

## PRESERVING BRAZIL'S MILITARY HERITAGE: SOME MUSEUM MANAGEMENT STRATEGIES

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### ABSTRACT

Navigating the intricacies of museum collection management within the structured confines of the Brazilian Army, this paper presents a unique yet compelling avenue for exploring the intersection of military discipline and cultural preservation. It delves into the intricacies of museum collection management within the structured and disciplined environment of the Brazilian Army, overseen by the Directorate of Historical and Cultural Heritage. Its primary objective is to shed light on the directorate's endeavours, including the challenges it faces in aligning with museological legislation and its pivotal role in curating the military museological collection. Both achievements and daily hurdles are examined in detail. Through a blend of bibliographical research and case studies, the paper was meticulously crafted, harnessing their synergy to yield comprehensive insights and facilitate robust discussions. The findings underscore the presence of proactive initiatives within the museum landscape, offering viable solutions to challenges encountered by various cultural institutions nationwide. It emphasises the importance of standardising methodologies and procedures, fostering collaboration among interdisciplinary professionals to disseminate operational tools effectively. These policies not only inform day-to-day practices but also provide valuable guidance for decision-making, serving as a crucial resource for professionals and students in the military museological cultural field and cultural managers nationwide, while also highlighting the Army's significant contribution to Brazil's cultural landscape. This analysis serves as a bridge to diverse audiences, seeking to narrow the gap between the institution and society, while reinforcing the notion that our national heritage is a collective treasure.

### KEYWORDS

Museum Management; Cultural spaces; Military Heritage; Brazilian Army; Museum Administration.

### INTRODUCTION

In this research paper, we explore the crucial role of the Directorate of Historical and Cultural Heritage of the Army (DPHCEX) in Brazil, focusing on its challenges and strategies in museum management within the context of military heritage. Our analysis extends to a broader understanding of military history, encompassing the evolution of military practices in heritage. By examining these aspects, the study aims to contribute to the global discourse on the intricacies of military practices and their preservation in cultural and historical contexts.

As articulated in article twenty-three of the Brazilian Federal Constitution of 1988, the protection of documents, works, and other assets with historical, artistic, and cultural significance, as well as monuments, remarkable natural landscapes, and archaeological sites, is a collective responsibility shared by the Union, States, the Federal District, and Municipalities. Every Brasília citizen not only possesses the right to access their cultural heritage but also bears the responsibility of preserving these assets for the benefit of future generations.

The Brazilian Army (EB) has a vital role in defending the nation. Its mission is to "contribute to the guarantee of

national sovereignty, constitutional powers, law and order, safeguarding national interests, and cooperating with governmental development and social well-being" [2]. Some may question why this institution is involved in heritage preservation and cultural promotion. It's essential to recognize the numerous actions it has undertaken over the years since its establishment. The histories of Brazil and the Brazilian Army are intricately linked, with historical and cultural elements. Therefore, preserving military heritage is synonymous with preserving the nation's history.

The Directorate of Historical and Cultural Heritage of the Army (DPHCEx), in its current form, operates as a Military Organization under the Department of Education and Culture of the Army - DECEX [3]. DPHCEx maintains a specialised interdisciplinary team, comprising professionals from various fields, including conservators, historians, architects, engineers, and museologists. It emphasises this approach in managing its collections, with this multidisciplinary team collaborating cohesively. This interdisciplinary approach enriches the understanding of collections and ensures the proper appreciation and preservation of the Brazilian Army's historical and cultural heritage. In a sense, it is through the collective contributions of these diverse professionals that the myriad voices of society are acknowledged in the endeavour to preserve military heritage.

Interdisciplinarity plays a crucial role in collection management, offering significant benefits. The intricate and multifaceted nature of collections requires the integration of diverse disciplines, encompassing conservation, archival science, museology, history, architecture, and engineering. This approach offers a broader comprehension of collections, harnessing knowledge, techniques, and viewpoints from various domains. It facilitates a more efficient and all-encompassing management strategy, amalgamating multiple areas of expertise in preserving, documenting, communicating, and researching collections. Moreover, interdisciplinarity nurtures innovation and creativity by fostering collaboration among professionals from varied fields, enriching the interpretation and storytelling of collections. Additionally, it allows for a holistic and context-aware approach, considering both the tangible and intangible facets of collections, including their historical, cultural, social, and scientific significance. Consequently, interdisciplinarity assumes a pivotal role in amplifying the worth and societal influence of collection management.

To comprehend DPHCEx's present role, it is imperative to delve into its historical evolution. While cultural affairs have always been addressed in various military organisations within the Brazilian Army, the concerted effort to emphasise military culture began in the 1970s with the establishment of the Department of Education and Research (DEP), the first military organisation dedicated to cultural matters. Following a restructuring in 1973, the Directorate of Special Affairs, Physical Education, and Sports was established, encompassing cultural activities under the category of special matters [4, 5].

The 1980s marked a significant turning point in the management of cultural spaces. In March 1984, the Directorate of Cultural Affairs, Physical Education, and Sports was founded. This period saw crucial activities such as the beginning of an extensive inventory of the Army's museum collection and the transfer of the Army Historical Museum from Casa de Deodoro to the Copacabana Fort [4, 5].

A decade later, in November 1999, the Ministry of the Army, officially established the Directorate of Cultural Affairs as a technical-normative body of the DEP. Its mission was to control, preserve, conserve, recover, restore, and disseminate the material and immaterial cultural heritage relevant to the history of the Brazilian Army. This marked the beginning of actions that align with museological principles and laid the groundwork which created DECEX and its subordinate, DPHCEx [4, 5].

Over the past decade, significant changes have occurred in how the Board manages military heritage, and the Brazilian Army now recognizes DPHCEx's role as a unit that preserves Brazilian memory and history. The Directory's mission today is to relate, plan, direct, coordinate, monitor, expand, and oversee activities aimed at preserving and disseminating historical and cultural heritage, both material and immaterial, relevant to the Brazilian Army [3, 5]. Notwithstanding the stipulation of being 'relevant to the Brazilian Army', military heritage is comprehended as an integral component of the national heritage.

Before proceeding, it's important to clarify some key concepts, such as preservation, valuation, heritage etc. Preservation encompasses a range of activities aimed at ensuring the integrity or perpetuity of cultural assets [6]. This includes actions such as: documentation, management, research, communication, conservation, among others. Heritage preservation involves establishing procedures and criteria for acquiring tangible and intangible heritage and their surroundings. It also entails managing these items as cultural assets and ensuring their conservation [7, 8].

To preserve it is necessary to value. Assigning values helps recognize the importance of certain things, designating objects or places as heritage [9]. Heritage plays a vital role in the valorization process and encompasses various attributes, including economic, historical, artistic, and more. After valuation, the museum object can be considered heritage. It is described using various adjectives, values. The example portrayed in this article is military heritage. The Brazilian Army, as an institution with centuries of history, holds a vast and valuable cultural heritage, characterised as "military," representing its identity.

Military material heritage encompasses all tangible expressions of resources utilised for military preparedness, including artefacts, structures, artworks, and manually or industrially produced items that reflect the barracks' life and relationships. This heritage plays a vital role in preserving the memory and history of the Brazilian Army [10]. It is an integral part of national heritage. It justifies the institution's significance, as it humanises and embodies the space where men and women fulfil their duty of defending the nation. Therefore, preserving heritage aligns with the Army's mission, as both aim to secure the future.

Now that the main concepts have been defined, let's analyse the historical and museological context that comprises the case study analysed here. In the 2000s, Brazil went through the institutionalisation of public policies focused on culture, a milestone was the creation of the Brazilian Institute of Museums (Ibram), established by Law nº 11.906 on January 20, 2009. Its primary goal is to promote programs and projects for organising, managing, and developing museums [11]. Among the actions promoted by this institution include the creation of the National Culture Policy [12] and the National Culture System [1], which expanded the notion of culture. In the same timeframe, the Brazilian Army launched numerous cultural policy initiatives.

The preservation of DPHCEX's collections is in line with the National Museum Policy, specifically Programmatic Axis seven, which focuses on "Acquisition and management of museum collections," and the National Museum Sector Plan [13]. Moreover, it aligns with the transversal theme number two, "Preservation, Acquisition, and Democratisation of Collections." These efforts are in accordance with the fundamental principles of museums, as articulated in Article two of the Museums Statute [11]. These principles highlight the significance of upholding human dignity, advancing citizenship, fulfilling the social function, appreciating and conserving cultural and environmental heritage, ensuring universal access, respecting cultural diversity, and fostering institutional collaboration. These values are evident in the actions described in this article.

This paper addresses common issues and solutions in the management of Military cultural spaces. It offers a narrative about the management of the Brazilian Army's museum collections, with a specific focus on the work of DPHCEX. It reflects on DPHCEX's role in preserving and communicating memory, all while considering the relevant legislation. The primary goal is to present DPHCEX's work adapting the museological regulation and managing military collections, which is a unique situation in the national context. To achieve this objective, it explores various themes including the formal recognition of cultural spaces as museum institutions, the development of a cultural system, and the creation of documents and initiatives guided by specific principles and strategies.

## MATERIALS AND METHODS

The methods employed in crafting this paper involved a two-pronged approach, drawing upon both bibliographical research and case studies. The use of bibliographical exploration provided a comprehensive understanding of the relevant literature, legislation, and historical context [14] surrounding DPHCEX's work in

managing military museological collections. This background information was vital in shaping the narrative and ensuring that it was grounded in established principles and legal frameworks.

In addition to bibliographic research, this paper combines practical experiences with an experimental research approach. This method entails direct manipulation of variables related to the subject under investigation, aiming to uncover the underlying mechanisms and causes of specific phenomena <sup>[15]</sup>. Case studies were conducted to explore real-world challenges faced by DPHCEX in the daily management of military cultural assets. These case studies provided deeper insights into practical applications of museological legislation and principles within the unique context of the Brazilian Army, offering valuable operational insights.

By intertwining these two methodologies, this paper successfully presents a well-rounded exploration of DPHCEX's role and challenges in preserving and communicating military heritage in accordance with supporting legislation. It explores the rich, diverse heritage managed by DPHCEX, with a focus on its efforts to protect, promote, and preserve it. Let's begin by examining the museum spaces that house this heritage.

### **Military cultural spaces, including museums**

Military heritage holds broad and unrestricted significance, as it embodies the history of defence, security, and national sovereignty <sup>[3]</sup>. Cultural spaces within these organisations serve as more than mere repositories, they preserve the identity of the Land Force throughout national history and the essence of the esprit de corps, reflected in intangible heritage. As with national and historical museums, the value of cultural assets within these spaces is attributed through museological processes.

In 2013, Ordinance nº 1.030 was issued, delineating a range of distinct cultural spaces under the umbrella of the Brazilian Army. Each of these spaces boasts its own definition and significance in the realm of military heritage. These encompass the: Historic House; Memorial; Monument; Military Museum; Historical Park; Exhibition Room; Trophy Room; and Historic Site <sup>[16]</sup>.

The array of museological spaces significantly impacts the management approach. Up until the conclusion of 2021 there was a prevailing trend in the approval of requests for the establishment of cultural spaces, with exhibition rooms comprising over ninety percent of these requests. There is no universal solution to diversify these locations, and generic legislation cannot address the full spectrum of demands.

Military cultural policy doesn't arise solely from internal initiatives focusing on the reality of military cultural spaces. Instead, it is closely tied to the evolution of national cultural legislation. One way this alignment is evident is in the very definition of a military museum. A military museum is "any permanent installation, open to the public, possessing a technical team linked to the area of knowledge of museology, created to collect, preserve, research, and exhibit, for the purposes of study, education, and entertainment, objects of interest to military culture" <sup>[17]</sup>.

When comparing this definition to the one found in the 1st article of the Museum Statute <sup>[11]</sup>, it is possible not only to observe evident similarities but also note the significance attributed to the role of the heritage agent, identified as "technical staff linked to the area of museology." This adjustment in military cultural legislation reflects the growing recognition of the museology profession, as recommended by Law nº 7.287, dated December 18, 1984, and regulated by Decree nº 91.775, dated October 15, 1985 which regulates the profession. The Brazilian Army acknowledges the vital role of museology professionals in the maintenance and management of its cultural spaces, whether through direct or indirect involvement.

It's important to note that while the term "museum" is precisely defined in both military and national regulations, the broader recognition of cultural spaces within the Brazilian Army as cultural institutions with museum potential enables the institution to formulate policies targeted at the sector, which ultimately have an impact on all varieties of cultural spaces in existence. The recent discussion of ICOM's new museum definition is gradually making its way into national discourse, and these adjustments are expected to be integrated into both national and military legislation in the near future.

Having already explored the categorization of museum spaces in the Brazilian Army, let's now delve into the process of registering these spaces within DPHCEX, as a vital step in inventorying sites, with the ultimate goal of enhancing preservation efforts.

### Registration of the Army's cultural spaces

Established in 2006, the National Registry of Museums (CNM) was created to comprehensively understand and integrate the Brazilian museum landscape by collecting information about museums. The CNM is an integral part of the National Museum Policy and is regulated by the Museums Statute <sup>[17]</sup>. The National Registry of Museums is hosted on the Museusr platform, which serves as the primary source of data on Brazilian museums. Its primary objective is to create mechanisms for collecting, analysing, and sharing information about Brazilian museums. This process aims to enhance the quality of museum management and strengthen sectoral public policies. Additionally, it encourages the formalisation of museums by monitoring their dynamics, such as creation, merger, incorporation, division, or extinction. It is a collaborative effort between the National Museum Identification Network (ReNIM), involving Ibram and the bodies responsible for sectoral public policies. It is mandatory for all Brazilian museums <sup>[11]</sup>.

In the Land Force, the Ordinance nº 1.030, issued on October 11, 2013 and the Ordinance nº 76, issued on 29 May 2014, endorse the Instructions for Establishing, Naming, Organizing, Operating, Preserving, and Dissolving cultural spaces under the jurisdiction of the Brazilian Army <sup>[16, 32]</sup>.

The Land Military Policy encompasses the establishment of a program for communicating organisational culture. It targets both internal and external audiences, with a primary focus on reinforcing values, Brazilian Military History, national heroes, and traditions. Cultural spaces serve as essential tools in realising this goal, as they play a central role in preserving the Army's traditions, memory, moral and cultural values, and historical heritage. Additionally, these spaces promote and facilitate cultural exchange with Brazilian society <sup>[16]</sup>.

A system for controlling and registering museum spaces within the Army is as essential as the CNM, given that both institutions have a nationwide presence. While the number of museum spaces may differ significantly between the two, the registration process shares similarities, including the recognition of a location as a museum space and the completion of the relevant registration forms. In both institutions, the participation in this process is voluntary, and it involves completing a designated form and submitting the requisite supporting documentation. Within the army, individuals interested in establishing or formalising a cultural space must adhere to a specific set of guidelines, which include providing essential information and documentation that demonstrates the space's cultural and historical significance and function. This process aligns with the broader objective of promoting and preserving the rich military heritage within the Brazilian Army.

Like all legislation, practices and concepts evolve over time, sometimes diverging from the recommendations at the time of their enactment. Since 2014, several years have elapsed, allowing the professionals working at DPHCEX, to discern certain conceptual challenges concerning the categorization of cultural spaces. Between the years of 2018 and 2022, these ordinances and other policies were revised employing an interdisciplinary approach in the committee's discussions.

One significant challenge is the increasing prevalence of open-air exhibitions within the military, driven primarily by the extensive volume of military employment materials (weapons, vehicles, etc.). This evolving landscape underscores the importance of periodic reviews and updates to adapt to changing practices and circumstances. Another noteworthy development is the growing prominence of Literary Spaces, known for their role in preserving and disseminating books and various publications. These spaces provide access to the collection for consultation and often feature three-dimensional objects on display. Both typologies are being considered for inclusion in the legislation discussed here.



Once these museum spaces are registered, they must not be neglected. The presence of interdisciplinary heritage professionals is not a common feature in all military organisations, making a cooperation strategy highly advisable.

### **A Culture System**

When discussing a system culture, it's common to encounter two related concepts: systems and networks. It's important to differentiate them. A system typically has a hierarchical structure with norms and rules decided and imposed from the top-down, emphasising achieving its defined objective. In contrast, a network is structured horizontally, fostering non-bureaucratic relationships and enabling more direct exchanges among its elements. It promotes creativity in seeking effective actions and responses, often in a democratic manner, with the emphasis on its individual components <sup>[18, 19]</sup>. A collective network of heritage assets should facilitate the dissemination, preservation, and often the recovery of their content. Systems and networks are models aiming to multiply reciprocal actions and, therefore, constitute systemic planning for collections, which depend on political decisions. Networks serve as instruments of cooperation and development that can reduce inequalities and differences and even enhance an institution's image in society <sup>[20, 21]</sup>.

The hierarchical structure is deeply ingrained in the military, where clear chains of command and strict adherence to authority are fundamental principles. This hierarchical format is well-suited to the army's operational and strategic functions, ensuring efficiency and discipline in its operations. Within this system, norms, rules, and directives are issued top-down, and individuals are expected to follow them without deviation. At the national level, we have a remarkable example of a well-structured system. The article 216-A of the constitution outlines the National Culture System as an organised collaborative regime that operates in a decentralised and participatory manner. It establishes a process of joint management and the promotion of democratic and permanent public cultural policies agreed upon by federal entities and society. The objective is to promote human, social, and economic development while ensuring the full exercise of cultural rights <sup>[1]</sup>.

In the many examples that the Army had from other federal institutions, another crucial entity considered is the Brazilian Museum System. Its purpose includes promoting interaction between Brazilian museums, recording and disseminating knowledge in the museum field, integrated management and development of institutions, collections, and museum processes, as well as fostering training, documentation, research, conservation, and dissemination actions among the museum units within the System <sup>[22]</sup>.

Drawing from these inspirations, the SCEX emerged as a well-structured and cohesive framework for executing its activities, with a strong focus on preserving and promoting the unique symbolism and linguistic aspects of the historical and cultural heritage curated by the Brazilian Army <sup>[23]</sup>. Its core mission is to work synergistically under the guidance of the Army's Department of Education and Culture to safeguard and share the material and immaterial heritage of the Brazilian Army. The areas of interest for SCEX encompass technical regulations, directives, cultural initiatives, the promotion of cultural events, and various other technical aspects related to the cultural sphere <sup>[23, 24]</sup>.

The Brazilian Military Cultural System stands as an exceptional framework for the preservation and promotion of cultural heritage within the military context. Its establishment and evolution over the recent years have demonstrated a commitment to not only safeguarding the rich history and traditions of the Brazilian Army but also actively engaging with society to share and celebrate this heritage. This approach combines the benefits of a structured system with the flexibility of a network, creating a dynamic and adaptive environment that fosters creativity, cooperation, and inclusivity. It is a testament to the recognition of the significance of cultural spaces in the military and their pivotal role in preserving national history. The Brazilian Military Cultural System sets a commendable example for the integration of heritage preservation with the broader goals of education, public engagement, and social cohesion.

While the positive aspects of the system structure are evident, there is an observation that military cultural agents within the system may inadvertently become passive participants in its construction. To foster a more dynamic and engaged cultural environment, it is strongly recommended that proactive actions be initiated through open dialogue. This approach aims to empower cultural agents and facilitate a shift towards a more active and participatory role in shaping the cultural scenario. By encouraging them to take ownership of the cultural initiatives and actively contribute to their development, the system can become more vibrant and responsive to the evolving needs of the community it serves.

A fundamental aspect of this military cultural system is the formulation of management policies, with a dual focus on heritage and society.

### **Management policies for military cultural spaces**

The administration of museum collections, in Brazil, is anchored in the principle of ensuring the right to preserve collective memory, facilitating the exchange of information and knowledge, appreciating diverse human identities, symbolic appropriation, and the promotion of cultural citizenship. This philosophy aligns with the shared responsibilities outlined in the Brazilian Constitution <sup>[1]</sup> for the preservation of the nation's cultural heritage and emphasises the advancement of the museum sector.

The Museum Statute <sup>[11, 17]</sup> was created as one of the instruments for the State and society to fulfil obligations related to the recognition and communication of culture and the protection of Brazilian cultural heritage. Among the fundamental principles of museums outlined in this document, and which also apply to military cultural spaces, are the valorization and preservation of cultural and environmental heritage, as well as the universality of access, respect, and appreciation for cultural diversity <sup>[11]</sup>. Throughout this section of the paper, you will observe various policies and activities that have been developed based on these fundamental principles.

The policy regarding collections for cultural spaces within the Brazilian Army was intricately developed by an interdisciplinary team from the Heritage and Cultural Planning Section of DPHCEx between 2018 and 2022. It's crucial to underscore that all the subsequent actions discussed in the following pages originate from the results of these collaborative and interdisciplinary discussions.

Just as discussed in the introduction regarding the definition of preservation, museum management practices encompass a range of activities, including preservation, communication, policy development, and more. We'll begin by examining the preservation and communication policies of DPHCEx in the realm of museums.

### **Preservation and Communication Standards**

In 2004, the Guidelines for Preserving and Communicating the Brazilian Army's Cultural Heritage were initially published. After sixteen years, following two years of transdisciplinary discussions, these guidelines were revised and updated in 2022 under Ordinance n<sup>o</sup>. 743 <sup>[10]</sup>. This document has served as a foundational framework for museological practices within Brazilian cultural spaces over the years. Comprising nine chapters, it has significantly influenced cultural managers. Topics addressed encompass various aspects, including the preservation of cultural assets, object conservation, security measures, exhibition planning, exhibition setup, the characterization of military museums, and collection management.

The updated document received a substantial contribution from museologists, who played a crucial role in the revision process by bringing their expertise to the table. Their input refined various aspects of the document, including cultural asset preservation, object conservation, security measures, and exhibition planning. Museologists' insights and recommendations enhanced the effectiveness of these guidelines, ensuring alignment with best practices in the field of museology. Their unique perspective also addressed specific challenges related to adopting international parameters in Brazil, emphasising the need for flexibility and adaptability to accommodate the country's diverse cultural landscape. This consideration ensured that the document could

effectively guide cultural managers in preserving and communicating the Brazilian Army's rich heritage across different regions and contexts, adapting it to contemporary museological standards and practices.

Having a comprehensive document guiding museum preservation and communication actions is of paramount importance, especially in an institution with a limited number of trained professionals operating across a vast territory. Such a document provides a structured framework and essential guidance, enabling even a small team to effectively manage and preserve the institution's cultural heritage, ensuring its longevity and accessibility to the public. However, it's crucial to note that while a document is indispensable, it alone does not resolve issues of awareness. Raising the document's importance and encouraging its implementation are equally critical components of successful cultural heritage preservation.

As in other institutions, in Brazil, one of the recurring challenges faced in managing collections pertains to the issues addressed within acquisition and disposal policies. These are other policies built at DPHCEX in recent years.

### **Acquisition and disposal policy**

It's quite common in military institutions to receive donations of objects that once belonged to former commanders or soldiers who served within those barracks. This practice highlights the strong sense of community and reverence for the institution. However, it can pose challenges when there are no established metrics or parameters in place to guide the acceptance and management of such donations, potentially leading to issues related to cataloguing, storage, and preservation.

The Museum Statute once again serves as a vital reference for museological actions related to accessing and disseminating information, defining museum responsibilities, particularly in terms of documentation. Article 38 outlines the competencies of museums concerning policies for acquiring and disposing of cultural assets, and Article thirty nine lays out mandatory museological documentation requirements for Brazilian museums <sup>[11]</sup>.

The management of cultural assets must align with the museum's acquisitions and disposal policy. This document, with a technical and administrative nature, outlines the procedures and criteria governing the acquisition and disposal of cultural assets in museums. It establishes clear parameters for the expansion and rejuvenation of the collection, considering factors such as budget, available resources, storage capacity, and various stages of the technical process, including documentation, conservation-restoration, research, security, exhibition, studies, references, reproduction, and scientific and cultural exchange.

It is of utmost importance for the acquisition and disposal policy to maintain alignment with the legal references in Brazil, ensuring compliance with national legislation and regulations. This alignment not only upholds legal integrity but also provides a robust framework for ethical and responsible management of military collections in cultural spaces. The military acquisition and disposal policy was crafted in alignment with several key references, including the Statute of Museums, the Code of Ethics of the International Council of Museums, Normative Resolution nº 2/2014 of IBRAM and other relevant legal documents in the field of museology.

The task of planning this policy was challenging due to the diverse nature of cultural spaces and their collections. The resulting document was officially published by DECEX and Army Command on Ordinance nº 247, dated September 28, 2020, in the format of a Regulatory Instruction. This document serves the purpose of "meeting the needs of the Brazilian Army, particularly with regard to the regularisation of its cultural spaces, including the acquisition and disposal of historical collections, offering support for decision-making" <sup>[25]</sup>.

The policy is organised into fourteen chapters. The first two chapters, as well as the fourth chapter, lay the groundwork by providing essential concepts. The third chapter highlights the significance of museum communication. The fifth chapter enumerates the material and conceptual characteristics of military collections. Starting from the sixth chapter onward, the document outlines the methodologies to be employed in the acquisition of collections. The ninth chapter introduces the regulations for disposing of a wide range of



collections. Lastly, the importance of establishing a technical committee to assess both acquisition and disposal processes is emphasised.

The development of this Policy closely adheres to the proposed vision of the Cultural System of the Brazilian Army. It represents a critical step towards the balanced growth and management of military heritage, comprising cultural assets of a museological nature. The responsibility for implementing and periodically updating this policy lies with the Commander of the Military Organization overseeing the Cultural Space, in accordance with applicable legal regulations and internal rules.

While the policy represents a significant milestone in the management of military collections within cultural spaces, its full implementation and practical applicability require further consideration and planning, as of the information available until January 2022. The current challenge lies in the effective implementation of the policy, particularly in highly hierarchical institutions where decision-making often rests with military personnel who may not be fully aware of the document's provisions. In such organisations, the successful execution of any policy hinges on the awareness and understanding of those in key positions. Ensuring that military leaders are informed about and committed to the guidelines is crucial to guaranteeing their practical application. This needs clear communication, training, and continuous dialogue to bridge the gap between museological experts and military authorities, promoting a harmonious alignment of objectives and actions.

### **Access and documentation**

The relationship between Brazilian society at large and the military has been shaped by historical contexts, leading to various challenges. Accessing military heritage is not a straightforward task and often appears inaccessible to a significant portion of the population. Overcoming this cultural barrier that seemingly divides the military and civilian worlds in a dichotomous manner is a pressing issue for military cultural institutions. The need for these institutions to bridge this gap and make military heritage more accessible to the broader public is a significant challenge that demands attention and innovative solutions.

The Brazilian Access to Information Law nº. 12,527 /2011, guarantees citizens the right to access information from public institutions. This service acts as a liaison between citizens and public authorities, adhering to established procedures, standards, and timelines <sup>[26]</sup>. There are ongoing efforts to enhance heritage accessibility, but in light of other management considerations, the decision was made to implement an integrative cultural information management platform in the form of a digital repository. This step reflects a broader strategy to not only improve access but also streamline various aspects of cultural heritage management.

The management of museum collections within the Brazilian Army, under DPHCEX's oversight, is shaped by various factors contributing to the creation of knowledge and expertise in cultural management. This integration of functional and museological dimensions underscores the documentation's vital role in the preservation and broad public access to museum cultural assets.

Brazilian Army collections actively adapt to meet the evolving societal needs. This adaptation often involves reflection and reevaluation of the museum's essence, with multiple participants contributing to the management of the cultural assets they oversee. One prominent initiative is the pursuit of a unified database for the entire Army Cultural System (SCEX). Numerous compelling reasons underlie this effort, such as gaining a comprehensive understanding of individual and collective assets, facilitating efficient information exchange among Military Organizations, identifying research and exhibition opportunities tailored to each institution's potential, ensuring data security, and enabling comprehensive asset analysis.

The creation of an integrated database at the national level, encompassing various types of cultural spaces with diverse characteristics, presents a formidable but surmountable challenge. This database should not only facilitate information production but also ensure comprehensibility for researchers, curators, managers, and the public, enabling them to learn about cultural assets. It should harmonise signs and meanings from diverse

collections, enabling managers to communicate effectively. Ultimately, this database plays a pivotal role in preservation policy <sup>[21, 27]</sup>.

Responding to this demand, the implementation of the Tainacan digital repository is being carried out nationwide in all Military cultural spaces. Digitising cultural content has the potential to significantly amplify the visibility and reach of the institution's preservation and dissemination efforts. However, this digital transformation in cultural institutions presents non-trivial challenges in terms of implementation and sustainability <sup>[28]</sup>. The decision to implement Tainacan in the Brazilian Army stems from two interconnected needs. Firstly, there is a demand for integrated management of cultural assets at the national level, led by DPHCEX. Secondly, there is a need to make these collections accessible to society since the preserved heritage within the Army is a public resource. Tainacan offers a range of functions, including real-time tracking of any cultural property in military cultural spaces across the national territory. It facilitates report generation, information cross-referencing, and the application of filters to identify an item's condition and the need for preventive or corrective measures. This tool is instrumental in enhancing access, preservation, and preventive conservation efforts, aligning with DPHCEX's goals and supporting the effective management of cultural assets within the Brazilian Army <sup>[3]</sup>.

It's crucial to mention that museological documentation should align with the fields specified in Regulation nº 6, dated August 31, 2021. This regulation defines the National Inventory of Museum Cultural Assets (INBCM) and specifies the elements for describing museum, archival, and bibliographic assets to be declared by Brazilian museums. The INBCM, a pivotal component of the National Museums Policy, periodically collects data on the cultural assets housed in Brazilian museums' museological, bibliographic, and archival collections to support safeguarding, preservation, and consultation. According to the decree, it regulates, coordinates, and maintains the INBCM for consultation and places the responsibility on public and private museums of various types and sizes to provide data on the museum cultural assets preserved within their institutions.

As of the end of 2022, the implementation of the promising Tainacan digital repository remains in its initial stages, with preliminary testing conducted in the largest museum within the institution yet to be fully completed. The delay in the full implementation of the extensively studied platform stems from a distinct issue separate from SCEX. The current challenge revolves around the limited number of temporary museology professionals working within the institution. While the platform's development was meticulously planned and researched, the scarcity of experienced personnel has slowed down the deployment process. This situation underscores the importance of nurturing a skilled and stable workforce to ensure the successful execution of such initiatives, emphasising the need for a long-term approach in addressing these challenges.

### **Training cultural agents**

Within SCEX, the Cultural Manager is responsible for technical and administrative procedures related to collections. These responsibilities cover the entire life cycle of items, from selection and packaging to transportation, display, material and symbolic care, among other aspects. Curatorial work can be understood as a collection management methodology, encompassing musealization processes through the management of activities such as acquisition, documentation, conservation, loans, and the disposal of cultural assets. It can be comprehended through the policies, strategies, processes, and procedures related to the development, information, access, and preservation of a particular institution's collections <sup>[27, 29]</sup>.

The Declaration of Caracas <sup>[33]</sup> highlights the challenge of training museum professionals in Latin America. The eighth item of the declaration emphasises the importance of comprehensive professional training for museum employees within museum institutions. This underlines the significance of providing cultural space agents with the theoretical and technical knowledge necessary to successfully carry out their roles within a museum institution. The initiative to promote training programs in the field of Museology is a key aspect of the Statute of

Museums. Article 58, item IV of the statute assigns to the Brazilian System of Museums the responsibility of training human resources, among other activities <sup>[11]</sup>.

Since 2003, the recognition of the need for training and education for museum work has been developing within the framework of the National Museum Policy. This eventually led to the creation of Ibram in 2009, which offers courses aimed at addressing these needs. Training and education of human resources have been a central axis of this policy, and it was one of the first actions to be implemented, contributing to the development of the museum sector in Brazil <sup>[18]</sup>.

To cater to the unique requirements of individuals working in military cultural spaces responsible for overseeing military heritage and implementing museological practices, a comprehensive training initiative has been established. This program is referred to as the General Interdisciplinary Internship in Cultural Management (EGIGC). Its primary goal is to equip military personnel with the skills necessary for managing various activities related to cultural assets and initiatives. These encompass collection management, planning exhibitions and events, heritage preservation, and the advancement of military tourism within cultural spaces. Additionally, the program is designed to facilitate the dissemination of the Army's Cultural Plan in accordance with the guidance provided by the Regional Military Culture Centers <sup>[30, 31]</sup>. The EGIGC is conducted through a Distance Learning platform within a Virtual Learning Environment, accessible via the Brazilian Army Education Portal. The choice of a virtual environment was made to ensure widespread access to military personnel who serve as managers of cultural spaces across the country <sup>[30]</sup>

Given that SCEX comprises various agents, including Cultural Managers and Cultural Advisors, the training of the latter group is a crucial component of DPHCEX projects. Effective coordination and awareness-raising efforts among military organisation commanders about the potential of museums as spaces for knowledge construction, awareness-raising, and social transformation are essential. Furthermore, it is important to provide guidance to these managers and advisors regarding their responsibilities under Brazilian legislation concerning the preservation and dissemination of cultural heritage.

## **CONCLUSION**

Raising awareness about the standardisation of methodologies and procedures, as well as the dissemination of these operational tools, represents a central objective of DPHCEX. This objective can only be realised by establishing a collaborative space where interdisciplinary professionals, who embody the existing policies, can converge and exchange their expertise.

The cultural space management policies presented in this document offer a valuable resource for understanding organisational practices and culture. They not only guide day-to-day work but also provide essential references for decision-making within the realm of cultural heritage. It is strongly believed that these reference documents in the military museological cultural field, alongside the practices outlined here, offer vital support to professionals and students in this field, as well as to cultural managers across the nation. These principles, once dispersed and fragmented, are now consolidated and easily accessible in one location.

Moreover, beyond serving as a federal-level case study, it's evident that the practices within the Land Force extend beyond the confines of its professionals. The evolution of the Army Cultural System, as demonstrated by the practices and initiatives of the past decade, establishes it as an integral component of collection management and cultural space actions in Brazil. It operates in harmony with the National System of Culture, making a substantial contribution to the broader cultural landscape of the country.

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## Conflict of Interest

The author hereby declares that there are no conflicts of interest pertaining to the content presented in this paper. This declaration encompasses any financial, personal, or professional affiliations that could potentially bias the research findings or influence the interpretation of results. The author affirms that the research conducted and the opinions expressed in this paper are independent and unbiased.

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