http://www.pnud.org.br/ods.aspx>).

ASAMBLEA General 70/1. Transformar nuestro mundo: la Agenda 2030 para el Desarrollo Sostenible. 21 de octubre de 2015. Available at: <<https://tinyurl.com/y25nx5rr>>. Access on: Dec 5, 2015.

- 61. Sustainable management:** Management, coordination, and assessment of institutional processes with attention to the selection and use of

resources and talents. How to run an organization valuing all the factors that comprise it.

Available at: <http://www.significados.com.br/sustentabilidade>

- 62. Sustainable museum:** Sustainable Museum Institutions and Processes are those committed to sustainability in their environmental, cultural, social, and economic dimensions, promoting a management system that responds to the needs of their surroundings and value museological heritage for present and future generations. Sustainable Museum Institutions and Processes are concerned with their social role, which has a transforming character, defining goals and methodologies to fully execute various actions with positive effects on the cultural, social, environmental and economic dimensions. They are proactive and establish ties with their surroundings, aiming to interconnect the four dimensions, constantly reflecting on them and promoting citizen participation, with special attention to historical context. Sustainability is conceived as a process of constant improvement, taking into account the different origins and distinct characteristics of every museum. The Sustainable Development Goals should inspire the museum-community relationship, which should also refer to the Ibero-American Cultural Charter, the Declaration of Salvador, and UNESCO Recommendation for the protection and promotion of museums and their collections, their diversity, and their role in the society.

Minutes of the II MEETING OF THE TECHNICAL BOARD ON THE SUSTAINABILITY OF IBERO-AMERICAN MUSEUM INSTITUTIONS AND PROCESSES – Brasília, from October 09 to 11, 2017.

- 63. Sustainable practices:** These refer to actions focused on the efficient use of resources in the short, medium, and long term. In museum institutions, they may fluctuate between the effective, efficient management of all available resources and talents; reducing the use of these resources, reducing the use of contaminants; using renewable, clean energies, running environmental diagnoses centered on strategies for environmental improvement and service ecology, managing different activities in an integrated manner, in order to reduce their impact on the environment.

MENDES, Manuel Cardoso. Museus e sustentabilidade ambiental. Revista Museologia e patrimônio. Revista

Eletrônica do Programa de Pós-Graduação em Museologia e Patrimônio – PPG-PMUS Unirio | MAST, v. 6, n. 1, 2013. p. 71-97. Available at: <<http://revistamuseologiaepatrimonio.mast.br/index.php/ppgpmus/article/viewFile/272/238>>. Access on: Sep 4, 2015. RIERADEVAL, Joan; SOLÀ, Jordi; FARRENY, Ramon. Museos y medio ambiente: sostenibilidad cultural. museos.es, Ministerio de Educación, Cultura y Deporte, n. 7-8, 2011-2012, p. 26-33. Available at: <<https://tinyurl.com/y42zry9s>>. Access on: Sep 15, 2015.

- 64. Sustainable society:** A purposeful category of society, involving higher quality of life among its citizens, community participation, commitment to the environment, and awareness about the resources and practices that guarantee the connection between different time dimensions: past, present, and future.

BITTENCOURT, Julio; MORIGI, Valdir José. O olhar do outro: a gestão de museus e a sustentabilidade na museologia. Museologia e Interdisciplinariedade: publicação eletrônica do Programa de Pós-graduação em Ciência da Informação, Universidade de Brasília, Faculdade de Ciência da Informação, v. 2, n. 3, maio-junho 2013. p. 10-21. Available at: <<https://tinyurl.com/y38gkxoz>>. Access on: Nov 20, 2015. HARTMANN, Ângela Maria; ZIMMERMANN, Erika. Sustentabilidade e sociedade sustentável: como estudantes universitários concebem a apresentação dessas ideias em Museus de Ciência. Pesquisa em Educação Ambiental, v. 3, n. 2, p. 49-75, 2008.

- 65. Temporal Dimension of Development:** Category of analysis, which pays attention to current demands and responses, as well as to the role of memory, traditions, worldviews and future perspectives throughout the development process. It proposes to question the understanding of development as a single, linear perspective, taking into account different perceptions of temporality in the relationship between subjects and objects.
- 66. United Nations Conference on Sustainable Development. Rio+20:** International meeting called by the United Nations and held in Rio de Janeiro, Brazil, from June 20 to 22, 2012, twenty years after the “World Conference on Environment and Development” - Eco-92, held from June 3 to 14, 1992 in the same city. The final document presenting its results, entitled “The future we want”, renews a political commitment to sustainable development and covers the considerations, conclusions and commitments of the Member States in meeting the Millennium Development Goals.

NU. Asamblea General n. 66/268. El futuro que queremos. 11 de septiembre de 2012. Available at: <<https://tinyurl.com/y5cah4rq>>. Access on: Jul 18, 2016.

67. World Conference on Environment and Development. Summit of Rio. Eco-92:

International meeting called by the United Nations, held in Rio de Janeiro, Brazil, from June 3 to 14, 1992, aimed at establishing a new, wide partnership, considering the interests of all parties, protecting the integrity of the global environment and development system. Among its principles, the Conference states that: “the right to development must be exercised in a way that allows the development and environmental needs of present and future generations to be met equitably”; and “to reach sustainable development, environmental protection will be an integral part of the development process and cannot be considered in isolation from it”.

NU. Declaración de Río sobre el Medio Ambiente y el Desarrollo. Available at: <<https://tinyurl.com/ybz67dnj>>. Access on: Dec 6, 2015.



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Annex



CHART 3 – SUMMARY OF THE INTERNATIONAL PARADIGMS ON SUSTAINABILITY AND MUSEUM INSTITUTIONS

ASPECTS	INTERNATIONAL INSTRUMENTS	CONTRIBUTIONS
Sustainable development and its dimensions	Brundtland Report. Our common future (1987)	<ul style="list-style-type: none"> Highlighting the risks of development models: consumption, hunger, poverty, and misuse of natural resources. It proposes <i>sustainable development</i> as a goal to be met through policies in different scopes and sectors. It defines sustainable development as that which “meets the needs of the present without compromising the capacities of future generations to meet their own needs”. (UN, 1987, p. 148)
	Rio Declaration on Environment and Development (1992)	<ul style="list-style-type: none"> It reiterates the definition of sustainable development (UN, 1992, p. 1). It highlights the role of women, youth, indigenous populations and other local communities in sustainable development. (UN, 1992, p. 4)
	Universal Declaration on Cultural Diversity (2002)	<ul style="list-style-type: none"> It highlights the partnerships between public policies, the private sector, and civil society to guarantee the preservation and promotion of cultural diversity, a condition for sustainable human development. (UNESCO, 2002, p. 4)
	Convention on the Protection and Promotion of the Diversity of Cultural Expressions. (2005)	<ul style="list-style-type: none"> The principle of sustainable development “[...] the protection, promotion, and maintenance of cultural diversity is critical for sustainable development, for the benefit of the current and future generations”. (UNESCO, 2005, p. 5)
	Resolution 66/288 United Nations General Assembly. The future we want. Jul 27, 2012.	<ul style="list-style-type: none"> It recognizes that the natural and cultural diversity of this world, and that of cultures and civilizations, may contribute for sustainable development. (UN, 2012, p. 9)
	Millennium Development Goals (MDG-2015)	<ul style="list-style-type: none"> Eight objects to be met in the early 21st century, focused on the reduction of common global issues: hunger, illiteracy, poverty, diseases, environment crisis, and others, undertaken by the majority of the countries through national plans.
Sustainability and museum policies	Sustainable Development Goals (SDG-2030)	<ul style="list-style-type: none"> Seventeen goals and 167 targets distributed among social, environmental, and economic dimensions.
	Round Table of Santiago (1972)	<ul style="list-style-type: none"> Among its resolutions, it invites, on one side, the opening of museums for not so specific branches, aiming to raise awareness on the anthropological, socio-economic and technological development of Latin American nations; on the other, to the recovery of cultural heritage as guidance for their social role. (UNESCO, 1972, p. 2). It proposes the definition of integrated museums: that which gives to the community a full view of its natural and cultural environment. (p. 4)
	Declaration of Oaxtepec (1984)	<ul style="list-style-type: none"> It updates the building–collection–public relationship, enhancing territory–integrated heritage– participative community. It also discusses the concepts of ecomuseums and pedagogical acts for ecodevelopment, which antecede, the topic of sustainable development, according to the document. (1984, p. 1)
	Declaration of Quebec (1984)	<ul style="list-style-type: none"> It expresses the interest of the new museology – ecomuseology, community museology, and other forms of active museology – for the development of people, both reflecting on evolution principles, associated to future projects, but also pointing out various underlying concerns of scientific, cultural, social, and economic order. (1984, p. 1)
	Convention on Natural and Cultural Heritage (1972)	<ul style="list-style-type: none"> It expresses that each member state of this Convention recognizes the duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage found in their territory. In order to do so, they shall make their best efforts, using its available resources to benefit financial, artistic, scientific, and technical fields. (Article 4. UNESCO, 1972, p. 3)

CHART 3 – SUMMARY OF THE INTERNATIONAL PARADIGMS ON SUSTAINABILITY AND MUSEUM INSTITUTIONS

ASPECTS	INTERNATIONAL INSTRUMENTS	CONTRIBUTIONS
Challenges for sustainability in Ibero-American museums	Declaration of Caracas (1992)	<ul style="list-style-type: none"> In the turn of the millenium, museums presented themselves to the region, not only as reputable institutions for the valuation of heritage, but also as a valuable instrument to achieve balanced development and greater collective well-being. (1992, p. 22)
	Ibero-American Cultural Charter, Montevideo (2006)	<ul style="list-style-type: none"> In its Preamble, it highlights the strategic value culture has for the economy, and its fundamental contribution to the economic, social, and sustainable development of the region (SEGIB; OEI, 2006, p. 7). Its goals include to affirm the central value of culture as an essential base for the integral development of human beings, and to overcome poverty and inequality (p. 9). It proposes, among its Principles: <ul style="list-style-type: none"> » Complementarity, which establishes that cultural programs and actions must reflect the existing complementarity between the economic, social and cultural aspects, taking into account the need to strengthen the economic and social development of Ibero-America; » Contribution to sustainable development, cohesion and social inclusion, which reiterates that such processes are only possible when accompanied by public policies that fully consider the cultural dimension and respect diversity; » The responsibility of states in elaborating and enforcing cultural policies, which reaffirms the ability of states to formulate and apply policies to protect and promote diversity and cultural heritage in the exercise of national sovereignty (p. 11). In relation to the scope of application, this instrument proposes a set of goals for specific areas, as well as the articulation between sectors: culture and environment; culture and tourism; culture and solidarity economy; culture, science and technology (SEGIB; OEI, 2006, p.16-17).
	Declaration of Salvador, Bahia I Ibero-American Meeting of Museums (2007)	<ul style="list-style-type: none"> It proposes, among other guidelines, the understanding of <i>culture</i> as an asset with symbolic value, a right for everyone, and a decisive factor for integred, sustainable development, in view that respect and appreciation for diversity are indispensable for social dignity and the integral development of human beings”; while <i>museums</i> should be seem as “strategic tools to propose sustainable and equitable development policies between countries, and as representations of diversity and plurality in each Ibero-American country”. (IBERMUSEUS, 2007, p. 3-4) Among the proposed actions arising from the Declaration of Salvador*, there was the establishment of the Ibermuseums Program, the Observatory, and the Ibermuseums Portal. Additionally, it was recommended that Ibero-American governments should allocate sufficient funds to museums. Also, they should establish public policies specific for museums and the promotion of cultural tourism, with a respectful perspective on cultural and natural heritage. (IBERMUSEUS, 2007, p. 7) <p>* In 2014, Ibermuseums Program adds an Action Group to the other four, named <i>Sustainability of museum institutions and processes</i>.</p>

Source: Prepared by the Consultant from the information offered in the selected international instruments.





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