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The Right to Produce Memory: Social Memory Technology as Cultural Work

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Introduction

Founded in São Paulo, Brazil, in 1991, the Museu da Pessoa (Museum of the Person) is a state independent institution; a virtual and collaborative museum of life stories that aims to record, preserve and transform memories into a source of digital information and online connection between people around the world.[1] The Museu da Pessoa emerged out of a cultural shift towards a politics of identity (recognising that every person is a citizen with rights to their own story and culture) that was transcultural in approach (recognising that every person has distinctive and different cultural heritages that transfer beyond Brazil). On the one hand, a right to memory encounters currency, value and valuation explicitly because empowering local communities and unlocking new levels of memory via digital technologies, the goal of the Museu da Pessoa, was and is sponsored by public agencies, subsidies, tax exemptions and corporate financing. On the other hand, while such value creation is within the wheelhouse of neo-liberal entrepreneurialism, the museum has been concerned with how the cultural value of life story can speak back to official histories and expand what a rights-based development of cultural belonging might look like. The right of the individual to tell one's story in a society, not simply as part of a collective or community or nation, but as a cultural right that is expansive, connective and increasingly digital and multitudinous[1] will be explored in this chapter.

The Museu da Pessoa has pragmatically, skilfully and creatively used the cultural work of producing individual memories as a way of addressing the problem of Rights in Brazil. Given the global profile of human rights so well expressed in this book, why do "cultural rights" (to memory) remain ambiguous? How has the Museu da Pessoa used its methodology of social memory technology as a form of cultural intervention to communicate knowledge of Rights as memory? If "cultural rights"[2] are inseparable from human rights, as Article 5 of the 2001 UNESCO Declaration on Cultural Diversity declares, then how is remembering one's own story a demonstration of human rights, a right to be recognised as a historian of one's life?

In this chapter, we acknowledge the point made by Jonathan Vickery (2019) that it is "with the United Nations and its global political discourse of rights, that a transformation in the conception of basic "human life", and even of culture, is still being developed, and developed according to an ever-proliferating interpretation and application of rights-based ethical thought."[3] Thus, a right to memory, as a cultural right, is iterative and the Museu da Pessoa's actions reveal cultural policy work for the development of rights, commonality, allegiances and inclusion as ongoing. To recognise that cultural memory is more than collective or social memory does mean collecting, building and sharing memories to produce a set of obligations that prioritise "individual beneficiaries" and make visible the "individuals who bear the cost" of developing rights in Brazil.[4] All of which "awards attention to social exclusion, disparities and injustice" and "offers a way of interconnecting social, economic and cultural factors in a civil and political context – not just the practical aims of development".[5] The Museu da Pessoa's rights-based approach to memory has challenged power structures around who gets to tell their story and has devolved

responsibility for cultural expression to individuals who are both *responsibilised* and become personal beneficiaries of culture.

Cultural rights to memory performed in, by and with the Museu da Pessoa as a remembering by, with and through the "more or less" digital[6], becomes ongoing cultural work co-produced by participants and the museum. Its ongoing-ness, as de la Bellacasa (2012) suggests, is a "thinking-with [a remembering with] that creates new patterns out of previous multiplicities, intervening by adding layers of meaning rather than questioning or conforming to ready-made categories.[7] The Museu da Pessoa has been creating an archive of memories of many different kinds of people, places, objects and experiences which are connective and suffused with intimacy, openness and fluidity, ready to be re-made and re-ordered. It has taken its concept-theory-method of building, organising and sharing memory and socialised it beyond the walls of the museum, long before digital and social media expanded this hyperconnectivity of memories, into more recent demands for a right to be forgotten. The Museu da Pessoa stands as an early and important example of a cultural organisation designed and funded to protect and legitimate individuals" rights to tell their story, to share their memories and preserve their histories. The right to tell stories means, in this case, the understanding that everyone is a potential protagonist of his/her/their own history and that everyone is an important social and cultural player when it comes to the definition of who has the right (and historians often claim they are the official writers) to contribute to the social construction of historical narratives.

Therefore, the trajectory of the Museu da Pessoa is an interesting example for this book because of how economic sustainability and rights development in Brazil, and cultural and political aims, are interconnected and can be strong influencers on

the final results of cultural and social initiatives. While the Museu da Pessoa produces memories it also continues to think and remember with those memories for ongoing becoming, belonging and for the creation of future cultural and media work. Producing memories affords work, out of memory work more culture, out of this memory culture we have expansive cultural values. In this chapter, we select key examples from the Museu da Pessoa and map the connectivities of memory work to cultural work to researcher work that are interrelated. Our examples pertain to the *ongoingness* of sustainable cultural memories that are both commemorative and pedagogic in Paulo Freire's[8] (1972) sense of the *pedagogy of the oppressed*. They are also indicative of rights to memory performed by ordinary Brazilian citizens as a form of civic participation in memory culture. As Vickery argues, the question of rights is somewhat more urgent and complex in the Global South, and is becoming more so in the Global North, for "a global cultural view might understand rights as a legal term that appeals to a sphere of language, litigation and authority so often alien to the cultural realms of many countries in the Global South. In fact, to define cultural life at all in legal terms raises a range of questions on the autonomy of culture."[9]

The right to memory is understood as the being right to produce memory and this is important to both the global south and the global north. In the global south it is a means of including new visions, experiences and histories in the official historical (and decolonised) narrative. It means changing who is in and who is out, and including, for example, first nations' perspectives on the European arrival on the continent. In the global north this can mean a revision of the historical narratives that are part of monuments, curriculums and official celebrations. In Portugal, for example, a clear revision is needed of the role the country played in the colonization of Brazil, Africa

and so on. This could be true also of Belgium, whose role in the history of The Congo needs to be rewritten, and so on for other countries as pointed by Philips (2018) on the politics of Canadian museums.

Social Memory Technology

In 2016 we published the book *Social Memory Technology: Theory, Practice, Action*[10] in order to forward the theory-in-practice methodology of the Museu da Pessoa in Brazil which had transferred itself to research and heritage projects in many parts of the world, including the United Kingdom. We promoted the notion that the concept and method of social memory technology should be *thought together*. A *theory-concept-method* that social memory has cultural value, bestows a right to one's story as a cultural expression determined and shared by the person, and is an embodied transaction of digital and cultural work between "rememberer" and memory worker. It is far more than "remembering me" memorialisation[11], displaying the Self or an inclusive heritage process.[12]

Social memory technology addresses Marianne Hirsch's call for a "shift in attention and methodology" in memory studies "outside official structures of commemoration."[13] Bodies, places, sites and memories *become* together, and this connects with Rebecca Kook's chapter in this volume on the domestication and democratisation of memory in Israel. Like Kook's analysis, a right to memory is informed by digitalization and personalization, for the Museu da Pessoa's turn to the digital in the context of a national history of trauma or violence seeks out the "experiential, interactive and affective strategies" to "inspire empathy" even if they too have a political intent (democracy, peace, creating a better future, justice and

reparation).[14] As in Kook's chapter, we explore the idea (from a Brazilian perspective) that to have the right to memory is not just to have the right to have the content of a specific memory or a group recognized by the rest of the society (the identity politics of recognition). More importantly, it is the right to produce, own, manage and practice that memory (the politics of administration), to have access to it (the archive), to have ownership of one's own archive and the power to decide what to share and where to share it (privacy and the public sphere) as well as to re-use one's archive of memories for future resilience (sustainable humanity in a changing natural world). The right to memory is the right to culturally, personally and socially produce memory and to have the power to establish it productively, technically and archivally (which means in all the different ways it could be used as a tool for leverage of other rights).

The paradigm of a *social technology* of memory or more concisely *social memory technology* has underlying principles that are vital to state at the beginning in order to orientate the reader as to our approach. These are:

Principle 1. The idea that any individual can and should be considered a key actor in a global and a local (mediated) heritage - through the narration of his or her life story

Principle 2. The right of every group to produce their own memory

Principle 3. The practice and outcomes of communities and individuals producing their memories, life stories and heritage, should be open, transparent and inclusive

Principle 4. The potential for change – social, cultural and theoretical – should be a key outcome of (re)constructing and (re)performing the past in the present as personal memory

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These four principles have developed out of and in response to the various academic research findings and applied social practices that have privileged the use of memory, and life histories, as a tool for social change.[15]

"Social technology" is the deployment of a concept and practice that can be referred to as appropriated technology developed originally in India and during the 1960's and rethought by different Latin American thinkers[16] who defended the idea that neither science nor technology is neutral. It is defined as "the whole process, method or tool of solving any kind of social problem and which meets the requisites of simplicity, low cost, ease of reapplication and proven social impact".[17] It was taken as a social alternative for development as pointed out by Amilcar Herrera (1970) in *Ciencia y tecnologia en el Desarrollo de la sociedad* (Science and technology in societies' developments). Social memory technology shares the basic premise of social technology, these being communal participation and the use of knowledge, out of which low-cost technologies are created which have great social impact and enormous potential for re-application. It starts with the understanding that the Right to Memory is the right to create, preserve, disseminate and legitimize memories which is fundamentally concerned with cultural rights of groups to be recognised inside a nation in their connectivity (part, present and future) to persons outside their nation. The basis for this is the Museu da Pessoa's systematization of practices focused on enabling any individual, group, museum, community or institution to construct, preserve, socialize and legitimate their stories.

Brazilianization of memory rights and the cost of memory work

In Brazil, the emergence of the memories of the people has been part of a wider Latin American discussion, which we will touch on below, about creating memories to promote social change. In a study coordinated by Jelin (2002) into memories of repression in the Southern Cone, three dimensions were adopted: memory understood as a *subjective process*, based upon experiences and symbolic and material milestones; memory as a focus of *conflicts and struggles* between different players and memory producers (including the State); and memory as an *historical production*, or in other words, as a result of the context, culture and political and ideological spaces in which it is found [18]. The disputes and conflicts concerning memory are present in Brazil in the memories of socially excluded individuals and groups (above all, the history of indigenous and Afro-descendant groups that are not officially included on the educational *curriculum*) in the historical narratives that result from the colonial pasts and, more recently, from the issues that involve memories of the dictatorship.[19] The democratization of Brazil in the 1980s allowed the development of public policies that, in the field of memory, meant that many of these issues could be faced whilst, under the Lula Government, public policies concerning culture were created to address, as pointed out by Costa, these challenges and "to overcome what Paulo Freire called a "culture of silence.""[20] This political and cultural debate in Brazil and in Latin America as a whole gave birth, during the 1970s and 1980s, to many initiatives among artists, museologists and culture activists that have created different methods and strategies to develop grassroots community content creation together with political mobilization. In Brazil, Freire's pedagogy of the oppressed, Boal's theatre of the oppressed[21], the street theatre of Amir Haddad[22] among others were all looking for popular participation and social change through Art. On the Museum's side, since the

Manifesto of Santiago in 1972[23], there was a strong concern for discussing the role of museums for reversing colonial heritage and narratives, and for creating new possibilities for debating social exclusion. The Santiago Round Table was the first public expression of what would become a **New Museology**. Paulo Freire, at the time exiled by the military dictatorship in Brazil, was invited by Hugh de Varine, then director of the ICOM, to chair the event, but his participation was vetoed by the Brazilian Government. However, the resolutions adopted by the Santiago Round Table, that expanded museums' commitment to the socio-political cultural reality of Latin-American countries, as well as including the need to integrate urban and rural communities as the museums' priority publics, were heavily influenced by his thinking.

More than the searching for revisionist histories as Huyssen notes in *Present Pasts* (2003)) that were emerging in the 1980s, the Museu da Pessoa sought to rethink and recreate the whole process of producing memories. Thus, while Cohen describes, in *Rethinking Human Rights,* the three waves of rights development from the 1940s to the end of the Cold War, we find the Museu da Pessoa engaging in a new kind of cultural rights for development of minority groups within Brazil from the 1990s. This accords with other claims to cultural rights in Latin America, Australia, Canada and New Zealand that have been emerging in recent years. On the one hand the museum amplifies the person's memories but not necessarily as an individual claim to be recognised. On the other hand, the museum amplifies the cultural group but not necessarily through a traditional notion of national identity.

To achieve this, the Museu Da Pessoa encouraged the rise of participative memory experiences as a way of de-colonising the methods for collecting stories and histories. Like Pink's (2009: 2) suggestion that researchers "share with others the

senses of place they felt as they sought to occupy similar places to those of their research participants, and to acknowledge the processes through which their sensory knowledge has become academic knowledge", the museum co-produced memory with participants.[24] It is a starting point for all memory work in the Museu da Pessoa that every life story and that every social group should be allowed to select, produce and analyse its own history based on its own cultural values cognisant of the cultural work that involves, all of which has a cost. In fact, one of the biggest challenges for the museum was guaranteeing, through the development of an entrepreneurial model, the financial support to maintain a non-state funded museum. This challenge brought culture and economics together in a way rarely addressed in Europe[25], but which is only beginning to be acknowledged in a post-financial crisis context (after 2008). What is the value of culture, the politics of cultural work, the political economy of remembering, the sustainability of intangible heritage and the cost of recognising the rights to memory of cultural groups? Many other questions have become crucial to the ongoing maintenance and management of an increasingly visible memory industry.

The participation of private companies funding memory projects such as the ones developed by the Museu da Pessoa for Petrobras (one of the biggest oil company in the world) and for Votorantim Group (a centennial 100% Brazilian family-owned company and the biggest conglomerate in Brazil[26]) have become a cornerstone for financial sustainability and the creation of archives at the Museu da Pessoa[1]. This raises a series of questions over the course of the development of these types of project, above all in relation to the control of the narratives of memory produced with

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[1] See more about the projects developed by the Museu da Pessoa in Thompson, 2017, p. 85-86;129, 306-307

the workers or communities involved when there exists the risk of those interviewed remaining silent on internal problems, or the tendency to "sanitize" the story and highlight the benefits the company had made in everyone's lives. Despite all the tensions, it would be rather unfair to attribute the ethical responsibility of "trying" to control memory to the companies[2]. Memory is always an area of dispute, with this dispute taking place in various contexts, including families, schools, the state, museums, myths, etc and the place of work is no different. As Jelin (2002) noted "it is necessary to recognize that memories are objects of dispute, conflict and struggle, and it is necessary to pay attention to the active role as producer of meaning of the participants in these struggles, characterized by their power relations."[27]

In Brazil, there was always a strong relationship between culture, politics and economy that defined the role of corporations, unions, civil society organisations and the government. During the dictatorship (1964-1985) the biggest infra-structural companies were benefited by the military government and had very few contacts with the society. After democratisation there were some changes between the relations among the three sectors of the society and there was a new collaboration to respond to social challenges of the country, like poverty, education and the social environment. [28] For instance, the challenges for education in Brazil are numerous and it is one of the main reasons for the continuity of the country's social inequality, racism and violence. The main idea behind Social Memory Technology (and behind all social technologies) is to achieve scale that can guarantee high impact and low cost. The main strategy used

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[2] There have been a series of criticisms raised by the Oral History academic community in Brazil. One of the criticisms has been that the Museu da Pessoa was selling History. These criticisms have been overcome, but that is not to say that the debate over the control of historical narratives has gone away. This debate is not restricted to the development of memory projects for companies. This is an important debate that involves the academic world, museums, companies and, above all, States.

to achieve more impact and scale on the technology of social memory was to identify key places - such as institutions, communities and social organizations - that could use it to face their social challenges. Public education became, therefore, one of our main goals, because social memory technology can help teachers and students to interview and register the history of their own communities. This process was guided by the idea that the right of memory should be incorporated in every school by changing the given notion that History is a "faraway reality" and that it is an unchangeable narrative. These kinds of projects were meant to develop a new   protagonism in memory work, designed to involve public school students (many from very poor and rural communities) to be the authors and protagonists of their own Histories. This work engaged their families and their communities from whom emerged a new History. By researching, recording, drawing, retelling and systematizing the stories, the students had the opportunity to become memory agents for their towns and local stories, and teachers could took on a new awareness of what could become valuable knowledge (Freire,2020)

During the early 2000s, the public policy for culture and memory work in Brazil changed completely. Gilberto Gil, renowned singer, songwriter and musician and the Minister of Culture (2003-2008) of Lula Government a[3]t the time, would come to identify as the "quiescent points" in the "cultural body of the country" were performed by both civil society and the government.[29] In his inauguration speech, when he affirmed that "The Ministry should be like a light that reveals, in the past and

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[3] Lula- Luis Inácio Lula da Silva was the first working class President of Brazil. He was a union leader who emerged during the dictatorship leading the first big strike in 1980. Since then, Lula has created the 'PT' Workers Party and won the presidential election in 2003. He was re-elected in 2006 and, in 2010, made his successor: Dilma Roussef , the first female President of Brazil, although she was impeached in 2016, the victim of a political coup d'etat.

in the present, the things and the signs that made and make Brazil what it is" (in CSTA, 2011, p. 70), Gilberto Gil was already presenting the axis around which his mandate would revolve. The concept stems from the presupposition that the favelas and excluded groups do not need to *receive* culture, but rather have their cultural expressions strengthened and recognized by society. These concepts bear a strong correlation with the ideas of Paulo Freire, who had called attention to the extent to which mass-oriented policies had resulted in cultures of silence that demonstrated the suffocation of the lower classes. This initiative represented an enormous turn-around in the logic of what is culture and who is understood as a cultural producer in Brazil. One could argue that this turnaround is still slowly evolving in the UK and Europe, with controversial investment in high art and high culture projects with less but growing attention to the smaller and more local initiatives.

In 2005 the Points of Culture Programme opened bidding rounds to all the interested organizations and institutions in the country: indigenous communities, slave-descendant communities, musical groups, social movements and universities, among others allowing all of them to become 'points of culture'. Cultural manifestations found in communities, quilombos, indigenous communities, cultural collectives, favelas, universities and different institutions, were mapped out through public call notices in which they participated and became a 'Point of Culture' (TURINO, 2010). The '*Teias de Cultura*' ('Networks of Culture') were born, aiming to form a network between the Points of Culture that had, in digital studios, the possibility of developing production and connection between each other. This initiative was accompanied by important reflections on the role of digital technologies and of copyright in the digital world for the democratization of culture.   In the specific area of

memory projects, the appreciation of Brazil's intangible heritage[4] was understood as an essential foundation for the country's social transformation[5]. In Brazil, this moment expanded the notions of issues, places and objects that could become strands pursued by museums. The community museums were born, along with favela museums, territory museums, networks of community museums, whilst countless spaces appeared that could not necessarily be defined as museums, but which presented memories from various perspectives. Community museums were recognized as a legitimate way of rescuing the roots and means of recognizing the value of the intangible assets of cultural groups, not only officially and academically, but also as a fundamental core for the social development of communities in their claims to cultural rights. Museums like, the Museu da Maré[30], for example were conceived and founded in favelas, quilombos and indigenous villages.

It was in this context, in 2005, that the Museu da Pessoa started a new strategy [6] that was mainly focused on the articulation of grassroots organizations so they could produce and connect their own stories. This strategy was based on the idea of using social memory technology as a way of stimulating new memory producers. This movement would also serve as a strong mobilizing axis for different social groups, and the initiative resulted in a national network of life stories called "Brazilian memory network" (Brasil Memória em rede, 2010) which involved around 400 organizations

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[4] The discussion surrounding tangible and intangible heritage in Brazil started at the beginning of the present century and was coordinated by IPHAN, resulting in Decree nº. 3,551, dated August 04, 2000. - that instituted Record of Cultural Assets of an Immaterial Nature and created the National Program of Immaterial Heritage (PNPI) - and consolidated the National Inventory of Cultural References (INCR).
[5] Theses and monographs were developed concerning this issue. Take a look at the publication *Pontos de memória: metodologia e práticas em museologia social* / Instituto Brasileiro de Museus, Organização dos Estados Ibero-americanos para a Educação, a Ciência e a Cultura. – Brasília (DF): Phábrica, 2016.
[6] Up to that point Museu da Pessoa was more focused on its own work,which was to register, preserve and disseminate life histories. This was performed by means of the different projects that were created at that time.

throughout the country articulating their actions around memory. With the intention of allying memory with community development, the network was made up of all sorts of different kinds of organizations: universities, cultural foundations, grassroots organizations and informal activists' groups. The aim was to use *Social Memory Technology* to produce and share their own memories and, in this way, to strengthen the local actions of each organization involved. Based on the same principles, Museu da Pessoa together with 13 youth organizations created an initiative called the 'One Million Life Stories of Youth' movement, involving young people from all over the country, who would share their stories and use their content to fight for different public policies. The digital storytelling method created by Joe Lambert at Storycenter[731] was adapted to support the creation of a large-scale youth voice initiative.[32] During this same period, there was also the campaign for the 'International Day for Sharing Life Stories' promoted by the international Museu da Pessoa network, together with the Centre for Digital Storytelling in California, USA and other global partners. The practical aspect of the *social memory technology* is, then, a result of all this fieldwork that, after almost 30 years and more than 300 different projects produced an eighteen thousand-life story archive and 72 thousand digitized personal images that tells, in some sense, the history of Brazil in the 20th and 21st centuries. The multiple experiences with communities and public schools in more than 230 cities in Brazil and around 1600 organizations (schools, organizations and communities) had created opportunities to adapt the method in a way that it could

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[7] The *digital storytelling* movement was started by Joe Lambert, founder of Storycenter (https://www.storycenter.org/) e Dana Atchley na Califórnia nos anos 90 (LAMBERT, 2013a, 2013b). New initiatives of note in the same area include 'Cowbird' (http://cowbird.com/role/a-library-of-human-experience/stories/) and the well-known 'Storycorps' (https://storycorps.org/) .

work in places that have no Internet or no literacy at all. The main conceptual basis of all this work was that protagonism and collaboration are the elements that converge when thinking about a Right to Memory which could be connects with Tirosh and Schejter's chapter in this book and with Freire's (2013) affirmation that "The more men assume an active role in the investigation of their subject matter, the deeper their awareness will be in relation to their reality and, in exposing its most important subject matter, they will take possession of it."[33]

Digital Memory: Working Towards a Memory of the Multitude

Although Social Memory Technology can be used without any IT technology, it is important to say that digital possibilities are, indeed, a strong element of its concept. Just as Tirosh and Schejter argued earlier concerning the particular capabilities of digital memory technologies in terms of a rights-based theory focuses on well-being, the museum's emphasis upon the person has always been central to the use of media and the digital. The Museu da Pessoa was defined as a virtual museum from the beginning. First it was just an idea and then, CDRoms, databases and video booths were different strategies to promote authorships and collaboration. In 1996, the Museu da Pessoa launched its first website. In the beginning, there was a tendency amongst the traditional museums and cultural memory workers to reproduce the same logic of the broadcasters of traditional content (a collective memory approach that sought to establish an imagined community of Brazil, Brazilian culture as a homogenous and modernity as defined by the national majority). As Huyssen has argued in his essay 'Natural Rights, Cultural Rights, and the Politics of Memory' cultures 'affected by modernity' are split, perhaps vertically (high vs. low) or 'in terms

of privileging different media (print vs. music). Such stratifications will always be a site for struggle over meanings.'[34] The museum's early adoption of the internet was to take that struggle where the multitude was gathering away from the established media. That is, uploading the interviews and images that already existed seemed the 'work to do' (confirming the established memories that already existed), and creating a new space for memory.

However, in 1997 it soon became clear that the Internet meant that the playing field had changed (multi-vocality was possible and necessary), since it could provide the visitor to the site with the possibility of recording his or her own story (and permitted the cultural work to diversify and become participatory). This was the beginning of a section called *Tell your Story*, which encouraged the Internet users (the multitude) to take part in and to create new content for the site (this inevitably meant cultural work shifted from the producer to the audience). The stories were sent in by e-mail and uploaded directly in HTML format (after this became a database specially designed for cataloguing life stories, narratives and personal images and videos). In 2003, the Museu da Pessoa launched the fourth version of its digital platform. Tools such as *Conte Sua História* (Tell your Story) allowed the user to include their own stories, whilst the *Meu Museu* (My Museum) tool allowed the user to collect their favourite stories together. The searches expanded the possibility of consulting the archive, numerous references encouraged the use of memory in education, and tools encouraged a more educational use of the content, such as sending a 'postcard' with digitalized photographs from the archive[35]. In a study conducted by the Museu da Pessoa in 2009, Internet users were asked what had led them to use the space provided by the museum to tell their stories. Amongst the various replies that could

help reach an understanding as to the most important reasons, there is maybe one that summarizes and illustrates the majority:

> I think that everyone imagines that they are alone when they think about talking about their personal issues, when, in fact, there is an institution like this one where there are people like you, who are in the minority, who are interesting, and are interested in the stories we have to tell.[36]

The new millennium emerged bringing the digital revolution to change concepts like connection, territories, individuals and content producers. Web 2.0 and social media unevenly changed the whole world but based on the same capitalist principles of monetization, it did not change necessarily the concepts underlying memory value in the world. On the contrary, it did reinforce the protagonism of big companies such as F*acebook* that has created an illusion of authorship disguising the real fact that it had made every person a new product for consumption, whose 'likes' became the business model (a 'like economy' according to Gerlitz and Helmond)[37] and whose tastes, sentiments and memories were to be captured, curated and aggregated. This created a new perspective for discussing the relation between local and global and the right to memory.

To face this trend, the Museum launched, in 2015, Monte sua Coleção (Build your Collection), a new online tool designed to allow anyone to become a curator of the Museum. Monte sua Coleção enabled individuals to build their own collections based, or not, on the Museum's archives – to describe them, tag them, and publish them on the Museum's website in order to share them through social networks[38] By providing the community with possibilities to become curators of a museum's collections, such methods provided greater opportunities for the collective – and

collaborative – construction of new memories, along with new spaces that challenge society's established perceptions and structures. Monte sua Coleção was first promoted by the Museum team by publishing a series of thematic collections such as the 50th anniversary of the 1964 coup d'état[39], an important moment in Brazilian history that would lead the country into a military dictatorship lasting 20 years. In the months that followed, the tool was taken up by Internet users who began assembling and disseminating their new collections. To date, more than 200 new collections have been created and shared by the community, and around 4500 personal stories have been uploaded by users and included in their collections.

In 2018, the Museu da Pessoa obtained the support of Brazil's National Bank of Development (BNDES), allowing it to digitize its entire archive, thereby providing the public with full access to it through a new platform that is able to meet every type of accessibility requirement. This period has been radically transforming the focus of the Museu da Pessoa, which has created an online cultural programming and started experimenting with new digital models of online training. The Covid19 pandemic of 2020 onwards and the periods of social lockdowns have provided the world with countless challenges and these have affected cultural institutions, particularly museums.[40] During the pandemic, the Museu da Pessoa saw itself as an online museum that could keep its "doors" open to the public 24-hours a day. The staff dedicated themselves to adapting the initiatives of the Museum's different areas of activity with the aim of increasing its social and digital relevance. This shift resulted in a wide and diverse program, which involved at least 30 professionals from different areas (including artists, video makers, web designers, and others). Alongside the initiatives mentioned above, the museum's archive was distributed over 2020-1 in the

form of online exhibitions on social media networks such as Instagram, Facebook, Whatsapp and Linkedin, and was later included in the 'Google Arts and Culture' platform and the Museu da Pessoa website, all of which opens new horizons for exploring new channels of authorship and collaboration for sustainable memory work.

Conclusion: Sustainable Memory Work

We believe that expanding the concept of the right to memory towards a collaborative action of intervening, in a practical manner, in the field of social and cultural activities, is a powerful way towards social change. Change is only possible if individuals and groups assume the responsibility for creating, organizing and socializing their own memories and this as cultural work. This should be recognised as a right.

Social invisibility is born, in the first instance, from the very sense of feeling invisible, both personally and socially. In this sense, cultural and digital memory work should be revealed as valuable work that produces a sense of recognition in one's own narrative as a part of humanity's heritage and is a political and transformative act. It is not enough to open new spaces for the inclusion of excluded memories. This draws upon the teachings of Freire to look to change the idea that History, the historical narrative, is a constructed reality rather than a given one. For this it is necessary that the communities themselves create, produce and share their own stories, alongside a process of social affirmation. It is also necessary that these individuals and communities (and schools) have the will to publicize and integrate their own local history in a more global culture. In UNESCO's 1995 Declaration of Principles on Tolerance[41], it is stressed that: "Tolerance is respect, acceptance and appreciation of the rich diversity of our world's cultures, our forms of expression and ways of being

human"; and that it is necessary that "attitudes of openness, mutual listening and solidarity should take place in schools and universities and through non-formal education, at home and in the workplace."

These accounts reinforce the conclusions drawn from the impact evaluation studies undertaken by the Museu da Pessoa with users of its platform and participants on its training courses to understand the impact of voicing. This evaluation had a special question which was *Does the contact with life histories contribute to a fight against intolerance*? The study showed that 98.9% of people felt that their empathy with those of different races, genres, social classes, ages and cultures had increased; 98% recognized their own social importance and felt motivated to make social interventions against intolerance; 97.7% felt that the quality of their listening had improved; 100% felt that their understanding of social issues that lead to intolerance, such as discrimination and inequality, had increased; and 90.8% had intensified their ties with those they share their lives with, such as family, friends and workmates. The power of voicing should become the power of producing too, because the right of memory is the right to be a part of History.

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[1] In stating the 'end of collective memory' Andrew Hoskins has argued that the digital replaces the 'collective' in memory studies with 'the multitude' as 'the defining digital organizational form of memory beyond but also incorporating the self.' In Hoskins, Andrew, ed. 'Memory of the multitude: the end of collective memory', in *Digital Memory Studies: Media Pasts in Transition*, (New York: Routledge, 2018), pp. 85-109 .

[2] Donders defines 'cultural rights' as 'human rights that directly promote and protect cultural interests of individuals and communities and that are meant to advance their capacity to preserve, develop, and change their cultural identity' and goes on to define these as explicitly referring the culture of having a direct link to culture (Donders, Yvonne 'Cultural Human Rights and the UNESCO Convention: More than Meets the Eye?', in C. De Beukelaer, M. Pyykkönen, and J. P. Singh eds. *Globalization, Culture, and Development: The UNESCO* 'Cultural Human Rights and the UNESCO Convention' 2015, 117.

[3] Vickery, Jonathan (2019) 'Cultural rights and cultural policy: identifying the cultural policy implications of culture as a human right' *Journal of Law, Social Justice & Global Development*, 22: 1, 128-151, 133.

[4] Vickery 'Cultural rights and cultural policy', 134.

[5] Vickery 'Cultural rights and cultural policy', 134.

[6] Merrill et al have argued that 'the more or less digital' elements of the 'commemorative public atmospheres' combine or create assemblages. In Merrill S, Sumartojo S, Closs Stephens A, Coward M. 2020. 'Togetherness after terror: The more or less digital commemorative public atmospheres of the Manchester Arena bombing's first anniversary' *Environment and Planning D: Society and Space*. 2020, 38(3), 546-566.

[7] Puig de la Bellacasa, Maria, '"Nothing Comes Without Its World': Thinking with Care"' *The Sociological Review*. 60, 2012, 197-216, 200.

[8] Paulo Freire was interviewed in São Paulo in 1992. The whole of his interview can be read at http://www.museudapessoa.net/

[9] Vickery 'Cultural rights and cultural policy', 134.

[10] Worcman, Karen and Garde-Hansen, Joanne, Social *Memory Technology: Theory, Practice, Action* (New York: Routledge 2016).

[11] Holloway, M., Bailey, L., Dikomitis, L., Evans, N. J., Goodhead, A., Hukelova, M., Inall, Y., Lillie, M., & Nicol, L. *Remember Me: The Changing Face of Memorialisation: Final Report*. University of Hull
 https://remembermeproject.files.wordpress.com/2020/04/remember-me-overarching-report-e-version-final.pdf 2019.

[12] See Smith, Laurajane and Waterton, Emma, 'Constrained by Commonsense: The Authorized Heritage Discourse in Contemporary Debates' *The Oxford Handbook of Public Archaeology*, (Oxford: Oxford University Press, 2012), pp. 153-171

[13] Altınay and Pető, 'Gender, memory and connective genocide scholarship', 396.

[14] Sodaro, Amy, *Exhibiting Atrocity: Memorial Museums and the Politics of Past Violence*, (New Brunswick, NJ: Rutgers University Press 2018), p. 5.

[15] The connection between life stories, memory and social change was strongly pointed out by oral historians on written texts like the book of Thompson and Slim (1993). It was also part of the debates around storytelling and peace building as it can be read at the report of *The Evaluation of Storytelling as a Peace-building Methodology* (2011). Memory as a social technology is present at *Tecnologia Social: uma estratégia para o desenvolvimento* (social technology: a strategy for development and at Worcman and Pereira História Falada (Spoken History). Memory and social change is also a crucial question when it comes to social museology and decolonization in the peripherical world. For this see Mbembe (2018), pp. 185-227, Chagas et al (2018). The work of Jelin (2002) points out the political element for social change, memory and politics.

[16] Dagnino, R., Brandão, F. C., and Novaes, H. T. Sobre o marco analítico- conceitual da tecnologia social. *In: Tecnologia Social: uma estratégia para o desenvolvimento*, (Rio de Janeiro: Fundação Banco do Brasil, 2004), 15-65.
15-81.

[17] In Mello, C. J., Pena, J. O., 2004. Tecnologia social: a experiência da Fundação Banco do Brasil na dissemifnação e reaplicação de soluções sociais efetivas. *In:* Instituto de Tecnologia Social, et al. ed. *Tecnologia social: uma estratégia para o desenvolvimento (*Rio de Janeiro: Fundação Banco do Brasil, 2004), p. 84.

[18] Jelin, Elizabeth, *Los trabajos de La memória*. Colección memorias de la repression (The works of memory. Memories of repression colection) (Espanha: Siglo XXI de espana Editores, S.A. 2002), 2.

[19] The '*Comissão Nacional da Verdade*' ('CNV' / 'National Commission of Truth') was created by Law 12.528/2011 put in place on May 16, 2012. The purpose of the CNV is to ascertain serious violations of Human Rights that took place between September 18, 1946 and October 5, 1988. The *Comissão Nacional da Verdade* ended its activities in 2014. http://cnv.memoriasreveladas.gov.br/institucional-acesso-informacao/a-cnv.html

[20] Costa, E*. Jangada Digital: Gilberto Gil e as Políticas Públicas Para a Cultura Das Redes* (Rio de Janeiro: Azougue, 2011), p. 75.

[21] For more on this see https://en.wikipedia.org/wiki/Theatre_of_the_Oppressed

[22] For more on this see https://www.scene4.com/archivesqv6/jan-2007/html/andreacarvalho0107.html and a more recent paper in English at file:///Users/karenworcman/Downloads/8648615-Texto%20do%20artigo-69656-1-10-20200425.pdf

[23] The regional Unesco meeting in Santiago, Chile, in 1972, gave birth to a manifesto that started a new movement on social museology. See the manuscript at https://www.ces.uc.pt/projectos/somus/docs/Santiago%20declaration%201972.pdf

[24] Pink, Sarah, *Doing sensory ethnography* (London: SAGE Publications, 2009) p. 2.

[25] It was, in fact, the São Paulo football club, that was one of the first big institutions to take a risk on the potential value of memory work in 1994.

[26] For reading about these cases see Worcman and Garde-Hansen, Social memory technology, 86-101. Corporate memory work has been a strong and pioneer work that has guaranteed sustainability for the Museum of the Person in the last 30 years. It has developed almost 100 different memory projects for corporations, unions, foundations, civil societies organizations and families.

[27] Jelin, 'Los Trabajos de La memória', p. 2

[28] During the government of Fernando Henrique Cardoso (1994-2003) it was created the Comunidade Solidária committee that gathered civil society, corporations and government to act in the benefit of facing social challenges. This tendency was very strong and even tax deduction policies helped to generate culture values from company to culture activities. It is important to say that this movement has had a strong back up since the right government of Bolsonaro took place in 2018.

[29] It is important to stress that a reversal of this repositioning of the State started in 2016, when Dilma Rousseff, the president at the time, was deposed. Since then, new disputes have come about involving historical narratives and, with the Bolsonaro Government, in 2018, this revision assumed State proportions with, for example, the renaming of the '1964 Coup' as the '1964 Revolution'.

[30] Created by a group of young people forming part of the 'CEASM ('*Centro de Ações Solidárias da Maré*' / 'Maré Center of Cooperative Actions'), with the aim of creating a means of self-representation for the Maré '*favela*', and strengthening a positive image of the area, as well as the self-esteem of the residents. (https://www.facebook.com/museudamare/videos/580427939329259/).

[31] www.storycenter.org

[32] Lambert, Joe. 4th edition. 'Digital Storytelling: capturing Lives, Creating Community' (New York: Routledge, 2013), 133.

[33] Freire, P. *A Pedagogia do Oprimido (Pedagogy of the oppressed)* (Rio de Janeiro: Editora Paz e Terra, 2002), pp. 94-97.

[34] Huyssen, A. 'Natural Rights, Cultural Rights, and the Politics of Memory' An Essay. Available at https://hemi.nyu.edu/hemi/en/e-misferica-62/huyssen, nd.

[35] For more details on this see Henriques, Rosali Maria Nunes, *Memória, museologia e virtualidade: um estudo sobre o Museu da Pessoa* (Memory, museology and virtuality: a study of Museu da Pessoa) (Portugal. Universidade Lusófona de Humanidades e Tecnologias Departamento de Arquitectura, Urbanismo e Geografia, 2004), p. 108.

[36] Answer to a question in a study performed by the Museu da Pessoa with Internet users in 2009.

[37] Gerlitz, Carolin and Ann Helmond "The Like Economy: Social Buttons and the Data Intensive Web." *New Media and Society* 15(8): 2013, 1348-1365.

[38] Worcman, Karen. 'We're All Curators: Collaborative Curatorship as a New Museum Experience' *THEMA. La revue des Musées de la civilisation*, 2016, 4:125-130, pp. 131-136

[39] See the collection at
https://acervo.museudapessoa.org/pt/conteudo/colecao/golpe-de-64-97503

[40] See Ebbrecht-Hartmann T. 'Commemorating from a distance: the digital transformation of Holocaust memory in times of COVID-19' *Media, Culture & Society*, 2020.

[41] At the 28th meeting of its General Conference held in Paris on November 16, 1995.