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## **Abstract**

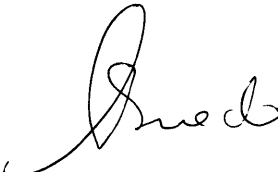
**Title:** The Professional Museumscape: Portuguese Poetics and Politics

**Name:** Alice Semedo

This research arose from the desire to better understand the museum and inquire into its role while considering the often unexamined issues and assumptions that lie at the epistemological basis of the museum as seen in current practices and debates. This is a study of the poetics and politics of Portuguese museums in the sense that it attempted a semiotic and a discursive approach which is concerned with both how ideologies are represented in signifying practices and the effects and consequences of representations. The philosophy underlying these questions reflects the current concerns on reflexivity, regarding the social, political and ideological agendas of professional groups.

The first part of this study presents the theoretical framework that informed its development as well as some conceptual / methodological tools, namely those of 'ideology' and 'discourse'; 'archaeology' / 'genealogy'; '*habitus*', '*field*', 'capital'; 'structuration'. The second part of the study digs into the archives of the group. From this *archive* we chose a set of documents (i.e. museum regulations, legislation), which helped us to chart the relation between the sayable and the visible. The following chapter aims at listening to the voices of individual privileged actors. Using what one may call an 'interpretative content analysis' approach, we studied Proceedings as ideological resource-rich information. The last chapter of part II undertook a general survey of museum professionals. It attempts to explore not only Portuguese museum professionals' constitution but also their views and attitudes towards the profession (principles and practices) and the institutions they work at. A final part offers some general conclusions in relation to these patterns and signs that assisted us unraveling this multifaceted *field* of meaning.

November 2002



(Alice Semedo)

**To Ceu**



# **The Professional Museumscape: Portuguese Poetics and Politics**

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## Introduction

### 1. Preamble and perceived problem area: the context for the research questions.

*This animal, common in the north, is four or five inches long; its eyes are scarlet and its fur is jet black, silky and soft as a pillow. It is marked by a curious instinct – the taste for India ink. When a person sits down to write, the monkey squats cross-legged nearby with one forepaw folded over the other, waiting until the task is over. Then it drinks what is left of the ink, quiet and satisfied.*

*Jorge Luis Borges in The Book of Imaginary Beings (1974)*

*What has been left unwritten by the writer or what has been undisplayed by the exhibitor, unrecorded by the archivist or unclassified by the metaphysician. He swallows, as well, all trace and knowledge of the program which instigated the endeavour to do these things which can be 'seen' to be 'done'.*

*Anthony Alan Shelton (1990: 80)*

This research arose from the desire to better understand the museum and inquire into its role while considering the often unexamined issues and assumptions that lie at the epistemological basis of the museum as seen in current practices and debates (Vergo, 1989; Weil, 1990 and 1995; Pearce, 1990, Karp & Lavine, 1991 and 1992; Sola, 1991; Moore, 1997; Hooper-Greenhill, 2000; to refer some). Fundamental to this study is the conviction that the museum itself is not some archetypal form, in the Platonic sense, that people are striving to bring into being but, rather, a constantly evolving social artefact. Furthermore, we should also point out that this study was developed within a setting strongly influenced by questions which are usually seen as intimately related to that larger problematic of the postmodern condition.

Although there are different usages for this term, here it is mainly its critical approach – which strives for the re-evaluation of the procedures and methods of the social and human sciences – as well as its reference to a characteristic of cultural forms (Lyotard, 1984; Jencks, 1986) that is of help here to contextualize the way in which the research questions are understood.

Let us look closer at these two approaches of the term. The relationship to the world that modern science fostered and shaped appears to have exhausted its potential. In his very influential book 'The Condition of Postmodernity' (1989) David Harvey defined postmodernity as the situation in which the world finds itself after the breakdown of the 'Enlightenment project'. It is perhaps more a closure than an end in Derrida's words (1977), a time of 'radical modernity' (Giddens, 1990) or an ideal category, a *kunstwollen*, a way of operating in Eco's words (1984). It is increasingly clear that the 'Modern' vision failed to connect with the most intrinsic nature of reality, and with natural human experience becoming more of a source of disintegration and doubt than a source of integration and meaning. It produced what amounts to what has been already named as a 'state of schizophrenia': man as observer becoming completely alienated from himself as a being (Havel, 1996).

The positivist projects, with their utopian concerns about value-neutral objectivity and epistemological grounding, proved to be incoherent. A departure from the belief in one true reality, incredulity towards meta-narratives of legitimation emerges, concluding that there is no foundation to secure a universal and objective reality. There exists no pure data; all facts embody theory and, therefore, knowledge becomes the ability to perform effective actions. With the 'cultural turn' the social and linguistic construction of a perspectival reality becomes the focus of research (e.g. Levi Strauss, 1963; Saussure, 1966). In modernity the person was understood as an object for a universal will whereby rootedness of human activity and language in a given social and historical context was overlooked. Following the lead of Foucault and Derrida, what is insisted now is that shared cultures so utterly permeate our

perception of reality as to make any supposed scientific explanation of social life simply an exercise in collective fictionalisation or mythmaking: we can but elaborate on our presuppositions.

Nevertheless, this challenge to the possibilities of rational discourse, human understanding and emancipation may indeed be seen as an attack on the promise of intellectual modernity, in line with a certain kind of aestheticizing modernism which privileges the poetic over the prosaic. Habermas (1985: 12) offers another insight which should also be taken into account: 'instead of giving up modernity and its project as a lost cause, we should learn from the mistakes of those extravagant programs which have tried to negate modernity'. So, for Habermas, the errors of modernity could be corrected through critique and the practical control of instrumental reason by communicative rationality. In fact, he believes that it is possible to reconstitute critical reason in the terms of a theory of communicative action whereby mutual understanding is sought through rational debate concerning criticisable validity claims.

In any case, we have witnessed the collapse of the universal systems of meaning, whereby the values and the ethical responsibilities of the interacting persons (researchers included) become central. Rationality has expanded itself, going beyond the cognitive and scientific domains to include also the ethical and aesthetic domains of life in reason. It tries to go beyond a Kantian split of modern culture into science, morality and art; the positivist's split of facts and values is no longer axiomatic: science is a value constituted and value-constituting enterprise and questions related to local and personal responsibility for action have also become crucial. This has in turn brought about an intense preoccupation with issues of reflexivity, rhetoric and meaning-making practices, focusing on heterogeneous language games, on the non-commensurable, on the instabilities, the breaks and the conflicts (Lyotard, 1984).

Secondly, reflexivity should also be articulated with internal factors such as the growing professionalization within the museum sector, the production of a very important body of museum-related literature and the maturation of a number of programs aiming to raise standards also proved vital to the deepening of this reflection. These programs developed agreed standards in relation to collections management, scholarship and visitor care, encouraging museums to adopt these standards, securing funding to that end and providing expert advice and support. As questions as to their proficiency become no longer so pressing, museums have tended to move on to more philosophical reflections. This may indicate a coming-of-age of the profession. Having developed enormous competence at collecting and preserving, towards what ends is that competence to be used? While the specific answer may differ from museum to museum, the ICOM formulation nonetheless suggests that common to all such answers must be a purpose ultimately 'in the service of society and its development' (ICOM 1974). If such a purpose is absent, an institution – whatever else it may be – can no longer be understood as a museum. The Museums Association's proposed new definition, states clearly in its first sentence the purpose of museums by deliberately putting people before collections, making clear that holding objects is a means to an end, not an end in itself (Besterman, 1998:37). This proposal contrasts with the present definition, which highlights a tendency to concentrate more on functions (Moore, 1997) than on purposes. This tendency to focus on functions may also be related with the controversy over professionalism. Among the key elements needed to define a profession as a distinct one is the ability to identify some aspect of that work as being unique. What museums do is what distinguishes them from other cultural institutions but is not necessarily what is most important about them. Weil (1990) in the now classical example of the National Toothpick Museum explored this idea and demonstrated the limited nature of the functional approach.

Furthermore, recent decades have been strongly marked by a desire to change and reorganise societal development towards central democratic values: individual liberty and democratic participation in decision processes related to the construction or production of

social life. Politicians, professional bodies and researchers seem to be keen to redefine the role of cultural institutions, namely museums, as a medium for the expression of new – or at least newly discovered – democratic values. In the case of the museum it is claimed that in part this is a reaction against museums of the past which promoted general acceptance of 'ruling class authority' (Bourdieu, 1984; Bennett, 1995:69). In any case, fundamental to a democratic society is the normative view that the *public will*, however that is understood and constructed, should decisively influence the conditions of cultural programs, their persistence and their potential for change and thus to construct meaning. The demand from the public to participate in the 'construction' / production of these meanings, for intellectual access of the assets held in trust by museums, is intensifying the pressure on museums to look more carefully at what they are doing, concentrating more on 'outcomes' rather than 'inputs' or 'outputs' as defined by Weil (1995). No longer are museums judged so much by the measurable resources they have available (e.g. collections) but they tend to be judged, instead, by the programmatic use to which they put those resources.<sup>1</sup> 'Outcome Analysis' goes still a step further examining the impact and uses of those programs rather than simply their quality. Moreover, the disturbing economic constraints of the 1980's and 1990's have pressured the entire spectrum of non-profit organisations to become more accountable, not merely for the resources entrusted to their care but also for the results achieved through their use of those resources. Activities that were once viewed in complete isolation and were justified *per se* have to be understood in terms of the contribution they can make to a community's broader economic and social objectives. This 'new' social interest can also be related to a shift in theoretical emphasis in the social sciences from production to consumption, a shift that might also be argued to mirror shifts in social relations. Baudrillard (1983) argues that we have moved from societies which were characterised by production, to those of consumption: the shift from a Fordist regime of accumulation in the older industrial states towards a more flexible post-Fordist regime characterised by consumption and commodification namely of the cultural object (Appadurai, 1986; McGuigan, 1996;

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<sup>1</sup> In fact, this notion – museums being judged more by the programmatic use of their collections than the collections they care for – cannot be seen altogether as pacific. As the recent 'revolution' in British circles stirred up by 'rumours'

Huyssen, 1995). *Consumer* and *product* have become new heroes in the postmodern grammar. A brief analysis of any current bibliographic catalogue on museum studies will also indicate a palpable shift in research themes focusing away from the more technical aspects of day-to-day museum operations towards the more fundamental, yet unsettled, questions of what a museum's purpose might hope to achieve among its visitors and its community. The focus is on the *consumer* and *programs* offered. Even though the care of objects is more than ever a basic concern within the profession, there is also a discernible greater anxiety to demonstrate their heightened social awareness and the effectiveness of museum programs, to demonstrate their openness towards participation from audiences at different levels, namely in the 'construction' of museums (i.e. the breakthrough Walsall exhibition on popular culture).

This tendency to focus on outputs and outcomes by museum studies, as well as the methodologies adopted, has certainly been influenced by the developments in audience research within media studies (for a discussion of these issues see for example Berger 1972; Katz et al 1974; Elliot, 1974; Barthes 1973; Curran et al 1982; Turner 1990; Livingstone, 1990; Philo, 1990; Adorno 1990; Lewis 1991; McGuigan, 1992; Hooper-Greenhill, 1994).

Other notions that further contextualizes the questions put forward by this study were developed in Hall's work which set out the parameters for what has become known as the encoding and decoding approach and has proved to be seminal for communication studies. First, Hall (1982) argued that the study of media communication had to be located within a Marxist understanding of the generation and distribution of power. Second, he maintained that messages had to be understood through the prism of semiotics. They were codes. Thus, media messages are encoded from within the dominant frame or dominant global ideology, by media personnel who operate professionally from within the hegemonic order,

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about changes in policy proves it very well (see 1998 issues of the *Museums Journal*), it might be considered more as a demand from the public than a fact accepted by the profession.

often reproducing messages associated with political and economic elites. The messages definitely contain dominant or 'preferred meanings' which are decoded by audiences.

Although the trend in media studies has moved away from analysis of texts and towards analysis of reception of texts by audiences there are signs of a partial return to texts in the context presented above. Reception studies have been accused of leading to a disregard for the text itself (i.e. Fairclough, 1995): although readings of texts may vary, any reading is a product of an interface between the properties of the text and the interpretative resources and practices which the interpreter brings to bear upon the text. And if this is so, text analysis although it should be complemented by the analysis of text reception as well as by its production, remains a central element of studies in communication. Nevertheless, a formalist approach in abstraction from the social context, which negates the interdisciplinary nature of this domain, is definitely rejected.

We may also relate this interest in the texts themselves and in the underlying ideology and rhetoric, with another aspect of our time, which is closely related with what has been called the 'project of the self'. In much influential recent social theory the essence of the project of the self lies in the idea of reflexivity (Giddens, 1990, 1991; Lash and Urry, 1994). Giddens, for example, holds that reflexivity is a condition of our times and it consists 'in the fact that social practices are constantly examined and reformed in the light of incoming information about those very practices, thus constitutively altering their character' (Giddens, 1990:38). This process is defined as the 'reflexive project of the self', which is seen as 'the process whereby identity is constituted by the reflexive ordering of self-narratives' (Giddens, 1991:244).

It is within this context – of a reflexive project of the self – that museums tend to see themselves as social artefacts, evolving and (re)producing meaning and thus in need of unceasing circumspection. Within this soul-searching voyage the rhetoric of museum professionals increasingly appears to be concentrated on questions of ends rather than

means. Museums' missions have gained new prominence steered by the presence of an ultimate aim in the Aristotelian sense – a *telos* – which commands recognition as the true cause of human actions and relegates to second place other possible causes which tend rather to play the role of instrumental causes or conditions in relation to it. In this study these 'ends' questions are usually seen as being connected with the social and political ideology of the institution. No political agenda is intended by the word political, though cultural policy in general, and museums in particular, have often been used towards these ends. Politics is understood as the 'public affair' and museums are seen as meaning-making key sites of our civilisation. This attitude indicates awareness that the process of de-differentiation, as defined by Lash (1990), between the aesthetic, cultural, social, economic and political realms, as a characteristic of modernity, is no longer considered a feasible option for museums. Such a view is of interest as it is claimed by some influential authors that it is this contested terrain which museums should step on in order to have a holistic approach to society and culture and drop a cannibalistic one (Ames, 1992) in favour of a consciousness raising one, a proactive people-centred one to the detriment of a devoted-to-objects approach. Some authors go so far (Ames, 1992) as to point out that good museums always direct attention to what is difficult and even painful to contemplate. That is, if they aim to have a usable future they should form part of the vanguard for positive change by providing cultural leadership instead of being merely passive. This awakening of the *sleeping beauties* to what goes on outside their walls surfaces in much museum discourse. Two books within museum literature come to mind as books referring emotionally to the conflicts in Bosnia-Herzegovina (Huysen, 1995; Duttman et al, 1996). But what values are they transmitting? Furthermore, if museum professionals believe their work with exceptional collections to be of merit and thus to be worth looking at, why are so few listening to what they have to say? Could that be related to the different ways in which both professionals and audiences might construct museums? Is not the way professionals construct themselves and the work they do a crucial part of this equation?



The philosophy underlying the questions put forward by this study reflect the current concerns about reflexivity, regarding the social, political and ideological agendas of professional groups. We will then attempt to draw a conceptual map for navigating through the Portuguese professional museumscape that will hopefully lead us to a better understanding of the nature of the profession.

A map is by necessity incomplete – details are omitted, interesting backgrounds may be obscured, and important landmarks are not always incorporated, not because these things are deemed unimportant by the researcher, but rather because a map can only serve particular and limited purposes. Moreover, the concepts that will guide us in this voyage should not be taken as fully referential: they are mere tools with their inherent limitations and capabilities of apprehending the world. Therefore, their use will be mostly pragmatic in orientation. The purpose here was to survey the central *grammatical* principles that organise the practices of representation of the group, with its underlying debate regarding professionalism and reflexivity. Building upon the concepts of ideology and discourse this thesis will argue that for our purposes a conception of ideology is a productive one in analysing the museum profession and suggest that such a conception allows us to address the ‘micropolitics of power’ and its agendas.

The term *grammar*, as used here, is understood as the general social shared beliefs that constitute the core principles of the museum professional group ideology that, as will later be discussed, act as a *body of rules*. Becoming a museum professional involves the ‘internalising’ of these social references which entail a presupposition in discourse (practices of representation) and spell out the interests and goals of the group, organising and coordinating social interpretations, attitudes and practices. This is what provides a ‘community of practice’ with some sense of continuity and sharedness. We also believe they are vital in producing *effects of truth* which govern social / group judgement and fashion group ideology.

We are, therefore, referring to the underlying frameworks of social representations of the group, constituted by codes and frames that members creatively use in building and articulating their worldviews. In this sense, this 'grammar of looking' (Fyfe, 1996: 210-211) comes quite close to the concept of *habitus* as understood by Bourdieu (1992 a: 110) who saw it as a classificatory scheme, which endorses principles of classification, principles of vision and division.

The questions addressed, then, are of social identity, how the subject understands itself and makes sense of its place in an intelligible world. The study of these characteristics will support our study of the political identity of the group since the 'social self' is thereby defined, pointing out a preferred social and moral order and thus conditioning roles and missions not only for the profession but also for museums themselves. A 'regulatory ideal' is also put forward by this schemata and will be seen as part of what Foucault terms 'technologies of the self' since it acts as a disciplinary mechanism, delineating professional strategies and producing subject positions.

In this sense, this approach will be useful when thinking about questions generally related with governmentality since it is through self-constitution that the subject is implicated in its own governance. This argument will also locate self-constitution within a discourse of professionalism. This will, of course, lead us to a more expanded formulation of agency. Although these 'techniques of the self' are still conducted within fields of power-knowledge we believe they put into practice discursive subject-positions in ways which emphasize the dynamic nature of this process. We ascertain a creative capacity of the agent and the negotiated character of these norms which are open to different interpretations (Giddens, 1996: 35). In any case, and at the heart of these techniques or practices of the self, it is suggested, are specific techniques of looking. By this we mean the reproduced acts of looking while citing and reiterating the ways of looking formally coded in the ideology of the group.

Moreover, we believe this 'regulatory ideal', as a disciplinary mechanism, to be productive in terms of how the social self conceives professionalism and that the strategies deployed in the process also articulate a grammatical framework of shared social beliefs that organise and coordinate these practices. Professional strategies function not only as norms but also as part of a regulatory practice that produces (through repetition or iteration) the bodies it governs. This does not mean that the 'governed' are not constituted as autonomous subjects capable of regulating their own conduct (Miller and Rose, 1990). They are here understood both as governor and governed (producers and consumers).

Furthermore, these strategies will be understood in the context of the driving forces of a knowledge and service society that puts a focus on people's knowledge and competence, enforcing life-long education. This trend has pointed out information and symbolic analysis as the driving forces in post-industrial economy, reinforcing (and some times even reinventing) the roles of the those who work primarily with symbolic analysis. On the other hand it has also paid attention to the outcomes produced by professional groups implementing, therefore, a culture of competence and evaluation that is increasingly imprinting every activity of the museums professional group (i.e. management by objectives, standardisation of regulations, accountability, visibility of performance, etc). If this implies an exercise of 'professional control' through which group members claim jurisdiction and responsibility of a particular field of action it also implies the empowerment of audiences.

Throughout this thesis we will acknowledge the 'crisis of positionality' experienced by the museum profession at large and suggest in our concluding chapter a prospective set of principles to guide development and expansion of the museum profession which can act as a form of asserting critical agency and as a reflexive agenda. The 'new' possibilities for professionalisation suggested are here understood as being related to the need to implement a 'green consciousness' towards society 'doing' critical forms of professionalism and reconstructing professional identities through what Sachs's calls 'activist professionalism'. We will argue that it is time to write a new contract with society and put

Utopia back on museums' professional maps. Taylor (2001) argues that this is not an intellectual game describing a perfect world, but 'a process of 'practical imagining' the concrete and challenging task of defining the kind of society' (the museum profession) that might be possible. Critique of what is wrong is easier than creating a vision of what the new professionalism might look like, but without such a vision change will be piecemeal and possibly superficial.

## **2. General discussion of methodological approaches chosen.**

### **Organization of the study**

*People who write about methodology often forget that it is a  
matter of strategy, not of morals*

*George Homans cited in Miles and Huberman (1994: 2)*

The rationale for any particular method of research is always based on a corresponding 'epistemology', or theory about how knowledge is obtained (Guba and Lincoln, 1994). Realist theories of knowledge assume the existence of a stable reality, which is independent of the observer, and propose that an accurate understanding of this reality is best approached by means of precise, controlled, objective observation. Experimental design is, as a result, employed to isolate the variables of interest from complicating or confounding factors, while quantitative measurement and statistics are used in order to maximise the precision and objectivity of the analysis. Discursive theories of knowledge, on the other hand, maintain that the 'reality' perceived by any individual (including both the scientists and the 'subjects' involved in a study) is produced by an interaction between their expectations and activities and the constraints and possibilities of the psychological, socio-historical and linguistic context. It is hence inappropriate to attempt to isolate the phenomenon studied from its context and futile to aspire to a neutral, objective perspective; instead, it is important to explicitly consider the way in which the context, the participants and the researcher have jointly contributed to the outcome of a discursive analysis. In addition, the emphasis on accurate measurement of isolated variables is replaced by the goal of building up detailed, multilayered interpretation of a particular situation.

Researchers have hesitated to focus on analysis issues on the grounds that unequivocal determination of the validity of findings is impossible (Wolcott, 1992). More profoundly, for

some phenomenological oriented, interpretivist and constructivist researchers, there is no unambiguous social reality 'out there' to be accounted for, so there is little need to evolve methodological canons to help explicate laws. In this view, social processes are ephemeral, fluid phenomena with no existence independent of social actors' ways of constructing and describing them.

In some discursive approaches, researchers object to the use of quantitative methods in the social sciences on the grounds that by imitating the investigative techniques of the natural sciences, they create a spurious and unhelpful impression of objectivity. From a discursive perspective, it is certainly more important to avoid 'reifying' the results of quantitative research – treating figures as facts, and statistical analysis as precise representations of reality (Banister et al, 1994). But the tendency towards scientific reification can be counteracted by making the process of research itself a focus of study and an explicit part of the process of validation. This strategy is known as 'reflexivity', and may range from disclosure of the researcher's personal ideological orientation and motives for undertaking the research, to a self-conscious reflection on how the context of research may have affected the material obtained, how particular theoretical presuppositions may have shaped the analysis, or the manner in which the conclusions presented have been constructed and justified (Steier, 1991).

Another reason why discursive researchers have tended to favour qualitative methods is that they are suitable for developing an understanding of subtle meanings and complex interactions for analysing idiosyncrasies and inconsistencies and for elucidating dynamic processes. These can be difficult to capture with quantitative methods. However, some researchers seek a compromise between the two methodologies. Quantitative methods may be used to gather observational, textual or biographical data and assist in its analysis.

From a discursive perspective there is no reason *per se* why phenomena should not be described using numbers as well as words. Indeed, just as qualitative methods are

undoubtedly most suitable for some of the discursive purposes described above, quantification can be the most appropriate means to achieve specific aims – for example, to determine whether changes in the age range of curators are accompanied by changes in discourse. Moreover scientific terminology, quantitative measures and statistical procedures can be viewed as a language or form of rhetoric, which is very powerful in modern society (John, 1992). In order to put across an argument it may therefore be necessary to adopt this language for the purpose of persuasive communication. This strategic recourse to quantitative methods should not be seen as incompatible with discursive principles; indeed a characteristic feature of postmodernist discursive approaches is the self-conscious utilisation of previous traditions and apparently disparate forms of knowledge and methodology, which are thereby transformed, reinterpreted and reinvigorated (Kvale, 1992) Thus, by using quantitative methods alongside qualitative analysis, the rigour and credibility of both may be enhanced; for example, the latter could be employed as a sensitive and flexible framework for studying contextualised processes, while the former might be used to confirm statements about links between phenomena, or to test the generality of the qualitative findings. Broadly, this is the view taken by this study.

This kind of 'soft-nosed positivism' or 'transcendental realist' research (Miles and Huberman, 1994) is promoted as a way of combining the advantages of the qualitative and quantitative methods. Miles and Huberman (1994) see themselves in the lineage of 'transcendental realism'. That means they think that social phenomena exist not only in the mind but also in the objective world – and that some lawful and reasonable stable relationships are to be found among them. The lawfulness comes from the regularities and sequences that link together phenomena. From these patterns we can derive constructs that underlie individual and social life. They argue that the fact that most of those constructs are invisible to the human eye does not make them invalid. After all we all are surrounded by lawful physical mechanisms of which we are at most, remotely aware.

It is not denied that knowledge is a social and historical product and that fact comes to us laden with theory. On the contrary, the importance of the subjective, the phenomenological, of the meaning-making practices is definitely located at the centre of social life. But as these authors say, the aim is to register and 'transcend' these processes by 'building theories to account for a real world that is both bounded and perceptually laden, and to test theories in our various disciplines' and are 'wary of abstract epistemological arguments that do not connect operationally with the actual research practices used to gain knowledge' (Miles and Huberman, 1994: 4).

In epistemological debates it is tempting to operate at the poles. But in actual practice of empirical research, we believe that it is preferable to look for the centre with multiple overlaps, if necessary. We undoubtedly have to face that numbers and words are both needed if we are to understand the world. As Kaplan (cited in Miles and Huberman, 1994: 40) puts it, 'quantities are of qualities, and a measure of quality has just the magnitude expressed in its measure'.

Rossmann and Wilson (1991) have suggested three broad reasons to link qualitative and quantitative data: (i) to enable confirmation or corroboration of each other via triangulation; (ii) to elaborate or develop analysis, providing richer detail; and (iii) to initiate new lines of thinking through attention to surprises or paradoxes, providing fresh insights.

Similarly, Firestone (1987) has suggested that, on the one hand, quantitative studies 'persuade' the reader through de-emphasizing individual judgement and stressing the use of established procedures, leading to more precise and generalizable results. On the other hand, qualitative research persuades through rich depiction and strategic comparison across cases, thereby overcoming the 'abstraction inherent in quantitative studies'. During analysis quantitative data can help by showing the generality of specific observations, correcting the 'holistic fallacy' (monolithic judgements about a case), and verifying or casting new light on qualitative findings.



Moreover, the lines between epistemologies have become blurred. Current perspectives such as pragmatism and critical theory have qualities of both interpretivism and postpositivism. Each perspective adds a meaningful layer without necessarily contradicting the others: a subjective understanding, an interpretative understanding (as rendered by the researcher) and a positivist understanding (theoretical propositions according to rules of formal logic). With Miles and Huberman (1994: 5) we agree that 'the paradigms for conducting social research seem to be shifting beneath our feet, and an increasing number of researchers now see the world with more pragmatic, ecumenical eyes'.

The first part of this study will present the theoretical framework that has informed its development as well as the conceptual / methodological tools which have assisted in guiding us. In the second part of the study will try to dig into the archives of the group. From this 'archive' we chose a set of documents (i.e. museum regulations, legislation), which we thought could assist us in unfolding and identifying emergent professional ideologies, as understood here. The following development (Part II, Chapter 3) aims at listening to the voices of individual privileged actors, who had access to diffusion means. Using what one may call an 'interpretative content analysis' approach, we studied the papers as ideological resource-rich information, which both produced and was produced by implicit understandings of reality shared by participants in the interaction (Feldman, 1995). These first three chapters of Part II enabled us to prepare the last chapter of this part, which undertook a general survey of museum professionals and aimed not only to identify present day representations but also to compare them with those that had emerged from previous data analysed. In this way, the survey, while it served to exercise a further step for triangulation, also tested 'confirmation' of the data which had emerged in previous chapters. Finally, the last part will offer an interpretation of the underlying social and political agendas.

Having presented the context, structure and methodological principles for this study we might say that, overall, this is an attempt to study the poetics and politics of Portuguese

museums in the sense that it will attempt a semiotic and a discursive approach which, following Hall's distinction (1997: 6), is concerned with both how ideologies are represented in signifying practices and the effects and consequences of representations. Furthermore, it is, of course also assumed to be a discourse. A discourse analysis of it may certainly reveal certain subtexts, statements and contradictions, implicit and explicit boundaries, social categorisations and particularisations, mystifications, warrants, justifications and characterisations.

## **Part I – Drawing up the field of enquiry**

### **Chapter 1 – Theoretical perspectives and research paradigms.**

#### **The Trojan horse: the concepts of ideology and discourse**

##### **1. Introduction**

The questions put forward by the previous part assume that the reality presented by museums is an *invention*: it is the result of a particular way of constructing reality and that this construction process is deeply embedded in the ideology of the profession. Museums do not merely 'reproduce' reality, they (re)define it within their own ideology and for that reason they should be understood as 'performers', 'creators of meaning', as 'signifying practices'. This theoretical position raises a whole series of questions, which should be looked into. These questions are all the ones traditionally dealt with by the concepts of ideology and discourse.

To some extent, the action of ideology may be seen here as a classification or framing in the sense that museum programs do not come innocently to the audience: as was already said it is assumed that they have already been classified by the background assumptions of the professionals, they are not innocent of the values and ethics of those who developed them. With Hall (1982: 88) we take ideology to operate at the unconscious level, as a function of discourse, rather than an intention of the agent. Unwittingly, museum professionals, through their discourse, serve as a support for the (re)production of the dominant ideological discursive field of the group. Furthermore, this notion of museums as ideological implies that ideology is not so much a content as a body of rules based on group-specific values and knowledge; ideology provides sets of social representations and discourses through which

professionals in museums live out 'in an imaginary way their relation to their real conditions of existence' (Althusser, 1969:233). It is 'real' or 'material' because it affects outcomes, it surfaces and is (re)produced by and within museums' discourse and thus has a 'materiality' which can be analysed. Furthermore, ideology is also understood as a site of struggle and not merely a dependant variable seen from a deterministic viewpoint in the Marxist manner. Conversely, it depends on the balance of forces in a particular historical conjuncture: on the 'politics of signification' (Hall, 1982:70), on specific discursive formations. Ideology and discourse are thus fundamental concepts to the study of this question, they are the very 'Trojan horses' that, hopefully, will offer sound theoretical orientation which will allow us to unravel 'meaning' in this difficult field of enquiry.

In this part first, some of the difficulties with conceptualisation of 'ideology' and 'discourse' as used in the social and human sciences will be discussed, and secondly, the understanding of these concepts, which inform this work will be set out. No attempt will be made to summarise the vast literature in this field, nor to discuss every aspect of controversies surrounding them or to offer an intellectual history of the two traditions (see among many other, Centre for Contemporary Cultural Studies, 1978; Thompson, 1990; Van Dijk, 1998). Rather, an approach for both concepts will be put forward, which could be adopted for this purpose as an overall framework of the theoretical position of this study which will enable us to 'enter' the field of study.

Modern social theory is awash with talk of 'discourse' and 'ideology'. Sometimes the two concepts are used interchangeably and at others they are counterposed. Legitimately Purvis (1993) in his paper 'Discourse, ideology, discourse, ideology, discourse, ideology...' asks if the current usage of these concepts is a matter of stylistic preference or of an intellectual trend.

Concepts of the social are never fully referential, in the sense of identifying a verbal sign that stands for or refers to (and thus comes to represent) some unambiguously identifiable

feature of an external reality. Rather, what concepts do is to put a handle on – or give emphasis to – some aspect of the complexity of interconnections and relations that constitute the social. In this sense ideology, culture and discourse may refer pretty much to the same aspect of social life – the idea that human individuals participate in forms of understanding, comprehension or consciousness of the relations and activities in which they are involved; a conception of the social that has a hermeneutic dimension but which is not reducible to hermeneutics. This consciousness is borne through language and other systems of signs, it is transmitted between people and institutions and, perhaps most important of all, it makes a difference; that is, the way in which people comprehend and make sense of the social world affects the direction and character of their action and inaction and the way they ‘construct’ reality. ‘Discourse’ and ‘ideology’ seem to refer to these aspects of social life.

In this study it is theoretically more useful to distinguish between ideologies as such, that is socially shared beliefs of a specific type (social representations) on the one hand, and their expression in discourse or other cultural practices (practices of representation), on the other hand. We may say ‘ideology’ focuses upon the internal features of those practices, in particular their linguistic and semiotic dimensions, while ‘discourse’ directs attention towards the external aspects by focusing on the way in which practices of representation are connected with their counterparts, that is, social representations. As general concepts, ideology and discourse have been dealt with in thousands of books and articles but their definition is as elusive and confused as ever, remaining contested and controversial concepts. Although it is assumed that a definition might be hardly adequate to capture all of its complexity it is still felt that one is necessary to limit the field of enquiry and serve as an operative theory.

## **2. The *rediscovery* of ideology.**

The vast majority of studies of ideology are rooted in the social sciences and pay a good deal of attention to ideologies in relation to class, dominant groups, social movements, power, the political economy or, more recently, to gender and culture. They have paid less attention to other dimensions currently acknowledged, such as cognition or the discursive dimensions.

The common-sense usage of the notion of ideology is generally pejorative, which may be seen as an indication of the influence of the classical debate which took it as a system of wrong, false, distorted or elusive misguided beliefs, typically associated with social or political opponents. Furthermore, in the Marxist tradition this concept acquired the force of dogma associating itself with the notions of false consciousness, class struggle, determinism, domination, utopia, etc. The core element of this classical approach is usually associated with various notions of power and dominance. Following Marx and Engels, ideologies were first defined as the prevailing ideas of an age (Marx and Engels, 1974). According to the political economy of these philosophers, these dominant ideas were associated with those of the ruling class who, however defined, controlled the means of production, including the means of the reproduction of ideas – most notably those of politics, the media, literature and education –, they were also able to make their ideologies more or less accepted by the ruled as the undisputed knowledge of the 'natural' ways things are. Marx typically invoked the concept to refer to the unexamined categories and assumptions, which form the unacknowledged impediments to scientific investigation. In this approach, ideology is a process which takes place 'behind our backs', producing and structuring our consciousness in ways that we are not immediately aware of. It defines, as Althusser puts it, the way in which men 'live' their relationship to the conditions of their existence, the way in which 'their relationship to their conditions of existence is represented to them' (Althusser, 1971:154).

In this school of thought this term can then be systematically connected to 'production', particularly production by class subjects. Ideology occupies a position between effect and cause – it produces, but only as it is produced, determined by a set of prior material relations. The emphasis on the mode of production leads it to be seen as a practice determined by external factors.

This Marxist discourse on ideology, though at times carried out in isolation from other theoretical concerns, cannot be separated from the double problematic of Marxism. As described by Foucault (1973) Marxism reflects the position of the human sciences in that they (a) employ a scientific discourse proper to the analysis of the object, constituted until recently as 'man'; thus, they analyse the empirical determinations of the positions of the object – 'man' and the causes that constitute 'his' actions. Furthermore they (b) employ an epistemological grounding proper to the analysis of the subject – 'man'; thus, they analyse the conditions of knowledge that prefigure and limit the content of the object – 'man'. This leads to what Foucault sees as an insolvable problem: the separation of the empirical and the transcendental (1980: 118).

For Foucault, ideology is instead productive of knowledge and 'truth'. Ideology is not to be conceived of as a 'reign of falsity', as something negative or repressive in its effects but as productive and positive, its effectiveness resting on what he calls 'a regime of truth' (1980: 131). Although Foucault is highly critical of the use of the concept of ideology, he never implies that the concept has not been applied to a real and effective domain. In other words, it is the use of the term 'ideology' that should be questioned. If it is inserted into a totalizing discourse, a discourse that attempts to show how objects are determined, the concept of ideology is found wanting. It is this attempt to found a 'science of ideology' that Foucault has criticised.

According to an interpretation by Hall (1985) Althusser had already expressed a critique of the classical Marxist tradition, opposing the guarantee that the ideological position of a social class will always correspond to its position in the social relations of production and thus to class reductionism in ideology.

A further criticism is that this argument is both economist and idealist (i.e. Bennett, 1982). It is economist inasmuch as it views ideological forms as the product of a determination operating solely in the economic sphere. Ideology is construed as the effect of economic place. What the subject thinks and how s/he thinks it is construed as a result of the place s/he occupies in the process of production. This is to allow the level of ideology no specific determinacy of its own. Nor does it offer any account of the actual mechanism by which the consciousness of social agents is produced; this simply 'happens', consciousness is somehow magically formed as an effect of economic relationship. Furthermore, the position is idealist so far as it seeks to explain things which have a concrete material and social existence – ideological forms as articulated in language, written or spoken, or as embodied in visual signs – the concept of consciousness. Volosinov admirably exposed the weakness of this conception in his 'Marxism and the Philosophy of Languages' (1973), arguing that any conception of ideology which grants the concept of consciousness, as an attribute of the subject, an existence prior to the forms in which it is organised must be regarded as metaphysical. It explains something, which has a concrete and identifiable material existence (ideology) with reference to something else, which does not, a mere abstraction (consciousness).

Volosinov argues that we must start from the other direction. We must start not with the abstract, consciousness, but with the concrete, the structure of ideological forms themselves. Ideology must be viewed not as the product of a growing consciousness but as an objective component of the material world. For ideology, Volosinov insists, has a particular reality. It exists objectively as a distinctive organisation of sound pattern (speech, music) or as a codified co-ordination of light rays (print, visual images). Its existence is thus wholly



objective. What is more, far from being regarded as the *product* of consciousness, such ideological forms must be regarded as the producers of consciousness inasmuch as they constitute the distinctive 'place' within which the social production of consciousness is actually organised and carried out. From the point of view of language as a fully developed system (and language is the home of ideology) it is not the consciousness of individuals which determines the forms of language but rather the forms of language which, pre-existing the individuals who comprise the members of any speech community, produce the consciousness of individuals by defining the linguistic terms within which their thought is structured. And it does so through discourse. This raises a question about the activity and effectivity of signification (Bennett, 1982: 50– 51). In maintaining this, ideology is understood not as an intellectual abstraction but as a concrete social process embodied in the material signifying practices.

Althusser in his seminal essay "Ideological State Apparatuses" has also insisted that ideology is a practice. That is, it appears in practices located within the rituals of specific apparatuses or social institutions and organisations.<sup>2</sup> This emphasis on 'practices and rituals' is wholly welcome. Ideologies are seen as the frameworks of thinking and calculation about the world – the ideas which people use to comprehend the world, their place in it, and how they should act but which is inscribed within apparatus and its practices. It operates here to interpellate individuals as subjects, 'hailing' individuals through the apparently obvious and normal rituals of everyday living. Ideology, rather than being imposed from above and being, therefore, implicitly dispensable, is the medium through which all people experience the world. The problem for a materialist or non-idealist theory such as Marxism is how to deal with the frameworks of thinking, with these ideas, which are undoubtedly mental events, and thus require a cognitive approach. Althusser's interpretation may cast some light, helping to solve this dilemma. He places the emphasis on where these actual ideas are as social phenomena: chiefly in language (understood in the sense of signifying

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<sup>2</sup> Althusser makes the distinction here between repressive state apparatuses, like the police and the army, and ideological state apparatuses like churches and the media which are not directly organised by the State and in which we could perhaps include museums.

practices involving the use of signs; in the semiotic domain, the domain of meaning and representation). In this sense, signifying practices are the media of the material registration of ideology, the enabling mechanism being discourse. These practices always occur in social sites, linked with social apparatuses. Again, if we consider museums as signifying practices these views will definitely inform our study of them and if we are to unravel their patterns of ideological thinking.

In the second place we can also infer that since ideology is inscribed in practices it has material 'properties'. What he has shown is that ideas have a material existence. In "For Marx" (1969: 231– 236) Althusser defined ideologies as systems of representation – composed of concepts, ideas, myths, or images – in which men and women live their imaginary relations to the real conditions of existence. For this study it is perhaps helpful to take a closer look at this statement.

The designation of ideologies as 'systems of representation' acknowledges their essentially semiotic and discursive character. Systems of representation are the systems of meaning through which we represent the world to one another and ourselves. It acknowledges that ideological knowledge is the result of specific practices involved in the production of meaning. But since there are no social practices which take place outside the domain of meaning) are all practices simply discourses? In other words, do they merely share a social dimension?

We know ideologies are there because they are materialised in and they inform social practices. In that sense, the social is never outside of the semiotic. Every social practice is constituted within the interplay of meaning and representation and can itself be represented. In other words, there is no social practice outside of ideology. However, this does not mean that, because all social practices are within the discursive, there is nothing to social practice but discourse. Equally, it does not follow that because all practices are in ideology, or inscribed by ideology, all practices are nothing but ideology.

Ideologies then can be said to share both the cognitive and the social domains and although we are not aware of its rules and systems of classification when we enunciate any ideological statement, we believe they are, like the rules of language, open to rational inspection and analysis by modes of interruption and deconstruction of discourse, allowing us to inspect the categories which have generated it.

These views have led to a rethinking of the question of ideology and its place within the general Marxist problematic (i.e. Gurevitch et al., 1982). This debate centres on the question of the terrain in which ideology operates. Where does ideology take up its function? Does it operate in a space that is described at the discursive level only (i.e. as inscribed in texts), or does it also operate at the level of the non-discursive practices that open up this textual space? The key element here is the place of 'meaning' in the ideological analysis of 'textuality'. If meaning is produced through the text, then the function of ideological analysis is to examine 'how texts mean', but if the non-discursive level's relation to meaning is taken into account, then the function of ideological analysis is to examine how texts are put in a position to produce meaning in the first place.

It is especially this neo-Marxist problematic and its variants that have inspired many contemporary debates on ideologies. Media studies have attempted to theorise the relationship of texts to subjects through attempting to combine the analysis of media-signifying practices with psychoanalysis, whereby the subject is understood as being de-centred, displaced across a range of discourses in which s/he participates. For critical studies, ideology is analysed within the context of dialogical communication in the public sphere (Gouldner, 1976), the element of ideology being inserted in a discourse whose purpose is then the interpretation of texts. Texts, broadly defined, are messages and their coding. Critical theorists also emphasise that such messages have a physical existence of their own, regardless of material form. Ideology arises in communication, conceived as the space where the exchange of meanings or information takes place and is present on both

the production and consumption sides of the communication model (cf. with 'circuit of culture' Hall, 1997). Here theories of ideology take up their function in the interpretation of texts in terms of encoding and decoding, involving what Grossberg (1984: 393) calls a 'politics of textuality'. That is, the purpose of the interpretation is to describe the way texts are 'produced by, inserted into, and function within the everyday lives of concrete human beings so as to reproduce or transform structures of power and domination'.

Many of these approaches are now merging with a broader critical concept of ideology, for instance in the field of cultural studies which are more inclusive and non-pejorative. Here, they are usually defined as political or social systems of ideas, values or directions of groups or other collectivities, organising or legitimating its actions. This is the approach that informs this research. Seliger advocates such a concept when he defines it as 'a group of beliefs and disbeliefs expressed in value sentences, appeal sentences and explanatory statements 'which may legitimate' concerted action for the preservation, reform, destruction or reconstruction of a given order' (1979: 19– 20). We can also find the roots for these contemporary debates in the detailed theoretical analyses of Karl Mannheim's 'Ideology and Utopia' (1936), which also discusses the distinction between evaluative and non-evaluative ideologies.

To conclude, the majority of contemporary authors would agree that an ideology is something like a shared framework of social beliefs that organise and co-ordinate the social interpretations and practices of groups and their members, as well as their relations with other groups. Hall, to quote just one of many such influential scholars, defines ideology as follows:

*By ideology I mean the mental frameworks – the languages, the concepts, categories, imagery of thought, and the systems of representation – which different classes and social groups*

*deploy in order to make sense of, figure out and render  
intelligible the way society works (1996: 26).*

This means that ideologies constitute the basis of the social representations shared by members of a group, allowing them to organise the multitude of social beliefs, influencing what is accepted as true or false, especially when such beliefs are found to be relevant for the group, defining its identity and participating in the process of legitimation. In an epistemological sense, they may also form the basis of specific arguments for, and explanations of, specific social arrangements, or indeed influence a specific understanding of the world in general and thus serve significantly to regulate social practices. Importantly, in this definition we also acknowledge both the cognitive and social nature of ideology.

### **3. The nature of ideology: the cognitive and social dimensions.**

As previously mentioned ideologies pertain both to the social and cognitive domains. This theoretical standing assumes that social practices presuppose vast amounts of sociocultural and group-specific beliefs or social representations, such as knowledge and values. Here, ideologies are seen as the 'axiomatic' basis of these mental representations shared by the members of a group. That is, ideologies represent the basic principles, the codes, the conceptual maps which govern social judgement – what group members believe to be right or wrong, true or false. Ideologies are 'social' precisely because they are socially shared. We also assume that they have a materiality on account of their (re)production through discourse.

In several disciplines 'belief systems' are the standard way to talk about ideologies. Van Dijk (1998) feels this is too wide-ranging a term to describe the specific sets of beliefs which may be called ideological and goes on to distinguish between different kinds, following the approach taken by cognitive psychology which differentiates beliefs by associating them with different regions, parts or functions of memory. Episodic memory is then the part of memory where beliefs about concrete episodes, which we have witnessed or in which we have participated, are accumulated. This region may therefore be also called personal. Semantic memory is where beliefs we share with others, our 'knowledge about the world' is stored. The kind of beliefs that interest us for the study of ideologies must be located in this semantic (or socio-cultural) memory as ideological beliefs are thought to be essentially social, that is, shared by members of groups or collectivities of people (see Van Deth and Scarbrough, 1995). Mannheim, within the framework of his sociology of knowledge (1936:2), already emphasised that ideologies cannot be explained in terms of personal beliefs, but have a social nature – there is no such thing as a personal ideology. We should then refer to these belief systems as social (or socio-cultural) belief systems to distinguish them from personal ones.

A further characteristic of these social shared beliefs is that they have a general abstract nature. That is, they are mostly not about concrete but about general properties of facts. We could compare this notion with language itself: the way one uses English or Portuguese is, indubitably, controlled by a socially shared grammar and rules of discourse, but this usage is not trully part of such abstract knowledge of the language. Of course, we may define a language empirically in terms of the set of its actual manifestations in language use, but this is hardly the case for the socially shared, abstract systems of rules of the grammar. In this sense, these general social shared beliefs, that constitute the core principles of any given ideology, could be compared to grammars and not to languages defined in terms of the infinite set of their 'uses' which could be in turn compared with discourse. These characteristics entail a presupposition in discourse, that is, these general social beliefs normally need not be explicitly asserted. In that respect, discourse might be considered like the proverbial tip of the iceberg: most of its implied or presupposed meanings remain 'hidden'. What is hidden, repressed, are its real foundations. This is the source or site of its unconsciousness. This point is of the utmost importance but it is not easy to grasp. For how can the realm in which we think, talk, reason, explain and experience ourselves – the activities of consciousness – be unconscious? We may think here of the most obvious and 'transparent' forms of consciousness, which operate in our everyday experience and ordinary language: common sense. What passes for 'common sense' in our society – the residue of absolutely basic and commonly agreed, consensual wisdom – helps us to classify the world in simple but meaningful terms. More precisely, common sense does not require reasoning, argument, logic, thought: it is spontaneously available, thoroughly recognisable, widely shared. It feels, indeed, as if it has always been there, the sedimented, bedrock wisdom of the 'race', a form of 'natural' wisdom, the content of which has hardly changed at all with time. However, common sense does have a content, and a history. It is precisely its 'spontaneous' quality, its transparency, its 'naturalness', its refusal to be made to examine the premises on which it is founded, its resistance to change or to correction, its effect of instant recognition, and the closed circle in which it moves which makes common sense, at

one and the same time, 'spontaneous', ideological and unconscious. You cannot learn, through common sense, how things are: you can only discover where they fit into the existing scheme of things. (Hall, 1977: 325). In this way, its very taken-for-grantedness is what establishes it as a medium in which its own premise and presuppositions are being rendered invisible by its apparent transparency.

In order to have a general concept that specifically applies to common-sense, organised clusters of general socially shared beliefs as located in the social memory, Van Dijk (1998) suggests the adoption of the term social representation. This concept has been used in social psychology and the other social sciences in many different ways. The French theory of social representations however is more specific than this general use of the term and especially applies to mundane, common sense uses of scientific knowledge in everyday life, for instance the lay uses of psychoanalysis. This study, however, will follow Van Dijk's recommendation. Ideologies, then, are social representations, shared by the members of a group.

The basis of these group-specific social representations is first and foremost assumed, to be their cultural common knowledge that may be defined as the set of those beliefs that are shared by (virtually) all competent members of a culture, and that are held to be true by those members by similarly shared criteria of truth. It is this knowledge that all new members of a culture have to learn (e.g. during socialisation, formal education, through media, etc.) in order to become competent members. This knowledge also includes specialised (e.g. scientific) beliefs that have been adopted by the group as a whole. Professional groups may also have beliefs that for them constitute uncontested knowledge in the same way as the whole cultural community accepts cultural knowledge. This group knowledge may be verified by truth criteria that are either generally cultural, but differently applied, or by group specific criteria (e.g. scientific). Naturally, most this professional knowledge builds on general cultural knowledge shared by the whole community.



Both concepts – cultural and group knowledge – are ill defined, in the sense that there is no effective procedure to establish for each culture or for each group what representations they collectively share. Yet, these notions are far from arbitrary. Van Dijk (1998) suggests that a quite reliable test is presupposition in discourse and other interaction.

In the second place, but by no means in a secondary one, values play a central role in the construction of these social representations as they function as benchmarks of social and cultural evaluation. Despite the frequent use of the notion of value in the social sciences and politics, they are fairly elusive.

In psychology, the term 'values' is frequently used to refer to a 'modality of selective orientation' which is linked to individual-level preferences, motives, needs, and attitudes. Sociologists employ the term as a social concept when they talk of norms, customs, manners, ideologies, commitments, and the like. In economics, too, there is a long tradition of using values: the distinction between the Ricardian, Marxist, and marginalist approaches to economic life centres on concurrent definitions of values; basic economic concepts such as utility, exchange, and price are all related to values. The concept of value also applies in many anthropological and philosophical studies (for further information on these issues see Van Deth and Scarbrough, 1995). With these authors we may define value as 'a generalised condition which the individual feels has an important effect on his well-being'. What is clear is that here values are not understood as an *a priori* category in the Kantian sense, that is, we do not take values as social or sociological abstractions, but as shared mental objects of social cognition. Values are shared and known, and applied by social members in a large variety of practices and contexts forming the basis of all processes of evaluation. Thus, values must be the basis of the evaluative system of a group culture as a whole. This fundamental socio-cultural status of values also precludes their reduction to individuals. These may share, adopt or reject the values of their group, but we would not say that personal goals or ideals are values. Theoretically, then, values monitor the evaluative dimensions of social representations. This aspect of ideologies also suggests that they are

motivational and goal-oriented, that is, they qualify 'ideal' endstates or results of human endeavours. Therefore, the values selected as essential for each group constitute the selected criterion for their identity and self-evaluation, the evaluation of their activities and goals at a specific moment in time. In other words, in order for ideologies to sustain their social functions their cognitive contents, structure and strategies should somehow be tailored to these social functions. What people do as group members should reflect what they think as group members and vice-versa. We should also bear in mind that many values are historical: they were once 'invented' as something positive 'we' would have to strive for and therefore they have to be studied within their 'discursive formation'.

#### **4. Functions of ideologies**

The social nature of ideologies establishes them as essential conditions for the existence and the reproduction of groups, or for the collective management of the relationships between groups, rather than functions that only serve individuals. There are no 'private' ideologies, only private opinions. Ideologies are acquired, confirmed and changed by social actors as members of groups, and as functions of the goals and interests of such groups. Without their socially shared beliefs social actors cannot possibly know and interactionally accomplish their group membership, which is a crucial condition for the existence of groups and organisations in the first place. Groups may be said to share social representations that define their identity or 'social self' as a group. Identity then becomes a process in which such a collectivity is engaged, rather than a property. For that reason the term identification would probably be more satisfactory than the more static one 'identity'. Just like persons, groups may thus be permanently engaged in search for identity.

The ideological group self-schema should represent precisely those fundamental social representations that are generally shared (acquired, used, and reproduced) at the macro / meso level of the group, and answer such fundamental questions as 'Who are we?' 'Where do we come from?' 'Who belongs to us?' 'What do we (usually) do and why?' 'What are our goals and values?' Therefore the content of ideologies involves the representation of 'Self and Other', 'Us and Them', 'Who knows', 'Who does not' – especially when conflicting interests are involved. As previously said, the theoretical (general, ideological) answers to such questions are continuously taught and repeated in social encounters, symbolic interaction, and other group activities. It is this that is inculcated, sometimes explicitly (i.e. in didactic situations), and often implicitly, in the many group-relevant social practices of the group, its institutions and its members.

These basic ideological propositions (social representations) logically affect group attitudes, organising specific group attitudes, which in any case are related to the basic interests and goals of the group. According to Van Dijk (1998) this is indeed the main cognitive function of ideologies.

Also, if a group is in a dominant relationship with respect to other groups, for instance on account of its privileged access to social and cultural resources (which is the case with museums), ideologies have the double function of maintaining or confirming the *status quo*, and at the same time of providing the basic cognitive framework for arguments to persuade its own members as well as other that this situation is 'fair'. Arising from this argument, virtually no short definition of ideology will fail to mention that ideologies typically serve to legitimate 'power' and 'inequality'. Similarly, and following the classical deterministic argument, ideologies are assumed to conceal, hide or otherwise obfuscate the truth, reality or indeed the 'objective, material conditions of existence' or the interests of social formations. They serve to protect interests and resources. We will not take this view; rather, more centrally and more generally, this study will take the view that ideologies simply serve groups and their members in the organisation and management of their goals, social practices and their whole daily social life. This does not of course mean that they do not participate in the internal and external processes of legitimation and in the defense of their interests..

Although ideologies are properties of social groups, individual members may of course 'have' or 'participate in' an ideology as groups members. Again, in this respect ideologies are like natural languages. Languages such as English or Portuguese are also (knowledge) systems that are essentially social and shared by the members of a group – the speakers of those languages. But that does not mean that the members of such a speech community do not know and use the language individually. In a similar way, ideologies are to be defined as ideologies-of-groups that may be individually used by members of the group.

This way of formulating the shared nature of ideologies emphasises the group-based, societal dimension of ideology, while at the same time accounting for the role of ideology in the shifting practices of social members. The Gramscian notion of hegemony is taken as an explanation that allows for individual variation in production and reception, but also sheds light on the ways in which larger social patterns are contained within dominant ideologies (see Hall, 1980).

Nevertheless, ideologies as an operative concept involve a mode of generalisation and abstraction. This does not mean that, as individuals, social members all have identical copies of such beliefs and ideologies. Rather, it will be assumed that each member may have a personal version that is obviously a function of the individual socialisation of ideological development. Some people may only have a rudimentary (and perhaps rather incoherent) personal version of the ideology, whereas others (the 'ideologues') might have a much more detailed and consistent one. This notion of personal versions of ideologies also accounts for the frequently found individual differences (and even contradictions) in the expression of ideologies in empirical research (Lau and Sears, 1986). This does not of course imply that there are therefore no shared social beliefs or ideologies; no more than that individually variable knowledge and uses of languages implies that there are no grammars. The point is that as soon as we talk about groups and their knowledge or ideologies, we abstract from such individual differences.

Furthermore, people may 'objectively' be members of groups (and be seen by others as group members) and still not identify with their groups. Such well-known forms of dissociation, which most dramatically may occur for identity groups but also for professional groups, probably implies that such 'members' do not share the ideology of the group either. Individual members may not identify with the groups in some contexts and hence not share the ideology of the group. Socially this usually implies that they are considered as 'dissidents', 'traitors', 'deviants'.

In conclusion, we may assume that ideologies spell out the interests and goals of groups, organising specific group attitudes and defining identity; moreover they play an important part in its social practices of reproduction and legitimation. This means that ideologies are neither 'wrong' nor 'right' but rather more or less effective in promoting the interest of a group. Therefore, the main social function of ideologies is the co-ordination of the social practices of group members for the effective realisation of the interests and goals of the group.

## **5. A schemata proposal for ideologies**

Along with Van Dijk (1998) we believe that ideologies spell out in a structured framework the social representations which shape the identity of the group and organise their attitudes. For contemporary psychology, linguistics and discourse analysis, as well as for some social sciences, such questions of structure are routine – describing, analysing and explaining phenomena first of all means that we should specify their structures and functions.

It is against this general background that we should also approach the question of the structures of ideology, defined as the underlying frameworks of social representations of group members. Such ideologies are abstract (although they are both cognitive and social), and hence a more structuralist approach seems more appropriate for its study. Unlike discourse, ideologies as they are here understood, are not locally produced in the sense of being shaped by each specific social context and by a single act and utterance. We also assume that they do not vary from one moment to the next, and are not strategically adapted to individual recipients. On the contrary, given their social, group-based functions, they must be relatively stable, and a context-free resource for many group users in many situations. Again, in that sense, ideologies are like grammars, defined as abstract systems of knowledge (rules) that enable all competent speakers of a language community to communicate in many different contexts.

On the other hand, ideologies are of course context sensitive if we use a broader meaning of 'context', including the relevant dimensions of social structure such as groups or institutions, social relations of power or historical development. Consequently, although ideologies themselves are relatively stable this does not mean that the expressions and uses of ideologies are not variable, strategic and context sensitive.

Such stability is necessary in light of the cognitive and social functions ideologies have for the many different members of a group in different situations. In-group co-operation, continuity and reliability of action and judgement and many other properties of successful group membership and social practices would be impossible without at least a minimum of stability. In the same way as language users would be unable to speak and understand their language without a more or less stable grammar group, members would be unable to accomplish their daily practices and social judgements without more or less stable social representations.

On the other hand, even such more or less stable representations need to be acquired, changed or abolished by groups and their members, and such processes of change, though slow, of course need an account of a more dynamic nature. That is, all structures – including also those of ideologies – eventually also need an account of their active construction (formation or change) by group members in social contexts through discourse.

The schematic approach that will be put forward is a relatively simple counterpart of structural analysis in linguistics, and as already said lacks the more dynamic dimension needed to account for the construction uses or changes of such schemata. A different part of the study will thus attempt to account for this dimension using a different methodological approach.

People have ideal, abstract or prototypical schemata for the structures of an object, an event, a story, people, and groups as well as social structures. It has become standard practice in psychology to specify and distinguish event-schemata, people-schemata and story-schemata, among others.<sup>3</sup> Such schemata usually consist of a number of characteristic categories that may be combined in a specific order and hierarchy, allowing for

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<sup>3</sup> Schema-theory in cognitive science essentially goes back to Bartlett (1932), who assumed that knowledge is represented in a schematic fashion. Its most influential formulation in contemporary psychology has been in terms of knowledge "scripts" as introduced by Schank and Abelson (1977), after earlier notions such as that of "scenarios" (Charniak, 1972) and "frames" (Bobrow and Collins, 1975). Furthermore, note that what is being described here is not real-world objects, but our socially shared, convention and cultural knowledge about such objects; that is representations.



variable terminal elements. Typically, as in the case of the generative grammar of sentences, such structures are represented in tree-like (directed) graphs, consisting of a top node, several edges and a number of lower-level nodes representing subordinate (included) categories.

Structural descriptions of social representations may also take a more dynamic form especially when they aim to render the structures of events and actions. Thus, the notion of script has been widely used to account for the knowledge people have about the stereotypical events of their culture, such as 'a visit to a museum' or 'making an exhibition'. As the script-metaphor suggests, such knowledge is represented in terms of a setting, time, location and a sequence of events and actions and the typical or optional actors that participate in them.

So any account, whether a more structural or a more strategic one, has to be complemented with flexible rules or strategies that adapt structural categories or units to their variable uses by different people in different situations. With all their theoretical limitations (most schema theories are not exactly examples of formal explicitness and conceptual sophistication), these various approaches to the account of the structures and strategic uses of knowledge in discourses have been relatively successful. It is not surprising, therefore, that similar schema-theoretic roads have been followed in social psychology. Thus, if people have schemata or scripts for storms, stories...it is assumed that they probably also have them for groups.

The theoretical task then consists in spelling out these various structures as well as the strategies of their usage. This is easier said than done. Although at present we do not have a clear answer to such questions, we may assume that in the same way as factual and evaluative beliefs (and relate both to the episodic and semantic parts of memory) can be distinguished, we may also distinguish between factual belief structures, on the one hand,

and evaluative belief structures on the other hand. It is obviously the latter that mainly interests us here.

It has been proposed (see Van Dijk 1998) that group members develop schemata or other abstract structures for the organisation of these structures. Such attitude-schemata for groups, which are undoubtedly organised, 'coded' by ideologies, will feature those general categories that have developed as a function of the goals, interests, as well as the social and cultural contexts of groups' perception and social practices. The acquisition, the changes and the uses of ideologies in social practices suggest that we should try to find schemata or other structural patterns that are typical for ideological systems. Since we have no *a priori* or theoretically obvious format for such structures, we have to build such schemata from scratch and find evidence that suggests how ideologies might be organised (cf. Silverstein, 1998: 129).

Van Dijk (1998) further suggests that ideologies may be represented as group schemata that may be said to contain the following categories (which define the identity of the group in relation to its interests and goals):

Membership: Who are we? Where are we from? What do we look like? Who belongs to us?

Who can become a member of our group?

Activities: What do we do? What is expected of us? Why are we here?

Goals: Why do we do this? What do we want to realise?

Values / Norms: What are our main values? How do we evaluate ourselves?

Position and group relations: What is our social position? Who are our enemies, our opponents? Who are like us, and who are different?

Resources: What are the essential social resources that our group has or needs to have?

These categories, and the basic questions they stand for, seem to be the fundamental coordinates of social groups, and the conditions of their existence and reproduction. Thus, if ideologies are primarily representations of the basic properties of groups, then this schema should be a serious candidate for the organisation of ideological beliefs.

This schema seems fairly generally applicable to all ideological groups, whether based on more or less inherent characteristics (gender, ethnicity, age, etc.), on what they do (as for professional ideologies), their goals, norms and values, relations with others, and the typical resources they do or do not have. That is, each category may be needed to define all groups, but groups may also be identified specifically by one particular category. Each category of this ideological format functions as the organising patterns of a number of basic evaluative beliefs. Note though that these beliefs are by definition ideological, thus, curators in their professional (activity) ideology may represent themselves essentially as protectors of the natural and cultural heritage, for instance. They do this, they would say, in order to preserve it and more generally to serve society. Obviously, these are ideological goals, because we know that many curators hardly do this. That is, such a goal is at most a benchmark of a property of an ideal type: how curators would like to act. The same is true for their (professional) values, such as truth, reliability, fairness, and so on.

This kind of structural analysis tends to stress binary oppositions of the type them and us as a heuristic device,

*'a technique for stimulating perception when faced with a mass of apparently homogeneous data to which the mind and eye are numb: a way of forcing ourselves to perceive difference and identity in a wholly new language the sounds of which we cannot yet distinguish from each other. It is a decoding or deciphering device, or alternatively a technique of language learning' (Jameson, 1972: 113)*

The focus on the internal relationships of a text (on its grammar) does raise certain problems. The main problem is that the specificity of any one text, both in the context of its production and reading, through which meaning is established (cf. Hall, 1997), is lost. Eco tried to surpass this problem taking his concern beyond the structure of the text (Eco referred to in Woollacot, 1982), examining relationships both with previous literary forms and with audience response.

It should therefore be emphasised that this abstract categorical schema is merely a theoretical construct that may be used to organise and explain the basic evaluative beliefs of group members. This schema as such does not tell us yet how ideologies are acquired, used or changed, how they manifest themselves in social practices, and how they reproduce themselves in society. This means that it characterises groups, at a macro-level.

It should be noted that, at the moment, the schema primarily serves as an organising framework for ideological beliefs. That is, its function here is cognitive. Yet, as suggested, each of its categories is rooted also in social structure, that is, in group membership criteria, social activities and goals, group relationships, social values and social resources. Van Dijk suggests that one of the ways to access the empirical nature of the schema is to make a systematic study of social practices, and especially of discourses that express ideological beliefs. If these expressed beliefs and their inferences appear to be organised according to the ideological schema, then we have some evidence that the schema is indeed a socio-cognitive device used by social groups and their members to organise their basic beliefs.

## **6. From social representations to systems of representation. Language as the enabling agency.**

As has often been insisted every facet of social practice is mediated through language, which is understood as a system of signs and representations, arranged by codes and articulated through various discourses. The (re)production of ideologies operates therefore primarily and principally through language. Significantly, there are no private languages. The individual can only speak by first situating her / himself within a language system; to express oneself within a objectivated system of signs one must have access and be proficient in the use of the rules and conventions which govern speech and articulation. The enabling mechanism that articulates them into discourses may then be said to be language and the principal element in the articulation of language to be the sign.

Signs are the material registration of meaning, they communicate, not simply because they are social phenomena and are part of material reality, but because of the specific function which they have of refracting that reality of which they are a part. That is, they operate as symbols embedded with the meaning one wants to communicate. As structural linguists have shown, a sign does not carry meaning by unilaterally standing for an object or event in the 'real world'. Signs communicate meaning because the way they are internally organised together within a specific language system or set of codes articulates the way things are related together in the objective social world. Language is then said to be a signifying practice. Furthermore, any practice which uses systems of representation is thought to work, broadly speaking, as a language. It is within this context that one should understand language as the essential link between ideologies and discourse. Signs, Barthes (1967) argues, cut at one and the same time into two floating kingdoms. Thus, events and relations in the 'real world' do not have a single natural, necessary and unambiguous meaning which is simply projected, through signs, into language. The same set of social relations can be differently organised to *have a meaning* within different linguistic systems. These differences between the different ways of classifying a domain of social life in ideologies is even more

striking when we move from the denotation of natural objects to the signification of complex social relations. Certain ideological domains will be fully inscribed ideologically in one social formation, thoroughly articulated in a complex field of ideological signs, while others will remain relatively 'empty' and undeveloped. Rather than speaking of such relations as 'having a meaning' we must think of language as *enabling things to mean*. This is the social practice of *signification*: the practice through which the 'labour' of ideological representation is accomplished. It follows that the ways in which the individual comes to understand her/his relation to the real conditions of existence, under capitalism, are subject to the *relay of language* and it is this which makes possible that ideological displacement or inflection, whereby the 'real' relations can be culturally signified and ideologically inflected as a set of 'imaginary lived relations. As Volosinov (1973) puts it, 'a sign does not simply exist as a part of reality – it reflects and refracts another reality. Therefore it may distort that reality or be true to it, or may perceive it from a special point of view, and so forth. Every sign is subject to the criteria of ideological evaluation.... The domain of ideology coincides with the domain of signs. They equate with one another. Wherever a sign is present, ideology is present too. Everything ideological possesses a semiotic value'.

'Language' therefore provides one general model of how ideology and representation work, especially in what has come to be known as the semiotic approach – semiotics being the study of 'science of the sign' and their general role as vehicles of meaning in culture. But how does this representational system work? How do we use language to represent the world?

Three different approaches are usually presented which in themselves indicate three different moments of the study of language: the reflective, the intentional and the constructivist. The reflective approach assumed that meaning lay in the object in the real world and once 'discovered' language mirrored it, imitated it and thus is often called mimetic. The second approach asserted that language expressed what the author, the subject, intended it to mean and thus is designated as intentional. The constructivist approach

acknowledges this social and never-fixed nature of language. People, groups we may say, construct the 'object', construct meaning using representational systems. This constructivist proposal of interpretation of language may be further divided into two different approaches: the semiotic and the discursive.

The semiotic approach to language has been greatly influenced by Saussure (1966) which he divided into two parts, *langue* and *parole*: ' *La langue* is the system of language, the language as a system of forms, whereas *parole* is actual speech acts which are made possible by language' (Culler, 1976: 29).

For Saussure, the underlying structure of rules and codes (*langue*) was the social part of language, the part that could be studied with the law-like precision of a science because of its closed, limited nature. The second part of language, the individual speech act or utterance (*parole*), he regarded as the surface of language. There were an infinite number of such possible utterances. Hence, *parole* inevitably lacked those structural properties – forming a closed and limited set –, which would have enabled us to study it scientifically.

The attention to the formal aspects of language did divert attention away from the more interactive and dialogic features of language, which tend to constitute the focus of study of most research nowadays. Language is constantly changing, it is thus open-ended and cannot be considered a closed system that can be reduced to its formal elements. As we all know, meaning continues to be produced through language. Furthermore, the relation between the signifier and the signified, which is fixed by our ideological code, is not – Saussure argued – permanently fixed. Words shift their meanings. The concepts to which they refer also change, historically, and every shift alters the conceptual map of the ideology, leading different ideologies, at different historical moments, to classify and think about the world differently (cf. Culler, 1976: 23).

The implications of this argument are very far-reaching for a theory of representation and for our understanding of ideology. If the relationship between a signifier and its signified is the result of social conventions specific to each society/group and to specific historic moments – then all meanings are produced within history and ideology. They can never be finally fixed but are always subject to change, both from one ideological context and from one period to another. There is thus no single, unchanging, universal ‘true meaning’. Because it is arbitrary, ‘the sign is totally subject to history and the combination at the particular moment of a given signifier and signified is a contingent result of the historical process’ (Culler, 1976:36). This opens up meaning and representation, in a radical way, to history and change. It is true that Saussure himself focused exclusively on the state of the language system at one moment of time rather than looking at linguistic change over time. However, for our purposes, the important point is the way this approach to language unfixes meaning, breaking any natural and inevitable tie between signifier and signified. This opens representation to the constant ‘play’ or slippage of meaning, to the constant (re)production of new meanings, new interpretations. This does not mean that one should not study the structural framework, which, although it cannot be considered rigid and ‘closed’, significantly shapes meaning. Also, if meaning changes, historically, and is never finally fixed, then it follows that ‘taking the meaning’ must involve an active process of interpretation of ideology. Meaning has to be actively ‘read’ or ‘interpreted’.



## **7. The domain of practice: the discourse.**

This chapter has argued that ideologies are typically (re)produced by social practices, and especially through discourse. As with most general notions, the concept of reproduction is not very precise. In general, it implies that ideologies are 'continuums', 'made to remain, last, persist...'. It also implies an active, human dimension: it is what people do, make happen, while also making something new, creating something. Furthermore, when we refer to reproduction we are also referring to the reproduction of groups, social structures or whole ideologies. Equally, reproduction implies the same characteristics (continuity, action...). Systems or abstract natures such as ideologies are then said to both appear and be made through social practices of social actors at the micro level bridging in this understanding the gap between the macro- meso level and the micro level. The concept of (re)production is also relevant as it implies that users are not seen as passive, indeed they (re)create ideologies through social practices.

Although the crucial role of discourse in the production and reproduction of ideologies is acknowledged, it does not mean, as was discussed earlier in this work, that they are nothing but discourse. They have a cognitive dimension but if we are to find out how such ideologies are acquired, constructed, used and changed by members of the group we will need to look at social actors, at the micro-level of discourse and their relation to the schemata found at the macro-meso level. What is more, we will also need to relate them to the conditions (the discursive formation) within which a particular ideology is (re)produced.

The general term, 'discourse theory', refers to a number of recent related theoretical developments in linguistics and semiotics, and psychoanalytic theory, which followed the 'break' made by structuralist theory in the 1970s, with the work of Barthes and Althusser.

Foucault was one of the first authors to concentrate on discourse as a practice of representation. Normally, the term 'discourse' is used as a linguistic concept but Foucault, who, however, gave it a different meaning. What interested him were the rules and practices that produced meaningful statements and regulated discourse in different historical periods. Discourse is for Foucault, what constructs the topic. It defines and produces the objects of our knowledge. This also means that something is 'true' only within a specific historical context, which makes it essential to look at the semantic field within which any particular ideological chain signifies.

Discourse, is for Foucault, what constructs the topic. It defines and produces the objects of our knowledge. It is what defines the way a topic can be meaningfully talked about and reasoned about. It also influences how ideas are put into practice and used to regulate the conduct of others. Discourse, he argues, never consists of one statement, one text, one action or one source. The same discourse, characteristic of the state of knowledge at any one time (what he calls the *episteme*), will appear across a range of texts, and as forms of conduct, at a number of different institutional sites within society. However, whenever these discursive events *'refer to the same object, share the same style and... support a strategy... a common institutional, administrative or political drift and pattern'* (Cousins and Hussain, 1984: 84– 85) then they are said by Foucault to belong to the same discursive formation. Professional discourses may thus be considered in this way discursive formations, which live within other larger discursive formations. It is impossible to determine the meaning of any discourse outside of its context.

Recent research has acknowledged this dimension of ideologies and has tended to concentrate on the broader role of discourse in culture. Discourses are considered as ways of referring to or constructing knowledge about a particular topic of practice: a cluster (or formation) of ideas, images and practices, which provide ways of talking about forms of knowledge and conduct associated with a particular topic, social activity or institutional site in society. These discursive formations as they are known, define what is and is not

appropriate in our formation of our practices in relation to a particular subject or site of social activity; what knowledge is considered useful, relevant and 'true' in that context; and what sorts of persons or 'subjects' embody its characteristics. 'Discursive' has become the general term used to refer to any approach in which meaning, representation and culture are considered to be constitutive.

There are some similarities, but also some major differences, between the semiotic and the discursive approaches. One important difference is that the semiotic approach is concerned with the 'how' of representation, with how language produces meaning – which has been called its poetics; whereas, the discursive approach is more concerned with the effects and consequences of representation – its politics. It examines not only how language and representation produce meaning, but also how the knowledge, which a particular discourse produces, connects with power, regulates conduct, makes up or constructs identities and subjectivities, and defines the way certain things are represented, thought about, practised and studied. The emphasis in the discursive approach is always on the historical specificity of a particular form or 'regime' of representation: not on 'structure' as a general concern, but on specific languages or meanings, and how they are deployed at particular times, in particular places.

Two related questions have troubled many that have grappled with discourse theory. Is the concept of discourse so broad that all communicative practices are necessarily discursive? In its alternative version the question is: is there anything external to discourse? While Derrida did not hesitate to pronounce that 'there is nothing outside the text' (Derrida, 1977), the majority of proponents of discourse theory have refused to embrace the view that there is nothing outside discourse. Foucault insists on maintaining a distinction between discursive and non-discursive realms. It is not that he thinks that there is somewhere a realm outside discourse, because all practices and institutions function through the medium of discourse. Rather social practices and institutions are not reducible to discourse; they have their conditions of possibility that are not provided by discourse alone. They have to be

understood in relation to the particular external or social conditions within which they operate.

On the other hand, Laclau and Mouffe reject the distinction between the discursive and the non-discursive (1985:105– 114) offering what is considered the most developed account of post-Marxist discourse theory. They refuse Foucault's distinction between the discursive and the non-discursive; rather they view all objects of inquiry or knowledge as discursive. Discourse is constitutive of social relations in that all knowledge, all talk, all argument takes place within a discursive context through which experience comes to have not only meaning for its participants, but shared and communicable meaning within social relations. Significantly Laclau and Mouffe clarify Foucault's distinction between discourse and discursive formation. A discursive formation is never entirely 'closed' in the sense of providing a bounded system that permits only some statements and excludes others.

Within 'Cultural Studies' Hall offers the following general definition of discourse: 'sets of ready-made and preconstituted 'experiencings' displayed and arranged through language' (1977: 322). Here, what this definition tries to capture is that people live and experience within discourse in the sense that discourses impose frameworks which limit what can be experienced or the meaning that experience can encompass, and thereby influence what can be said and done. Each discourse allows certain things to be said and done. Each discourse allows certain things to be said and impedes or prevents other things from being said. Discourses thus provide specific and distinguishable mediums through which communicative action takes place and is, in this sense, cause and effect of the discursive formations that inform ideologies.

## **8. Dominance, resistance and change: hegemony, counterhegemony and alternative hegemony**

Since ideologies are not innate (meaning is constantly changing and it is part of the discursive formation within which they exist) we must assume that they are gradually acquired by social perception, interaction, and especially in communicative events (i.e. education, conferences...). However, these specific events vary individually and contextually, so we have the problem of how a 'unified' group ideology may develop or be (re)produced, from such highly variable experiences and practices. Apparently, it works much in the same way as natural languages are learned by language users interacting with each other in different situations.

Yet, it should be stressed from the outset, that social actors are obviously members of many social groups and that therefore they have multiple, sometimes conflicting identities and hence share a mixture of ideologies. Discourses and social practices in concrete contexts will show such complex combinations, conflicts and sometimes inconsistencies. This means, for instance, that even within the professional group, curators may 'change' and adapt their discourse according to the circumstances.

As is generally the case for social representations, social members are experts in adapting these shared representations to their personal needs and contextual constraints. On the other hand, it is also at this level that systematic variation and 'deviation' may give rise to attitudinal and finally to ideological change, as soon as enough members, and especially leaders who control public discourse, are able to persuasively communicate such alternative systems of judgement to other group members. In this way, despite their relatively stable nature ideologies as social representations may after some delay change as a consequence of for instance (a) changing social interests and (b) the everyday experiences of group members, and of course (c) persuasive ideological discourse.

Some members of the group, the 'ideologues', may have a more detailed and complete ideological system than others (cf. Lau and Sears, 1986) and thus they are the ones who secure ideological leadership. The notion that expertise in the ideological codes provides access to leadership positions and also provides the means for effectively participating in decision-making processes also seems consensual. This is clearly related to the problematic of hegemony. The critical point about this conception of 'leadership' – which was Gramsci's most distinguished contribution – is that hegemony is understood as accomplished, not without the due measure of legal and legitimate compulsion, but principally by means of winning the active consent of other members within the group. The same applies in relation to other groups (i.e. curators / audience). The concept of hegemony may also be taken as an explanation that allows for individual variation in production and reception. It recognises multiple perspectives in the reception of texts, calling into question readings that posit 'single meanings' for texts (cf. Hall, 1980). It fails nevertheless to account for the dynamic processes of production and reception of texts. These difficulties result, according to Newcomb (1994) precisely because these dialogic properties are not taken into account and 'texts' are seen as if they were a closed system, a world without struggle or change. Nevertheless, for Gramsci (1971), hegemony is never complete; the struggle to maintain consent is constant. Therefore, the attempts on the part of the leader to consciously or unconsciously impose meaning, to restrict usage and interpretation, to frame the terms of communication process and content, or to manipulate access to interpretative ability cannot be ignored. Moreover, the functions of ideological discourses proposed by Van Dijk (1998: 230) – display of group knowledge, membership and allegiance, comparison and normalisation of values and evaluation criteria, evaluation of social practices, socialisation, persuasion and manipulation – are necessarily expressions of the dominant elite.

Although Gramsci (1971) is the source of this concept three particularly influential authors have played a major role in shifting its meaning, locating ideology in discourse practices and in disconnecting it from the ideas of ideological domination from state hegemony located in

state and state-serving civil institutions: Raymond Williams, Michel Foucault and Pierre Bourdieu. At this point it is R. Williams who mostly interests us. Williams (1977) developed the term 'counterhegemony' to refer to resistance to ideological hegemony. He also coined the term 'alternative hegemony' to refer to alternatives to hegemonic ideology that are not shaped by the dominant ideology. He was very interested in the conditions that allowed the development of alternative ideologies which he considered to be located in activities that were marginal to the functioning and control of formally articulated institutions, centrally involved in the reproduction of hegemonic ideology. We should nevertheless note with William Sewell, that:

*The official discourse may, of course, be criticised and resisted by those relegated to its margins. But subordinated groups must to some degree orient their local systems of meaning to those recognised as dominant; the act of contesting dominant meanings implies a recognition of their centrality. Dominant and oppositional groups interact constantly, each undertaking its initiatives with the other in mind. Even when they attempt to overcome or undermine each other, they are mutually shaped by their dialectical dance. Struggle and resistance, far from demonstrating that cultures lack coherence, may paradoxically have the effect of simplifying and clarifying the cultural field.'*  
(1999: 56– 57).

What, then, are the discursive 'storylines' through which our practice and we ourselves speak and are spoken to and concretely taken up and lived? In this line Castells (1997) describes three forms of identity. 'Legitimizing' identities are introduced and sustained by the dominant institutions in society to secure control. Such selves would identify with dominant forms of professionalism, for example. 'Resistance' identities are generated on the

margins, in opposition, by the excluded. They would dis-identify with such dominant processes and seek to create alternative, but not necessarily oppositional, professional selves. 'Project' identities involve building new identities that redefine subjectivities and by so doing seek transformation of the overall social structure. Thus there exist possibilities of compliance with dominant identities, or resistance to these without necessarily seeking to transform them, or new forms of identity which go beyond compliance and resistance to build new transformative forms of subjectivity. This would involve constructing a resistant identity, and possibly even a project identity.



## **9. Conclusion**

This chapter has argued that the questions put forward by this study, related with the concepts of ideology and discourse, are characteristic of the reflexive culture, which has been named as the postmodern condition.

At an elementary level of analysis, ideologies consist of clusters of basic social beliefs organised by the schematic categories proposed above. Ideologies usually organise attitudes, which in turn control those social practices of the group and its members, that are somehow relevant to the interests or identity of groups, and are related to membership criteria (inclusion and exclusion), activities, goals, values, relations to other groups, and resources. Since these beliefs are often evaluative, they presuppose socio-cultural values. In short, the contents of group ideologies pertain to what, for each group, is the preferred social and moral order.

We must also assume that because of obvious individual differences of 'ideological socialisation' in the group, each member has her or his own personal version of ideology. Obviously, this personal version must be close enough to the abstract group ideology for members to be able to function appropriately as competent group members.

Language, understood in a broad sense, is here seen as the enabling mechanism which makes it possible to (re)produce meaning in and by discourse, materialising ideology.

Importantly, this study assumes ideologies focus upon the internal features of cultural practices, in particular their linguistic and semiotic dimensions while discourse directs attention to the external aspects by focusing on the way in which practices of representation are connected with their counterparts, the social representations understood as clusters of socially shared beliefs.

The theoretical approach to ideology suggested here supplements discourse theory rather than being opposed to or being opposed by it. It is seen as supplementary and interconnected.

A variety of methods to analyse discourse have been suggested. These procedures can be regarded as a form of 'deconstruction', a technique that is central to discourse analysis. Deconstruction may then be said to be the process of revealing the ideological constraint on what can and cannot be said (Feldman 1995), and the dichotomies (known as 'logocentric oppositions'), which connect the dominant discourses to those which are hidden or stifled. These can be exposed by searching for the silences, the omissions, hesitations and discrepancies, which imply an alternative meaning to that expressed. That will be the aim of the following chapters.

## **Part I – Drawing up the field of enquiry**

### **Chapter 2 – A helping hand from Ariadne: conceptual / methodological tools**

#### **1. Introduction**

*Things happened like this. Theseu could not know that on the other side of the labyrinth there was another labyrinth, that of time, nor that on a place already assigned was Medeia.*

*The thread was lost, the labyrinth was also lost and now we do not even know if it is the labyrinth that surrounds us, or a secret cosmos or the occasional chaos. The most beautiful duty is to imagine that there is a labyrinth and a thread. We will never find the thread; perhaps we will find it and lose it in an act of faith, in a rhythm, in the sleep, in the words that one calls philosophy or in mere, simple happiness.*

*Jorge Luis Borges, The thread of the Fable, 1999 (Cnossos 1984)*

In this study, museum professionals' discourse is considered to be an essential element in the positioning of museums, acknowledging it, nevertheless, as a discursive formation related with other dimensions / discursive formations / disciplines and living within / shaping them, namely the political, economic, social and cultural spheres (see Lash, 1990). This positioning of museums is also understood in relation to the other crucial 'input': the

audience. Clearly, we also recognise that this is not a simple one-way projection – professionals' discourse both produces and is produced by museums.

A set of broad theoretical / methodological concepts which we could also relate with the study of group ideologies and discourses will further assist us in the unravelling of this subject – firstly, that of 'archaeology' / 'genealogy', as introduced by Foucault and intimately related to his ontology of discourse; secondly, those of '*habitus*', '*field*' and 'capital' as brought about by Bourdieu; thirdly, that of 'structuration' as put forward by Giddens. This chapter will then introduce these concepts, highlighting relevant aspects for this study and grounding its methodological approach.

## **2. Archaeology and the end of Humanism**

In the course of the past decades the confidence of the social sciences has been sorely tested. Many different forces have combined to alter the research approach to the social sciences, which we have identified broadly as the post-modern condition. The epistemological, disciplinary, political, and even moral foundations of the social sciences have been very much an issue.

In general terms we can characterise Foucauldian archaeology (and genealogy) as part of a response to these anxieties, to the tensions existing between structure and subject. With his innovative methodology Foucault was seeking to respond to, and break from, the traditions of phenomenology and existentialism.

New modes of cultural analysis have developed, inaugurating what has been known as the *linguistic or cultural turn* as already referred to in Chapter 1. Geertz published the influential 'The Interpretation of Cultures: Selected Essays' in 1973, which had a significant impact on how social scientists think about culture, advocating that culture should be seen as an ensemble of texts which needed a semiotic approach. His work led to a reconfiguration of theory and method – from explanation to interpretation and 'thick description' and henceforth, symbols, rituals, events, historical artefacts, social arrangements, and belief systems were designated as 'texts' to be interrogated for their semiotic structure, that is, their internal consistency as part of a system of meaning (cf. Geertz, 1973: 5).

Furthermore, important studies by R. Barthes, P. Bourdieu, J. Derrida, R. Williams, Lyotard and especially Foucault changed the intellectual landscape. Following Foucault and Derrida, poststructuralists and postmodernists insisted that shared discourses so utterly permeate our perception of reality as to make any supposed scientific explanation of social life simply an

exercise in collective fictionalisation or mythmaking: we can only hope to elaborate on our presuppositions.

The central attention Foucault pays to the role of discourse, giving way to a further discursive turn, distances him also from Saussurean, structuralist approaches to the study of culture. Nevertheless, to a large extent, poststructuralist thought shared with structuralism a radical questioning of the problematic of the humanist subject, which oriented his ontology of discourse. Humanism, as a central motif of European liberal thought, has tended to anchor all analysis and theory in the 'centred' subject, while structuralism, at least on an Althusserian (Althusser, 1969) reading which emphasises a theoretical anti-humanism, came to regard subjects as simply bearers of structures. The poststructuralists in various ways continue to advance the structuralist understanding of the subject in relational terms as an element within structures and systems, also questioning the philosophical construction of the subject in terms of specific histories / metanarratives.

All the authors referred to above (to name but a few) emphasised in their work the way meaning is an active construction which is radically dependent upon the pragmatics of context, thereby, challenging the universality of truth claims. Following Nietzsche (1956), they all raise objections to the Cartesian-Kantian humanistic subject as the autonomous, free, and transparently self-conscious subject that is traditionally regarded as the fount of all knowledge, and moral and political agency. They also increasingly come to specify the subject in all its historical and cultural complexity – 'decentred' within the language system, discursively constituted, and positioned within socio-cultural practices.

It is this emphasis on the discursive constitution of the self (and self-regulation), its corporeality, its temporality and finitude, its unconscious energies and the historical and cultural location of the subject that mainly interests us for this study. The State, the Body, Society, Sex, the Soul, the Economy (the Museum, we could add) are not understood as stable objects, they are discourses.

For Foucault the term 'discourse' referred both to the historically contingent set of practices (for instance, the practices which constitute clinical medicine) which limit human actions and 'what may be thought', and to the theoretical concept which accounts for the fact that humans actually do act and think in line with these 'regimes of truth' (for instance, that people do – by and large – co-operate with a clinical gaze which turns them into patients).<sup>4</sup> The same may be said about museums and the museological / museum gaze.

The primary concern of Foucault is then to investigate discourses not in terms of 'truth', but in terms of history. Importantly, discourses are seen as creating effects of truth and associated to what Foucault calls power / knowledge – a phenomenon which cannot be reduced simply to either component.

For him this necessitates investigation of the history of the statement and, as such, he makes continual recourse to the *archive*. We can say, in the light of this, that archaeology is the process of investigating the archives of discourse. And in that sense it is a tool to help us to explore the networks of what is said, and what cannot be seen in a set of social arrangements: in the conduct of archaeology, one finds out something about the visible in 'opening up' statements and something about the statement in 'opening up visibilities'. Museums and the museum profession do not exist outside the discourse that produces it. *Statements* and *visibilities* mutually condition each other, as is patent in Foucault's work.

The archaeological method, as understood by Foucault, attempts to uncover a *positive unconscious* of knowledge. This term denotes a set of 'rules of formation' which *are* constitutive of diverse and heterogeneous discourses of a given period and which elude the consciousness of the practitioners of these different discourses. This positive unconscious of knowledge is also captured in the term *episteme*. The episteme is the condition of possibility of discourse in a given period; again it is an *a priori* set of rules of formation that

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<sup>4</sup> Foucault's archaeological and genealogical accounts address the first of these conceptions of discourse.

allow discourses to function, that allow different objects and different themes to be spoken at one time but not at another. The episteme is not to be confused with epistemology or other forms of reflexive knowledge. Epistemological enquiry reflects on empirical knowledge in order to explain how it is ordered, what principles it follows and why a particular order, rather than some other, has been established. Its investigations are conducted within the dynamic of the subject / object relation. The episteme is, however, anterior to such epistemological forms of reflection. The latter, along with empirical forms of knowledge, is determined by the *a priori* rules of discursive formation.<sup>5</sup> The episteme constitutive of such knowledge is situated in what Foucault calls a 'middle region' between the 'encoded eye', empirical knowledge, and reflexive knowledge (1970: xxi). Rather than lapsing into a quasi-Kantian idealism, Foucault makes use of the concept of the episteme to avoid a reductionist understanding of knowledge.<sup>6</sup>

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<sup>5</sup> Some critiques of *The Order of Things* have tended to focus on some of the broader philosophical questions that it raises. One set of criticisms has centred on Foucault's definition of the episteme as an *a priori* set of rules which, at any given point, determines what can and cannot be thought and said. The notion of an *a priori* set of rules has exposed Foucault to the charge that he produces an unacceptably idealist account of knowledge. Perhaps the best-known criticism on this count comes from Jean-Paul Sartre who accuses Foucault of freezing history by replacing the 'cinema with the magic lantern' (Sartre 1966; see also Foucault 1989).

<sup>6</sup> The insistence on the autonomy of the episteme should be understood in the context of the late 1960s, when many French thinkers were attempting to develop an understanding of social and cultural phenomena outside of the economic determinism of the dominant Marxist approach.



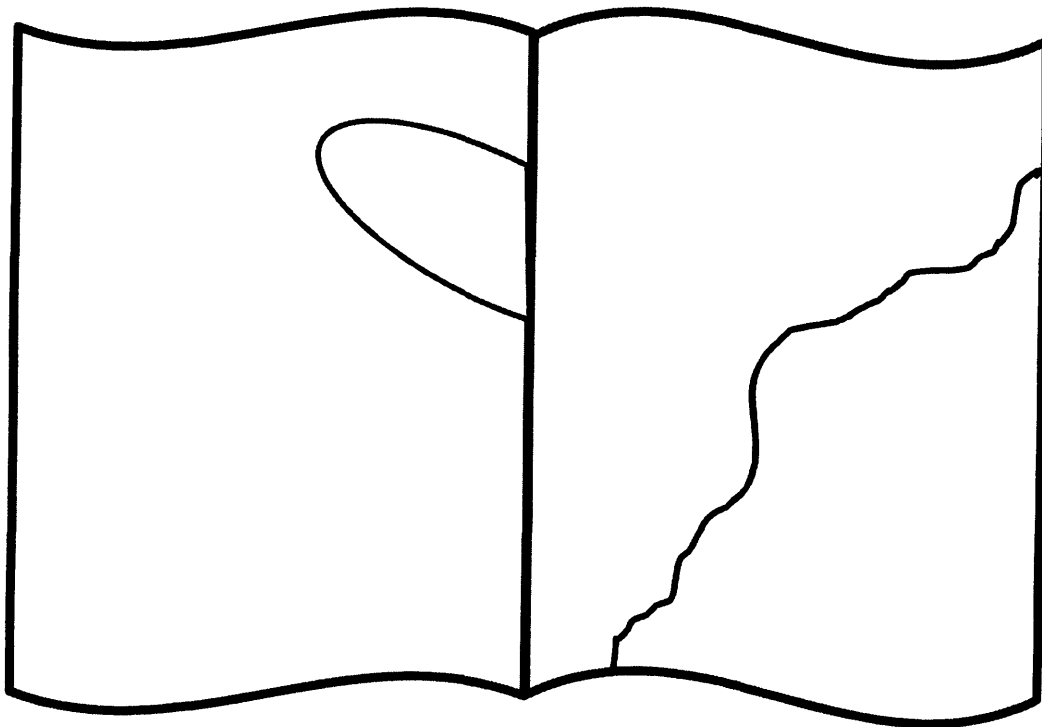
### **3. Discursive formations and discursive practices**

In looking for regularities in a discursive formation, Foucault spoke then of 'rules' that govern the relations basic to discourse. Unity, distribution, and interplay of differences would allow the historian to think about psychology, economics, grammar, and medicine as part of the same episteme, viewing the discourse as "the ordering of objects," not merely as groups of signs but as relations of power (Foucault, 1972). In fact, Foucault in his early work explores the historical conditions which make possible certain kinds of subjectivity and agency, and also the production of modern individualised subjects in institutions like the prison (Foucault, 1977) and the hospital (1973). Where structuralism sought to efface history through synchronic analysis of structures, poststructuralism brought about a renewed interest in a critical history through a re-emphasis on diachronic analysis, on the mutation, transformation, and discontinuity of structures, on serialisation, repetition, "archaeology", "genealogy".

This problematic has further to be understood in the context of what Foucault defines as a 'discipline', which is a 'principle of control over the production of discourse' (Foucault, 1980: 61).

One such element of control is logically that of 'truth': in order for a discourse to be included within a disciplinary framework 'it must function within what that discipline regards as the realm of truth: one is 'in the truth' only by obeying the rules of a discursive 'policing' which one has to reactivate in each of one's discourses' (1980: 61). A discipline fixes limits for discourse by 'the action of an identity, which takes the form of a permanent re-actuation of the rules' (1980: 61). Any institution, any profession constantly surveys its own borders, allowing only certain discourses to be included within it, as part of a process designed to maintain its own identity and status: too many aberrant discourses allowed within the portals

# **SPECIAL NOTICE**



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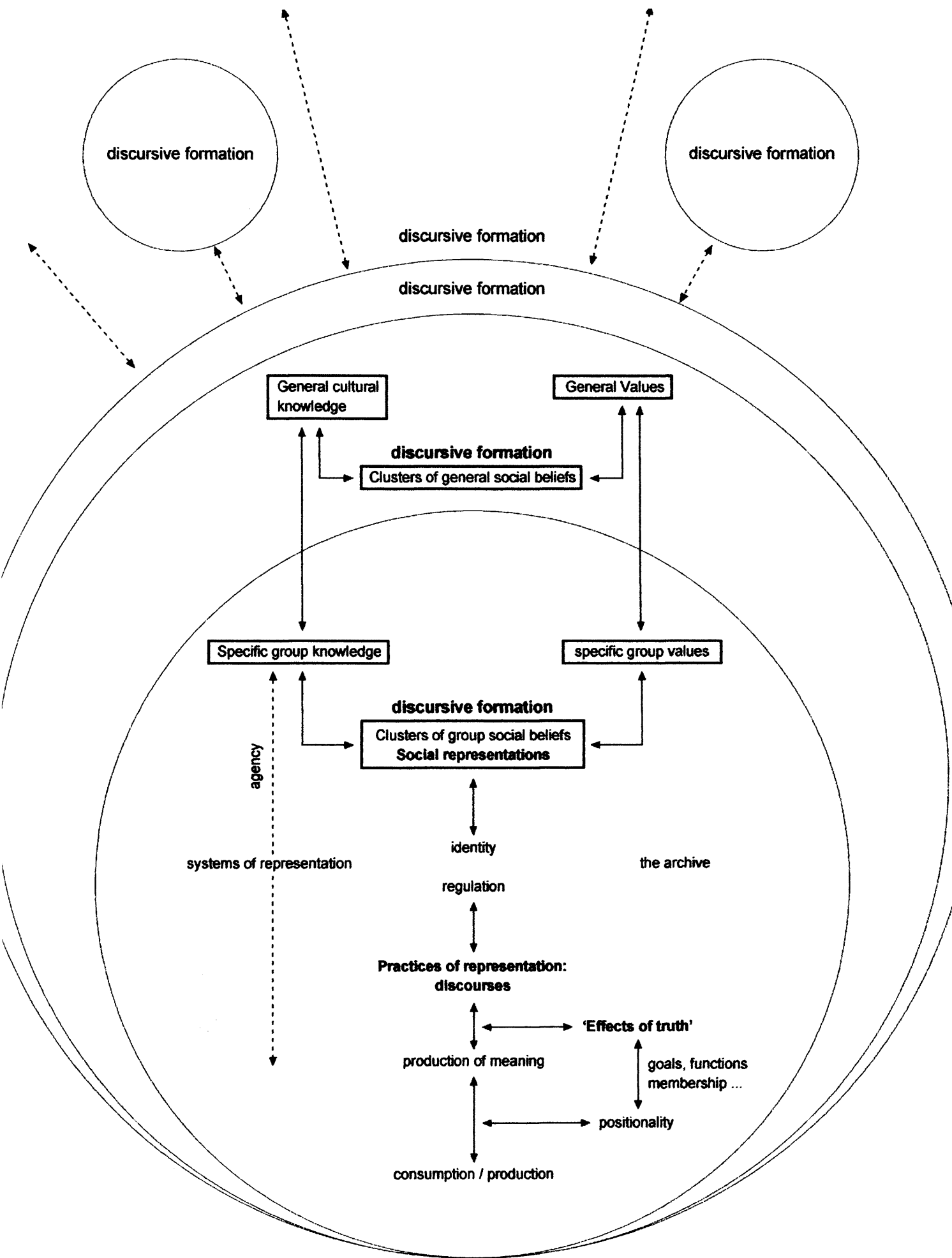


Fig.1-Tools for analysis

of an institution or profession would threaten the boundaries of the subject but would also threaten the principle of order and organisation that maintain its self identity. Any institution, any profession, disciplines the discourses it allows within it because of a fear of how new and different discourses might disrupt its contours (Foucault, 1970: 66).

This view breaks with structuralism in that it denies that power is something which is merely coercive in a traditional Marxist or Weberian perspective (Pizzorno, 1992). It marks a break with humanism as it de-centres the individual as the prior agent in creating the social world, rejecting subjectivity as something essential, prior to discourse, which power acts against. Power is a productive process, creating human subjects and their capacity to act (Butler, 1990: 139).

Furthermore, discursive practices are recognised by Foucault as human activity 'embodied' in technical processes, in institutions, in patterns for general behaviour, in forms for transmission and diffusion, and in pedagogical forms which, at once, impose and maintain them (Foucault, 1977: 200). However, for Foucault, not all human activity or other events are discursive. Most 'real' historical events or pieces of human behaviour are what Foucault calls 'nondiscursive practices', and the relationship between discourse and the nondiscursive is simply a mirroring, in which discourse is the surface manifestation 'realm' (Brown and Cousins, 1986:36). Rather, discourse is the surface manifestation of the underlying will to power (which Foucault calls power / knowledge in his latter work), which cannot be reduced to human intentionality (Brown and Cousins, 1986: 37– 8). Indeed, power / knowledge, as Foucault sees it, is that which links discourse to the non-discursive, that creates the connections which make it possible to speak about some aspect of the world in a particular regime of truth.

#### 4. The writing of history: archaeology and genealogy

This ontology of discourse is quite different from humanistic sociological notions of the structuring of agency (Smart, 1985: 71; Hacking, 1986: 35). Discourse cannot be reduced to 'authored' practices, does not directly mirror reality of historical *events* (the nondiscursive) and is the surface manifestation of deeper power / knowledge which is anonymous, disseminated and cannot be known in the traditional sense. Nor is discourse simply a new way of thinking about social structure, which in traditional social theory – however deterministic – can always be explained (as roles, the economic base or whatever): Foucault's conception of discourse is radically divorced both from 'reality' and from traditional notions of human subjectivity.

Furthermore, in discussing archaeology as a tool, he says that analysis of the statement, as it occurs in the *archive*, is his main concern (Foucault, 1972: 79), pointing out that archaeology 'describes discourses as practices specified in the element of the archive' (1972: 131) the *archive* being 'the general system of the formation and transformation of statements' (1972: 130). Foucault's terminology here reminds us his approach is *Historical*, although it must be said he is sometimes keen to distinguish between archaeology' and 'History'. This emphasis is confirmed when he suggests that to follow his method one is necessarily engaging in historical work, conceived of as 'the archaeological description of discourses is deployed in the decision of a general history' (1972: 164). Here Foucault is linking his work to an existing tradition of French historiography (the Annales School as well as the historical analyses of the sciences put together by, for example by Bachelard (1968). Foucault emphasises the 'general history'; the approach to which this is *opposed* is the 'total history'. The total history looks for overarching principles, which govern the development of an epoch; by contrast, the general history eschews the 'totalising' theme, concentrating instead on describing differences, transformations, continuities, mutations, and so forth (Foucault, 1972: 9–10).

Historians were always aware of the contingent nature of historical events but, argues Foucault, regarded this 'given' of history as practically 'unthinkable' (Foucault, 1972: 8), since it challenges the essential methodology of most historical work. For Foucault discontinuity should be both a tool of the historian, and a description of the object that one is investigating (Foucault, 1972: 9). One examines the past through the lens of discontinuity, while also being aware that what one is regarding is itself constitutionally broken and dispersed. Discontinuity is not 'an external condition that must be reduced, but... a working concept' (Foucault, 1972: 9) for the historian.<sup>7</sup>

Certain similarities exist nevertheless between Foucault and even the second generation of *Annales* historians (i.e. Fernand Braudel); all these scholars were looking for anonymous rules governing collective practices, and all participated in displacing the individual 'subject' from history. Unlike the first generations of *Annales* historians, however, Foucault did not believe that the social sciences could be united in investigating the nature of man, precisely because he disavowed the very concept of 'man' and the very possibility of method in the social sciences.<sup>8</sup> As Foucault explained in his work on discourse, he was not interested in determining the 'underlying' causes of discursive formations but rather in seeing 'historically how truth effects are produced inside discourses which are not in themselves either true or false' (Foucault quoted in Poster 1982: 128). Broadly, Foucault raises here three sets of issues: the first about the status of history as discourse or as involving the investigation of historically constituted discourses; the second about the entwinement of historical writing with questions of power, a part of Foucault's notion of genealogy; and finally, Foucault asks

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<sup>7</sup> Foucault's dislike of continuous, or what he also terms 'total history' (Foucault, 1972 a: 9), is related to his earlier critique of the transcendental subject in *The Order of Things* (1970). It is not quite clear if he dislikes continuous history because it supports this sovereign subject or because continuous history is itself sustained by this form of subjectivity. Indeed Foucault avoids this issue by claiming there are two sides of the same theoretical approach. 'Continuous history is the indispensable correlative of the founding function of the subject' (Foucault, 1972 a: 12). Continuous history acts as a reassurance to subjectivity, promising to restore, as historical consciousness, all that is different and other to subjectivity. Foucault clearly has in mind here the link of subjective consciousness and historical development found initially in Hegel and then Marx, and which he feels is revived, in a slightly different form, in the twentieth century by phenomenology.

<sup>8</sup> Indeed, some commentators have called his 'genealogies' an 'antimethod'. For a useful discussion of Foucault's methods see Shiner (1982) and Dreyfus and Rabinow (1982).

questions about the relation of the present to the past, questions contained in his description of his own work as being part of a 'history of the present'.

In fact, the writing of history is for Foucault a possible strategy to reveal traces of the present. The task, in a sense, is not to look directly at the present since this will always escape us. Instead, we look off into the distance in order to uncover information about where we are standing. Under such circumstances it is not surprising that Foucault described his subsequent projects as histories of the present.

Foucauldian histories are histories of the present not because understanding an ideal or complete present is the spur to investigation (this is sometimes called 'whig history'). Foucauldians are not seeking to find out how the present has emerged from the past. Rather, the point is to use history as a way of *diagnosing* the present (see Rose, 1999).

As Kendall and Wickman (1999) suggest, a Foucauldian perspective uses a device – the diagram with arrows – sometimes also employed by historians but in a novel way:

*where the historians concerned draw the arrows in the diagram to demonstrate causal flows from subordinate to superordinate components, by always making the arrows double-ended and by drawing them such that they connect every component to every other component, and/or by leaving the arrows out of the diagram altogether, you will actually demonstrate the absence of causal flows, you will show how components have only contingent relations with one another, that to put it bluntly, they may be connected in any pattern or they may not be connected at all (1999: 7).*

They further refer to two of French scholars quite close to Foucault – Gilles Deleuze and Felix Guattari – who suggested (1988) that patterns of knowledge should be seen as analogous not to a tree with its unidirectional pattern of growth from roots up to branches and leaves via a solid trunk, but to a rhizome – a collection of root-like tentacles with no pattern to their growth, a set of tentacles which grow in unpredictable ways even growing back into each other.

The archaeological method allows Foucault to bypass some of what he regards as the central difficulties of more traditional forms of intellectual history. First, an archaeological study of knowledge is not restricted to discrete, disciplinary categories or to the study of formal, as opposed to informal, types of knowledge. Foucault proposes that less formal knowledge – 'naive notions' – obey the same 'well-defined regularity' of epistemic rules as the most abstract and specific systems of knowledge. The archaeological quest to uncover the common rules of formation underlying the heterogeneous ensemble of discourses that make up a given era is thus described as a 'history of resemblance, sameness and identity'.

The second problem that Foucault claims the archaeological method enables him to bypass is that of chronology. Drawing on Gaston Bachelard's notion of the epistemic break, archaeological analyses disclose radical changes across distinct disciplines at certain crucial junctures.<sup>9</sup> Arising from the abandonment of the idea of an uninterrupted chronological development of thought is a corresponding rejection of a notion of progress. Like Thomas Kuhn's (1970) theory of paradigms, the archaeological method makes it possible to abandon a normative perspective which would see modern thought as advancing closer to the truth or an 'objectivity in which today science can be finally recognised'.<sup>10</sup> Against such correspondence theories of truth, any system of knowledge must be studied in terms of its internal and relatively contingent rules of formation.

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<sup>9</sup> For a discussion of Gaston Bachelard's influence on Foucault see Gutting 1989.

<sup>10</sup> For a comparison of the thought of Foucault and Kuhn see Hacking, 1979.



Finally, an archaeological approach makes it possible to dispense with a conception of the sovereign subject as the source to all knowledge. A privileging of the subject as the prediscursive origin of knowledge disregards the fact that the subject itself – 'its situation, its function, its perceptive capacities' – is in fact determined by regularities that are beyond the reach of a transcendental consciousness (Foucault, 1970: xiv).

Archaeological analysis takes a step beyond the notion of the author in order to examine the discursive structures that determine the utterances of the author. Archaeology also takes a step beyond the creating consciousness in order to examine the formal relations that exist between apparently disparate and unrelated utterances or texts (Foucault, 1989: 21). If the role of the author is to be broached at all, it is not in terms of a constitutive subjectivity but in terms of 'the primordial function of the name', that is, the function that the 'name' plays in unifying texts and inserting them into relations of opposition and difference with other works (Foucault, 1989: 23). From an archaeological perspective, the author and more generally the subject of knowledge is the anonymous one' (Foucault, 1989: 20–23).

The stress on deep-seated continuity and on discontinuity and rupture are linked, therefore, to the extent that they replace an anthropological stress in history with a deep-level analysis of 'unities, totalities, series, and relations' (Foucault, 1972:12). Thus it can be seen how, on the one hand, the category of the epistemological break enables Foucault to reveal continuity, at a diachronic level, in the description of the transitional stage from one episteme to another. On the other hand, the notion of discontinuity reveals continuity, at the synchronic level, in the a priori formal similarities – 'the simultaneous functioning' – between diverse and disparate forms of language in any given era.

Foucault was increasingly aware that particular approaches to the study of social phenomena deliver up particular kinds of knowledge, since they are at one and the same time instantiations of the 'dense web' of power that enlaces and intersects society. But particular approaches also deliver up particular kinds of experience, and different ways of

experiencing the social world. The point is that different methods delineate particular fields of knowledge and experience. In this sense, archaeology and genealogy both facilitate and name the experience of fragmentation and discontinuity in history and social life. The existence of a plurality of methods then both facilitates and names a plurality of possible experiences. On this basis it is acknowledged that the utilisation of a particular method clearly rules out 'a whole dimension of experience'. But on the other hand the adoption of a method might make it possible to experience the world in a way that one has not yet experienced it. Openness towards method, then, is at one and the same time openness towards experience.

There has been much dispute over the relation between archaeology and genealogy in Foucault's work (some scholars claim to be archaeologists, some genealogists), but, despite his occasional efforts to distance himself from the terminology of *The Archaeology of Knowledge*, Foucault himself regarded the two methods as complementary, distinguished only by their differing emphasis on 'historical slice' (however extended that slice might be) or 'historical process' (Foucault, 1978; Kremer-Marietti, 1985), that is, the way they approach discourse.

Archaeology can be understood as Foucault's method; genealogy is not so much a method as a way of putting archaeology to work, a way of linking it to our present concerns (1980: 85). We might think of genealogy as the *strategic* development of archaeological research (see also Bevis et al, 1993; Dean, 1994: 32–4).

## 5. Beyond agency and structure

Although often awkward and uneasy tensions may exist between the ideas of Bourdieu and Giddens and these of Foucault, these authors' ideas have been invaluable in fine-tuning our study-model. What is of interest here is mainly the way both authors opposed the dichotomy between objectivism and subjectivism, as represented by structuralism and phenomenology, adding their own interpretations to the agency-structure dualism in social thought which was subjacent also to the themes explored by this research. A necessarily brief exposition of concepts such as *habitus*, *field* and 'structuration', as they relate to our research, will hence be offered.

Compared with Foucault, and as Craig Calhoun (1993) has argued, Bourdieu's theorising, in general, offers a third way between the attack of postmodernism associated with Foucault and the defence of modernist universalism for which Habermas (1981) is well known. He suggested a way to advance the relationship between language and the social life by linking social conditions to language use since he believed that the power of language resides precisely in the institutional conditions for its production. And, importantly, institutions can be understood as relatively stable sets of social relations, which provide their members with certain resources. Although he does not negate the existence of underlying systems / rules he calls attention to the fact that if they are devoid of reference to sense-experience, the consequence may be that the freedom of the actor, of the agent is undermined (Bourdieu, 1992 a: 41).

In his opinion, the problem with the objectivist position is precisely that it fails to see the importance of practices and strategies; in other words, the role of agency in everyday life. The resulting 'constructivist structuralism', in May's words (1996: 125), provides an empirical examination of the interplay between subjective and objective features of social life, without abandoning the major contribution of the structuralist legacy to social sciences: that is, ' the

*relational* mode of thinking...which identifies the real not with substances but with relations' (Bourdieu, 1989: 15-16).

The seminal concept of *habitus* introduced by Bourdieu (1984), will then be used 'as a way of escaping from the choice between structuralism without subject and the philosophy of the subject' (Bourdieu, 1990: 10), as a reaction against structuralism and its philosophy of action that gave less importance to the agent, reducing it to the role of support or vehicle (*Träger*) of the structure. On the contrary, Bourdieu wished to show clearly the active, inventive, creative capacities of the *habitus* and of the agent (Bourdieu, 1992 b: 209 e 1989 b: 61). This notion may be understood as more or less synonymous with the concept of culture (as a group or community's *way of life*). Culture, for Bourdieu, refers to the resources or to the material, the codes and frames that people use in building and articulating their own worldviews, their attitudes to life and social status. The *habitus* is these unreflecting background practices and shared assumptions.

The word '*habitus*' means something similar to the Greek word *hexis* that relates to deportment, manner and style. The *habitus* itself is viewed as history embodied in human beings. Its existence is apparent in and through social practices. The *habitus* is a socialized body, a structured body, a body that has incorporated the immanent structures of a world or of a particular sector of that world, of a *field*, and which structures the perception of that world and also the action in that world (Bourdieu, 1992 a: 110). Furthermore, the *habitus* is understood as a classificatory scheme, which endorses principles of classification, principles of vision and division. It establishes differences between what is good and what is bad, what can be done and what cannot be done, what is right and what is wrong. This, in a sense, comes quite close to the concept of ideology as a 'visual *habitus*', 'a grammar of looking' (Fyfe, 1996: 210-211) as explained previously.

The *habitus* is, nevertheless, an 'open *system of dispositions* that is constantly subjected to experiences, and therefore constantly affected by them in a way that either reinforces or

modifies its structures' (Bourdieu and Wacquant, 1992: 133, original italics). The *habitus* is thus not only a set of dispositions that an agent possesses when faced with the social world, for it also implies a 'transformative capacity'.

The *habitus* is inculcated as much by experience as by teaching / socializing, whilst its power is seen to derive from the lack of thought which informs its manifestations. Quite simply, competent performances are produced on a routine basis, in the process of which objective meaning is reproduced. The *habitus* can thus be considered as a form of 'socialized subjectivity' (Bourdieu and Wacquant, 1992: 126) where the re-enactment of history takes place in the dispositions which people acquire over time and bring with them into social situations.

Each neophyte has to consider the order established in the *field*, with its own game rules whose knowledge and recognition (*illusio*) are tacitly imposed on all those that enter the game. The 'space of the possible', a kind of specific code whose knowledge and identification constitutes the true right to access the *field*, should therefore also be considered. As a language, this code constitutes both a censure – for the possibilities it excludes – and a way of expression which confines within the defined limits, the possibilities of infinite invention it offers; it works as a historically situated system, with perception schemes of appreciation as well as expression schemes which define the social conditions of possibility – and, in the same act, its limits – of production and circulation of group 'products'. These schemes exist both in an objective state, in the structures which constitute the *field*, and in an incorporated state, in the mental structures and in the dispositions which constitute the *habitus* (Bourdieu, 1992 b: 308; 1997: 37). The *habitus* is for that reason a way of producing social practices and a way of perceiving and appreciating practices, 'the *habitus* implies a 'sense of one's place' but also a 'sense of the other's place' (Bourdieu, 1990: 131) which also means that identity processes within the *habitus* may also be related to the establishment of difference. In fact, Bourdieu's stratification analysis holds that agents employ forms of identification that allow them to distinguish themselves from other groups.

The struggle for definition (or classification) within the group is ascertained through the establishment of frontiers. To define frontiers, to defend them, means to control their entrance, to defend the established order of the *field* (Bourdieu, 1992 b: 257-258). <sup>11</sup> Thus the struggle for recognition is a central part of social life. The relationship between these strategies and social position, where the accumulation of forms of 'capital' are at stake, is understood dialectically (Bourdieu, 1989 a: 15).

The strategies of the agents, their positioning, depends on the place they occupy in the structure of the *field*, that is, in the distribution of the specific symbolic capital, institutionalised or not (internal recognition or external notoriety) and which, by the mediation of the dispositions that constitute the *habitus*, predispose them to conserve or to transform the structure of that distribution and, for that reason, to perpetuate the rules of the game or, on the contrary, to subvert them. But these strategies also depend on the 'space of possibilities' inherited from previous struggles which, in the end, tends to define the possible positionings and to orient the search for solutions and, therefore, of the very evolution of production (Bourdieu, 1992 a). Cultural capital refers here to cultivated competence, knowledge of the classificatory schemes, codes and conventions of cultural forms and the ability to display such knowledge to social advantage with game-playing confidence (Bourdieu, 1968). In the words of Bourdieu (1992 a) this symbolic capital is more precisely the assumed form of any kind of capital when understood through the perception categories which are the product of the incorporation of the divisions and the oppositions inscribed in the structure of distribution of that kind of capital (e.g. strong / weak; big / small; rich / poor, etc.).

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<sup>11</sup> Indeed this struggle, concerning the limits of the group and its conditions of belonging, are not abstract: the group may be radically transformed simply upon the enlargement of the group. On the other hand, if the opening up to new members, enlarging it, produces effects in the interior of a *field*, this means that these new arrivals already *exist* inside that *field* even if these effects are simple reactions of resistance or exclusion (Bourdieu, 1992 b: 257-258). In effect, institutions and groups tend to reproduce their own verification and evaluation by means of what Bourdieu calls the magical effect of consecration or stigmatisation (Bourdieu, 1992 b: 298).

As suggested above the *habitus* has to be understood in relation to a *field* otherwise the subject would be prioritised over object and the centrality of Bourdieu's dialectical method lost. For Bourdieu one of modernity's characteristics is precisely the differentiation of a number of 'delimited' (religious, political, legal, scientific, artistic, academic, sociological) fields, from what then becomes the general 'social field'. The *field* in which the *habitus* lives structures or conditions it to the extent that it provides for its realization. The *habitus*, as an asset of acquired dispositions over time, acts as a generative mechanism, between structure and practice, which constitutes the *field* as meaningful. Moreover, the *field* conditions the *habitus* through being the place of its embodiment. A less-than-conscious ontological complicity therefore exists between the agents' *habitus* and the *field*. At the same time, actors are not the mere bearers of structure. The employment of strategies within a *field* leads to the making of practices that are not simply reducible to any underlying rules of the *field*.

There is further in Bourdieu a 'duality of the structure' in which structures are not only the outcome but the reflexive medium of action. To this extent, there are parallels between the *habitus* and Giddens' idea of structure (Bourdieu, 1990: 42).

However, as noted by May, (1996: 126) the notion of strategy in Bourdieu's work is replaced by the idea of rules, found in Giddens' idea of structure. In fact, in opposition to the dualisms of action and structure, Giddens directs his attention towards the reproduction of structures within social relations. In their place we find the duality of structure and the process of structuration. Structure is seen to enter into 'the constitution of the agent and social practices and 'exists' in the generating moments of this constitution' (Giddens, 1979: 5). This reproduction is a concrete question, manifested in 'the situatedness of interaction in time and space' (Giddens, 1984: 110; 25).

Structure thus becomes conceptualised as both the medium and the outcome of the production and reproduction of social practices. To focus upon the structuration of social

practices is to find an explanation for *how* it comes about that structures are constituted through action, and the same way *how* action is constituted reciprocally (Giddens, 1996). Structure is therefore dynamic, not static. It is both a constraint and an enablement (the 'duality of the structure') (Giddens, 1996: 183).

Moreover, this author treats structure, at least in its more elementary sense, as referring to rules and resources. As a result, for him structure refers to the properties of structuration that allow for the 'delimitation' of time-space in social systems, to the properties that enable the existence of discernible social practices which are similar within space-time variables, lending them a 'systemic' form. To say that the structure is a 'virtual order' of transformative relations, means that social systems, as social reproduced practices, do not have structures but, on the contrary, they exhibit 'structural properties' and that the structure only exists as a spatial-temporal presence in its exemplifications in those practices; as mnemonic features which orient the conduct of human agents which have cognitive capacity. Giddens (1984) identifies those structural properties profoundly embodied in the reproduction of social practices as structural principles

When he speaks of structural properties of social systems he is then referring to institutionalised characteristics, which provide 'solidness' through time and space. He uses the concept of 'structures' to arrive at the relations of transformation and mediation that constitute the 'circuit keys', underlying the already observed conditions of the reproduction of the system. His view is that it is, therefore, possible to obtain considerable information about social life through the study of the recursive qualities of speech and language. When one produces a grammatical expression, Giddens argues, one gets support from the very syntactic rules that expression helps to produce. But one speaks the 'same' language as other actors of one's linguistic community; all of us share the same rules and linguistic practices. To study the structuration of social systems means to analyse the ways in which such systems, based on the cognitive activities of the actors, which are supported by rules



and resources and within diverse action contexts, are produced and reproduced in interaction (Giddens, 1984).

The concept of praxis becomes mobilized as the connection between language and social practice on the other hand it represents neither freedom nor determination (Giddens, 1981: 53-54).

As social actors, all human beings are highly 'learned' in the knowledge they need and apply in the production and reproduction of daily social meetings; the essential part of this knowledge is mainly more practical than theoretical in character. This knowledge does not specify all situations an actor may find: that cannot be done; but the knowledge they possess enables them to react to an indeterminate number of social situations. In reality, the majority of the rules involved in the production and reproduction of social practices are only tacitly apprehended by actors. Then again, the discursive formulation of a rule is already an interpretation of this same rule that can also vary in its application. All competent members of a group are immensely talented in the practical realizations of social activities. Structure does not exist independently of the knowledge that agents possess in respect to what they do in their daily activities (Giddens, 1984).

The human agent is essentially an active meaning-maker: the constitution of the world as 'significant', 'relevant' or 'intelligible' depends on language comprehended, nevertheless, not as a simple system of signs or symbols, but as a means for practical activity. The '(re)production' of the group is undertaken through the constitutive and active capacities of its members, using resources and is dependent on conditions that these members are not aware of or that they only envisage tenuously (Giddens, 1996: 177-179). Importantly, Giddens distinguishes three significant aspects of the production of interaction: the constitution of meaning, of morality and of relations of power. The ways through which these aspects come to exist may also be thought of as reproduction modalities of the structure: the idea of the duality of the structure is here fundamental, since the structure emerges as

condition and consequence of the production of interaction. All organizations, and indeed groups, 'consist' of interaction systems and may, as a result, be analysed in terms of their structural properties through which they are reproduced. The reproduction of the modes of domination, it can further be pointed out, expresses asymmetries in meaning and morality forms that have more 'power' in interaction, which relates them to internal divisions of interests which serve to guide struggles about interpretations of meaning practices and moral norms (Giddens, 1996: 179-180).

Nevertheless, the ascendancy of human action is understood as limited since it produces society but actors are historically situated and not under conditions of their own choice. Yet, there exists an unstable margin between behaviour that can be analysed as intentional action, and behaviour that has to be examined nomologically, as a set of 'occurrences'. With regard to sociology, the crucial task of nomological analysis may be found in the explication of the structural properties of social systems (Giddens, 1996: 183).

## 6. Conclusion

This chapter has introduced what we consider to be seminal concepts for our study. These ideas have further assisted us in delimiting the field of enquiry and in refining its subsequent strategic approach.

Along with Foucault, we take it that different theoretical and methodological approaches will present different views of the object studied, which are, necessarily, complementary and are not therefore seen as incompatible here. Again, as with the concepts discussed previously, the theoretical / methodological tools expounded at this stage cannot be taken as fully referential; they have to be explored as tools, with their inherent limitations and capabilities of apprehending the social world.

The use of this rather diverse set of theoretical resources has been mostly pragmatic in orientation. While we have not wanted to deny or suppress important theoretical differences where these have been relevant to our concerns, we did not intend to resolve such questions: that was not the purpose of this study. Generally speaking, we have simply drawn selectively on different aspects of these theoretical traditions as seemed most fitting in relation to the specific issues under examination.

The following part will thus attempt in the first chapters to provide an archaeology / a brief genealogy of the Portuguese professional project, by digging into its archives of discourse, attempting to chart the relation between the sayable and the visible. The endeavour to understand this relation will focus on those sets of statements and arrangements that made up the idea of museums (function, purposes...) and museum work, as seen in its professional discourse (museum regulations, legislation, conference proceedings). This 'construction of the topic' (the museum) is also understood as being reflected in the way

museum professionals see themselves as a group (membership, goals, functions...). The last chapter of the following part has resorted to surveying Portuguese museum professionals' representations while examining these same questions. In the investigation of these notions we will, obviously, also bear in mind the theoretical foundations laid out by the Trojan Horses discussed in Chapter 1, namely the schemata proposed by Van Dijk.

## **II – Mapping curatorship**

### **Chapter 1 – A sense of history: positioning museums**

#### **1. Introduction**

Despite important precursors and early models<sup>12</sup> the first Portuguese public museum did not make its appearance until the third decade of the nineteenth century. They did not increase in number until much later, and they did not become fully operational until the beginning of the next century. The public museum as such, is therefore a fairly recent phenomenon in Portugal, as likewise in the rest of the western world.

Where did the impulse for these enterprises come from? What led to considerable expenditure of time, energy and capital that public museums required? Several fundamental explanatory and exploratory arguments, themselves products of historical development, have been suggested for the 'explosion of museums' in many works about this subject (Bennett, 1995, Duncan and Wallach, 1980, Hooper-Greenhill, 1992, Walsh, 1992). Essentially and generally the foundation of the modern public museum has been understood as a part of the emergence of modern ideas regarding Order and Progress and the related experiences of time and space, associated with the industrialisation and urbanisation processes which the west has underwent.

One could venture to say that the structural proposition that emerges within this paradigm is that of Dominance. Dominance over Nature, Dominance over the Past and Dominance of the Other.

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<sup>12</sup> What we would define, with Hooper-Greenhill (1992), as proto-museums

First of all, by the mid-nineteenth century, the west was in the midst of an unprecedented extension of knowledge about the material universe, the result of extended research, experimentation, exploration, theorising, and systematic institutionalisation. A broadening consensus among the educated was revising previous estimates of the age of the earth, the size of the universe, the origins of species, the workings of the body, and the mysteries of creation. The objective was now to classify Nature and discover its working rules through observation and experimentation. Indeed, fundamental to the epistemic shift which has led to Modernity is the idea that 'reality' is potentially knowable and able to be dominated; the idea is 'that the world could be controlled and rationally ordered if we could picture and represent it rightly' (Harvey, 1989:27). This newly acquired consciousness of the world demanded therefore new instruments of representation and display. Schools, universities, hospitals, libraries and museums were considered suitable instruments for their purpose (Bennett, 1995).

This emphasis upon the evolutionary and the linear can be usefully contextualized with reference to Foucault's concept of historical *episteme*, drawing attention to the conceptual conditions of knowledge within which particular organised knowledges (such as 'anthropology' or 'biology') are structured, and which provided the background assumptions governing the perception of the relationships between 'words' and 'things' (Foucault, 1970).

Bennett (1995) presents the decisive force, which creates the public museum in Europe and North America as the passing of property from private to public ownership and the simultaneous management of these by the state for the benefit and education of the national citizenry.

The idea of 'the public space' is, therefore, fundamental here. Developments in the latter half of the eighteenth century are fundamentally bound up with the process of redefining the concept of 'the public' according to new democratic and often Republican principles concomitant with the rise of the modern nation-state. What gained ground everywhere and in most part of cases, in the latter half of the nineteenth century, was the idea of the museum as an institution administered by the state for the instruction and edification of an undifferentiated public. This

change redefines the visitor. Now, is he addressed as a citizen and therefore a shareholder in the state (Duncan and Wallach, 1980: 456).

One cannot forget that at the same time as the museum was becoming a public institution Europe experienced a vast opposition movement to French expansionism, developing strong patriotic feelings which stimulated the formation of national consciences. States were transforming themselves into nation-states. The eclosion and the victory of liberalism in Portugal between 1820–1834 is indubitably related to the development of a nationalist feeling as a reaction against the French invader. In addition, it should also be related with the international scene as well as with the growing importance of the bourgeoisie, which triumphed with the liberal revolutions.

These political changes are symptomatic of the emergence of the notion of a political power which questions the principle of authority (condemning absolutism), arguing for freedom, whether assuming the form of an aristocratic liberalism with Montesquieu, or an economic one with the physiocrats or even utilitarian liberalism with Voltaire, Diderot and the encyclopaedists.

Importantly, a liberal society required the political, cultural and ideological education of its citizens. The search for new social and symbolic practices, for a new culture, was a constant anxiety of the liberals and one which should be understood in relation to the formation of the modern state and the search for the (re)cognition of one's country: of its history, traditions, population, territory, patrimony, beliefs, sensibilities.

It was necessary to create a 'civilisation' with new forms of sociability, norms, values, material and symbolic practices. To accomplish this civilisational process the liberal state had to produce civilisational instruments, which could offer instruction for all. The school, the press, the theatre, the library and museums were some of such instruments. As such, the disciplinary museum is a particular important institution as it can be associated with the formation of the Modern Nation-States (Hooper-Greenhill, 1992), extending and democratising the public,

educating it to the idea of the Nation and for its implied principles.

Again, this defining feature of pressures which lead museums to grant unrestricted access to a public citizenry, can be seen as a part of a series of strategies of dominance, aimed at the moral and cultural regulation of the popular and working classes (Bennett, 1995) or of the indigenous peoples of the colonies.

Moreover, the nineteenth century has been considered the 'golden age' of the bourgeoisie, witnessing its consolidation as a social group. Fostered by liberalism, its strategies to become a distinct social category became apparent in the construction of specific models of behaviour, which differentiated them. The social transformations of liberalism reverberated in the exterior, transforming the daily experiences of cities.<sup>13</sup> More than in any other period before, the bourgeois way of life spread and had the means to decisively influence the transformation of mentalities. The school and the press are two of its most important instruments but the museum has also been seen, in many instances, as a civilisational instrument of a culture, which was becoming the pattern for other social groups.

This was in fact the emergence of an urban life. Not as it is understood today, of course: all sectors co-habitated in the city, sharing the same space. But it was nevertheless a controlled space. In this sense it has been argued that dominance has to be related also to the ability to organise and control the populace with hitherto unprecedented efficiency, which cities now allowed. The city, as argued by Walsh (1992), provided the ideal contexts for control.

Pre-industrial communities, having lived in the same place for generations and knowing the ascendancy of everyone in the neighbourhood, were certainly more firmly rooted to their own localities than the growing population of the mid-nineteenth century which regularly flocked into cities in search of work and better living conditions. This 'distancing' from their roots or

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<sup>13</sup> The population of Lisbon, for instance, saw a new interest in city life; its imagination was more active and the urban convivial habits presented a new taste animated by the political freedom experienced, which was reflected in the press and cultural and recreative associations, in theatres and exhibitions (França, 1990).



'disembedding' as Giddens (1990) calls it, is critical to modernity and thus to the perception of museums. This 'disembedding' and profound break with Nature itself (while dominating it) led to a sense of discontinuity and insecurity expressed in the Romantic search either for the roots of the Nation or of Schopenhauerian ones.

Furthermore, and as interestingly argued by Walsh (1992), time was a frontier that remained for the most part unconquered until the modern epoch. In fact in many countries, it was not until the advent of the railways that a national time was required. Time varied from city to city, from town to town; railway timetables required the imposition of a standardised time and rigid timekeeping across the country. The ordering of time through the adherence to rigid timetables in factories must also have contributed to this understanding of time.

While this emerging consciousness, combined with enhanced communications, led to a society unrestrained by time and space boundaries, it was clear that both needed to be mastered so that one knew where one belonged, who one was. Museums have been seen, in this sense, as part of this experience, allowing their public to develop an awareness of the space-time contexts while at the same time reproducing the modern, linear and progressive notion of time. And if they are seen in the context of a bourgeois culture, which class most needed to situate itself?

What is more, the break of continuity felt intensively by many intellectuals, artists, political leaders, and social critics, led to a prevailing sense of anxiety about the cultural fabric and stimulated a turn to *new* institutions as a means of conserving, consolidating and connecting. Again, museums can be understood as the expression of these anxieties, as an answer to 'disembedding'.

In this sense, Harris (1990) argues the museum was seen by its 'makers' as a corrective, an asylum, a source of transcendent values, meant to restore some older rhythms of nature and history to a fast-paced, urbanising, mechanised society. Although the public museum was the expression of liberal and democratic ideas it was basically a conservative idea, ironically

adverse to that of Progress. On the other hand, behind the energies of many museum foundations, lay a negative feeling about contemporary life, a fear that machines had replaced skilled craftsmanship in goods production, that vulgarised and distorted taste, shaping a market to monstrosously designed objects, that the growing movement of populations had produced ignorance of one's history, that city life had come to conceal the most basic facts of nature. All these alarming views of modernisation led to the understanding of the museum as a reference point of civilisation.

## 2. Liberals, Republicans and other golden threads

The eclosion and the victory of liberalism in Portugal between 1820–1834 is indubitably related to the development of a nationalist feeling as a reaction against the French invader. In addition, it should also be articulated with the international scene as well as with the growing importance of the bourgeoisie, which triumphed with the liberal revolutions. The group of exiled politicians and intellectuals that had taken refuge mainly in England and France would also play a major role in the definition of the Portuguese liberal 'grammar'. Feeble industrial development and the surviving aristocratic practices, as well as the persistence of traditional values, were nevertheless the limits that defined the liberal 'adventure': the establishment of a new social order in Portugal.

The political and military conjuncture of the end of the eighteenth century-beginning of the nineteenth century – which saw the French invasions (1807–1810), the consequent flight to Brazil of the Portuguese royalty and the liberal civil wars – may be characterised by a climate of instability which aggravated the economic crisis and altered the tendency for economic expansion seen during the eighteenth century. Only from the second half of the nineteenth century onwards would Portugal experience a period of stability and, with it, the development of a capitalist dynamic and the rise of the bourgeoisie. Within these limits, the revolution of 1820 accelerated the process, which brought the *Ancien Regime* and its social organisation to an end, implementing a constitutional monarchy.

The priority was to create a modern nation, civilised, or as declared by Mouzinho da Silveira, one of the most important politicians of the time, to drive the nation to a state of civilization. To create a nation of citizens with the same rights and duties was the starting point of this enterprise. The political instability of the first part of the nineteenth century and its inherent contradictions did not allow the fulfilment of these objectives, which the following period, the *Regeneração*, would try to accomplish as would also the Republic.

It is also within this context that the processes of industrialisation and urbanisation in Portugal have to be understood. Although they cannot be compared to what was happening elsewhere in Europe at the same time – namely in England –, Portugal experienced an important demographic and urban growth. As regards industrialisation, Mendes (1993: 365) presents the following obstacles as hypotheses for Portugal backwardness: a) deficient preparation of human resources; b) difficulties in accessing credit; high interest rates; c) poor system of transport and communications; d) non-existence of certain raw materials and fuel; e) external competition; f) investment of available capital in more short-term profitable sectors.

This was, nevertheless, a period of development of a rich bourgeoisie, which was now investing in material infrastructures such as the railway or the public water supply, lighting and transportation. While diversifying capital investments, the bourgeoisie was consolidating its economic power.

The bourgeoisie's interest in innovation is also evident. Portugal adhered to the 'exhibition movement' from its outset both by sending delegations and representations to different universal or international exhibitions (Paris 1855, 1867 and 1879; London 1962; Vienna 1873; Philadelphia 1876 and Rio de Janeiro 1879) and by organising similar events (Porto 1861 and 1865; Lisbon 1863 and 1882; Coimbra 1869 and 1884; Guimarães 1884).

These exhibitions aimed at promoting industrial development and scientific and technological research while reinforcing positions both at the economic and political level. Significantly, the exhibition that took place in Porto in 1865 chose as its theme 'Development and Industrialisation' and a Crystal Palace was built to receive it. Its architecture was in itself an icon of the aspirations of an ascendant class. The bourgeoisie of Porto controlled the principal commercial and industrial activities of the country and this exhibition, in a way, symbolised this hegemonic position. After the exhibition this would become a privileged leisure place presenting various exhibitions, fairs, theatres, balls, bazaars and splendid gardens. Later on the century,

Porto would lose this central place to Lisbon, which as the capital concentrated all spheres of power (economic, politic, cultural), reflecting European trends.

In the first part of the century, Porto bourgeoisie was, nevertheless, in a position of influence and, as such, assumed a decisive role during the liberal wars. D. Pedro was certainly aware of that and duly recognised it when, significantly, he created the first public museum precisely in Porto and, ironically, while being besieged in the city (1833). It was therefore a true act of *rebellion* as well as the expression of adherence to liberal principles.

With the purpose of assembling a collection for this museum of paintings and images, D. Pedro summoned the well-known teacher of Fine Arts of the Academy – João Pedro Ribeiro – to prepare a report on the state of public instruction in the city and to examine the collections confiscated from convents and aristocratic houses. It was undoubtedly his intention to return valuable heritage to its legitimate owner, the Nation, and this initiative represented a decisive change from the symbolic point of view. Nevertheless, the nationalisation of the property of the emigrated aristocracy and extinct religious orders later in 1834 (Law Decree 28 May) as well as the constitution, with this heritage, of an artistic and monumental heritage of the Nation, left in the hand of the Liberals (and later of the Republicans), an enormous number of objects (França, 1990<sup>3</sup>: 231–232) which needed to be classified, inventoried, restored and kept safe.<sup>14</sup> In post-revolutionary Portugal, a new cultural order was thus founded, within a legal void, lack of appropriate places, lack of money and contradictory orders emanating from a central government, which had more urgent obligations to take care of. As a result, one cannot say that the consequences of this selection and concentration of collections resulted in the creation of new museological spaces, as happened in the case of France who integrated their assets / collections in a new cultural perspective as a condition of modernity, renovation and national assertiveness.

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<sup>14</sup> The nationalisation movement also placed in the hands of the government a considerable number of buildings with monumental characteristics, which needed a destiny. It was hoped that the re-utilisation of these buildings as museums – often strongly representative – would give these institutions a special character, reinforcing their ceremoniousness and the dignity of the collections they cared for. Nevertheless, the purpose was to use the museum as a neutral field while exercising over it an effect of de-memorisation, a process that consisted in the 'cleaning' of all its connotations

The insufficient resources, the non-existence of an art market and the lack of clear-sightedness of the elite, explain, up to a certain point, the non-correspondence between the reformist intentions (sometimes translated into law) and the tangible realization of their desire, which was above all only a timid attempt to mirror what was happening elsewhere in Europe (França, 1990<sup>3</sup>).

In any case, the foundation of this museum in Porto, in a context of political unrest, its rooting in the Enlightenment, its creation from 'above' (but within an institutional void), the constitution of its collections with 'expropriated' objects, its 'instructive' vocation, the richness of the collections of paintings and sculptures, presented characteristics which would shape its museological nature over the following decades. In any case, it displayed museological characteristics common to other European museums of the time.

In the same year in which D. Pedro expressed his will to create a museum, the future director presented a report of his findings and put forward for consideration the Regulations for the Museo Portuense.

The museum was to be directed by someone who would be able to 'guide' all kind of artistic work with the development of public instruction always in mind (article 3). As a condition for his appointment by the government, the director should also be an accredited artist and have offered the museum one of his works. Writing and printing the history of the exhibitions, as well as managing the museum were his defined tasks, for which he answered only to the Government. To help him, he would have an assistant – also an artist – who would have the duty to care for (clean and conserve) all objects in the museum. In practice the assistant had to answer for everything kept in the museum. The Regulations say that he had to be trustworthy and should be recommended by well-known, 'good men'.

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with the *Ancien Regime*, a purifying process. The museum acted as a space of consensus, which allowed for a re-

The museum was to be open two days a week for the general public and three days for Fine Arts students and teachers as well as other scholars.

Although the liberal intentions were directed to the formation of the citizen, in practice the museum continued to privilege 'instruction' of the frequenter of the Academies. In the eighth article of this project it is proposed that the museum should make available all necessary 'tools' such as paper, pencils, paints, etc, for them. The whole museum, the collection, the arrangement of objects, the light was designed mainly for the use of this public. In addition, every two years the museum would promote an exhibition for artists, awarding prizes to two of them but privileging those who had chosen genuine Portuguese themes, demonstrating their love for the nation (article 10). The defence of a theoretical and critical education of the artist based on the observation and comparison of masterpieces, organized by 'school' and 'style', was here considered indispensable. Furthermore, this was a discourse of 'contemplation' (museums as places of contemplation) which gives seeing and perception a privileged role in understanding. This is a particular form of intellection of abstract comprehension, which does not dispense with the materiality of things.

Patently, the liberal intentions to disseminate knowledge and open instruction to all did not in practice function here. Its role was essentially related with the education of the artist and in fact its association with the Academia de Belas Artes (Academy of Fine Arts) would later transform the museum into more of an extension to it than a separate entity. This organic link between the museum and the academy was inspired by the acknowledgement that the museum was a place for study, a centre associated to the teaching of the arts and drawing.

João Pedro Ribeiro (1836: 15) was nevertheless firmly convinced of its excellence and, in a speech to D. Pedro he praised his policy, which had created the public museum both as a place of gathering and a place of art production. He believed that with the museum open, the nation would flow to its rooms to declare its love of Art. The power and the grandeur of the works, the

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symbolisation based mainly on its artistic or historic qualities.

taste for beauty, love and feelings for the arts, would simply spread over into all social classes, to the People. From this habit of seeing and comparing, they would acquire knowledge. Effortlessly. The effects of this newly acquired 'knowledge' and 'sensitivity' could be expected to surface in an incontestable way in public meetings. The government, by protecting such an establishment, demonstrated that it marched along the same path as every other civilised nation. *Enfin*, everyone was to be congratulated.

In the same year of this speech (1836) the *Diário do Governo* (Government Official Journal) published a document ordering the creation in each district capital of a Public Library and a Rarities and a Painting Cabinet. At the root of this Royal decision was not only the necessity to safeguard the possessions of the extinct convents and monasteries but also the desire to use with national profit all powerful ways to disseminate instruction and exercise the love for the fine arts and letters. As with other political measures these were only mere intentions that remained on paper and were never put into practice.

Two decades after the *Museo Portuense* was created another example in the same city presented once again the same civilising principles but in a much more elaborate version and with a more comprehensive vision.

In 1850 the *Câmara Municipal* of Porto (Local Authority) bought an important collection from João Allen and the *Novo Museo Portuense* – *Museo Allen* opened to the public on 12 April 1852. The following year a 'provisional' catalogue was published which intended to serve as a guide to as many people as possible (1853: 14). The author of the catalogue thought that the pleasure of exercising his / her own judgement and discernment should be left to each individual, using intelligence and feelings and, therefore, he chose to present only what he considered to be essential information about the objects exhibited. Although he expected criticism from the 'virtuosi', he argued that he did not care much for those, as they did not need any guidance or explanations. He saw himself as the guide, the guide of the People whom he should seek to inform and serve. These were the duties of his job, as he understood them.



Nevertheless, the museum was only open to the general public on Sundays and three days a week to scholars (articles 7 and 8 of the Regulations, 1853). The director would not indeed allow entrance to any man who did not follow internal regulations or the duties of a well-bred man. Tickets had to be purchased the day before the intended visit; otherwise one would risk finding it closed. On a day no tickets were sold the museum would not open, as staff could be called for to fulfil obligations elsewhere.

The 'provisional' catalogue, as the author called it, also included the general Regulations of the museum. These Regulations opened with an article which presented the museum's intentions and which to our eyes seem to be very up to date <sup>15</sup>:

- To be 'recreational' for the inhabitants of Porto;
- To promote culture and the development of the Fine Arts, Natural Sciences, Industrial Sciences (*which are considered as contributing directly to the increase of national richness*), through the use of its collections. To become a true civilising establishment, encyclopaedic in nature.

In the case of this museum, the Director was appointed by the Câmara Municipal who would also inspect the museum regularly. His functions are described in a series of articles and can be summarised as follows, using the author's own words:

- to be responsible for the objects kept in the museum which had been explicitly accepted through the issue of an appropriate receipt (article 3); this responsibility included the conservation of the objects (article 5); no object should be de-accessioned through sale, exchange or in any other way, without express authorisation of the Câmara Municipal (article 4).

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<sup>15</sup> All Portuguese-English translations of any text presented here are the responsibility of the author of this thesis.

- to exhibit objects in a methodical way, producing not only visual impact but, likewise, facilitating their study;
- to organize catalogues which should be accessible not only to researchers but also to majority of the public;
- to establish regular correspondence with other similar establishments in the country and abroad;
- to promote the establishment of relationships between the museum and scientific or artistic societies as well as with persons who could, by their position and patriotism, co-operate in the enrichment of the collections (article 5);
- to encourage donations (*which should not be accepted if they carried any 'conditions', article 6*)
- to promote the development of the collection of minerals (*which promises to be vital to the economic future of the country*);
- to promote the creation of other collections such as sculpture, physics and chemistry (*both should work as laboratories used not only by scholars but also by private persons as the country's great backwardness in the natural sciences is due to the lack of analogous establishments. Nowadays, nature is not studied in books*). A botanical collection and another of machinery used in agriculture and factories; a collection of all natural and artificial products of the Kingdom.

Again, although the director saw himself as the guide of the People, it was, nevertheless, a restricted well-bred public the museum was looking for. His tasks, as a director, were much

more explicit than found in the Regulations of Museo Portuense, denoting a different sense of responsibility towards the collections he was responsible for. It also demonstrates newly acquired preoccupations with the development of the Nation and the belief that it would be through education and the contribution of the arts, the development of Fine Arts, Natural Science and Industrial Sciences, that the Nation could share the destiny of civilization. By nature, it was thus an encyclopaedic museum.

There also seems to be a discernible change in the way this museum understood education: not so much as contemplation but more as active and participative with the collection functioning as a true laboratory. A recreational nature was also appended to the museum visit experience. These views correspond to a preoccupation with the creation of the conditions to educate people who could truly respond to the challenges of industrialization, it fostered an economic and cultural dimension which was wholly different from what had been done until then. Inspired by the French experience, Conservatórios de Artes e Ofícios had already been created in Lisbon (1836) and Porto (1837) giving way to collections and places called museums (Silva, 1971: 43). Following these first institutions there came in 1852, the establishment of Museus Industriais and, in 1864, Museus Tecnológicos (França, 1990<sup>3</sup>).

The association museum-library continued, nevertheless, to be the best exponent of this encyclopaedic vocation of instruction as was expressed by the Marquis of Sousa Holstein in his proposal (1875) to create a National Library and a Museu Nacional de Belas Artes in Lisbon which was to be organised by sections, each one constituting a different museum: museums of painting, sculpture, drawing, engraving, architecture, industrial art <sup>16</sup> and archaeology. These institutions would, in his view, serve to illustrate the artistic past and to educate not only artists but the general public.

A Museu Nacional de Belas Artes (National Museum of Fine Arts) would only appear in 1884 located at the Palácio dos Condes de Alvor. The Palace had just held the exhibition Arte

Ornamental Portuguesa e Espanhola (Portuguese and Spanish Decorative Arts 1882) that had even received a loan from the Victoria and Albert Museum. The exhibition was an enormous success with an impressive number of visitors. Although there was some criticism in respect to the building (location, poor state of conservation, poor light, etc.) the museum was set up in the Palace. The windows of Janelas Verdes, which opened on to the street were closed and the walls were lined with dark wallpaper. Heavy curtains hung from the doors and Couto thinks (1951: 5) that it was then that the rooms were endowed with zenithal light. The paintings were hung in various rows, mixing large paintings with small ones and all up to the very top of the walls, not following any didactic plan. In the decorative arts section, the same principle of accumulation was apparent, piling up porcelains, textiles and furniture... (1951: 7). Glasscases and chairs were placed in the centre of each room while chests and tables were aligned along the skirting boards. All over the museum authentic objects were mixed with reproductions. It has been argued that the museum reproduced the decoration of 'private space' and especially the ornamental profusion of the bourgeoisie. Nevertheless, Couto says that it had a *dignified* look (1951: 6).

This second part of the nineteenth century was characterised by a move towards modernisation of an active bourgeoisie and by their consequent impacts. The consolidation of the empire and the search for a totalising discourse of the Portuguese world <sup>17</sup>, which should also be equated with the international search for new markets, are two further characteristics of the period as is the emergence of studies and research in archaeology and ethnography. It is against this general background that the first thematic museums appeared in Portugal. First, the military and naval museums denoting the political and social power of this 'social class' as well as the prestige of its institutions which had been present in many significant moments of the making of the Nation. Second, the archaeology and ethnographical museums, which further participated in this construction.

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<sup>16</sup> He thought that the Industrial museum is by its vocational nature directed to the working class and therefore should be open in the evenings.

<sup>17</sup> Some museums were also created in the colonies strengthening this totalising policy as the following Portarias demonstrate: Macau (14 July 1836), Angola (19 September 1838), Mozambique (19 July 1839), Goa (28 March 1857) and Cabo Verde (7 February 1859).

The re-discovery of the past had largely started during the first half of the nineteenth century, producing a true enthusiasm for the foundation of scientific historical and archaeological societies and museums in the rest of Europe. This new European obsession was certainly related to the growing necessity to define frontiers and ground nationalities. And if at first it was the birth of Europe and of the concept of democracy that dominated this cosmopolitan interest, directing it towards the classical civilisations, later the development of a romantic sensibility, with its nationalist nuances, was vital in opening up another field of curiosity, based on its knowledge of the past but now local and patriotic in nature. This attraction for the old is a heterogeneous and bipolar discourse. If the classical past offered a common base to all Europeans and represented, as such, the expression of universal values (values, norms about beauty and truth, for instance), the discovery of the local is, on the contrary, plural.

It is in this general context that the Museu Ethnographico Portuguez (Portuguese Ethnographic Museum) was created on 21 December 1893. José Leite de Vasconcelos, an eminent archaeologist and ethnologist <sup>18</sup> started the museum with his own collections, which were enriched with material from extensive fieldwork carried out all over the country. Research based on scientific methods was indeed to be the guiding principle of the work developed in the museum as was well illustrated in the pages of 'O Archeologo Portuguez' (The Portuguese Archaeologist), a journal whose publication was begun by the museum since 1895, when it changed its name to Museu Etnológico Português (Portuguese Ethnology Museum).

In a letter addressed to potential donors José Leite de Vasconcelos said that the objective of the museum was to serve as an archaeological, ethnographic (modern) and anthropological (old and contemporary) archive, which would allow the better understanding of life, origins and characteristics of the Portuguese People. He wanted the museum to correspond to the

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<sup>18</sup> He published widely (in 1913 he said he had published 202 books and opuscles), had done four university first degrees, was curator of the National Library for twenty four years, professor on the course of archives and librarianship, as well as professor of the University of Lisbon (Vasconcelos, 1913: 24).

exigencies of modern science and to honour the dignity of the Nation, as he had seen in his travels (1913:15).

In 1915, when he published a history of the museum, he further expressed these views:

*Although one seeks to present the objects artistically and has to bear in mind the physical conditions of their arrangement what is more important than anything is its scientific method of classification and organisation in such a way that the objects speak more to intelligence than to the eyes of the visitor (1915: 15).*

The orderly exhibition of the objects was indispensable as the museum was not considered solely a place of leisure; it had an instructive character and thus its universal legibility is its first rule. The diffusion of knowledge is the primary condition for Progress.

The representation of the past had to be orderly if it was to make any sense. As Walsh as argued (1992: 31) the museum display developed ability to place objects in orderly contexts, often implying a unilinear development of progress. Such representations implied a control over the past through an emphasis on the linear, on the didactic narrative, supported by the use of the object, which had been appropriated and placed in an artificial context of the curator's choosing. This type of display is closed, and cannot be questioned. The display case is a removed and *distanced context*, a context that cannot be criticised. At the same time, it is an artificial context, perhaps even a non-context. In a way, museums attempted to 'freeze' time, and almost permitted the visitor to stand back and consider 'the past before them'. This is the power of the gaze, an ability to observe, name and order, and thus control. To control history. In this sense, the museum display can be understood as a representation of past progress, authoritatively produced and often beyond question. It is itself a created past implying, by its

authority, a command over time and space. This awareness of time and progress was already reflected and reiterated in the museum displays of the nineteenth century, but more frequently, in the twentieth century.

In this context, the work of classifying and cataloguing was crucial and occupied much of the working day of the curator. The objects in the exhibition usually only displayed a number and a classification (family, type, school, etc.), following the purest historic rigour as the positivism of the century had established. The museum director and the curator were therefore the expert, the specialists, those who 'know' all secrets. This 'rise of expertise' in museums should be related to the notion of museums as part of the 'disembedding mechanisms' (Walsh, 1992, Giddens, 1990), as agencies which institutionalised knowledge and removed social relations / objects from local contexts and from daily experiences of people's lives. As expert systems, museums are therefore disembedding mechanisms. The expertise of the curator is knowledge based on trust, a guarantee 'of expectation across distanced time-space', where the expert is at once removed from the public, and therefore the quality of any service is only guaranteed by a sometimes unjustified trust in the professional (Giddens, 1990: 28). In this manner, the processes of studying, interpreting and representing the past were also becoming increasingly removed from day-to-day experiences of the public.

The provision of the various contexts and the underlying concept of dominance is, therefore, institutionalised in the form of museums, further emphasising the existing gap and creating the 'producer' of contexts and its consumer in an institutionalised setting. An implicit notion of 'trust', a faith in the ability of people whom one believes are experts and 'dominate' the field of knowledge of what they are exhibiting and talking about, is the basic assumption in a museum. The curator sees himself and is seen as the expert who masters the 'discipline' on display. Hence, the expertise of the curator is knowledge which is based on trust, a guarantee 'of expectation across distanced time-space', where the expert is removed from public access, and therefore the quality of any service is only guaranteed by trust in the professional (Giddens, 1990: 8).

The public would not have visited museum had it not trusted the expertise of museums. The expert is seen beyond criticism, demanding trust and respect from the public (Giddens, 1990: 88).

The regulations of the museum (Regulamento do Museu Etnológico Português, cited in Gonçalves 1960: 8) presented the following, as some of the obligations of the director and curators:

- the director: to run the museum and its personnel; to superintend the good application of financial resources; to promote the increase of collections; to superintend their arrangement, classification, conservation, inventory and catalogue; and, lastly, to facilitate the access to collections for researchers.
- the curator: to be responsible for the good condition of the building, ensuring it was kept clean and a good arrangement of the collection; to advance proposals for necessary improvements to the director; to carry out administrative tasks, including librarian work and accounting; to take care of the inventory and cataloguing of the collections; to assist the director in every way which would enrich the importance of the collections and of the library; and, finally, to elucidate the visitors who ask for information about museum objects.

In 1913 José Leite de Vasconcelos, prided himself of having 20 000 objects methodologically exhibited, as if the exhibition was a national course of ethnology (Vasconcelos 1913:5). A widely travelled man (Greece, Italy, France, Germany, Switzerland, Spain, etc.), he represented Portugal in several International Congresses (Athens 1905; Cairo 1909; Rome 1912, etc.) where he presented papers and acquired a variety of objects, establishing relationships with other professionals of the field (namely Emilio Cartailhac), visited museums and libraries,



monuments – instructed himself, in his own words (1913: 14) – and exchanged bibliography with congenerous institutions reflecting the growing internationalisation seen during this period, with a greater interchange of ideas and knowledge. A network of informal contacts took shape, based on personal relations in which directors, artists and scholars travel and compare.

This specialisation of the museum and its exhibitions followed a rational modern approach to history: the exhibition was not telling a story of fantastic discoveries, of treasures or extravagant curiosities, but instead narrated the history of mankind, studied through methodological scientific fieldwork. It was an intellectual approach of the museum which gave more value to the relation of the object with other objects for its understanding (e.g. typologies) than its aesthetic qualities.

<sup>19</sup> Furthermore, an exhaustive exploration of the territory imprinted the collections of the museum with a nationalist and romantic feeling. This model inspired other museum exhibitions, which aimed at presenting a scientific reconstruction of history and human progress according to the evolutionist trend, which, intellectually, defines the century.

The *materiality* of this museum specialisation was also supported scientifically by the definition of anthropology as an autonomous discipline. Certain forms of the romantic idealism related with the notion of the 'good savage', the effective knowledge of the extra-European world, supported by the industrial revolution and colonial conquests, as well as the development of the human sciences, were some of the factors that stimulated anthropological studies and their consideration as a scientific field of enquiry (Mercier, 1974).

The second half of the nineteenth century, especially the decades of 1860 and 1870, saw very important archaeological activity in the country, certainly inspired by the work of José Leite de Vasconcelos. Martins Sarmiento and Santos Rocha are two of the well-known archaeologists that stand out. Both were lawyers from wealthy families and an active politician in the case of the second. They are two good examples of the *illustrious amateur* tradition. Their work and

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<sup>19</sup> Exhibitions were, nevertheless, an *accumulation* of objects: coins, jewels, ceramics and all type of objects were accumulated in the glass-cases and sideboards, preventing the visitor to concentrate on the objects individually.

their collections became the nucleus of museums created in the province during this period and which later bear their names.

Santos Rocha argued in a session at the Câmara Municipal of Figueira da Foz, in 30 November 1892, for the convenience of opening a museum in the city to safe-keep and exhibit the results of his archaeological excavations (Pereira, 1985: 8). He offered himself as director of this museum, which in fact opened in 1894. The museum was divided into four sections: Prehistoric Archaeology, Comparative Room (to assist the study of pre and proto historic civilisation mainly by comparison with other monuments and remains of industries, the savages of modern times) Industrial Archaeology and an Industrial Section (Pereira, 1985:15).

These local museums were then in concordance with the general principles referred to above, reflecting the growing assertion of local culture and fomenting a decentralisation action in the field of museums. They usually followed the model of a scientific society that edited a journal and supported the museum.

In this transitory period, local museums were therefore characteristically multidisciplinary in character, crossing anthropology with history, with art and archaeology. In some instances, they also integrated 'comparative' and 'industrial' sections as a kind of tacit compromise between the predominance of archaeological and ethnographic themes and the challenges of the industrial process. Generally modest institutions in their dimensions and contents, they were very ambitious in terms of their encyclopaedic objectives. They believed themselves to be the true deposits of the patrimony of the territory, which, in some cases, had more sentimental value in relation to the locality than a true scientific one.

It is also useful to refer to the experiences of the Museu Colonial (1870) and of the museum of the Sociedade de Geographia de Lisboa (1875) at the end of the century which may be associated to the growing importance of the African Colonies and the search for a totalising discourse of the empire. These preoccupations were also reflected in the cycles of exhibitions,

which marked the end of the nineteenth century and beginning of the twentieth century in Portugal.

The regulations of the Museu Colonial presented the following objectives:

*To collect, classify, preserve and exhibit any objects and products, which may assist the knowledge, economic study and improvement of the various riches of the colonies.* <sup>20</sup>

A Law Decree dated also from 1875 (10 November) nominated a Commission to advance a proposal for the reformation of the Ensino Artístico (artistic schooling) and the organization of museums, historical and archaeological monuments. This Commission defined the functions of curators as follows (Art. 96):

- to conserve, classify and collect;
- to take care of inventory and cataloguing of the collections they were responsible for;
- to superintend the work of their subordinates;
- to advance proposals for and promote the necessary improvements in the museum; and, finally,
- to advance proposals to the Council for the acquisition of objects.

Although the discourse of the museums created during the nineteenth century put forward innovative ideological principles, the lack of involvement of the political class, which was directing its attention towards what they considered more pressing problems, and the scarcity of resources, did not allow them to be put into practice. Indeed, the great majority of exhibitions,

reproduced previous practices of accumulation. And if, in some cases, such as the Museu de Belas Artes, this accumulation did not follow any didactic principle until the beginning of the Republic, other museums such as the Museu Etnológico Português, aspired to present a complete classification. This was expressed in an article published in a newspaper on 25 November 1897. The writer which subscribes the article as Y, argued strongly for museums as powerful education instruments and criticised the government for not caring for them as they deserved. He points out that exhibitions presented only a miscellany of artefacts instead of following the systematic organisation of foreign examples and calling for specialisation in museums. He wanted better catalogues and guides who could elucidate the public and he wanted museums to be open more days a week, offering basic conveniences such as seats, toilets and water (1897: 279–280). It is in the press that the *illustrated* public expressed their opinions and it is the press that provides us with an interpretation of how the museum was understood, what it signified for the general public and even for the intelligentsia at the end of the century and beginning of the twentieth century.<sup>21</sup> Georgel (1994) has already suggested an interesting relationship between the world of the press and the museum, both privileged exhibitions spaces and both fulfilling the encyclopaedic mission of instruction. Journals such as the Museu Ilustrado or the Museu Pitoresco published articles on the most varied matters, from history to engineering in a way wanting to be seen as ‘printing museums’. In fact they mirror the image of the museum itself as an encyclopaedic institution promoting education for all. This representation of the museum is of course unrealistic but carried great authority and it was from this model that journals borrowed the concept and even the objectives for their publications.

Moreira has already (1989) referred to these Portuguese periodicals that appeared in Portugal during the nineteenth century and the first half of the twentieth century and whose main objective was ‘instruction’ and ‘recreation’ through the dissemination of usable knowledge. Nevertheless, museums were impressive contrasts to the printed word or illustration, having a scale and elaborateness that transcended the page, exploiting various senses simultaneously.

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<sup>20</sup> This museum was later annexed to the museum existent at the Sociedade de Geographia with the name of Museu Colonial e Etnográfico.

<sup>21</sup> One should, nevertheless, not forget that the major part of the population was illiterate.

They owed part of their success to the 'real thing', their magic world. Museums were indeed particularly suitable institutions for those times and for several reasons, as we have already pointed out, which should, nevertheless, be understood as enabling rather than directly causal. All these elements referred to above, set the conditions for the creation of museums, but they also set the conditions for many other institutional outlets as suggested by many authors in the context of the 'dominance' constant. Undoubtedly, museums acted as responses to newly expanded knowledge, permitting large-scale restatements of the new learning.

The museum also acquired a romantic orientation where the evidence and the remembrances of military actions, for instance, recreated past glories, which led to a mythification of the origins of the nation with icons, emblems as patriotic as the sword of Afonso Henriques (the founder of the Nation) or as the episodes which have as collective protagonist, the *heroic people*, as in the liberal battles. The sentimental and intellectual values related with the nation were installed at the centre of Portuguese cultural life during these years through several political, military and important cultural manifestations in which the 'collected past' played a key role.<sup>22</sup>

The aristocratic interference and the ecclesiastic guardianship contradicted democracy but many men of advanced ideas had believed in the alliance between the old order and progress. Kings, churches, and aristocrats should keep exercising their fascination in order to provide a reference to people whose lives were being completely changed by commerce, industry and by the ideas of modern philosophers. England seemed a very happy example of this compromise. But the end of the liberal civilisation based on this consensus for the greater good of progress would soon end.

At the end of the century Portugal was experiencing these contradictions acutely. The economic growth and its 'accidents' had destabilised the country; the new generation of politicians did not have the same superstitious respect for conciliation and tolerance which characterised the previous generation of the civil wars; the old elites were suffering from

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<sup>22</sup> E.g. The Camonian Centenary in 1880.

competition of the *nouveau-riches* and the expansion of liberal professions: multiple and contradictory interests paralysed the representative system and made the country ungovernable (Ramos, 1994: 296). It was then a question of time until disruption happened. In the morning of 5th October 1910 some members of the Portuguese Republican Party proclaimed the Republic from a veranda of the Town Hall in Lisbon. Later in the day the widowed Queen and her son left for exile in England.<sup>23</sup>

The advent of the Republic marked a period of renovation of museological policy and of the protection of historic heritage. 19th December 1910 and 26th and 29th May of the following year, saw the publication of specific legislation concerning the conservation and integrity of the existing works of art, establishing the basis for a service of Fine Arts and Archaeology and of the Artistic Schooling. The country was divided into three areas, each of them having a Council of Art and Archaeology directly related to the Education Department which co-ordinated them. Moreover, some of the directives of these laws paid special attention to the control and regulamentation of the sale and exportation of artistic goods, their conservation (which museums were accountable for), the establishment of the right of preference of the State and its exemption from any taxes on the importation of artistic goods acquired outside the country. This new conceptual organization led to an administrative reform and to the creation of a group of national museums and another group, generally considered as regional museums, which tried to respond to and contextualize movements and opinions voiced by the scientific community, namely in archaeology and ethnology (from the 13 regional museums created at that time only one did not have archaeology as its main theme: Aveiro).

One of the most important ideas that marked the young Republic's 'grammar' was once again that of the education of the citizen. The decree of 29 March 1911 about primary instruction hastily announced that Portugal needed to *make* citizens, the raw material of all fatherlands. As the liberal governments had done before, it trusted the universal compulsory school system. Portuguese State primary schooling had been free, universal and compulsory since 1835. The

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<sup>23</sup> The King, D. Carlos and his first-born son had been assassinated on the 1st February 1908.

principal object of this instruction was reading and writing skills in the national language. But at the beginning of the century that was considered merely 'instruction' and the emphasis moved to education.

To educate meant the formation of mentalities, the creation of 'wills'. The idea that the school could be used to such an end was based on the much older theory that had been specially popular during the eighteenth century that men were plastic beings which could be moulded, and that the way in which they were handled in childhood determined their tendencies and habits when adults. A true scientific method, the pedagogic science, was to be adopted.

Already in the nineteenth century Adolfo Lima in his *Manual of Sociological Pedagogy* (only published later in 1929) said that there existed a pedagogic science, which could aspire to make teaching something more than the way the individual got used to social routines. This science as he saw it, was the result of the co-ordination of two sciences: psychology and sociology. In the first place, one had to study the child, the environment where the child lived, the child's mental capacity through questionnaires and tests and a thorough statistical analysis. This study would provide educators with ways to prepare children for the functions of the future society. The teaching method consisted of orienting the autonomous activities of the child through a system of sanctions to form characters and not to 'make little scholars' (see Ramos, 1994: 414).

Only psychiatry had such support from Republicans. The dissection of the brain and its potential manipulation fascinated researchers. If the organism and the environment determined everything, as they believed, human behaviour could be corrected through intervention in the body and through changes in social institutions: 'Educate the brains' claimed Bombarda in 'Conscience and Free Will' – (cited in Ramos 1994: 415). One famous Republican member of Parliament, was Egas Moniz who was later (1949) awarded the Nobel Prize for the development of a surgical operation – lobotomy – that significantly altered behaviour.

João de Barros, another important Republican politician and pedagogue, defined patriotic education as a course for citizens. More than being educated, students needed to be integrated

in the Republican nation (see Ramos, 1994). Therefore their education should be based on a continuing contact with the national environment, visits to factories and museums. Schools would be open-air and children should frequent holiday camps. Choral singing took a central place in school activities so that the child could feel true patriotic enthusiasm and solidarity in a group activity. For the first time the exterior environment was valued, making education intuitive and applied to practice.

These ideas are reflected in the preamble of the second edition of the book *Museus Escolares* (School Museums – 1918) by Prof. Augusto Nobre, who explained that these museums were very necessary as it was in museums, in laboratories and in Nature, that science should be studied. He further suggested that they should be simple, seeing that not even in the great modern museums, was the accumulation of objects on display recommended. He suggested museums should become more interesting and accessible to the public, teaching instead of tiring and presenting written information at the side of each object.

In this book Augusto de Vasconcelos starts by saying that all modern men in cultivated nations realised that nations only triumph if they are able to organise their elementary primary schooling (1918: ix). Teaching would only be productive if it was based on intuition and experience. He therefore called for the substitution of the old teaching methods by others which would use intuition. He saw the reasons for the economic backwardness of the country in the school and teaching system and especially in primary school. In order for each primary school to be beneficial to the individual and collective well-being, he argues it was urgent to create school museums as all the learned nations had already done, as that the moral basis behind the material progress of a people was dependent on the way in which their primary teaching was carried out (1918: xi–xii). Objective and experimental teaching, he continued, was that which cost less but lasted longer, the only one, which created the vital skills for ‘the great fight for life’, when was ever more difficult for the ‘triumphant competition of the educated peoples’ (1918: xv). Museums, mental calculus, interpretation of texts, drawing of objects were the most powerful and healthy ‘gymnastics’ for intelligence (1918: xiii).



These ideas of 'the great fight for life' and of 'competition' may be related to the interpretation of the *Origins of Species* adapted to the study of the social object in which the 'strongest' is the 'winner', as a 'law of nature' (the fight for the colonies in Africa was also seen in this light: Portugal was weak and so the other powers would have the right to take what was theirs by nature). The obsession for healthy bodies and minds influenced every sphere and a spartan gymnastics routine (including diets) became routine (see Ramos, 1994).

It comes as no surprise that, within this context, the idea of the Nation, now freed of the aristocracy weight, would pay special attention to the 'education' of all to prepare citizens to fight, to become stronger if they wanted to survive. Education, based on intuition and experience and on scientific principles. Positivist, of course. The previous period had already delineated these principles and this context gave the renewed impulse to its more proficient display. The tendency to exalt the 'Portuguese soul' and the positivist orientation thus marked museums discourse.

But at the beginning of the century museum directors were still described as artists or persons who were mastered in ('dominated') the difficult field of artistic taxonomy (Lacerda, 1917: 10). Ideally, museums should exhibit many objects but without causing fatigue and, curiously, exhibiting them in a way that would denote not only education but also adoration, submission and passion for these very objects (Lacerda, 1917: 10).

José de Figueiredo, a poet, critic and art historian played a very important role in the vehiculation of Republican principles. He supervised the restoration of a triptych found at the Convent of S. Vicente de Fora, which was a seminal object for the making of the idea of the Nation. The triptych was painted by Nuno Gonçalves during the fifteenth century and represented the mythical protagonists of the adventure of the Discoveries. The 'Portuguese Discoveries' was presented as the moment of glory of the Nation and the revolution that had placed D. João I on the Throne (the father of the royal figures represented in the painting) was

suggested as the first true moment of Portugal as a Nation. José de Figueiredo classified the painting as an example of 'Portuguese Primitive ' paintings (1910: 87). The importance of this 'finding' and its interpretation is relevant for the study of museums and their relevance is demonstrated by the appointment of Jose de Figueiredo as director of the Museu de Arte Antiga, a subdivision of the obscure Museu Nacional (the other subdivision was the Museu de Arte Contemporânea) only the year after the publication of his book on the subject. This idea of the 'Portuguese Primitives' (and their obvious relation with the true 'Portuguese Soul') was later picked up by the Estado Novo, which organised a grandiose exhibition at the Museu de Arte Antiga on this theme within the commemorations of the Year X of the revolution.

José de Figueiredo took up his post as director of the museum on the 27 May 1911 and the regulations of the museum published in 1916 (Diário do Governo, 16 March), listed the following functions of the director and curators:

- Director: to superintend description, classification, conservation and inventory of museum objects; to develop or revise catalogues and supervise their publication (Art. 10).
- Curator: to put to the museum director any measures thought to be suitable for the proper arrangement and conservation of objects for which they are responsible; to execute any work of inventorying, classification, description and cataloguing of museum objects as indicated by the director; to assist the director in any way that led to the valorisation of museum collections and library; to escort and elucidate visitors when appointed to take on that function by the director; to assist the director in the development of museum publications; and, lastly, to inform the director of the benefit of acquiring any object which might enrich the collection.

He is well known for making radical changes in the museum. His criteria for change were based on two basic innovative principles: to exhibit that which had real merit and display these selected objects in such a way that they would not detract from each other. This was a revolutionary idea as it was necessary to 'reject' many objects to make the selection and keep them somewhere else, in storage. On the other hand, the separation into two museums (Museu de Arte Antiga and Museu de Arte Contemporânea) obviously helped this selection. (Couto, 1951: 8).

In the renovation of the rooms he opted for introducing decorative elements, which would remind the visitor of the object's original settings. He therefore decorated the rooms with marble round the doors, substituted the old floors for wooden parquet, lined the walls with tiled velvet and improved the aspect of the canopies (Couto, 1951: 9). The Journal 'Museographie' reproduced an engraving representing some of these rooms, appreciating their sobriety and presenting the museum as a model, an example of a new method, which museums should follow (Couto, 1951: 19).

It is perhaps possible to relate these changes with some of the ideas later theorised in the book *The Decline of the West* (1918) by Oswald Spengler who defined 'culture' contrasting it with 'civilisation', as something national and specific. 'Culture' referred to a group, not activities and objects, produced by a society while these activities and objects expressed the way of living characteristic of that society. Inside a culture everything was related, which meant that cultural groups made sense. What existed was a succession of incommensurable groups. He was, for instance, one of the first to refuse the idea that the Egyptian frescos or the European altarpieces from the Middle Ages were simply the result of technical inferiority. It was only a choice, an expression of a 'culture', which was not ours (Ramos, 1994: 566).

This period was also marked by the growing importance of the civil servant and the imposition of an 'expert culture' in society at large; civil servants now earned a salary and not a 'gratification'

as most of them had done previously, at least in the case of museums.<sup>24</sup> The problem of the intellectual must be seen in terms of the constitution of a professional class with its social position dependant on education and training and marked by the insecurity of its own growth in face of limited resources. The search for status by this group, as in fact other professional groups, is visible in the fact that the time of the Republic coincided with the common use of the title 'doutor'<sup>25</sup>, applied to all university graduates. Republican leaders were aware of the need to control status and secure the prestige of titles by restricting access and regulating professions, training conditions, hierarchy and remuneration. In 1913 Afonso Costa proposed the organisation of the Ordem dos Advogados (Professional Association for Lawyers) to implement professional discipline and put an end to incompetence. His attacks on civil servants, whom he accuses of lacking qualifications and good working habits and competence, demonstrate the move towards the implementation of professional criteria in society (Ramos, 1994: 539).

This 'creation' of the public employee in the museum and the establishment of administrative and bureaucratic lists, was also vital for the definition of the Modern State, which was well aware of the need to manage the country in a more permanent, rigorous, intensive and disciplined way: bureaucratic administration was an essential element of the secularisation of power and of technical rationalisation. The modern 'invention' of the civil servant represented a change of mentality, which would change work habits and which, in spite of its faults, would constitute a guarantee of the continuity of rigour and, what is more, independence in relation to the political power. From then on the working of the 'public thing' became the responsibility of the civil servant, who had a specific profile, one which was appealing to museum workers, in general:

- a free professional whose objectives only had to comply with the duties of his/her post and, therefore, was immune to any political influence;

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<sup>24</sup> Nevertheless we find 'adjuncts to curators' who did not receive any wages in many museums until much later.

<sup>25</sup> Before this period the director of the museum, or the curator, was not referred to as Dr.; women, although they also had degrees, would not be referred as Dr. until much later.

- who bases his/her autonomy in his/her high level specialised professional knowledge;
- whose qualifications were defined in a written contract which protects him from the arbitrariness of his superior;
- who had a fixed salary according to his/her hierarchical position and the responsibility of the post;
- had guarantees of promotion in a regulated public career and was expected to accept rigorous discipline and vigilance from superiors.

Over the following years a number of changes occurred in museum discourses which cannot be disassociated from the criticisms and doubts expressed about institutions in general, and museums in particular, by movements such as futurism or dadaism. This critical discourse about the museum as a cultural institution, which ranged from apocalyptic to reformist views, started to have some effect from the mid twenties, stimulating serious rethinking of the institution. Until then the museum had in practise privileged its function as the store house of national treasures, cataloguing and conserving objects. The exhibition aspect had not, in fact, taken into account the visitor: priority was given to the documental nature of museums in detriment of the exhibition one; the objects themselves were given much more importance than the visitors; quantitative aspects and not qualitative ones seemed to be more important. José de Figueiredo had nevertheless anticipated some public expectations in the changes which took place at the Museu Nacional de Arte Antiga. On the other hand, in 1911 he had already promoted the official creation of a Paintings Restoration Workshop at the museum.

A breath of fresh ideas was also felt after the First World War with the organisation of a universal corpus of techniques of conservation and visual exhibition that led to the consolidation of museography as an applied discipline, with a rigorous methodology, substituting the intuitive work and the improvisation, which had been the norm until then among conservators and curators. The Germans started Journals such as the *Museumkunde* and the Louvre started its famous courses for curators.

This new awareness led to the creation of an international museological community organised, from 1926, in a series of international associations based upon a previous study presented by Henri Focillon at the Society of Nations. He decided to found the International Museum Office, to which every museum in the world could become associated, with the aim of a permanent co-operation and unification of criteria in the field of museology. The Journal *Museion* (1926–1946) had an important contribution in the diffusion of these ideas. Other bodies succeeded this agency, namely ICOM – International Council of Museums – from 1946, with the journal *Museum*, leading to innovative activity both in the research field and in the organization of important international meetings, privileging the interchange of ideas and experiences. Several important international meetings were held in Europe resulting in the edition of a manual of museography (Prague 1928 and Madrid 1934).

Although this international organisation was very important, the great novelty was produced internally, through internal renovation and modernisation of the old exhibition models already seen in the concepts proposed by Figueiredo: the re-thinking of the contents and the sobriety of the presentation which was both formal and decorative. To resolve the former, the concept of storage was adopted: only the best objects would be exhibited while the rest of them would be kept in a store room for the experts; also, rooms would display the most well known objects for the general public and other, secondary rooms, would display further objects for the experts. In fact, the Museu Nacional de Arte Antiga served as a model for the renovation of exhibitions in Portuguese museums (mainly from the 1940s onwards) and attention was also paid to the important roles Temporary Exhibition Rooms and museum libraries could play in their development.

The emphasis was then on aesthetic depuration. The accumulation of objects in glasscases or on walls was condemned, influenced perhaps by the vanguard purism of both in the Bauhaus and in the Soviet constructivism schools. Attention was concentrated on just a few objects, which were presented in a neutral and minimal ambience of discrete forms, light glasscases and

minimal labelling. It was within the period between the two world wars through the 1950s, that 19<sup>th</sup> century museographic practices were profoundly changed. The repetitive presentation of objects in glasscases, on two or three shelves placed above each other as well as the over decoration of rooms became more and more inadmissible. Under the influence of refined aesthetes defended by the School of Bauhaus with regard to interior design, museums aimed at placing objects at the centre of exhibitions, isolating them and facilitating circulation, privileging neutral backgrounds and paying attention to proper supports and lighting (Shaer, 1993: 104 – 105).

### 3. The Estado Novo and the domestication of the past

The *coup d'État* of 28th May 1926 – consecrated by the Constitution of 1933, a symbol of the Estado Novo and of the absolute power of Oliveira Salazar – put an abrupt end to the short-term and disorganised democratic experience of the First *Republic*. It should be understood within the cycle of crises of the liberal democratic European regimes after the First World War. Like many of the other nation-state crises in 1930's Europe, its political, social and cultural dimensions could be related with the acuteness of international economic depression, which had crystallized anxieties over the acceleration of modernity everywhere.

This period is part of the first great chronological blocks which Rosas (1994: 12) identified with different conjunctures. The first (1926–1940) reflects the transaction from a military dictatorship to the Estado Novo, while the second (1940–1950) is marked by the impact of the war and the economic, social and political crisis that affected the regime during the 1940s. Economic autarchy and a strict bilateralism in external relations, isolating Portugal from the rest of Europe, were (at least until the 1950s) a fundamental aspect of the regime (Rosas, 1994: 12). Nevertheless, in general terms, Portugal could not escape the rhythm of European or even world tensions even if their effects would be attenuated by censorship. Important social and economic transformations would thus occur during this period.

During the troubled times of the 1930s the cultural matrix of Estado Novo presented itself as a stable force, strongly opposed to communism, anti-liberal and clearly influenced by the more conservative tendencies of Christian Democracy, based on the glorification of imperialist nationalism, deeply rooted in a specifically rural notion of Portugal which was summarised in its favourite motto: God, Nation and Family.

Not surprisingly, from its outset the regime developed the necessary mechanisms for the construction of its ideological hegemony since one of its main anxieties was related with the



reorganization / structuration of cultural action, clearly seen as propaganda. The new regime limited freedom of expression, introducing censorship, progressively making other political parties illegal.

The ideological discourses of the period are of value here, not so much for the ideas they put forward, but mainly for the disciplining / dominating function they express, which also became apparent in museums' discourses. As an example we have the paradigmatic discourse of Salazar during the Commemorations of Year X of the National Revolution (1936) when he defines the indisputable truths established by the new order:

*To the souls torn apart by the doubt and the negativism of the century we attempted to return the comfort of the great certitudes. We do not discuss or debate God and virtue; we do not debate the Nation and its history; we do not debate family and its morals; we do not debate the glory of work and its duty (cited in d'Ó, 1999: 22-23).*

The Estado Novo, in a 'textbook' to be obeyed, transformed God, Family, Authority and Work – typical subjects of the political-ideological discourses of the authoritarian and conservative right – into dogmas. It is easy to imagine that in practice, and in a regime, which tried in an unstable balance to consecrate elites with different interests and contradictory objectives, not everything would be so simple and linear. Within the official apology of the virtues of 'ruralism' new industries were born, and even an aesthetic modernism was called upon to celebrate the traditional values of the people. It is a poetic image of rural Portugal, embodied with the almost religious idea of a collective soul, endowed with the purest / traditional values. This poetic myth was supposed to awaken noble nationalist feelings and constantly invoked the historical past, religious values, the minimal expression of social organization (the family) and lastly, work.

Moreover, it seemed also relevant to describe the place of each one in this 'machine' and, despite their differences, to show how united and coherent they all were. In the name of the myth of unity, a deliberate occultation of social realities was initiated and all the elements of the so-called 'national identity' were called upon. It was a time of celebration, of 'cenographies' and 'spectacles' to commemorate the great deeds of the Nation. History and its 'materiality' – monuments, collections, etc. – would play an important role in this construction. Behind this poetic image lay an ideological nostalgia for an imagined Middle Age or feudal society, in which the existence of classes or economic groups was recognised, but the awful prospect of class struggle was kept at bay with a willing acceptance of social hierarchy, by a recognition that each social group had its part to play in an organic society.<sup>26</sup> The intention was to 'recover' not all historical past but only that which supported the regime and its idea of the nation ideologically. It was, therefore, a depurated, a directed reading of history.

The methodology upon which exhibitions, several museum programs and the restoration of monuments were organised in subsequent years reflected these views. This positioning implied the 'expurgation' of 'decadent moments' – as the XVII and XVIII centuries were considered – meaning that the Recommendations of the International Conference for the Conservation of Monuments, which had taken place in Athens in 1931, were simply not followed. In this manner, this poetic used museums and monuments as places of evasion of reality and not as indentitary places, framing chosen values within an aesthetic idealisation of the rural and of history itself. Exhibitions in museums and elsewhere presented the treasures of the Portuguese genius, glorifying its heroic features and traditional / pure values.<sup>27</sup>

Not surprisingly, a recurrent theme in museums was that of the empire, where diversity only meant richness and not fragmentation. In the symbolic field, the Exhibition of the Portuguese

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<sup>26</sup> The exhibition of the 'Portuguese Primitives' was organised around the triptych of S.Vicente de Fora referred to above highlighted an organised society where each group had a role to play in the making of the Nation.

<sup>27</sup> In any case, the regime did not discover this concept. As Jorge d'Ó says (1987: 177) one looks in the past for profound and essential marks of a certain People, which will justify and legitimate a nationalism one wishes to exacerbate. This cenographic attitude reveals emphatically the peculiar manipulation of the past which constituted one of the ideological supports of the regime (Portas, 1986: 39). Nevertheless, one should not think that this would automatically endow the intellectuals themselves with power. In the relation the regime fixed between specialized

World (Lisbon 1940) was the highest moment of this policy where the nation and the empire came together as did tradition and modernism. José Augusto França citing the preface of the exhibition guide by Augusto de Castro (1991 a<sup>3</sup>: 221) says that the program established that this exhibition should be a look at the past not exclusively erudite in character – let alone archaeological. On the contrary, it was a lesson of energy, a perspective of the Portuguese genius through the stimulus of grandiosity balanced with spiritual forces. Projects for the creation of a Museum of the Empire and the development of Municipal Museums, or even of small local museums at the Casas do Povo, would also serve as ideological propaganda vehicles of this poetic.<sup>28</sup> These projects have nevertheless been pointed out (Brito, 2000) as mere folkloric simplifications or, as in the case of the Museum of the Empire, colonial justifications.

In 1934 Chaves had presented a well-known project for this Museum of the Empire at the Congresso de Antropologia Cultural (Porto). In his own words, within the construction of an intelligent nationalism based on the spiritual route which the country was following, such a museum would be a demonstration of the country's civilising work:

*The first people who penetrated the seas and colonized lands of all continents with their blood, their soul and faith, do not yet have the museum which the efforts of their ancestors deserve and which is owed to the dedication of the contemporary followers of the civilizing work of the Portuguese (1934: 3).*

Chaves also presented a project for the creation of Regional Ethnographic Museums in each municipality (1939) expressing a redefinition of the museological program, which reintegrated the ethnological perspectives and which were seen as essential for the teaching of the virtues

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knowledge and political practice, the Portuguese authoritarianism weakened the construction of a prestigious social image, which specialists would have wanted to establish for themselves.

and lessons which could be found in the rural world. As d'Ó suggests (1999: 193), this thirst for what was Portuguese would have a further objective, feeding a deliberately ethnological vision, which called for regionalism, rooting the individual into the collective.

Following the Exhibition of the Portuguese World, a Museum of Popular Art opened as a personal project of António Ferro, an ideologue of the regime. It is what Melo (2001: 79) calls the archetypal *materialization* of an official concept of popular culture in its folkloric approach and basically consisted of a gallery of ethnic types, illustrated by a group of corresponding regional artefacts and 'subtitles', by murals by modern artists and short poetic explanations. At its inauguration in 1948 he stated the principles that oriented him in this presentation of the Portuguese reality:

*This Museum – I have to say it courageously – is not only a Museum of Popular Art, where things will be kept only to be covered with dust and mould. It is also, or mainly, a poetic Museum, the Museum of Poetry, which is innate in the Portuguese people and land (1948: 64).*

This museum aimed at synthesizing a cultural policy based on the aesthetisation of traditionalizing inspiration, which was the chosen way for a symbolic recognition of an image of the world and for the ideological legitimization of the nationalist interpretation of the regime. Popular culture served here as meeting ground for interpretations about the world, that of the regime and of the People, which were condensed in a desire for nationalism. Furthermore, the stereotypes translated by this mythical Portugal only aim to symbolize one and the same thing: the omnipresence of the same traditional, rural and community values (Melo, 2001: 80).

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<sup>28</sup> These museums, 'Casas do Povo', aimed at defending the authenticity of the Portuguese people against the cosmopolitan influences; these museums would become true resistant sites to defend the values of the family, work and nation (Melo, 2001: 119).

This was a non-scientific approach that rejected the methodology already preconized by ethnography and anthropology and, in fact, this approach was criticized by critics from the museological field and by those who saw large sums of money being invested in a project to which they did not give much value <sup>29</sup>. In fact, this museum represented a radical departure from the museological tradition represented by the Museu Etnológico Dr. Leite de Vasconcelos, mainly due to the little importance given to the scientific aspects. <sup>30</sup> After the withdrawal of its mentor the museum did decline.

At a period in which it was essential to emphasize political change and demonstrate the power of disciplining, ordering and renovating the field of Fine Arts and Heritage, the Artistic and Archaeological agencies were once more reorganized by Law Decree nº 152216 (14<sup>th</sup> March 1929) and later by the Law Decree nº 20 985 (7<sup>th</sup> March 1932). This last Law Decree has been considered (Couto, 1941: 10) the first 'organic museological charter' of the country. The development of the aesthetic field is presented as the reason for this reorganization, and the preamble highlights the dedication, knowledge and competence developed by some of the country's museums. Their work is presented as evidence of the profound conservation effort experienced. The three Art and Archaeology Councils became extinct and a Higher Council of Fine Arts concentrated all technical and administrative functions while research would be the monopoly of the National Academy of Fine Arts. A separation between the decision mechanisms from research ones is clear, allowing a certain amount of control over the field of research. As a facultative element, the law foresaw the creation of Municipal Commissions of Art and Archaeology, which could serve as links between local interests and Central Administration. This Council was made up of representatives of several bodies: the general director of University Education and Fine Arts, the general director of Public Buildings and Monuments, the president of the Academy of Fine Arts, the general inspector of Libraries and Archives, the director of the Fine Arts School of Lisbon, representatives of the Academy of

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<sup>29</sup> In 1956 while complaining about the overall budget for museums which was clearly insufficient to meet the essential needs, Lacerda showed his discontent in relation to the Museu de Arte Popular's budget whose collections, he argued, were secondary in relation to so many other museums (cited in d'Ó 1987: 94 and 96).

<sup>30</sup> During the period of Estado Novo, mainly during the 1940s, there had been a progressive de-valorisation of ethnography in the museological practice of that museum.

Sciences, the Society of National Fine Arts and of the Association of Archaeology, three artists of recognized merit and, what is more important, the directors of the Museu Nacional de Arte Antiga, Arte Contemporânea, Coches and of the Museu Etnológico Dr. Leite de Vasconcelos. The participation of the directors of Museu Nacional de Arte Antiga, Arte Contemporânea e dos Coches, was mandatory.

One of the major functions the Council would be to promote the organization of the inventory of movable and immovable goods. In the case of museums, the following can be highlighted: supervision of the acquisition of collections (following proposals from the respective director); supervision of organisation / management and maintenance of museums; inspection of museums and their collections; advice on the transfer of objects / collections within museums, on the restoration of national monuments as well as supervision of restoration of immovable goods; promoting the publication of the inventory; organisation of national artistic activity and Portuguese representation in the organisation of international exhibitions of art and archaeology; formulation of projects for the great national commemorations. Its agreement and advice was indispensable for the foundation of artistic or archaeological museums and for the acquisition, construction or adaptation of buildings for museums as well as the lending / transportation of collections abroad.

Whether the decisions of the Council were in fact being taken into account or what the role of Local Commissions really was in the overall development of museological policy, still remains to be properly researched.

For the purposes of this study, an important point was that the Law Decree (Chapter V, Artº 56) also indicated directives for the appointment of directors of museums and their possible replacement. Directors of museums (at least those under Central Administration) would be appointed by proposal of the Council and the director himself would recommend a substitute when necessary. Directors of regional museums, as well as curators, would be appointed by the Government after a probationary period (apprenticeship) of three years at the Museu

Nacional de Arte Antiga and a public examination for the situation. In case of equal classification, the quality of service rendered as adjunct curator would be taken into account. To be accepted for the apprenticeship the candidates would have to be appointed by the Government, by recommendation of the Director of Museu Nacional de Arte Antiga, after which they would be relocated as adjunct curators.<sup>31</sup>

Although this Decree does not put forward significant novelties with regard to museological policy it denotes the will to organise and, most significantly, to centralize the management of a museological program. Even though it leaves the possibility for the development of local Commissions of 'good-men' who could participate in the management of museological affairs, it was in Lisbon, and by a small group of intellectuals where the directors of some museums were given prominence that decisions were taken. Art and Decorative Art museums also exercised their hegemonic position translated in their mandatory participation in the Council.

The disciplining and ordering of the field is also patent in the organisation of the access to the profession by the definition of mechanisms that secured effective control of museum professionals (hierarchy, career progression, etc). Following foreign examples such as the École du Louvre, museum professionals now had to attend an apprenticeship at the Museu Nacional de Arte Antiga, after which they were relocated as adjunct curators and could apply for a job as a curator or even as a director. Access would have been limited by the number of places available, availability of the staff of the museum itself<sup>32</sup> and, as candidates would only be considered if proposed by the director of the Museu Nacional de Arte Antiga, his personal authority would logically have limited them.<sup>33</sup> The growing interest of the group itself in the organisation of the access to the profession is also obvious, control being exercised from within the group itself. The main characteristics of this group were dedication, knowledge and competence, paralleling the qualities of the public servant as seen before. In fact, these qualities remained a constant in the discourse of museum professionals defining the basic

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<sup>31</sup> This apprenticeship was regulated by the Law-Decree n.º 22 110 of 12 January 1933 which did not, in any case, introduce substantial alterations. This system functioned from 1933 to 1945.

<sup>32</sup> In subsequent years the museum did not open places for apprenticeship due to the heavy work load of the staff

characteristics of the group. Nevertheless, this movement towards a progressive organisation has also been understood as an expression of the growing control of groups by the regime, despite appearances to the contrary:

*Subjects are returned to concrete sociabilities, fundamentally paralysed: the family, the parish, the municipality, and the professional corporation, claiming to give them a professional dignity. In the end what was done was to dislocate the individual from the very dangerous area of citizenship to enclose him in qualified spheres and, most important, restricted spheres of opinion, in fragmented unities without any possibility of influencing the direction and the production of the very political reality (d'Ó 1999: 21)*

Although the group seemed to be in control of its 'destiny', the ideological presuppositions of the regime and the limited nature of its institutions tightly circumscribed their field of action and development.

Moreover, an important disposition of this Decree pointed out the need to stimulate the formation in each municipality of a museum where local artists could show their work, which would function as centres for artistic education and local propaganda. The first of these functions was not achieved due to a lack of appropriate resources to acquire collections (Couto, 1941: 12) and, in fact, museum professionals saw them more as ethnography museums, which could exhibit models of regional life where the cult for tradition could be religiously maintained (Couto 1941: 19), mirroring representations of the poetic image of museums previously presented, than anything else.

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<sup>33</sup> This reveals again the hegemonic position of the Museum and also its director in the development of the profession.



It is within this changing museological context that by the 1940s Couto, then Director of Museu Nacional de Arte Antiga, justified 'active interference' in the organisation of museums as a duty of the technical staff of museums. If until then most of the existing museums resulted from the initiative of 'generous' and 'dedicated' individuals who with great 'sacrifice' created them, the present time, he argued, urged professionals to step in and take these matters in hand, competently using a specific corpus of techniques and scientific norms which had been developed meanwhile. Therefore, institutions should make available places for such specialists (Couto, 1941: 13–14). This assertion clearly demonstrates the will of the group to define its field of action and political influence, while referring again to characteristics of the group and to basic conditions to become a member: competence which implied knowledge of a specific, normative corpus of scientific techniques. The organisation of the group within an associative movement which would draw up a common museological policy and promote periodic meetings at which the class could socialise and present papers on art and museography in Portugal. That is to say, a place where specific knowledge could be divulged by elite members while policing its own borders, was also suggested (Couto, 1941: 15). Heading the list of potential advantages gained by museums from these meetings is that of the development of a national program of temporary exhibitions (Couto, 1941: 16) but questions related with collections management – normalisation of inventorying and cataloguing practices, transfer of collections, conservation and restoration processes (Couto, 1941: 23) – took a very important place. A reference is also made to the necessity of the group to defend itself by exercising greater prudence and reflection when identifying objects, against some 'hasty discoverers' still found in the museum world. Only a scientific attitude would free museum exhibitions from the field of fantasy, guaranteeing public trust in museums and therefore in the professionals themselves (Couto, 1941: 21–22). There is a clear need for the group to impose itself, demonstrating not only its good will but also its scientific competence in order to establish a trustworthy position within society, gaining, as a result, social and political power. Furthermore, Couto had always voiced the concerns of the group towards museum visitors. In fact, he often put forward the idea of the museum as a 'social centre', thus accomplishing its educational and social function. In his own words, a museum that did not integrate in its activities the collective cultural needs of its time should be

considered an incomplete institution. Some years earlier, he had already developed a program for an educational service at the Museu Nacional de Arte Antiga, which offered guided visits to students and teachers as well as an array of other services. He sadly compared the empty rooms of the museum with those full of attentive and enlightened crowds that flowed into the Louvre, Prado and the National Gallery. Hopefully these services would serve to overcome the lack of interest of the public in general and of schools in particular (Couto, 1951: 15-21).

Despite this interesting proposal, the group would have to wait for the 1960s to see these meetings take shape and gain momentum within a new social and political context. The ideological principles and institutional organisation of the Estado Novo – at least until the end of the 1960s – would limit these group aspirations, which museums were unable to respond to due to the social pressures and changing political and economic context, which was demanding a new role for them. By the late 1950s it had become clear to the surviving old empires that formal colonialism was coming to an end. Only Portugal continued to resist the dissolution of its empire since its backward, politically isolated and marginalized metropolitan economy could not afford neo-colonialism (Hobsbawm, 1994: 221). Nevertheless, almost imperceptibly, the 1950s were a decade of change. The world of the 1930s and 1940s began in certain economic and social domains to disappear. Largely, structural change in Portuguese society from the 1950s to 1974, was conditioned by three essential phenomena: rural exodus, industrialisation and urban explosion, and from the 1960s on, the economic openness to Europe. Rosas (1994: 12) sees this second block of the Estado Novo (1950–1974) fundamentally marked by the long process of agony of the regime itself. In it he distinguishes three principal moments. First, is that of the 1950s, which saw important structural social-economic and political transformations take place in Portugal. Although political and ideological forms of repression influenced by the ‘Cold War’ biased this development, change was beginning to take place. Economic autarchy and limited bilateralism in external relations bordered on isolationism during much of the Salazarist regime – certainly until the 1950s – one of the essential doctrines. The fact that Salazar never openly joined the axis in the Second World War (and never openly threatened imperialist interests) meant that the Portuguese regime was not militarily dislodged by the

victorious allies, delaying what would have been a most welcome change for Portuguese society.

Moreover, the subsequent escalation of the cold war transformed Salazar into a western ally, enormously facilitating the regime's domestic consolidation. The strait-jacket imposed by autarchy as a social and cultural practice, allowed state power over almost two decades to be built and bolstered on a rigid social hierarchy, itself grounded in an anti-modern, anti-rationalist official culture. Inevitably but reluctantly Salazar allowed the multilateralisation of external relations and integration into larger political and economic spaces, which was unavoidable in the post-Second World War era. Nevertheless, even during the 1930s and 1940s it was never possible for Portugal to live completely with its back turned on Europe and on the great economic and political crises that swept it, since Portugal was a peripheral country, structurally dependant on the exterior in economic terms and in terms of colonial survival. Even if the effects of what happened elsewhere in Europe only arrived attenuated through the effects of censorship, Portugal did not altogether escape the rhythms of European tensions.

#### **4. The end of autocracy**

The second moment focused by Rosas (1994: 12), the 1960s, witnessed a deep crisis, accentuated by the generalised colonial war and by the internal division concerning the future of the regime. On the international scale these years coincide with a period of re-evaluation which museums underwent regularly, similar to the one that happened in the 1930s that created international organisations and the recognition of museographic knowledge. During the 1960s, overcoming the atrophy produced by the II World War and the reconstruction years of the 1950s, decisive changes began which included not only an impressive worldwide increase in the number of museums but also qualitative changes: valorisation of heritage as something that both the State and the People should make their own; re-evaluations of the museum as an institution; birth of new types of museums (e.g. neighbourhood museum, ecomuseum); a much more functional and democratic view of their services in answer to criticism of their elitism; new and much more sophisticated technical and museographic practices.

Rivière had been the director of ICOM since 1948 (-1966). He defended the principles of this new museology and a more interventive role of museums within social development. Thanks to their notable economic prosperity, the United States played an important role in this 'museological revolution', becoming a privileged reference for its capacity for social projection and appliance of new technologies as well a modernisation of the organisation. In the 1960s European museums, which had been more dependent in previous years on reconstruction problems, began to find their own personality among a generalised rebirth of northern and eastern European museums. They became much more aware of service to the community, dedicating themselves to more didactic activities and to the fulfilling of the demands of mass culture.

These changes arrived in Portugal only in the form of rumours. Although museological developments <sup>34</sup> were slowly incorporated in spite of the economic difficulties, cultural isolation, lack of scientific, literary and artistic communication, as well as the uniformity of the information received, most cultural development was paralysed.

At the beginning of the 1960s museums, like other cultural institutions in Portugal, also experienced a sharp change both in their structure and in their social function, which interacted with the sociocultural transformation taking place. The openness to the evolution of concepts and criteria fixed internationally in the domain of the heritage protection as well as an internal mobilisation of the competent services in the fields of archaeology and history of art, allowed a modernization of philosophies of action.

The activity of the Fundação Calouste Gulbenkian (created in 1956) and the process of a prudent opening-up and foreign influence were decisive in this transformation. Following a prudent compromise with the Regime, the establishment of the headquarters of the Gulbenkian Foundation with a president and a mainly Portuguese administration Council, meant that an institution with autonomous power in relation to the State and with a budget possibly larger than that of the State itself, was able to develop 'independent' cultural programs. In 1965 the Foundation opened an exhibition at the Palácio de Pombal in Oeiras which would lead to the creation of a museum in 1969. The Gulbenkian museum was planned with great museological care (collections management and communication) under the advice of those considered the best Portuguese professionals (mainly from the Museu Nacional de Arte Antiga) and significant international authorities such as Rivière, Leslie Martin and Franco Albini (França 1991b<sup>3</sup>: 508). In the following decades this museum established norms in exhibition, education and collections management to which Portuguese museums aspired. Furthermore, it commissioned several very important temporary exhibitions as well as the modernization of some municipal museums (e.g. Figueira da Foz).

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<sup>34</sup> There was also a clear openness towards concepts and criteria fixed internationally in the heritage domain and an internal mobilization of the heritage sector in the contact with the areas of archaeology and history of art, which allowed for a modernization in the policy philosophy of the sector.

It is in this favourable context that the museum workers strove to establish themselves as a profession also willing to influence developments in museological policy and professionalism and struggle for their rights. At the end of the 1950s António Manuel Gonçalves had already expressed the frustration felt by the group, when he referred not only to limited number of personnel in museums but also the disparity between the qualifications demanded for curators and their low salaries. Their situation was further described as worrying, flagrant and urgent. An official promise to resolve these problems through the reorganisation of the sector was then made by the minister Leite Pinto (both cited in França 1991 a<sup>3</sup>: 485). Ample reforms were asked for, not only at the remuneration level but also at the level of resources available which would finally enable museum professionals to assume a different role. The truth was that the Salazarist budget for museums was almost totally taken up by wages for personnel. Compared with others, they were 'bodies impeded from growing and without any dynamism', which was in accordance with the salazarist approach to heritage, as Jorge d'Ó puts it (1999:88):

*Furthermore, the state was more interested in great volumetry monuments of, which could have a direct, visual impact on a great number of the population. But with regard to museums, in the name of which socialization ideal would they attempt to attract people they did not believe could apprehend the true meaning of the collections? Why invest in them if they did not serve the 'policy of spectacle' of the government? The solution was to leave them deserted (they could not attract the millions they wanted to influence).*

Arguably:

*Museums had little chance of contributing to the formation of the collective memory. They remained 'topographic places' and*

*what the regime needed were symbolic places (Jorge d'Ó, 1999: 93).*

As also pointed out by d'Ó (1999: 87) and with regard to the profession, it is pertinent to add that questions of vocation and mission of the intellectual, art professionals in particular, were still used as justifications for the low salaries. Job satisfaction would come about only from the 'elevated' work developed and not from 'mundane' retribution, as money could be considered. It is interesting to note that until much later the group itself was interested in constantly reproducing this idea although some voices spoke differently. In a subtle criticism of the Government, Couto had already referred to the financial difficulties of the great number of museum curators, who in 1940 only received small gratifications instead of a salary as such (Couto 1941: 15).

The Law Decree n. ° 39 116 of 27 February 1953 re-established the apprenticeship for museum curators introducing some alterations in relation to the previous model which aimed to elevate its level. It is important to note that the admission to this apprenticeship was conditioned by passing an aptitude exam that gave more importance to professional qualities than the sum of knowledge. The apprenticeship was now coordinated by a Counsel, which included the directors of the Museu Nacional de Arte Antiga (President), Museu Nacional de Arte Contemporânea and the Museu Etnológico e Arqueológico do Dr. Leite de Vasconcelos.<sup>35</sup>

Nevertheless, there was an obvious strong will to play a more active role and an acknowledgement of international museological tendencies in the development of museum services and in some innovative group texts. As an example one might present the book

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<sup>35</sup> João Couto (1961) presents the following, and in this order, as the themes debated in his museology course: concept of museum; history of the museum; the installation of museums – place, program, construction, relation curator / architect; the problem of circulation in museums; the services of the museum; permanent exhibitions; temporary exhibitions; appended services, acquisition of collections; exhibitions in art museums; light, temperature and ventilation; exhibition practice; glasscases; classification and study of objects; inventory and cataloguing; publications; security; preventive conservation; education and visits. This apprenticeship was interrupted in 1962, the year of his retirement.

published in 1953, by Viana, Elements of Museology.<sup>36</sup> This 'manual' discussed some of the theoretical principles that should orient museum professionals from collection policies to education, visitors and exhibitions as well as some of the practical aspects of the work involved, such as inventory and cataloguing or lighting in museums. It argues museums would have to change if they wanted to succeed since, apart from some of the most well known, most of them received few visitors. Some of them appeared to have been abandoned, sunk in a disgraceful torpor. Only from time to time, would some curious tourists, some erudite amateur antiquarians, some 'fanatical' visitors or some distracted outsiders/visitors, glide through their deserted and silent rooms (1953: 84). The motives for this lack of interest are pointed out as being the insufficiency of culture of the masses and the immobility and isolation of museums (1953: 85–86).

To the author, the museum represented 'a centripetal place, attractive, alluring, where the public would feel at home and would learn something, in welcoming and methodical environment', not only through the presentation of a scientific systematisation of collections but also because of the educational activities offered, since what visitors looked for in museums was not only complete collections but also an environment in which they could learn, be inspired while enjoying themselves (1953: 17). The development of educational activities for different publics, using an array of different methodologies proposed by adjacent fields, and a new role for the curator himself, is patent:

*Curators cannot close themselves in their offices: they have to maintain a close and permanent contact with life. Erudition, pure and simple, is not enough to teach, to any individual, this very difficult work of selection. It is indispensable that curators descend from their ivory towers and study mass psychology and the different categories of visitors; it is crucial that they analyse the populations and the schools (Viana 1953: 47).*

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<sup>36</sup> Icom considered this book to be a meaningful study about museological problems (ICOM News, 1954).



Besides developing permanent contact with other institutions such as schools and libraries (1953: 87–88), he reckons museums should advertise themselves through the media (1953: 90–93). They should also promote the development of Friends groups (1953: 93). He further presents a few principles for public relations (1953: 95), differentiating visitors' categories (1953: 96–101) and making some curious comments demonstrating in some of them the contradictions, prejudices and simplistic understanding of visitors while at the same time a preoccupation in catering for all of them:

- a) *Spectators – the anonymous public (should be treated politely as if they were guests. Although they will not understand much of what they see it is vital that they leave the museum well impressed: if they like it they will go back to it and talk about it with other people (1953: 96).*
- b) *The media (should always offer them something)*
- c) *The 'nouveau-riche'*
- d) *Bric-a-Brac amateurs*
- e) *The solitary visitor (what some individuals look for in museums is a relief from the anxiety that tortures them, the dissatisfaction that upsets them, the anguish that devours them (1953: 98).*
- f) *Teachers*
- g) *Specialists*
- h) *Aesthetes*
- i) *Scholars*
- j) *Amateurs – these looking for rare objects, the antiquarian and the collector (sometimes they go to museums with unconfessable intentions: with the aim of getting hold of any object or specimen that they do not possess in their collections (1953: 100–101).*
- k) *Professionals*
- l) *The erudite*
- m) *Outside visitors / tourists*

When discussing the cultural and educational mission of museums it is argued that the old concept of the museum as a storehouse would no longer be accepted (1953: 14). He reports back to the beginning of the century, presenting the point of view of the visitor who entered the museum and probably had the feeling of entering a necropolis: museums smelt of 'death', betraying their important didactic, educational and cultural mission (1953: 15).

It is for these reasons that he argues curators can no longer limit themselves to acting as mere guardians and exhibit everything that enters the museum (1953: 15). Their mission is much more complex and elevated. Their role is to use the collections for education: 'the museological apostolate is one of the more elevated and necessary forms of the contemporary educational process' (1953: 15).<sup>37</sup> Exhibitions should therefore be altered and be oriented not only by methodology but also by principles of psychology, which take into account fatigue and visitor orientation (1953: 16). Reconstructions of ambiances are advised (1953: 18) as is the availability of places to rest, for example (1953: 36). This 'revolution' in the exhibition field could only come about if curators would work with other specialists and technicians such as architects, engineers, geographers, botanists, ethnographers, historians, archaeologists, pedagogues, electricians, etc. Nevertheless, the responsibility for the overall arrangement would always be the curator's (1953:37), who was in charge of the operation. In this last assertion, the author refers to the adjacent fields of Museology while delimitating their intervention in this field. The work of the curator now involved more than the study and documenting of the collection or even its simple arrangement, it was endowed with new responsibilities associated mainly with education. Therefore it was necessary to open the field of museological representations to other approaches as adjacent fields. Nevertheless their intervention is 'limited' by the ultimate responsibility of the curator.

The mission of the curator was to communicate the notions and knowledge to the public through the collections (1953: 62–63) thus all curatorial tasks involving the study and organisation of collections were certainly indispensable as the basis for communication (1953: 63–71).

Collections management and exhibitions should follow normative procedures and to that end he presented standards for lighting, cataloguing, marking and labelling (1953: 72–84) indicating the best ‘museographic rules’ (1953: 84).

Furthermore, Museology should transform museums into instruments of culture not only capable of working with schools but of reaching all social classes (1953: 19), stimulating the interest of the visitor (1953: 33). The question of physical and intellectual access is already put forward by the author who suggests the idea of opening up museum ‘branches’ in suburban, industrial or popular neighbourhoods using collections of ‘secondary importance’ (1953: 46) which could be organised in a much more accessible way (1953: 47). In some cases these local museums would better serve popular culture than larger museums (1953: 47) – people would more easily go to a local museum than to a sumptuous central one.

These group representations were further developed and circulated during organised group meetings. Six of these professionals’ meetings were organised between 1960–65 and took place in different capital districts: Viseu (1960), Lisbon (1961), Porto (1962), Coimbra (1963), Aveiro (1964) and Guimarães (1965). Although archaeological influence is present in the nature of papers presented (e.g. Museu Monográfico de Conímbriga, Museu da Fundação Martins Sarmiento, archaeologists from the Faculty of Arts of the University of Porto) the Art and Decorative Art museums were by far the largest and most influential group, at the heart of which the Museu Nacional de Arte Antiga, or those museums working under its direct influence (as was the case of the Museu dos Coches), played an important role.

Throughout these meetings a range of different themes addressed by different papers covered most aspects of the professionals’ work as well as considerations about museological policy in general. Reflections on ethics and the curators’ mission, their training and required characteristics as well as career development (e.g. Gonçalves, 1960; Cardozo, 1965) were questions discussed by the group from the first meeting. The paper presented by Gonçalves at

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<sup>37</sup> The use of words such as apostolate expresses the opinion, which is constantly put forward by museum

this first conference expressed the internal contradiction of how the group wished to represent itself, trying to break free from the image of amateurship while at the same time finding it difficult to surpass it. As moral and social conditions for the exercise of the profession he mentioned vocation and sacerdotalism indicating the almost religious and sacred nature of the work of the curator and of the museum (Gonçalves, 1960: 10). Citing Salazar (1960: 11) he says this is a professional who

*(...) knows his work in detail, only thinks about the execution of his duties, is enthusiastic about the good order and the perfecting of all services, is progressive, zealous, exact, does not have a rigid timetable (if necessary all hours are work hours), and, above all, has the spirit of justice and a love for the People (...). Lives off his place/work because he lives for his place/work; is respected because he respects himself; feels worthy because he knows he is useful (...)*

*Good sense, good taste and sensitivity* <sup>38</sup>, *enthusiasm, a spirit of public service, fervent disinterested devotion* are primordial characteristics of these professionals (Gonçalves, 1960: 12) as was still considerable indispensable *the sixth sense of the curator* (Pinto cited by Couto, 1960 a: 11). Collecting, documenting, conserving, exhibiting and divulging, that is the mission of the curator who to accomplish these tasks, should have a theoretical training complemented by vital practical work at a museum since university education per se could not be a guarantee. With or without university degrees the curator would have to be *a connoisseur, specialized, competent, knowledgeable, permanent researcher, pedagogue, 'saint', conscious collector, sensible diplomat, skilful administrator, eager worker*. They should not expect great material profit as their reward would be more related with intellectual satisfaction, from the contact with beautiful objects, from their study and understanding (Gonçalves, 1960: 12–13).

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professionals, that vocation / apostleship is a necessary characteristic of group members.

In his concluding speech and as late as 1965, Cardozo, president of the Sociedade Martins Sarmento, (Cardozo, 1965: 9–12) contrasted the complete and perfect technical training of the specialists in Museology and their conscientious and competent work – ‘who naturally condemn everything that represents improvising’ – with amateurism and collectionism. Nevertheless he contested this formal criteria for the selection of directors and curators, arguing that the autodidact was, within certain limits, still acceptable.

What is more important, it was during this first meeting (Viseu 1960) that a curator from the Museu Nacional de Arte Antiga presented an official proposal for the formation of a professional association and the intensification of contacts with the International Council of Museums (Couto, 1960 a: 12).

Other papers presented during these conferences dealt with the themes of conservation and collections management, describing restoration and conservation work undertaken and the guidelines followed. These papers had a strong influence on the construction of the profession itself. Furthermore, this is an area in which museum professionals wished to exercise their influence not only within central administration museums (e.g. the ‘brigade’ of restorers – a mobile team of restorers aiming to support conservation work in museums all over the country – proposed by Couto in the first meeting, see Couto 1960 b) but also within the private sphere of collectors (Couto, 1961: 13) and the Church (Couto, 1961: 16), through the implementation of conservation regulations which they should comply with.

A proposal for the publication of a short manual on the conservation of art objects to be made available at all museums was also proposed during the meeting, which took place in Lisbon (Couto, 1961: 13). One should not forget there existed a growing awareness of the need to implement contemporary conservation principles in museums. Museum professionals had been participating in international conservation meetings and, indeed, in 1952 had organised the V

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<sup>38</sup> Those who do not possess good taste and sensivity should not be in this profession, he says.

International Conference of Restoration, promoted by the International Council of Museums, at the Museu Nacional de Arte Antiga in Lisbon. In fact, there is a palpable will to intervene in the public sphere and set out the defence rules for heritage, a will to be heard in whatever concerned heritage conservation (i.e. Cardozo, 1965).

Another theme for debate throughout these meetings to define the profession, while limiting the intervention of adjacent fields, is that which discusses the 'difficult' relationship between the curator and the architect (i.e. Couto, 1961; 1963: 9). From the point of view of museums, and as already seen elsewhere, the curator was ultimately responsible for the museum project.

Security, inventorying and the publication of museum catalogues were also some of the collections management themes that were most frequently suggested as some of the main functions of museum professionals (i.e. Couto, 1961: 14; Gonçalves, 1964). The lack of uniformity which existed in the inventory process and the lack of personnel were presented as the main reasons for the backlog. The Museu Nacional de Arte Antiga took on the role of coordinator in the tentative process of uniformisation (Couto 1961: 15).

With regard to museum policy in general, the preoccupations of the group were mainly concerned with the organisation of regional (Gonçalves, 1964; Cardozo, 1965) and archaeological museums (Cardozo, 1965) and with problems related with exhibitions and education in museums. Papers relating with education matters constituted the second major group: education and the diffusion of projects such as the Children's Museum of Brooklyn or those developed with schools by Museu Nacional de Arte Antiga, demonstrated the will to share experiences and awareness of what was being experimented abroad. Education was more and more being understood as an innate responsibility of museums and, interestingly, at least in theory, the policy defended by the Educational Services of the Museu Nacional de Arte Antiga (created in 1953) tended towards the de-schoolarisation of museum educational programs, (Cabral 1960: 48), following contemporary tendencies considered to be at the forefront of museum work.

The role of the Museu Nacional de Arte Antiga in the making of museology in Portugal is clearly patent in two proposals which were promptly accepted by the assembly of the second meeting. The first was a commendation to the director of the museum for his innovative work in the field of museology and conservation (Couto, 1961: 12) and the second, the organisation of a publication in his homage (Couto, 1961: 29).

With regard to 'educational staff', Couto argued, nonetheless, that an organised service could only exist if the museum could employ appropriate personnel. These monitors 'should preferably be women but kind, gentle and gay' (1961: 18). They would not need a university degree but they should be educated up to an average standard be warm-hearted and always willing to satisfy children's expectations.

A paper was also presented on the artistic education of the popular classes, who were considered the least economically and culturally favoured, (Santos, 1961: 47– 48) demonstrating once again the contradictions existing within the group. A paternalistic approach is clear, with curators being presented as missionaries, that with 'humility and simplicity, transmit knowledge, participating actively in the education of the popular class'. This action was thought of as a generous act and part of the so-called 'crusade for artistic education'. This approach to education contrasts plainly with the one taken by Cabral responsible for the Children's Education Service of the museum or by Mendonça (i.e. Cabral, 1959 and 1960; Mendonça, 1960) where the de-schoolarisation principles are very much an issue and monitors are seen more as 'helpers', to aid children finding ways of expressing, investigating and appropriating art itself. The interests and expectations of schools and children are taken into account and translated in themes and approaches chosen for school visits and activities.

These preoccupations and group aspirations were to be acknowledged in the innovative preamble of Law Decree nº 46: 758 of 1965, which presented the General Regulations For Art, Archaeology and History Museums. The preamble is dominated by the concern to create the vital conditions that would allow museums to fulfil their twofold contemporary mission as seen then. The first was related to the conservation of collections and the second – ‘as essential as the first’ – related to the communication function. If the museum only concentrated on its conservation function – it is affirmed – it would be nothing but a necropolis. It should, rather, be a cultural institution at the service of the community. These ‘assumed’ responsibilities for museums indicate a move towards a non-passive approach and are related chiefly with the communication of collections. Museum professionals demonstrated a will to participate in the life of society, offering artistic education and becoming a ‘true instrument of the education of the spirit’ thus fulfilling their educational and social mission.

Naturally, museums should persist in the conservation and study of their collections, taking special care in their ordering and exhibition, abiding by modern museological ideas, which present the collections in a simple, attractive and artistic way. Exhibitions should be radically transformed: the accumulation and confusion should give way to selection. They should also use all available resources to attract visitors and exert upon them effective pedagogic action. They should become living institutions, catering not only for the scholar and the connoisseur but also for the general public.

To achieve the objectives set out by the recently published legislation the suitable training of the staff was seen as an essential condition. The apprenticeship was now substituted by a museum curator's course, taught both at the Faculty of Arts of the University of Lisbon and at the Museu Nacional de Arte Antiga, which was more systematic, more theoretical character (but also with a strong practical component).<sup>39</sup> Candidates were expected to have a degree as, was argued, the multiplicity of tasks, which a curator's work involved demanded openness, ductility and an ability to select and synthesize. These skills would already have been learnt in a degree



course. Candidates also had to take an aptitude test divided into two main parts: a written, more theoretical one and an oral one which was more concerned with discussion and practice (Title III, Article 45). The course was criticised for directing its attention mainly towards the education of art and archaeology curators.<sup>40</sup>

This approach to the training of curators was influenced, it is said, by a report published by UNESCO. After having examined the systems adopted by countries such as France, England, Germany and the United States, the writers of the report concluded that museums are very much supported by universities at the theoretical level of the training of curators, which was seen as vital to the fulfilment of their tasks, especially those of a more scientific nature. On the other hand, it is argued that proper professional training could only be guaranteed by museums or similar institutions. Both institutions (universities and museums) should, therefore, work together. At the ICTOP meeting, which took place in Leicester, in 1969, it had already been pointed out that Museology should be recognized as an academic discipline and, as such, was a professional specialization open to all scientific subjects related with museum collections (Mendonça, 1977: 13). The preamble goes on to establish other measures such as annual study meetings for directors (also open to curators), improvement courses and the availability of grants abroad for curators who revealed special aptitude during the course. These annual meetings would serve mainly to study problems related with Museology and to devise the coordination of activities (Law Decree nº 46 758, Chapter III, Article 29).

Directors of museums depended on the Ministério da Educação (with the exception of national museums<sup>41</sup>) had to have the diploma to obtain a permanent place. Furthermore, it was strongly suggested that this principle should be followed by all museums, although it was understood that the modest remuneration offered would probably not allow it to be

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<sup>39</sup> The course which ran at the Museu Nacional de Arte Antiga had already been remodelled in 1953 but this new model ran, without many alterations, until 1974 (Gil, 1977: 2).

<sup>40</sup> The course started in 1968. Oleiro was its director from 1968 to 1971 and Mendonça was in charge from 1971 to 1974.

<sup>41</sup> Directors of national museums were either freely chosen by the Ministry among people of recognized competence (Museu Nacional de Arte Antiga, Museu Nacional de Arte Contemporânea, Museu Nacional dos Coches, Museu Nacional Soares dos Reis) or from the docent elements of University personnel (Museu Nacional de Arqueologia e Etnologia), Chapter III, Article 28.

implemented. Only in the case of the salary being equivalent or higher to that of third curator would this diploma be considered indispensable. In many cases, museums would therefore need to employ non-certified people. In any case the choice would be subject to the approval of the Junta Nacional de Educação who could insist that the candidate follow a training period at one of the ministry's museums and attend one of the special training courses for non-certified personnel. The aim of these measures was to try to ensure that professional positions would not be occupied, as often happened, by 'well intentioned people who were entirely ignorant of even the most elementary museological norms'.

Museums could still admit people of recognised aptitude as assistant curator. Their nomination only depended on a proposal from the museum director. In any case, assistant curators would not receive any remuneration and were responsible to the director. These measures, while guaranteeing museums competent professionals working for them, legitimately protected the group formed by certified curators. At this stage, good intentions had to be substituted by knowledge of museological norms (Chapter IV, Article 35).

Later on a project appeared for the creation of an Institute of Museology. One of the proposals put forward suggests the establishment of courses for different levels: curator (as a post-graduate course) and technician for the different specialities. They would all have a general common basis (museological science) and a further specialisation (related with the different disciplines of museums). In addition, this Institute should coordinate all national museums and serve as a general basis for their cultural and scientific development. Candidates for the profession were expected to have a solid basic education (Oliveira, 1971: 12–13).

A pre-professional association was also created at that time with the aim of organising the exercise of the profession, to defend its interests and those of its associates relative to problems of career and work. Its statutes stated that it aimed mainly at bringing together museum curators, art conservators, historians and art critics, architects and other technicians and scientists involved in contemporary museological problems; to promote the knowledge of

Museology and of the scientific and technical domains that underly it, through meetings and study visits, conferences, exhibitions and publications; (Chapter I, Art. ° 1 – approved by ministerial dispatch on the 17 September 1965); (APOM 1967: 25-28).

Acute deficiencies in the field were brought up as those associated with the lack of a coherent museological policy and with a strong isolation of museums. Other problems presented were related with the insufficient number of museum staff and their poor salaries. To deal with some of these difficulties the inspection of museums would become a function of the Direcção Geral do Ensino Superior e das Belas Artes, who as in the French case, it was argued, would develop a crusade against routine, old prejudices, inertia and discouragement. Without being over centralizing, it was expected that this institution could help museums develop their own museological programs (exhibitions, public activities, etc.). Thus, this inspection service aimed at improving all museum services facilitating the access to relevant information and to specialized advice.

The first principle (Law Decree nº 46 758, Title IV, article 72) was indeed to make known instructions as to how to suitably organise museum services in the best way, security, collections, conservation and exhibitions. It was also expected to promote the study of museological questions. Furthermore, it should establish a uniform model for the inventory of collections; promote the publication of catalogues and the drawing up of internal museum regulations as well as organising improvement courses for certified curators and other personnel. Importantly, it also had the duty to write an annual report on the state of museums, presenting solutions for problems encountered.

This modernization should not be attributed to any inspired policy on the part of the dictatorship but as the consequence of pressures and conditions at home and abroad, beyond the control of the regime. The period of unparalleled growth which the western world went through characterizes this conjuncture and was indeed one of the main external factors in Portuguese society breaking free of the fantasy of autarchy surrounding the regime.

Although the innovative Law Decree of 1965 did not mention ethnographic museums in particular, a different and significant approach towards this field was emerging within these museums, distancing itself from the 'folkloric approach'. This different positioning may be related with a group of researchers who, with Dias, founded the Centro de Estudos Políticos e Sociais around the end of the 1950s. The idea was not to eliminate distinctive traces of other forms of culture and present the 'good savage' (which underlined the assimilative purposes) but rather to take a social and cultural approach affirming these differences. Within this 'school' ethnographic museums would be understood more as research centres, with a fundamental role in the education of youth, which would allow them to understand the history of the culture of their people and to feel bound to it (Dias, 1964: 18).

Although Oliveira, an influential Portuguese anthropologist of this 'group', presented young museum professionals as being very much aware of the contemporary role demanded for museums, a different political context was necessary to the group fully develop their ideas. But as he says:

*From the interior of the museum movements a move towards renovation, sometimes even in a move towards revolutionising the institution, bold initiatives were born which introduced the most acute problems of the cultural and social reality at the centre of museums. Young professionals who question without prejudice, the direction of their action and vocation; the integration of museums at the centre of the process of development and the great problems of contemporaneity; innovative projects that associated the museum with the environment; an awareness of a 'new public', etc. (Oliveira, 1971: 17).*

In his very influential book 'Notes About Museology and Ethnology Museums' <sup>42</sup>, he presented Museology as the science that lays down the principles which should orient the setting up of museums and the conservation and protection of their objects, in order to promote the study of and research into collections, while presenting them in a way that allows the public to understand and appreciate their aesthetic, historic or scientific contexts (Oliveira, 1971: 12). Furthermore, he states, it is necessary that museums acquire a 'qualitative responsibility' in relation to the public (Oliveira, 1971: 15). The museum has been democratised, he believes (Oliveira, 1971: 16).

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<sup>42</sup> This book summarized his lessons of Museology given at the university Course of Anthropology and Ethnology Sciences of the Institute of Social Sciences and Ultramarine Policy between 1970-71 (Gil, 1977: 2).

## 5. Conclusion

The third of the moments distinguished by Rosas (1994: 12) may be associated with the frustrated attempt at an internal reform by Marcello Caetano. In 1968 after a prolonged illness of Salazar, Marcello Caetano took over the leadership of the government bringing a new political orientation that had as its motto 'to renovate within continuity'. With a less rigid perspective, which allowed for a reduction of censorship, some measures of a liberal nature were taken which led to this period being known as the Primavera Marcellista (Spring of Marcello). Nevertheless, the internal and external political context made him retract these privileges and become more of 'an accentuation in continuity' to the detriment of renovation. In the name of internal order he maintained all the controlling schemes of the regime, such as censorship, which changed in name.

At the beginning of the 1970s symptoms of the economic and political crisis were evident: salaries had been rising rapidly since the end of the 1960s; the commercial deficit was worsening; the economic situation was 'slippery', public debt was increasing namely because of the colonial war and the rate of uncontrolled rising prices as well as speculative investment.

Nevertheless, in the wake of the revolution the country went through an unprecedented economic growth which strengthened important sectors of society while weakening the regime. Vital modernisation of production systems was only partly accomplished, debilitating the economic position of the country in the context of an increasingly open European market. On the other hand, the continuation of the colonial war, together with the country's evident structural weaknesses, as well as the international economic crises, paralysed vital reforms which would have modernised Portugal.

Economic impasse was added to political impasse within a context of growing agitation and political radicalism of the urban proletariat (who had been favoured by the openness of the

1958–62 period and felt frustrated in their expectations of social improvement and political and union openness) and the students (haunted by the spectre of being called up to the war front). The 'pressure cooker' was going to explode again, started by a *coup d'état* (see Rosas, 1994: 554-558), marking the beginning of a cycle at world level that Huntington (1993) called the 'third wave' of democratisation and that spread from Europe to Latin America and later to Eastern countries.

## **II – Mapping curatorship**

### **Chapter 2 – Defining goals for museums**

*We live in interestingly uncertain times.*

*Jim McGuigan in Modernity and Postmodern Culture (1999: 1)*

#### **1. Introduction**

In order to better comprehend the relationship between the changes in the discourse community and its historical context it is first necessary to take a brief (and rather simplistic) look at key trends in the period relevant to the following chapter while glancing at its contemporary challenges. Hopefully, this will provide some insight into both the examination of group texts that will be put forward, and of the questionnaire presented in the last part of this thesis. That is the primary endeavour of this chapter.

In the Portuguese case the insufficiency and even the non-existence of the usual basic information and the lack of a history of wide-ranging and systematic evaluations were very much felt during this study. Raquel Henriques da Silva (1998: 16-17) has already pointed out that, with some exceptions, the bibliography about museology in Portugal is fundamentally an oral bibliography. There exists what she calls some good will compendiums but there is no history of museology in Portugal. For this reason, both this chapter and the previous one correspond to a high-risk summary of the context we aimed to present here. We have chosen simply to touch on some key-points that we felt could be taken as indicators of continuities, innovations or even ruptures in this field from 1974 to the present.



## **2. Journey into democracy**

During recent decades Portuguese society has experienced such deep-seated spatial, demographic, economic and socioprofessional transformations that one can truly speak of structural change (i.e. Santos, 1993; Barreto, 1996). As Machado e Costa (1998: 17) have pointed out, the transformations of a political nature – democratic normalization and widespread diffusion of new cultural values and ways of life – cannot be disassociated from the vast process of structural change, since they may be understood simultaneously as effects and factors of profound change in social structures.

The political change is symbolised by the end of 48 years of dictatorial order and by consolidation of democracy. A clear change is further demonstrated in its international options, with the end of its colonial empire and membership of the European Community (1986) progressively leading the country towards European patterns. Rates of birth, fertility and life expectancy, for example, are nowadays within the European average (Machado e Costa, 1998: 17). Hand in hand with the rapid feminisation of the active population – and the even more rapid feminisation of university attendance –, there is a significant growth of the middle class, especially in urban areas with relatively high cultural and educational capital and who express to some extent the rooting of new social values, indicating, at the same time, the development of 'new protagonisms' (Almeida, 2000: 167).

Nevertheless, other decisive indicators reveal that these marks of modernity coexist with others which result from significant deficits in modernization. Among these are the low level of education and professional qualifications of the Portuguese population in general. Despite the rapid growth of schooling during the last 30 years, the gap between Portugal and its peers in the European Union is still wide. The same can be said about persistent widespread forms of social exclusion. In spatial terms, the increase in the tendency for migration to big towns and to coastal areas as well as the depopulation of the country's inland areas, characterize this period.

In the middle of a world oil crisis the Portuguese *coup d'état* of 1974 marks the beginning of a cycle of democratisation at world level, a 'third wave' (Huntington, 1993), and its spread from Europe to Latin America and later to eastern European countries. This process significantly altered the parameters of Portuguese social and cultural life. In the first years after the revolution, there occurred a process of popular political education and a consequent remarkable expansion of political culture. There was a flood of enthusiasm for people to comprehend and discuss a wide range of political issues especially associated with how they related with the transformation of society and of their own life.<sup>43</sup> Not surprisingly, cultural forces among others, concentrated upon political-social questions, conditioned by the idea that cultural institutions / activities were only worthwhile if 'at the service of the People'.

In this context, culture is understood as action, privileging the development of cultural activities with and within local communities. As Lopes (2000: 107) says, an 'associative explosion' was seen in the various cultural sectors, hand in hand with an uncontained will to 'make art for the people' through actions of mobilisation and cultural decentralization, enlarging the cultural field and the 'spectre of cultural practices' in a movement of diversity and plurality. Furthermore the presence of the amateur, in order to combat elitism was very much requested (Dionísio, 1993: 333), the figure of the 'cultural animator' gaining thus, a new relevance. On one hand there was enthusiastic and spontaneous 'militancy' which was typical of the festive context of political transition. On the other hand, in contrast, there was the lack of experienced professionals in the cultural field; the lack of structured and demanding social networks; the lack of coordination among public initiatives; and a strong tendency for cultural demagogy and politicisation.

The arts were not a prime preoccupation of the State, which was facing a growing number of urgent questions, related with the consolidation of democracy and which was incapable (in

these conditions) of establishing coherent cultural policies. In fact, in the first years after the revolution a number of programs were developed, most of them disconnected and contradictory. This has been justified (Lopes, 2000) not only by the political instability and succession of governments but also by the existence of unreconcilable programmatic differences between the main actors.

The arts were frequently relegated to a second place, which was aggravated by the conviction that once the 'infra-structure' was altered, inevitable effects on the 'superstructure' would soon follow (Lopes, 2000: 107). However, under the aegis of UNESCO and after an official request from the Secretaria de Estado da Cultura – S.E.C. (The Cultural State Department), Per-Uno Agren coordinated a study on Portuguese regional and local museums (Agren, 1977 cited in Camacho, Freire-Pignatelli e Monteiro, 2001: 13). The first objective of this study was to improve the coordination among existing museums; secondly, to de-centralize museums; and, finally, to create a new type of museum with wider popular participation. The reports presented by this UNESCO Mission (1976-1979) were mainly concerned with problems related with general collections management and communication (educational activities, exhibitions, etc.) issues.

A reorganization of Portuguese museums into a coherent and fundamented network was strongly recommended. This reorganization presupposed, nevertheless, a new move towards the more communicative aspects of museums and the development of professional training in different moulds (Agren, 1979 reference in Camacho, Freire-Pignatelli e Monteiro, 2001: 14). Nonetheless, and as stated by the recent document, Rede Portuguesa de Museus – Linhas Programáticas (Camacho, Freire-Pignatelli e Monteiro, 2001), these recommendations were not put into practice even if a Working Museum Group – UNESCO <sup>44</sup> was established in 1976, offering scientific and technical advice to local and regional projects. However, the ideas of this

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<sup>43</sup> These questions were bound to lose momentum. This is the source of the often-misrepresented 'desencanto' (political disillusionment) of the Portuguese after the revolutionary period.

<sup>44</sup> This Working Group was created as a support group of the UNESCO Mission. It was reformulated in 1979 and was then designated Grupo de Apoio aos Museus Locais e Regionais, integrated in the Comissão Organizadora do Instituto de Salvaguarda do Património Cultural e Natural.

report highlighted the problem of reorganization of museums and the urgent need for the definition of a national policy as well as the adoption of recognized training programmes for curators, as key-concepts that led to much discussion during the following decades. During 1979 a working group was also constituted to put together a proposal for the creation of a course of museology (Despacho n. ° 165 – Gab / 79).

From 1978 onwards the preservation of heritage started to be a concern, related to the theme of national identity, a policy of commemorations having been initiated during 1977. Priority was to be given to the inventory, classification, conservation and defence of cultural heritage, democratisation and cultural decentralization as well as to the reinforcement of national identity. One cannot forget that this was a country in the process of 'reinventing' itself and questions of identity were therefore critical in this process.

Throughout the 1980s, Portuguese society distanced itself from the double inheritance of the authoritarian period and the revolutionary process. With the continuing consolidation of democracy, European Community membership and economic development, Portugal experienced a second cycle of growth and social change. The tendencies seen in the previous decade – growing occupation of the coastline, urbanisation, tertiarization and significantly increased levels of education – were accentuated. There was some improvement in the quality of life, as it is usually evaluated (in terms of income, consumer patterns, access to services and equipment). Yet these improvements were strongly asymmetrical, leading to situations of social exclusion, understood in its widest and pluridimensional sense and which remain to our day (Almeida, 2000: 169).

These years have been understood, nevertheless, as years of departure from the social, economic and political crisis of the previous years. It has been argued (Monteiro e Pinto, 2000: 297) that the coincidence with international reality (with the democratic circulation of information) had become irreversible and that the *desencanto* (disenchantment) of revolutionary participation was substituted by a deepening of cultural and individualistic values.

On the other hand, the political stability slowly reached – as well as the profits obtained from E.C. membership <sup>45</sup>–, launched a vertiginous entrepreneurial financial world, capable of sustaining the surplus of profits channelled into not immediately productive areas. Power will establish a different relation with the Arts, institutionalising a different hierarchy for them. The distancing from the themes and attitudes that marked the 1970s is very clear. That is to say, that a mistrust in relation to the 'social', the 'ideology', the 'collective', to 'natural' trust in institutions, is evident (Dionísio, 1993: 346).

A new set of values emerged which were translated in the cultural field by an emphasis on the spectacular and the convivial, by an 'investment' in the arts sector (with a narrowing of the gap between culture and economy and a progressive adaptation to market laws); by a language highlighting the contribution of cultural policy to urban economic and physical regeneration; by a substitution of the language of 'subsidy' by the language of 'investment'; by a progressive substitution of amateurship by professionalism (emergence of arts management courses); by the understanding of culture as a management object; and by an instrumental vision of culture as a factor of development (Lopes, 2000: 108).

As liability for cultural services was re-placed in the market, it was only the market, which could be held accountable for transforming cultural activity mainly into a specialized field of economy. Heritage and history-imagineering sectors, were an important part of this economic trend, and need to be understood as both a 'cultural phenomenon' and also as a form of 'economic practice' and its inherent transformation into commodities. The rules of organization of cultural activities and cultural production itself were seen to be governed by general market rules (Dionísio, 1993). The protagonists of this policy were therefore economists and managers, companies and governments. <sup>46</sup> Arts management became a discipline and a profession necessary in Municipalities, Foundations, and Cultural Centres as well as in other institutions

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<sup>45</sup> These European financial funds imposed consensual priorities – those of 'structures', which transformed Portugal into a European partner (Dionísio, 1993: 360). They also imposed consensual priorities related also to the making of 'Europe', again related with the heritage that helped to construct this identity. With the full entry into EC (1986) we saw the introduction of a more technical vocabulary as well as the spread of 'good practice procedures'.

that dealt with the arts. The professional and the institution substitute the amateur, the cultural animator 'created' by the governmental programs of the 1970s.

The more inclusive perspective of intervention and democratisation, patent in the post-revolutionary years was practically abandoned. In fact, this emphasis on that which is potentially profitable, and the dislike of 'concepts' such as 'society' and any ideas which are considered 'airy-fairy', along with the belief that there is nothing apart from the individual, is not too dissimilar from the relativism and anti-foundationalism of some post-modern thinking which also promotes the obsolescence of such 'big' ideas, as has already been argued by Walsh (1992: 45).

Investment in the arts became a way for the reinforcement of social and political status of the 'new protagonists' and would contribute in constructing a cultural image of the country, helping Portugal to become fully integrated in Europe. Image and style became increasingly important. Arts' practices, their consumption, the dominant concept of culture, was strongly conditioned by the construction of the 'country's image' for internal and external use – there is a clear furtherance of the concern with 'national identity' which had got underway in 1970s and culminated in the mid 1980s (Dionísio, 1993: 104). A growing concern with 'Portugalidade', illustrated by the commemorations of the 10<sup>th</sup> June (Portuguese National Day) and the preservation of heritage, were crucial to this construction. Whatever stood as a metaphor for the characteristics of the nation: openness, courageousness, entrepreneurship, etc., was promoted. This meant, as Samuel (1989: xxvii) has already argued, that when considering such myths, 'one is confronted not by realities which become fictitious, but rather by fictions which, by dint of their popularity, become realities in their own right'.

Moreover, an idea of continuity – a continued unbroken line with what was 'important' in Portuguese history – was promoted and the key concepts of Portuguese nationhood advanced, placing an emphasis on these shared values and offering thereby an utopianized past,

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<sup>46</sup> The IV Forum Association Internationale Pour le Décloisonnement Economie Culture will take place in Lisbon in

contributing in this manner to our historical amnesia, as discussed by Walsh (1992: 47). During times of uncertainty, as are these of pre and post-membership of the E.C. and the post-modern condition in general, this coherent ordering of history seems appealing and it is apparent in popular history prime-time television shows and in museum exhibitions in general. It created a sense of security in a world where time-space compression, amongst other experiences, serves to erode our sense of place (Walsh, 1992: 61). Nations whose societies are undergoing fundamental restructuring need to (re)invent tradition in order to develop a certain level of cohesiveness.<sup>47</sup> Within the Council of Europe, Portugal organised an exhibition in Lisbon – the XVII Exposição Europeia de Arte, Ciência e Cultura – on the theme of the 'Discoveries' in 1983.<sup>48</sup> Practically absent in previous years, the claim of a lost historical importance is again 'rediscovered' through culture, myths and themes. This exhibition permitted, nevertheless, the development of serious work of conservation of buildings and collections (at the time of the XVII Exhibition significant financial resources were channelled into restoration and museums) and the opportunity for museum professionals to experiment and develop a major exhibition such as this.

As argued by Lopes (2000: 109), a reductionist, instrumentalised approach to heritage, as a common 'cultural glue', is obvious during these years and one which is clearly patent in the cultural consecration of the great deeds of the nation (as in the XVII Exhibition). As he understands it, it is impossible not to see here a more or less conservationist vision, a certain ostentatious use of heritage by the political power with ceremonial and symbolic purposes.<sup>49</sup> Indeed, in cultural policy action the domain which had more visibility was the conservation of monuments and historical and world heritage centres. Culture as a field of consensus is revealed here in this priority given to heritage. On the other hand, it was, and still is, a pretext for the renovation of entire areas of cities, museums, collections, which otherwise would not

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1990.

<sup>47</sup> This marketing and promotion of the 'heritage' has also been considered as part of the hegemonic project that has been necessary for the legitimization of the new right thinking (Walsh 1995:47).

<sup>48</sup> This year was also marked by the opening of the Centro de Arte Moderna of the Gulbenkian Foundation.

<sup>49</sup> Eduarda Dionísio (1993: 100) is even more caustic in her criticism when she states that the arts were seen as a factor of social pacification, which Power should not fear anymore. It was no longer a dangerous field as it had lost its

have been considered as a priority. In this context, architects also gained a new prominence in the world of museums.<sup>50</sup> Not surprisingly, there was an increase in the number of museums – mainly between 1984-85 and 1988-90 (Dionísio, 1993: 353) – as well as several important ‘re-openings’ (e.g. Museu Nacional de Arte Antiga 1983; Museu Nacional de Arqueologia 1980; Museu Monográfico de Conímbriga 1985) and inaugurations of key-local Municipal museums (Seixal 1982; Loures 1985). The Council of Europe also awarded a Prize for an exhibition prepared by a small local museum at Póvoa de Varzim (1981) already indicating that local museums were a rich ground that could offer alternative proposals.

Indeed, the great novelties of the 1980s, which were consolidated throughout the 1990s appeared in small local experiments that took place with the direct or indirect support of Municipalities and companies. Within this context and within the context of an integrated and sustainable development paradigm, culture became central in the presentation and construction of the image of the territory / company (Santos, 1998: 344). These local and/or Municipal museums and these Company museums brought about a new dynamic to the field of Portuguese museums.

Above and beyond the broadening of the concept of heritage, new answers for questions raised by contemporary society were offered, namely in the field of communication, rehabilitation and re-utilisation of historical sites and industrial buildings.<sup>51</sup> This peripheral approach towards heritage and museums was radically different from that taken by central agencies. These original efforts were duly recognized by the Council of Europe that attributed a first prize to the Museu de Água de Manuel Maia – EPAL, on the threshold of the new decade (1990) demonstrating once more that innovative developments were taking place outside the influence of central administration.

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potential to transform. Varela Gomes identified this attitude of government as ‘skidding of public interest’ (Gomes cited in Alarcão 1993: 32).

<sup>50</sup> This may also be related to the growing importance of the ‘adjacent *field*’ of architecture and to the tendency to commission works from renowned names in architecture. The building itself is seen as a work of art.



Moreover, from within the heritage field in general, and the museum field in particular, there was growing criticism of the disorganised 'state of things'. Although, legislation published in 1980 had enlarged the horizons of museums allowing them to minimally accomplish their functions by increasing their staff and by the creation of different careers (Law-Decree 45/ 80, 20<sup>th</sup> March 1980).<sup>52</sup> This effort was not accompanied by a corresponding budget increase in the following years and a considerable amount of work in museological institutions would be, in fact, done by personnel paid by E.C. funded projects or by personnel on short-term contracts which led to an obvious instability of the sector. Furthermore, important changes in the re-definition of some museum careers as well as a much-needed revision of training schemes was not carried out in a systematic and integrated way, as stated by the influential director of Museu Monográfico de Conímbriga (Alarcão, 1993: 33). In this article written in the early 1990's, Alarcão also pointed out the need to resume and widen the discussion on the concept of a national network of museums after a crucial and *a priori* definition of concepts, policies and strategies.

Other voices also called for the courage to de-centralize and share responsibilities inside and outside the administrative machine of the State, promoting democratisation and access by giving a new meaning to Municipal Commissions of Art and Archaeology, to universities, to museums, to Municipalities, to research centres, to environmental services, to parks and natural reserves, to scientific and professional associations. Ultimately, it is said, "it is necessary to have more than momentary flashes: it is necessary to have an idea of State and a project for the future" (Raposo, 1993 a: 43).

In 1981 the Instituto Português do Património Cultural (Portuguese Institute of Cultural Heritage) created the Plano Museológico Nacional (National Museological Plan) that was put forward as a possible answer to the anxiety felt within the museum sector, which was demanding thoughtful planning and policy. The lack of financial and human resources, as well

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<sup>51</sup> We should also point out the close relationship developed between local power and the associative movement (e.g. environmental and heritage associations)

as the lack of coordination between the different levels of public administration, are reasons usually presented for the lack of success in the implementation of this National Museological Plan.

Although it took ten years, a further measure was taken to organise the sector and answer these concerns while demonstrating, on the other hand, the growing importance and autonomy of the sector: the creation of an independent institute, the Instituto Português dos Museus – I.P.M. (Institute of Portuguese Museums), which was established in 1991 by the Law-Decree n.º 278/91 of 9<sup>th</sup> August. The reasons presented in the introduction of the Law-Decree for the establishment of this body, argued that museums represented an autonomous reality in relation to cultural heritage in general. It would therefore be appropriate to establish them in a more local, regional, national and even international developmental perspective, in close relation with other entities and in articulation with an integrated museological policy which would simultaneously optimise the museum per se. Furthermore, there was a pressing need to define a new, correct and coherent museological policy in view of the diverse and disperse Portuguese museological reality. Additionally, in the context of coherent and coordinated cultural programs, the technical, administrative, financial and human demands were ever increasing.

As some of its attributions, the following are presented in the above-mentioned Law-Decree (Art. 2):

- to contribute to museological policy of the country;
- to establish and to superintend the fulfilment of norms concerning the preservation of collections;
- to establish training programs for technicians of the different areas of conservation;
- to present reports concerning museum collections, the creation and functioning of museums and its acquisition policies;
- to promote the inventory of museological goods / heritage;

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<sup>52</sup> This redefinition of staff boards of state museums / central administration will indeed serve as models for a large

- to propose the application of the necessary preservation measures to inventoried (or in the process of being inventoried) museological goods;
- to promote cooperation with other entities in the museological field .

A Consultive Council of Museums (IPM) was also created (art. 7) which included both the Director and the Vice-Director of the IPM; the Director of one of the IPM's Departments, the Museum Department (Direcção de Serviços de Museus); the Director of the Museu Nacional de Arte Antiga; the Presidents of APOM and of the Portuguese Commission of ICOM; and finally, two persons of recognised merit in the field of Museology.

In this manner, this Institute was essentially responsible for the management and development of state museums, the support of museological research and for the training of qualified staff. It would also be responsible for the definition and perfecting of strategies and norms for the putting into practice a museum's policy, applicable not only at a national level, but also to all congenerous institutions without affecting their own identity and initiative (Alarcão, 1993: 32). Nevertheless, this reorganization was not without controversy. Some museums (monasteries and palaces, for example) would be part of this Institute and would be under the tutelage of the Instituto Português do Património Arquitectónico e Arqueológico. Arguably, the reason for those museums to 'remain' within the architectural and archaeological sphere was that they were so closely related with the monuments themselves that the collection included the building itself (Law-Decree 278/91, 9 August, Art. 21.3).

This kind of argument, clearly demonstrates that the criteria for defining museums were still more related with the collections they cared for than to the mission and functions developed and services offered. All the same, these timid de-centralising efforts in the museum sector were not to be accompanied by a significant budget increase. On the other hand, the heritage and museum sector, all told, lacked a complete vision. On the whole, as Santos (1998: 17)

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number of Municipalities (Alarcão 1993: 32).

puts it, the cultural area suffered from a simplistic approach to the role of the State and of public entities towards cultural policy. Furthermore, problems in putting into practice pertinent ideas and a lack of effective coordination were translated, for instance, into the fact that governmental decisions were made but not regulated by Law and, therefore, not applied.

The Journal Almadan published an article in 1993, which demonstrated the disastrous situation of most archaeological museums (1993 b: 61-71) attributing heavy responsibilities to the State and Central Administration. Between 1975 and 1990, only two of the twenty archaeological museums created were established by Central Administration. According to Raposo (1993 b: 67) more than a much celebrated 'liberation of civil society' this fact documents mainly two things: the growing autonomy and ability to act of Local Power and the disorientation of Central Power, which was more occupied with day-to-day wars, incapable of drawing up a National Museological Plan. Secondly, the traditional insensitivity of universities to take a firm museological stand was sharply pointed out by this author, clearly illustrated by the disastrous situation in which the few surviving university archaeological museums find themselves. Lastly, he presents the obvious lack of qualified staff in museums. Finally, he called for the different institutions or their representatives to get together in order to organise a national network of archaeological museums and to define its priorities in terms of staff, equipment, research, collections development, and exhibition policy.

### **3. At the crossroads: awakening the sleeping beauties**

It is also important to restate that during these years there was a palpable recognition of the need to promote and enhance an 'identity' in the market-place. This, combined with the perceived need to increase turnover time in consumption, resulted in a shift away 'from the production of goods to the production of events' (Harvey, 1989: 157). An 'events-policy' (XVII Exhibition 1983, Europália 1991, Lisbon 94 – Capital of Culture, Seville 1992, Lisbon 98), short term in nature, tended to organise the cultural sector within which the heritage sector, in general, and museums, in particular, took prominence. It was incapable of producing and establishing a sustained and clear policy that could privilege more 'backstage' initiatives and work to 'regulate' this ever-growing field. Culture would become a recurrent theme in political discourse and cultural questions were often discussed at the Assembleia da República. On the other hand, as the government treated the arts as propaganda, they began to acquire a novel importance in the media, changing their dimension and becoming a matter for public discussion.

Other factors have influenced this exposure of museums to the public eye in recent years: significant archaeological discoveries, the organization of important international meetings that took place in Portugal, as well as questions of management, have made this theme visible in public opinion. In fact, we live in a social climate which is more open and receptive to matters related with heritage and cultural change. By cultural change we mean a new sensibility in civil society and, as a response, in the political apparatus to ecological and cultural values. Portugal, within the context of an European agenda, has also been changing.

The decision to stop the construction of a dam, at Foz Côa, to protect an important group of Palaeolithic engravings is a good indicator of the action of the State for these socio-cultural reasons. Against the background of the concept of sustainable development and the importance of preserving heritage, one of the first actions taken by the new Socialist

government (1995) was to stop building work at the site and announce the creation of a museum and of an archaeological park. Underlying this decision was the alternative between economic profit and cultural values, a dichotomy that is related to the predominance of materialistic or post-materialistic values and which is seen as a decisive factor in political culture (Machado e Costa, 1998: 17).

One cannot forget that in recent years heritage has been at the top of all cultural policy agendas and this political concern has been as much a result as a product of the pressure of populations now motivated and aware of the importance of heritage. The defence of local heritage – recently including ecological concerns – sustains the specificity of the territory and the sense of community, reinforced by identity symbols / icons as heritage (Santos, 1998: 235). Post-industrial societies are confronted with new types of conflicts. These have passed from the economic sphere to the cultural and political ones. They are related with the defence of the environment and the quality of life, access to information and education, to the claim of citizenship, to a greater participation in domains traditionally reserved to 'politics' in *strictus sense*. In the case of Foz Coa it has been argued that it seems to mirror a society in transition, from a closed culture, with a low level of participation, in which the role of scientific grounding of decision tended to be marginal and public administration acted in a centralized and not very transparent fashion, to a more modern, more 'European' society, where civil society is capable of mobilizing itself for causes such as the protection of the environment and cultural heritage, where the contribution of scientific reports (expertise / professionalism) is decisive and matters of public interest are the subject of a wide discussion (i.e. Gonçalves, 2001).

Furthermore, many people are being increasingly removed from the mode of production; they are also required to be more flexible in their daily lives (Walsh, 1992: 62). Such flexibility, combined with the globalisation of capital, has led to what some commentators have identified as de-differentiation, or a homogenisation of culture. Cultural identity is supposedly becoming more uniform, and this is intensified through commodification on a worldwide scale. De-differentiation manifests itself in a number of ways. There is the destruction of the division

between high and low art, the end of auratic, or rather, the end of the provision of auratic spectacles solely for consumption by a social elite (Walsh, 1992: 63). The de-differentiation of culture also results in the incorporation of culture into everyday political economy. This commodification and deliberate rationalization of culture had already been identified and criticised most importantly by Adorno and Horkheimer (1979).

This new importance of the Arts is expressed through the creation of a Ministry of Culture in 1995. The new political cycle then initiated argued for profound changes in the Arts sector that would invert the situation, which had tended to subordinate and instrumentalise the sector.

In spite of economic constraints a 'new' cultural project was thus launched. Echoing foreign experiences, cultural policy would fight to occupy a central place in the country's development process, taking on a more interventionist role. On the other hand, a more 'moral' approach was taken (Dionísio, 1993: 108), recovering the theme of democratisation, citizenship and participation. The theme of decentralization and regionalization also runs throughout the political discourse as a clear priority, changing institutions and giving them a greater level of autonomy. This should also be related with the growing importance of Municipalities. Hand-in-hand with these orientations, the principle of professionalism and regulation of the different sectors form the nucleus of the cultural policy proposed.

If in the post-revolutionary period Municipalities tried to direct their energy to answer the needs and expectations (mainly related with the infrastructural needs) of the population, the late 1980s and later the 1990s allowed a change of direction. Already in 1988, Nuno Portas had advised Local Power to surpass the stage of the quantitative and direct its attention to more qualitative (social and cultural) objectives, since cultural action should be understood not only as a factor for tourist attraction but also as an element for motivation and fixation for the more qualified sectors of the population (1988: 71). During the period between 1988 and 1997 there was also an increase of the Fundo de Equilíbrio Financeiro (Financial Balance / Equilibrium Fund), which was the main source of financing for Municipalities. Furthermore, both the l

(1988-1993) and the II (1994-1999) Quadros Comunitários de Apoio (E.C. Support Scheme), directed special items of expenditure to the cultural sector, imposing an agenda specifically directed to heritage preservation and the development of related professional skills.

The assertion of local power since the 1980s and throughout the 1990s had considerably increased in Portugal and should be related both with the affirmation of democracy and the general crisis of the Welfare-State. We saw the development of a strategy of transference of responsibilities from central government to Municipalities. Unfortunately, not always accompanied by the creation of basic conditions that could guarantee its effectiveness, namely the transference of basic technical, human and financial resources.

An exploratory study by the Observatório das Actividades Culturais (Neves 2000) ascertained that there was a significant increase in the budget allocated for the Arts sector by Municipalities (in absolute terms) particularly in more recent years and for the period considered by the study (1986-1997). Although this increase is unequal and mirrors the traditional asymmetries of the country, the study indicates these asymmetries are lessening. Furthermore, the traditional macrocephaly of Lisbon, and to a certain extent of Porto relative to its region, was becoming less clear as Municipalities, including those of these metropolitan areas (e.g. Loures, Matosinhos), intensify their spending on the cultural sector. Even important events such as Lisbon European Capital of Culture 1994 or Expo' 1998, seem to be much more significant, for the outlying councils than for Lisbon itself. This important tendency, which represents an average expenditure in the cultural sector of 37%, means an increase from 25% in 1986 to 43% in 1997.

During this period, especially from the 1990s onwards, cultural heritage was a privileged sector of spending, translating the concern of local administration about to this sector. In fact, this sector included more items, was the most important one in the expenditure structure and the one which grew the most. Nevertheless, it is important to point out that there appears to be a relation between election years (especially local elections – 1989, 1993, 1997, and certainly



2001) and an increased spending on the cultural sector, namely on heritage preservation and the creation of museums, relating this growth of local museums to the making of 'political capital'.

This interest in local history is undoubtedly supported by Municipalities that see museums as showcases of the region, which proclaim its unique identity and serve as relevant place-marketing tools. The expansion of museums during the last few years was not just a response to a perceived need for the past during a period of erosion of a sense of history or rootedness. It should be considered, in addition, as a product of the expansion of the wider leisure and tourism services sector, and an articulation of a service-class culture and its particular 'tourist-gaze' (Urry, 1990).

Portugal, along with most of the western world, is emerging as a nation of consumers with an ever-increasing appetite for new commodities, including those related with 'cultural tourism'. In the midst of the changing economic and social climate, there emerged an ever-growing service-class that can afford to increase their consumption of leisure services, and attempts to develop a new group identity through several mechanisms such as the increase of their cultural capital.

There is no doubt that the consumption of heritage, in both its traditional conservative form and the post-modern 'experience' genre, has gone some way to satisfy the cultural demands made by this recently expanded group (Thrift, 1989; Walsh, 1992:125). The service-class culture, which emerged during the 1980's and especially during the 1990's, participated in modes of consumption which enhance their movement away from dull inconspicuous forms of consumption, towards a consumption of signs which many see as being signs of difference and distinction (Walsh, 1992:127).

The vertiginous growth of local museums during the past few years is not surprising, therefore, placing this phenomenon at the place-marketing level: 'the active production of places with

special qualities becomes an important stake in spatial competition between localities, cities, regions and nations' (Harvey, 1989:295).

In actual fact one of the major tourism trends during this period was a move away from the traditional elements of tourism – scenery, sun, two weeks a year – towards urban, heritage-based short-break tourism. Post-tourism is supposedly a move away from old-style Fordist holiday-making, symbolized by the holiday camp, which was successful through its mass repetition and standardization of production across the board. Today, the 'post-tourist' expects something tailored to his or her own individual needs or wants. At one level, the tourist experience is always unique to the individual as the context of reception is always potentially unique. In some cases, this trend has brought tourism into the forefront of regeneration and job-creation projects (e.g. Lisbon, Porto) but also to a beautification of space through its heritagization.

As has been argued by Walsh (1992), this heritagization of space may not, in fact, help to maintain an identity of place through the emphasis on historical characteristics which stand as a metaphor for that place. However, the preservation of such images may be all the more important as local industries and communities are destroyed. The danger is, nevertheless, that only safe and selected images will be preserved, and the history of a place will be neglected, while the heritage, over subsequent generations, helps construct an image of place which is based on superficialities. The historical phenomena that should link places, such as modes of production and concomitant class-consciousness, will be replaced by modes of heritage imagineering, which unite places only through the promotion of façade and the desire to consume the spectacle (i.e Walsh, 1992:139-145).

One should not, nevertheless, overlook this idea that there is a relation between this expansion of museums and the erosion of a sense of history or rootedness. Inglehart (1995) has argued, that a new post-materialistic set of values is emerging, which defines 'new' needs such as, for example, self-realisation, self-esteem, affection, a better quality of life and improved social

relationships. This set of values indicates a change of direction in people's lives and in what they value as 'quality of life'. The latent crisis of the end of the 1990s became explicit through the international and national generalization of a situation whose lines are as much political as economic and social: the disintegration of USSR, the fall of the Berlin Wall, the Bosnian problem, the Gulf War, generalization of AIDS, the re-evaluation of feminist and post-colonialist discourse, the Afghanistan war and global terrorism, religious divides, etc. It has been argued that this context led to a rediscovery of 'abandoned' values, post-materialistic in nature, which (re) locate the subject at the centre of the construction process.

In any case, some of these local museums are expressions of a distinct undercurrent, identified with a more moral approach to culture which positions itself clearly as a public service and which had been developing its programs within the general background of the previous decade and, in some instances, even since the post-revolutionary years. The 'identity' motto also runs throughout the discourse of this heterogeneous group but directed now to the preservation and development of local identities in a 're-territorialization' perspective (Santos, 1990), which should also be, related with what Appadurai (1990: 307) calls the 'repatriation of difference'. Strongly influenced by Rivière, DeVarine <sup>53</sup> and Per-Uno Agren <sup>54</sup> and by the concepts of New Museology, as defined by the Roundtable of Santiago / Chile as early as 1972 (Museum 1973, 25 (3)) and later in Quebec in 1984, their programs have been primarily concerned with community development, reflecting the driving forces in social progress and associating them to plans for the future (Mayrand 1985: 201).

The following year, in 1985, MINOM (International Movement for a New Museology) was created during the II International Workshop Local Museums / New Museology that took place in Lisbon, under the aegis of ICOM. Although 'progress' is still a difficult word to depart from, they all try to work towards integrated and sustainable development, emphasizing the need for local museums to actually involve the community in the processes of both representation and

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<sup>53</sup> Hughes de Varine, ex-President of ICOM, lived in Portugal for a few years during the 1980s to establish the Franco-Portuguese Institute and supported the ecomuseum experiments then developed.

interpretation. César Lopes (in Câmara Municipal de Loures 1998: 11-12), representing MINOM at the IX Meeting of Museology and Municipalities organized by the Association of Municipalities that took place in Loures, in 1998, later stated clearly that from the view point of MINOM some of the most interesting museological experiments were taking place among local communities. He considered these experiences to be an essential reference of a practice of a New Museology / or New Museologies. As he sees it, they are experiences not only related with the safekeeping and preservation of heritage but also with the construction and reinforcement of identities. On the other hand, the opening up of museums to social and the economic questions, questions about the present and the future, should also be understood in a perspective of local development and of the construction of citizenship. Accessibility and democratisation, in their widest and plural sense, are thus essential tools in these museums. These ecomuseums approached their field of action as a territory, encompassing all aspects of that territory, seeing themselves as museums of identity, as museums of place. Not surprisingly, most of these museums were under the tutelage of Municipalities.

Interestingly, Walsh (1992: 162-163) has pointed out that the origin of the ecomuseum and deconstruction are the same. They were probably both reactions to a heavily centralized and bureaucratic state. Jameson (1981: 54, note 31) illustrated how the desire to 'deconstruct' the 'totalisation' of government (in France) should be seen as the context for the emergence of post-structuralism. In this context, these ecomuseums are a form of deconstruction, not only of power but also of the very hegemonic concept of museum and the 'making of culture' in general. Furthermore, this deconstruction supported, and at the same time is supported by, the decentralization and democratisation process. Arguably, they presented an alternative to the utopianized past and historical amnesia, by basing their sense of place on locality, questioning, therefore, the traditional emphasis put on the national past and heritage.

In 1995 the Associação Portuguesa de Museologia – APOM (Portuguese Association of Museology) and the Comissão Nacional do Conselho Internacional de Museus (National

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<sup>54</sup> Rivière was, for example, involved in a project for the development of an ecomuseum in Parque Natural da Serra da

Commission of the International Council of Museums – ICOM) produced a document which was a proposal for a Foundational-Law for the Portuguese Museological System (Documento Preparatório Para Uma Lei de Bases do Sistema Museológico Português).<sup>55</sup> Moreover, by this time APOM was also trying to reorganize itself and published its new statutes in 1995 (APOM, 1995: 4-6) wishing to promote the importance of the role developed by museums and the museum profession in each community (Capítulo I, Art. ° 3) translating, in a way, the involvement of professionals that brought along their experience with local museums.<sup>56</sup>

The updated organic law of the IPM (Law-Decree n. ° 161/97 of 26 June) had allowed for a deeper structuration of its services and defined its responsibility in the implementation of a Portuguese Network of Museums (Rede Portuguesa de Museus - RPM) with the aim of normalising the procedures related with the creation of new museums. The concern with education and adequate training of museum professionals had also been pointed out as one of the essential aspects of a consistent museological policy.

The museum was defined as a multidisciplinary and experimental place 'par excellence', with a specific vocation for the exploration of the object in every possible way, thereby giving a new relevance to the study of collections and to the cooperation with specialized entities to guarantee the development of integrated policies of valorisation and collections management. It was said that, without being dogmatic, the IPM should produce theoretical reflection and define quality norms that would contribute to the progress of Portuguese museology (Law-Decree 161/97, 26 June, Introduction, see also Despacho Conjunto n. ° 616 / 200).

Discussions about these objectives revealed the profound insufficiencies of the Portuguese museological structure. To start with, the majority of the self-proclaimed museums did not fulfil the minimum criteria by which museums are defined, according to international orientations

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Estrela (IPM 2001: 15).

<sup>55</sup> The government also presented a proposal for a Foundational Cultural Heritage Law (Lei de Bases do Património) in 1998. Besides the accord between the diverse entities of the field, this proposal presented, the constitution of a database as a main innovation which would present the identity card of each classified unit.

<sup>56</sup> A further novelty introduced by these new Statutes was the creation of a Consultative Council;

formulated by ICOM. This discussion also indicated a strong expectation from the large civic and cultural spheres and the national community in general, which demanded the creation of new museums. It seemed no longer possible to delay the establishment of efficient programs, which could support (technically and financially) Portuguese museums; neither could there be any delay in the drawing up of norms which could guide the creation of new museums. This task also required the building and organisation of pertinent and de-centralised networks, of diffused / regional poles, that could be coordinated by museums with adequate resources which would maintain a permanent dialogue with Municipalities and the diverse entities with economic, social, political and cultural responsibilities in the field.

The alterations presented were justified if this enterprise was to be successful. In short, the main aims of the establishment of these programs were: a clear definition of the attributions and competences of the IPM, asserting it as a reference and accreditation agency of Portuguese museums; the reinforcement and mobility of human and technical resources; the acceleration of the processes of requalification of dependent museums in order to make them privileged vehicles for the support of regional, Municipal and local museums.

The clear assumption that the IPM was to define and orient national museological policy also implied an intensified dialogue with the various entities with responsibilities in the heritage and cultural field, whilst understanding museums not only as places for the study, conservation and valorisation of the relevant collections of cultural movable goods but also as places open to diversification in ways of interpreting and divulging historical testimonies and cultural heritage – in accord with contemporary life demands and expectations –, as well as the protection of its significant characteristics (Law-Decree n. ° 398/99, 13 October, Introduction).

Besides this stress on the values of competence and professionalism promoted through the implementation of 'efficient programs', 'technical' enhancement, 'rigorous normative', 'quality of museums', 'updating and valorisation of human resources', and so on, other values such as

those of 'openness' and 'cooperativeness' qualify this discourse, translating the context of the moment and the growing assertiveness of the group.

Furthermore, public service was also recognized as inextricably linked to the very nature of what a museum is – and therefore to the nature of museum work –, enhancing at the same time the need to promote them both as places of knowledge and communication (Article 2, f). Their collections are perceived not only as a source of scientific research but also as a factor of national identity, and as objects of aesthetic and symbolic fruition (Article 2, b). The IPM took upon itself the responsibility of regulating the field <sup>57</sup> contributing, in this manner, to the cultural reorganization of the country and, hence, claiming for itself an active role in a wider context. The Director of the IPM, Henriques da Silva (1998: 16) had already recognized that one of the keys to the success of this professionalizing enterprise, and of a clear definition of what a museum professional is, would be a clear affirmation of a coherent museological policy.

The IPM Consultive Council <sup>58</sup> (Article 10) was now constituted by the Director and vice-director of the IPM; the directors of some National Museums (Early Art, Archaeology and Ethnology); and representatives of the following entities: the Portuguese Conservation and Restoration Institute (IPCR); the Portuguese Institute of Architectural Heritage (IPPA); the Portuguese Archaeological Institute (IPA); the Institute of Contemporary Art (IAC); the National Association of Municipalities; the Portuguese Association of Museology (APOM); the ICOM (Portuguese Commission); the Portuguese Episcopal Conference; Portuguese Centre of the Foundations; Misericórdias; and finally, three individualities of recognised merit in the domains of the competence of the IPM to be designated by the president of the Consultive Council (Director of IPM).

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<sup>57</sup> The administrative and financial autonomy in the management of PIDDAC projects (co-financed by EC) allowed the IPM to implement its programs to a certain extent.

<sup>58</sup> The Consultative Council had not been active due to the exceptional circumstances related with the first years of its activity, as justified by the Order in Council / Portaria n.º 527 / 95, 2 June.

Although the structure of this Council denotes a move in the direction of a policy of dialogue with different entities with responsibilities in the field, the absence of universities <sup>59</sup> as acknowledged components of the equation, with enormous responsibilities in the education and training of museum professionals and, consequently, in the definition of the field, is patent. Also, the tendency for a Lisbon macrocephaly in terms of museum representatives has not yet been contradicted.

In order to encourage a reflection on modes of conceptually defining the Portuguese Museum Network (RPM), the IPM carried out a survey with the cooperation of the Observatory of Cultural Activities (OAC) in order to have 'a rigorous knowledge and understanding of national museological reality, evaluating museological institutions from parameters of analysis based on contemporary museological concepts' (IPM and OAC, 2000). On the other hand, it was felt it was necessary to build new indicators for the study of this cultural sector in rapid transformation; it was also felt that it was necessary to define more up-to-date and thorough methodologies for the existing databases.

In the presentation of this study the Director of the IPM, Raquel Henriques da Silva (2000: 12), offers a useful general analysis of the results: the extreme 'youth' of the great majority of Portuguese museums; an unbalanced geographical distribution that accompanies the demographic, economic and cultural asymmetries of the country; a diversity of collections and a multiplicity of tutelages. Furthermore, Portuguese museums, on the whole, fight against difficulties and diverse constraints, namely the lack of qualified human resources and the non-existence of a budget and program of activities oriented towards different audiences.

In fact, the picture presented by this study is rather muted: from the universe of 530 answers considered for analysis, only 152 units fulfilled a set of criteria related with the variables of analysis that are internationally and nationally recommended for the definition of what a museum is.

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<sup>59</sup> University teachers may be part of this Council as 'recognized individuals' but not as university representatives.



All the same, it is said that the Portuguese museological fabric shows evident signs of dynamism and some social recognition and, nonetheless, is extremely unbalanced in its distribution of acquisitions and needs, suggesting that, 'very often', there exists investment without continuity or without prior auscultation of fundamental needs. In this way, the vast universe of Portuguese Municipal museums contains very different situations: in general the needs are striking in these museums but, in some instances and in a lesser number, some of these museums are among the most promising of Portuguese Museology. Other tutelages show the same pattern (Silva, 2000: 13).

In the words of the President of the IPM, this tendency towards a growth of museums is considered a positive one and cannot and should not be contradicted. On one hand, it represents, the capacity of initiative of public or private entities which promote the creation of new museums and, on the other hand, the sincere wish to protect heritage and to provide communities with new places of culture that will affirm regional and local identities, contributing to their cultural enhancement and to the dynamization of their economic and social resources (Silva, 2000: 15).

Nevertheless, bearing in mind the state-of-the-art unequivocally presented by the survey, it was believed to be urgent and vital to promote the defining criteria within the diverse tutelages which could avoid the proliferation of situations, supposedly museological, of 'collections' or traditions' or 'inheritances', that are not museums in reality but that may be of patrimonial importance. This urgency is also extended to the qualification of the existing institutions. It is argued that, moreover, it was crucial to clarify the criteria that configure each of the museums and its functions as well as the role that they should perform at a national, regional and local level (Silva, 2000: 15). In this sense, the IPM has considered it opportune to select some museums as 'diffusing / disseminator of good practice museums', that, independently of their tutelage, present the necessary conditions as well as the desire to support, the qualification of other museums in their region, museological nuclei or relevant collections, namely in inventory

practices and the utilization of new technologies to this end, conservation, training of human resources and the production of means of publicising these institutions (Silva, 2000: 17).

During 2000 the Institute of Portuguese Museums (IPM) created a Project Structure for the Portuguese Network of Museums (RPM), to study and present of a model for the network; the drawing up of museum support programs in different functional areas and their respective technical development; and, finally, the promotion of training programs.

In a fundamental document, the authors presented an outline for the Portuguese Museum Network (Rede Portuguesa de Museus – RPM), summarizing the problems of the sector, and stating that at institutional level the last 25 years were characterized by isolated and discontinued attempts to regulate the national museological field; by casuistical actions of cooperation between different tutelages; by the absence of accreditation instruments; by the lack of continued measures of technical support and training. In these circumstances, they say, the formulation of a common agreed policy of efforts and resources for museums seems to be vital for the contemporary museological panorama, bearing in mind its principal characteristics, as well as the existing problems and necessities (Camacho, Freire-Pignatelli and Monteiro, 2001: 24). These are some of the most important arguments presented for the development of such a Network, which would define the pre-requisites to enter it and which will enable museums to qualify for support, according to the defined museum support policy.

The notion of a Network presented and developed in this document, is one of a system of mediation and of articulation between entities of museological character, with the aim of promoting communication and cooperation, anticipating the improvement of Portuguese museological panorama in the authors' own words (Camacho, Freire-Pignatelli and Monteiro, 2001: 32). The definition of museum adopted is that produced by ICOM which appeared in the finally translated Code of Ethics, in 1995 (Código de Deontologia Profissional. Estatutos da Comissão Nacional Portuguesa do ICOM, Lisboa, Comissão Nacional Portuguesa do ICOM 1995: 6-7).

The following fundamental principles of this Network are put forward: articulation and communication; cooperation and sharing; flexibility and transversality; raising the potential of local and regional resources; inclusion and participation (Camacho, Freire-Pignatelli and Monteiro, 2001:34-36). After consultation and discussion, open not only to museums but also to universities and professional associations as well as to other organizations, the following were presented as the main objectives of this Network (Camacho, Freire-Pignatelli and Monteiro 2001:36-37):

- to respect and promote cultural diversity in the Portuguese museological panorama;
- to recommend and make known good museological practices;
- to promote the systematic diffusion of museological projects;
- to promote the development of an improved management of museological entities, namely concerning the study, conservation and communication of its patrimony and the fulfilment of their social mission;
- to promote the improvement of museological entities, namely of their functional spaces, technical and scientific services and of their audience activities;
- to exploit logistic, technical, scientific and financial resources;
- to motivate and value the relation between museological entities and the socio-demographic reality in which they 'live' as well as their role of social intervention and communication strategies with its potential audience;
- to valorise interdisciplinarity, professionalism and the specialization in different aspects of museology;
- to stimulate the use of qualified staff by all museological entities
- to promote opportunities to share and cooperate among the professionals of the sector and the different museological entities;
- to motivate and valorise the establishment of partnerships between museological entities and other local, regional, national actors aiming at developing common projects.

With the collaboration of the field as a whole (museums, universities, professional associations, etc.) it is thought to be possible to reach the common objectives of institutions more efficiently and creatively: to promote communication, to update the parameters of quality and to elevate the levels of exigency in relation to the performance of the cultural and social function of museological entities, which are vital contributions to local, regional and national development (Camacho, Freire-Pignatelli and Monteiro, 2001:40).

These principles, indicate not only a furtherance of the values of cooperation, openness (e.g. 'mediation', 'communication', 'sharing', 'flexibility', 'transversality', 'inclusion', 'participation', 'consultation', 'discussion', etc.) and professionalism (e.g. 'qualification', good museological practices', 'systematic', 'improved management', etc.) but also recovers to some extent the social and cultural mission of museums and their contribution towards development (e.g. 'social intervention', 'open to cultural diversity', 'inclusion', etc.).

#### **4. Conclusion: challenging times**

At the beginning of a new century, Portugal finds itself at a crucial developmental stage.

Barreto is one of the most clearly optimistic authors and he accentuates the vectors of rapid structural transformation although he recognizes in some areas progress has not gone far enough (1995). In spite of the peripheral condition of the country, one may say that it shares the essential characteristics of a central one. It is, as the author says, the periphery of a centre, a centre of which is an integral part (and from that follows uniformization in fundamental aspects – ways of life, mentalities, consumer patterns) by proximity, mimetism or positive contamination.

Other authors, nevertheless, adopt a different position and in new moulds recover the old thesis of the 'dualistic' society. This is the case of Medeiros (1992: 118-119; 919-941) who talks about a paradoxal process: that of 'economic growth without modernization', or, if we prefer, of 'modernization by excess of traditionalism'. The lack of investment in the intermediate and superior tertiary sector, its concentration in the more traditional sectors of the industry and the 'human de-capitalization' are some of the fundamental characteristics of this dark context. As a consequence, the gap is aggravated, and a dualism opposing an urban south, capitalist and wage-based, to a north and centre of diffuse industrialisation, based on family and business connections, and where the figure of the 'peasant-labourer' still survives.

Santos (1990: 109) introduces the concept of 'semiperipheric society of intermediate development' as an expression that characterizes the singularity of the Portuguese social situation. In fact, according to this author, to more advanced consumer patterns correspond a production-logic closer to peripheral countries. In this context, the weight of complementary and / or substitutive incomes, typical of non-capitalist mechanisms and which is associated to diffuse rural industrialization, assumes particular relevance.

Thus, Portuguese society sees itself confronted with what Medeiros (1992) calls the 'immemorial dilemma': on one hand it faces problems which are typical of central countries and, on the other hand, it is not yet free from problems of a periphery.

Nevertheless, it is important to reinforce the idea that at the beginning of a new century the social context of Portugal has profoundly changed: urbanisation, tertiarization; expansion of education, irreversible decline of the primary sector; very strong growth of the rate of female activity; new social protagonisms associated with the growth of the small bourgeoisie; significative networks of social fluxes with clear processes of social upward mobility.

Contemporary Portuguese society is a reflexive society according to much more generalised mechanisms and in much more accentuated grades than before. Constant and multifaceted self-examination has become a constitutive element of social reality and it is relevant to the processes that occur inside it.

The timid opening of the sixties has been transformed into a new openness at the beginning of the new millennium. Besides the mass media, this openness has been facilitated by new conditions, such as increased cultural receptivity and a densification of contacts, which increased urbanization and interregional change have rendered favourable (Almeida, 2000).

If one adds the direct budgets for museums, historic monuments and sites of the Ministry of Culture as well as other ministries, heritage still represents the majority of total public expenditure on culture. The rate of expansion in the number and range of preserved buildings and sites has grown enormously in recent years. The number of historic and natural heritage sites, monuments and buildings with some form of special legal and planning protection has risen enormously.

Nevertheless, in some way, the history of the protection of heritage and museums in Portugal seems to be marked by the dispersion of initiatives of inventory, by a discontinuity and

incoherence of methodologies developed, by a disparity and a striking lack of resources, by a multiplication and poor coordination of objectives (Santos, 1998: 238). At the beginning of a new century some of the negative structural parameters that have conditioned the development of cultural institutions in general seem to remain: the lack of autonomy in civil society revealed by the weak power of sponsorship and the dependence of the cultural sector on official protectionism.

In the case of museums, there are still essential problems to solve, namely, those relating to the qualifying and increase of specialized technicians in particular in areas like conservation and restoration; to the opening up of places for the career of curator; to the chronic financial deficit. The sector still lacks a more intense and generalized work of animation of spaces, which is an essential factor in developing new audiences. This should include among other initiatives: campaigns to gain new publics; publication of quality informative material; educational programs for schools, etc. Research is also lacking.

In any case, the political central power, and sometimes important financial groups, have taken advantage of the break in private initiative to rethink more strategically the relation and use of the arts sector in the remaking of their image <sup>60</sup>: the internationalist action of Europália (1992), Lisbon, European Capital of Culture (1994), Lisbon – EXPO 98 (1998) and at the beginning of the new millennium Porto, European Capital of Culture (2001) – which implied a vast urban rehabilitation of Lisbon and Porto, in the last two cases – and large public commissions of great architectural interest, the creation of a new cultural centre (Centro Cultural de Belém 1992), the reorganization or creation of some museological spaces in Lisbon (e.g. Museu do Chiado 1994) and Porto (e.g. Museu Nacional Soares dos Reis 2001, Museu de Arte Contemporânea da Fundação de Serralves 2001) have guaranteed the updating of museological references.

In the context of the Portuguese 'museum explosion' the significant increase of the tutelage entities with cultural activities in general and heritage and museums in particular, is equally

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<sup>60</sup> These actions have been considered as phenomenon of 'aesthetic autoconsagrator' (Pinto 1997: 4)

relevant. Great importance has been given to historical sites (World Heritage Cities: Angra do heroísmo 1983; Évora 1986; Sintra 1995; Porto 1996; Guimarães 2001); and archaeological and natural sites (World Heritage Sites: Vale do Côa 2001; Alto Douro Wine Region 2001) is notable and this has become a fertile place for discussion in the public sphere, strongly influencing socio-economic as well as political decisions.

In many ways, as argued by Boylan (1995a), the current phase of popular and official concern, obsession perhaps, with a real or imagined past may simply represent a stage in a recurring cycle of swings in interest and taste, perhaps prompted, at least in part, by a deep sense of uncertainty about the future because of the furious pace of recent and current change

The growing social valorisation of museums is undeniable in spite of the different rhythms and the pluridimensional and, at times, contradictory changes that have marked its development. The interest shown by the media in these issues has greatly increased. But as Lima dos Santos (1998) says, cultural policy corresponds to this new visibility that in an articulated and systematic way would stimulate and go along with these emerging changes in civil society.

This acknowledged power of heritage to mobilise public opinion and affect social and political life is also at the centre of the reinforcement of professions, which deal with it, such as those of the archaeologist and museum professionals. The professional career of archaeologist in public administration was regulated by the Regulated Law Decree n. ° 28 of 1997 (21<sup>st</sup> July), reinforcing professional status and professionalization. Furthermore, during these past few years, there has been a permanent process of negotiation between these heritage professionals and power, trying to enlarge the frontiers of their actions and their influence in the definition of the profession.

In another sphere, a more societal one, we can equally observe a mobilization of efforts towards audience development and the fulfilment of museums' social and cultural mission. In fact, it could be argued that there is a palpable shift towards a 'regulative bargain' with the state



/ central administration which is trying, through different programs as seen previously, to 'standardise', 'control' and 'regulate' the 'market' while supervising (even if indirectly) 'production' and 'producers'. To a certain extent, this 'regulative bargain' is demonstrative of the growing assertion of the group and of its 'social prestige'. Although one cannot really talk of a clear and successful process of 'social closure', the defence of a body of specific knowledge through the creation of post-graduate courses in various universities; the legitimization and regulation of certain practices and therefore of the field of practice, through the creation of a network and of a group of 'diffusing-museums'; the growing assertiveness of the professional title and the definition of its corresponding field of practice may prove to become important elements for the reinforcement of the institutionalisation of the profession as such.

Legislation is a fundamental instrument for the fulfilment of these principles and objectives. In the case of museums this production has been mainly directed to the education area (creation of courses) or to organic and administrative questions. The museum curators' course taught at the Museu Nacional de Arte Antiga had been suspended in 1974 and the training of museum curators was only begun again between the years of 1981/82 and 1984/85 coordinated by the IPPC.<sup>61</sup> APOM had advanced a proposal in 1977 for the creation of a degree in museology, which never went any further but constituted an important landmark of the process of integrating this area of study into the official education system (Gil, 1977: 2-3). This 'education void' was only altered with a course run by APOM and the Instituto de Formação Profissional (between 1988-1990) which took place at the Escola Superior de Belas Artes (Lisboa) and another one of Social Museology organised by the Universidade Autónoma de Lisboa, later transferred into the Universidade Lusófona where it still remains. During the 1990s the integration of museum studies in the education system – which can loosely be related with the increasing autonomy of universities – was accentuated with the creation of several courses. These courses have for the most part a generalist or specialized character. Alongside this growing importance of universities within the museological sector the passivity of the central

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<sup>61</sup> Instituted on an experimental basis as a six-month intensive course for museum curators aimed at museum staff who fulfilled the legal requirements to become curators. The course ran simultaneously in Lisbon and Porto and included staff from all type of museums (Despacho Normativo, Secretário de Estado da Cultura, DR, 24 August, 1979)

heritage and museology tutelage agencies and a consequent lack of legislative action was patent (Gouveia, 1998 a: 193).

A crucial Law-Decree (n. ° 55 /2001) for museum professionals was at long last published on the 15<sup>th</sup> February 2001. This Law-Decree recognises that in order to respond to the multiple and growing functions required of them, the updating of specific careers in museums is a vital condition. The shortage of qualified staff in the museological field is particularly acute in the case of museums under the tutelage of the Ministry of Culture, owing to the loose way alterations to the specific careers statutes have been made in the functional areas of Museology and Conservation and Restoration (Law-Decrees nos. 45/80, 20 March and 245/80, 22 July) which were felt to be totally inadequate for the resolution of problems related with training and recruitment.

First and foremost, this Diploma is related with the global philosophy of Public Administration that supports such values as the widening of the recruitment basis and mobility within careers. On the other hand, specific careers are limited, signifying that the State wishes to open museums to more diversified educational backgrounds and training, as stated in the introductory paragraphs.

Access to the career of curator is hereby restricted to holders of a post-graduate courses (of at least two years) or the degree Mestrado<sup>62</sup> in Museology, Heritage or in any other areas suitable to the specialization of each museum. There is, in any case, an initial training period of one year. The curator carries out and coordinates work of inventory, research, study, exhibition, communication and organisation of cultural heritage. S/he also coordinates actions of conservation, particularly of preventive conservation (Law-Decree n. ° 55 /2001, 15 February, Functional Contents, Appendix I).

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<sup>62</sup> Perhaps equivalent to M.Phil.

Owing to the multiplicity of museums, the research career is open to specializations in other scientific areas besides Museology and candidates may be selected according to the characteristics of museum collections and profiles required.

The understanding that the permeability of careers is fundamental for the performance of museums justifies, for example, the non-attribution of a specific career to educational services. In fact, it is argued, experience shows that a specific training and career in this area may be dangerously reductive. The important functions of an educational service in any museum are directed towards the ever more demanding diverse publics that require team work, which should be coordinated by a curator and carried out by technicians (of superior or medium level) with a diversified initial education, related with the particularities of each museum.

The principal exception in terms of specific careers concerns the conservation areas in their varied levels of competence and particularization that demand a high scientific and ethical level, which are fundamental to intervene in cultural patrimony. The designation of conservator-restorer and its respective university education is consecrated for the first time in the law.

This Law-Decree was not received in the field with consensus. First of all, a specific education in museology is not imperative to access the career of curator and, secondly, it was claimed that in comparison with analogous careers in the civil service, a higher qualification and a more advanced technical capability was required in order to carry out the complex functions that were demanded of them, and which implied a high level of responsibility, without a corresponding increase in their wages.

As in other countries (Boylan, 1995 b), Portuguese museum professionals are facing many challenges in the light of recent, current and likely future changes in the nature of the museum profession itself. In some instances, museum employment at the professional level has broadened very greatly, with curators in the traditional sense sharing responsibility with different

and distinct types of other high-level professional jobs. These include scientific conservation and restoration, research, education, registration, librarianship and exhibition design and production specialists, and other professionals undertaking a wide range of operational and management functions, including specialists in financial management, human resources management, building and security services, computing and other information technology services, marketing and membership, fundraising, editorial and publishing, retail shop management, and public relations, as well as a far wider range of ancillary staff positions.<sup>63</sup>

This growing diversity of the museum profession can be seen either as a serious threat to the very survival of traditional museum jobs, or as a great opportunity for cooperation, bringing in specialized expertise not previously available to museums, and which can significantly increase the level and quality of necessary expertise within the museum in response to ever-wider responsibility of museums in relation to their expanding mission and role in their society. This tendency to regard their responsibilities as extending far beyond the walls of the museum building to include the whole of their recognised territory or sphere of interest and the appreciation that their working resources are not just museums collections but the total patrimony of that defined territory and the fact that they are increasingly considering the impact of their work to be related with the sphere of the social, may impede the definition of group identity, its regulation and access along with the complex task of policing its borders, contradicting the sensed strategy towards social closure.

While the RPM and the above mentioned Law-Decree try to address several of these questions by demonstrating their desire for mobility within careers and openness towards other fields of knowledge, a current of opinion within the Portuguese professional group argues for the establishment of a degree course in museology (i.e. Mário Moutinho in *Câmara Municipal de Loures* 1998:154), which instead of opening up perspectives may prove to be a limited, if controlled way, of thinking the profession in the era of the 'post-museum' and the 'post-curator' – but certainly not of 'museological nihilism' (see Duclos, 1994; Hooper-Greenhill, 2000).

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<sup>63</sup> One example is that of the Museu de Arte Contemporânea de Serralves which is, for example, the first one to have

Perhaps one of the most complicated tasks for all those working in the museum sector is how to prioritise the all-embracing and diverse roles demanded of museums today. Arguably, 'over recent years museums have not merely been mirrors reflecting the current interests or obsessions of their society: they have become a key part of the problem through the important role that many have played in defining and presenting 'culture', in creating explicit or implicit value systems for defining 'importance', and in generally serving and advancing the myth-making process' (Boylan, 1995a). Nonetheless, at the same time, they have great potential if they assist their public in examining and questioning unproven traditions, myths and values. Understandably, the education and training of museum professionals should translate this transversality and openness.

## **Part II – Mapping curatorship**

### **Chapter 3 – The poetics of the profession: the practice of producing meaning**

#### **1. Introduction**

This chapter looks at changes in the way the discourse community represents itself in its texts during the chosen period (1975-1998). Discourse communities are, to a considerable extent, self-defining and self-policing. As Valle (1997: 76) has argued, when talking of scientific communities, (i) it is the community that decides (within constraints set by society at large) what the legitimate concerns of the group are and what kinds of questions can legitimate their concerns; what kinds of questions can meaningfully and legitimately be asked; (ii) set the criteria by which the validity of findings is to be evaluated and (iii) defines the body of concepts, entities and propositions which are accepted – until displaced by another, newer one – as ‘group knowledge’. The same can be said of this group. The mechanisms whereby the codification of concepts and information becomes ‘group knowledge’ takes place, may be explicit in the form, for instance, of formal education (i.e. university courses) and statements by professional practices. This stance is in agreement with our study of group ideology using the schemata proposed before.

This communal knowledge is here considered as hermeneutical knowledge in the sense already used by Lash (1994: 157), which is only possible, when the knower is in the same world as and ‘dwells among’ the things and other human beings whose truth it seeks.

As already said in chapter 1 (Part I) the group also sets admission criteria for new members and appoints 'gatekeepers' who regulate members' access (i.e. to publication) and define the 'space of possibilities' (Bourdieu, 1992 b: 268). This group is, of course, by no means monolithic. On the contrary, due to the very nature of museum collections, to the different locations and tutelages of museums, etc., the group is richly heterogeneous. Vis-à-vis the society at large, however, the group tends to maintain a united front presenting common problems and aspirations and using a common 'vocabulary'.

In this chapter we will, therefore, attempt to study the discourse of Portuguese museum professionals through texts presented by privileged members of the group who had access to means of diffusion, as group meetings might be considered. What interests us here is mainly the investigation of the development of these concepts, which refer to group identity, pointing out patterns, similarities and differences found, while providing insight into the underlying mechanisms of how discourse embodies professional stereotypes and attitudes.

It is assumed that the defined and delimited sets of statements that constitute a discourse are themselves expressive of and organized by a specific group ideology. The way that we use language is assumed to be rarely innocent, and discourse analysis can help to reveal how talk and texts are ordered to produce specific meanings and effects (Tonkiss, 1998: 247).

This critical approach to language is closely associated with post structuralist social theory, and in particular the work of Foucault. Following Foucault, one might ask, for example, how our understanding and even our experience of what a museum professional is, is shaped by a set of discourses. And how these discursive constructions are linked to the shaping of museums and museum practices and how their relation with society at large is seen. Also the analysis is motivated in part by a concern for the materiality of the meaning-making process itself and its implications for the kinds of meanings the group makes and how they make them. This view is also anchored in the work of Bourdieu (1977; Bourdieu and Wacquant, 1992) that sees discourse as embodying a way of thinking and acting. According to this tradition, discourses

are not just referential or representational systems but part of the infrastructure ordering practices in a society / group. It is, therefore, suggested that the texts analysed embody these infrastructures as pieces of discourse and that we can learn about the infrastructures by studying discursive forms. The concept of infrastructure of social relations has clear affinities with Bourdieu and Wacquant's concept of schemata (1992: 7) schemata refers to the 'mental and bodily' practices of classification 'that function as symbolic templates for the practical activities – conducts, thoughts, feelings and judgements – of social agents'

In this context, 'discourse' refers therefore to a system of language which draws on a particular terminology and encodes specific forms of knowledge (e.g. 'expert languages'). Such an expert language can be seen as having three important effects: it marks out a field of knowledge; it confers membership; and it bestows authority (Tonkiss, 1998: 248). To begin with, 'expert' discourses establish a distinct domain of expertise, carving out the field of museum practice and the issues which it is concerned with. Secondly, it allows museum professionals to communicate with each other in coherent and consistent ways. The internal conventions and rules of professionals' discourse act as a way of socializing them into the profession, and enabling them to operate competently within it. Thirdly, professionals' discourse authorizes certain speakers and statements. Finally, we take it that these discourses play a very important role in setting the political agenda of the group, influencing debate, decision-making and other forms of action.

On the other hand, language is also viewed as a type of social practice among many used for representation and signification (Tonkiss, 1998: 249) that actively orders and shapes people's relation to their social world. In considering discourse in its social context, it is useful to highlight two central themes. The first of these concerns the interpretative context in which the discourse is set. The second concerns the rhetorical organization of the discourse. The term interpretative context refers to the social setting in which a particular discourse is located. For example, arguments may develop implied by different speaking positions (such as institutional provenance, gender, etc) by reference to 'outward' external relations.



Furthermore, the rhetorical approaches chosen by the texts (Tonkiss, 1998: 250) are concerned with the argumentative schemes which organize a text and which work to establish the authority of particular accounts while countering alternatives (see Billig, 1987). In this sense, the rhetorical analysis carried out here is not simply about the way statements are put together, but it is also – and perhaps more importantly – about the effects that these statements seek and their insertion into a larger rhetorical context within which certain forms of knowledge will be privileged, certain modes of argument will be persuasive, and certain speakers will be heard as authoritative. 'Rhetoric' refers to situations where discourse can shape (modify, constrain, elicit) outcomes: rhetorical discourse is persuasive to action. This type of research looks at the ways meanings are constructed – how curators are portrayed and how professional attitudes are shaped, reproduced and legitimised through the use of language.

Ideological content is plausibly expressed in the papers studied and discourse will also be taken as a reproduction of that previously learned. These papers are themselves an example of a selection; texts are selected and organize forms whose 'content-structure' reflects the ideological organization of a particular area of social life. The analysis will bear in mind that the language people speak or write becomes research data only when one transposes it from the activity in which it originally functioned to the activity in which we are analysing it. Obviously, this displacement depends on such processes as selection of materials, researchers' background and resources, etc., in which the researcher's efforts will shape the data.

Since papers are a kind of text, our approach will be discourse analytical in the sense it will try to systematically describe the various structures and strategies of the texts and relate these to the social, cultural and political context. This means that we have not treated them as transparent 'messages' whose contents can solely be analysed in a superficial, quantitative way. The methodological tools used by interpretative content analysis have guided us throughout the study, reflecting – we believe – our epistemological views.

## **2. Studying the community's texts: methodological considerations**

Content analysis has previously been defined as an objective, systematic, and quantitative method of describing the content of texts. This simplified description of traditional content analysis has become the normative procedure for content analysis within a large range of approaches (namely mass media ones). Nevertheless, with Ahuvia (2001), we understand content analysis as a method for counting interpretations of 'contents' and thus with a strong qualitative analysis component.

Amongst others Weber (1994: 251) describes some of the purposes content analysis can be used for and that are of interest here:

- To identify the intentions and other characteristics of the communicator;
- To reflect cultural patterns of groups, institutions, societies;
- To reveal the focus of individual, group, institutional, or societal attention; and
- To describe trends in communication content.

In this study we have considered two basic levels of meaning in the analysis: manifest and latent meanings. To understand the examination undertaken one needs to clarify the difference between these different but often-interrelated aspects. As Ahuvia (2001) has argued, semiotic theory of denotative and connotative meanings can be helpful here. Denotative meanings (manifest content) identify parts of the text, they are the 'first order signification' (Eco, 1976) and correspond to common sense, obvious meaning (Fiske, 1982); for example when the tasks assigned to curators are enumerated. Connotative meanings (latent content) are arrived at by combining individual elements in texts to understand the meaning of the whole; for example, the way the author of the text understands the role of museums in relation to society is not always manifest, rather, we assume an interpretation of his / her positioning in relation to this matter (latent content).

Ahuvia goes even further, arguing that both manifest and latent contents are interpretations:

*denotative interpretations are so highly conventional and frequently practices that we often create them without being aware that we are performing an interpretative act. This can create the illusion that the denotative meanings we perceive are parts of the physical text itself, not interpretations (Ahuvia, 2001: 4).*

In this context one cannot speak of objectivity as understood by positivism, since we understand the coding process and interpretations of texts inherent to this methodology, as constructs themselves. Meanings only exist when someone perceives or experiences them. Therefore, with Ahuvia (2001: 7), instead of objectivity we believe it is perhaps more appropriate to talk of an intersubjective approach, or better still, of independent replicability of interpretations. Furthermore, it is assumed that coding texts and interpreting data are both the same kind of activity. It is a process of interpretation and interpretations are not objective and they are obviously made from a particular perspective.

It might be argued that this seems to violate basic scientific principles. After all is it not the goal of research to generate a pattern of data that allow for only one plausible explanation? In interpretive content analysis, the pattern of data created by coding multiple texts should allow for fewer explanations than any individual text. But when coding any particular text it is not realistic to insist that the researcher demonstrates the impossibility of coding the text in a different way. Clearly, content analysis categories / variables are valid to the extent that they 'measure' the construct the investigator intends it to measure. As happens with reliability, validity problems also grow out of the ambiguity of word meanings and category / variable definitions. Finally, as Ahuvia puts it (2001: 9), it should be acknowledged that unique explanation is a goal in experimental research that is only

temporarily achieved, if at all. In time, a different theoretical perspective will inevitably come up with a rival interpretation. Hence, the unending movement of scientific thought.

In brief, interpretive content analysis, like traditional content analysis is understood as a method for coding texts into categories and analysing the result. The interpretation of meaning and the context for its interpretation is acknowledged and, thus, we consider this method to be appropriate for the study of texts within this thesis.

Furthermore, following Miles and Huberman (1994: 10), we define analysis as consisting of not only of one part of the process but of all activity which relates to 'data treatment': data reduction, data display and conclusion drawing /verification. Data reduction is not something separate from analysis. It is part of the analysis. It is a form of analysis that sharpens, focuses and organizes data in such a way that 'final' conclusions can be drawn and verified. The key to content analysis – in fact, to all modes of inquiry – is choosing a strategy for information loss that yields substantially interesting and theoretically useful generalizations while reducing the amount of information analysed and reported by the investigator (Weber, 1994: 283).

In this study the coding of data had this function of pulling out patterns and making analytical choices as in fact we have done when designing displays. From the start of data collection, it was decided what things meant – regularities, patterns, explanations, possible configurations, etc were noted. In the initial stage a set of codes was developed that both reflected the initial aims of the research project and took into account any unexpected issues that could possibly emerge from the data. The first reading of the material was thus exploratory. Initial coding consisted, then, of reading through material and identifying where themes of particular interest were illustrated by data, leading to insights, which suggested revisions of the classification scheme, as well as revealing ambiguities in the 'rules' designed (cf. Seale and Kelly, 1998: 154).

On the other hand, we think that counting in qualitative research can help reassure the reader that the researcher has not simply trawled through a mass of data and selected 'pieces' to report that support his /her particular bias. This is an aspect of validity. Additionally, counts can be helpful in making comparisons between settings. In a way, we assumed that counting could be useful as it could reveal aspects of the texts that would have not been apparent otherwise. Measurement here consisted basically of counting the occurrences of meaning units.

For this chapter we have chosen to study official, public discourse produced by speakers / authors with access to privileged sites of production and regulation of representations and practices as we considered group meetings to be. Furthermore, these meetings are here understood as symbolic places for learning behaviour, as true spaces of socialization. By examining these practices – which we considered to perform a vital social function in intergroup relations – we hoped to learn more about these 'elite' perceptions and find out what dimensions of identity turn out to be relevant. Because they have access to public discourse, this 'elite' has a specific role and responsibility in shaping group ideology. In this sense, the social prestige of these members may be related with their power to define social reality for the group. The survey developed during the following research stage aimed, on one hand, to learn if these 'elite perceptions' were in fact reproduced across the group.

Since 1975 a number of group meetings has taken place on a regular basis in Portugal. We have chosen those meetings organised by both the Portuguese Association of Museum Professionals (Associação Portuguesa de Museologia – APOM) and those organised by the Association of Municipalities (Associação Portuguesa de Municípios) because (i) they took place on a more regular basis and they cover the decades following the revolution up to present; (ii) are considered to be representative of the group; and (iii) have published Meeting's Proceedings. Forcibly, we had to restrict ourselves to published material although some of the Proceedings of meetings organised by both entities have not yet been published.<sup>64</sup>

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<sup>64</sup> We also chose not to include abstracts and did not include Proceedings from the Conference organized by the Portuguese Association of Municipalities which took place in Loures and whose proceedings were published in 1998 because of their very different nature in the manner of presentation (roundtable).

Significantly, these papers are also representative of moral arenas in which the authors' own reputation is displayed. Furthermore, they have been understood both as a resource and as a topic as defined by Seale and Kelly (1998: 125).

The data collected has been interpreted and analysed in terms of the overall theoretical framework and the research questions put forward. The conceptual framework tried to explain the main things to be studied – the key factors, constructs, variables – and the presumed relationships among them. This conceptual framework is taken as a map of the territory to be investigated (Miles and Huberman, 1994: 20). Nevertheless, we were also aware that there is no one-to-one mapping between text and theory. Also, as already pointed out by Weber (1994: 321-322), the translation from text to theory is not reversible. One could generate a virtually infinite number of excerpts. Given that differing, perhaps antithetical theoretical frameworks can be used to interpret these texts, what should we conclude? First, a variety of interpretations will usually be available and the investigator must choose. It is inappropriate to pursue a fruitless quest in search of the 'true' or the 'valid' interpretation. As Weber notes (1994: 321-322) it is not the validity of an interpretation *per se* that is at issue, but rather the salience of an interpretation given to one or another theory. Second, just as it is true that quantitative data do not speak for themselves, so it is true that texts do not speak for themselves either. The investigator must do the speaking and the language of that speech is the language of theory.

What mainly interested us in this case was to study group ideology / culture, following the schemata proposed by Van Dijk. Therefore, we thought it wiser to approach the data using a 'tighter' design, which would provide clarity and focus to the diffuse data. We have assumed that qualitative / quantitative research can be 'confirmatory' – that is, can seek to test or further explicate a conceptualisation, and that is in the end what we were trying to achieve here. As Wolcott puts it, there is merit in openmindedness and willingness to start research still looking for questions as well as answers, but it is 'impossible to embark upon research without some idea of what one is looking for and foolish not to make that quest explicit' (1982: 157).

Our aim was to describe and analyse a pattern of relationships and we found that this task would be more easily managed if it were to be guided by a set of analytical categories, which would constrain and support analysis. This initial conceptualisation was mainly sensitising, giving us a general sense of reference and guidelines in approaching the field. The second stage turned such 'sensitising' concepts into 'definitive' concepts, a stable set of categories for the systematic coding of data. On this level, the techniques used were similar to those of qualitative interviewing and draw on more general approaches to handling and coding data. We have nevertheless taken a careful approach to the design of this 'master category map', 'listening' to emerging categories during a first, exploratory reading of all papers. Following this first reading we set out to construct a set of codes (concept mapping), referring to different layers of the data (cognitive, social and societal), which would reflect our theoretical approach. A second reading coded the material accordingly while a third reading of papers tried to locate recurrent images, words, metaphors, silences and contradictions in the narrative, once again acknowledging its multilayered nature.

Codes were seen as labels for assigning units of meaning to the descriptive or inferential data. Descriptive codes entailed little interpretation and were more suited to manifest meanings. Following this stage the codes were closely re-examined. A number of codes were revised, but the conceptual orientation seemed to bear real fruit – to fit and account well for what the data was saying.<sup>65</sup>

When studying the construction of scientific discourse Gunnarsson (1997) distinguished three different layers of analysis, which we have also used in the examination of the texts chosen. The three layers relate to three different dimensions: the cognitive, social and societal. These

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<sup>65</sup> Papers were searched manually and the coded data was subsequently transferred directly into SPSS 10 statistical analysis program. The first task was to undertake descriptive statistics in order to gain an impression of the sample characteristics. We could then 'map out' the data and see what areas it might be interesting to explore further. The next stage was to explore the relationship between different variables. This process of crosstabulation of variables was carried out with many combinations, furthering our aim to see how museum professionals and their representations of the group varied in the settings studied.

layers served as a basis for the matrix developed, further organising the principles put forward in the first chapter by the group schemata.

Regarding the societal level, every professional group has an internal role structure, which will define group identity, attitudes and norms. It is assumed that professional identity plays an important role in the construction of group discourse, motivating members to survey their borders, establishing distance in relation to outsiders.

Secondly, as regards the social level, each professional group also stands in a particular relationship to the society in which it operates; it performs certain functions and is given a certain place within society. The members of a profession play a role in relation to other actors in society and the professional group acts in relation to other groups. It might play a role, for instance, in the education system, or in the local economy. It is through discourse that professional groups exert their social functions. In order to play these social roles the group has to construct suitable communicative behaviour for that purpose

Thirdly, the cognitive layer is of course related to the field of (social shared beliefs and) how the group perceives and understands reality. The cognitive establishment of the field takes place at the same time as the professions fight for their place in society and for the strengthening of the group and the group in relation to other groups.

The three layers were found to be strongly related to the emergence and continuous re-creation of professional discourse and thus are part of its construction.

Furthermore, texts were found to be highly normative and normative features were used as elements in the definition of the profession while at the same time they provide boundaries to establish domain and membership.



These normative elements have found expression in the research material in diverse instances, for example in authors pointing out problems and deprivations or in urging tutelages to take action and define policy. Further normative conceptions are reflected in the authors' accounts of their own behaviours as well as in their accounts of how they have followed certain principles, defending what they did. Arguably, adherence to certain normative principles means that members know there are other options as well, or, on the other hand, they may want to upgrade their preferred behaviour by representing that behaviour as consistent with their principles.

The texts were approached using a number of categories – rhetorical features –, which translated the schemata for the study of group ideologies proposed by Van Dijk. These particular features were chosen because they were relatively easy to identify in a particular text by 'manual analysis' thus making it possible to observe trends in a large corpus. At the same time, they seemed to reveal something genuinely significant about the way texts serve the needs of groups at a particular time.

### 3. Categories for analysis

Before classifying the precise content of the categories, we shall firstly briefly describe the corpus. The corpus is formed by two large Blocks of papers (I and II). The first one contains 107 papers given during meetings organised by APOM from 1975 to 1989 and the second includes 46 papers given during conferences organised by Associação Portuguesa de Municípios from 1993 to 1996 (Tables 1-2). Most meetings lasted two days.

They all belong to the same genre, that of a paper given at a museum conference with the audience being formed mainly by museum professionals. With a few exceptions (appendix A) all papers were given in Portuguese.

In Block I male authors gave the majority of papers (60%) and, on the whole, authors came mainly from Lisbon (50,5%) and only a smaller group from Porto.<sup>66</sup> The majority of authors came from Public Universities followed by professionals from the Ministry of Culture museums and Foundations. Authors from Municipalities and Public Companies were also represented. Art and Science and Natural History Technology museums seem to be the most active ones while Archaeology, History and Ethnography, Anthropology and Generic museums constitute a second, less representative group (Tables 3-6).<sup>67</sup> With regard to professional categories, the texts were mainly written by university teachers or curators as well as by directors.

In Block II female authors were responsible for the majority of papers (52, 2%) and authors also came mainly from Lisbon or the Lisbon area (e.g. Cascais, Loures, Seixal, Setúbal, Vila Franca de Xira) totalising altogether 58, 8% of the papers given. The majority of authors came from Municipalities but Public Universities and the Ministry of Culture and Regional Administration are also represented. Within this panorama, Generic Museums of Art, Archaeology and

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<sup>66</sup>In fact, most part of these "Porto-papers" were given at the meeting that took place in that city, in 1979.

Ethnography as well as History Museums (that are so characteristic of Municipalities) take the lead in the number of papers presented. Science and Natural History Museums are also a very important source in this context. With regard to professional category in Block II and in contrast with Block I most of the authors are the Directors (or coordinator, person in charge of the project, etc.) or the Técnico Superior with curators and university teachers forming a second smaller group.

Having presented the corpus, we shall now set out what we take to be the essential or core forms that shape – organise in the 'grammatical' sense as discussed in chapter 1, part I – the culture of the professional group. This is a very rich ground and, therefore, we shall keep our analysis very closely focused on the schemata proposed before and attempt to relate it to different layers of analysis.

In dealing with these questions and assumptions, a number of categories were found important. First, a number of categories related with the enhancement of group knowledge: What are the preferred themes? What is considered right / wrong to say about these issues? Second, those related specifically to group identity: 'Who are we?' 'What characterises us?' 'What are the right attitudes and values?' 'What does one have to do to become one of us?' 'How do we evaluate ourselves?' 'What are our problems?' The definition of who we are obviously entails the definition of the 'other' and the setting up of means for policing one's borders. Third, those related with the social positioning of the group: 'What is our mission?' 'What are our goals?' 'What is our role in relation to society?' The first set of categories can be related to the cognitive level of analysis, even if it is true that the other sets are also involved somehow in this layer, the second one is more related to the societal level, whereas the third directs us to the social level of analysis.

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<sup>67</sup> As regards Tutelaje the categories adopted were those used by the IPM / OAC (2001) mentioned in the previous chapter; the variable type of museum also followed the classification of this report which was based on the internationally accepted list of ICOM / UNESCO (Appendix B).

In this chapter, we refer to discourse in a sense which in no way conflicts with these socially oriented approaches to language use. However, following theorists like Foucault (1984) and Fairclough (1992), we stress the dynamic and constructive role of discourse in structuring areas of knowledge and the social and institutional practices which are associated with them. Furthermore, discourse is taken as a way of talking about and acting upon the world that both constructs and is constructed by a set of social practices.

By looking at discourse as constitutive of museum work practice we bring together the view that moral assumptions are embedded in available discourse formations for talking, for instance, about the characteristics of museum professionals or museum functions. In the papers analysed, the authors deploy guidelines as a basis for justifying, for example, institutional / personal actions, thus articulating 'pre-structures relations' in a way that is constitutive of museum work practice (see Bourdieu, 1977). We shall, therefore, look for ways in which the 'grammatical and discursive' options available are used to construct, reinforce, perhaps question, the identity of the group and its relation to the different levels of enquiry (cognitive, societal and social).

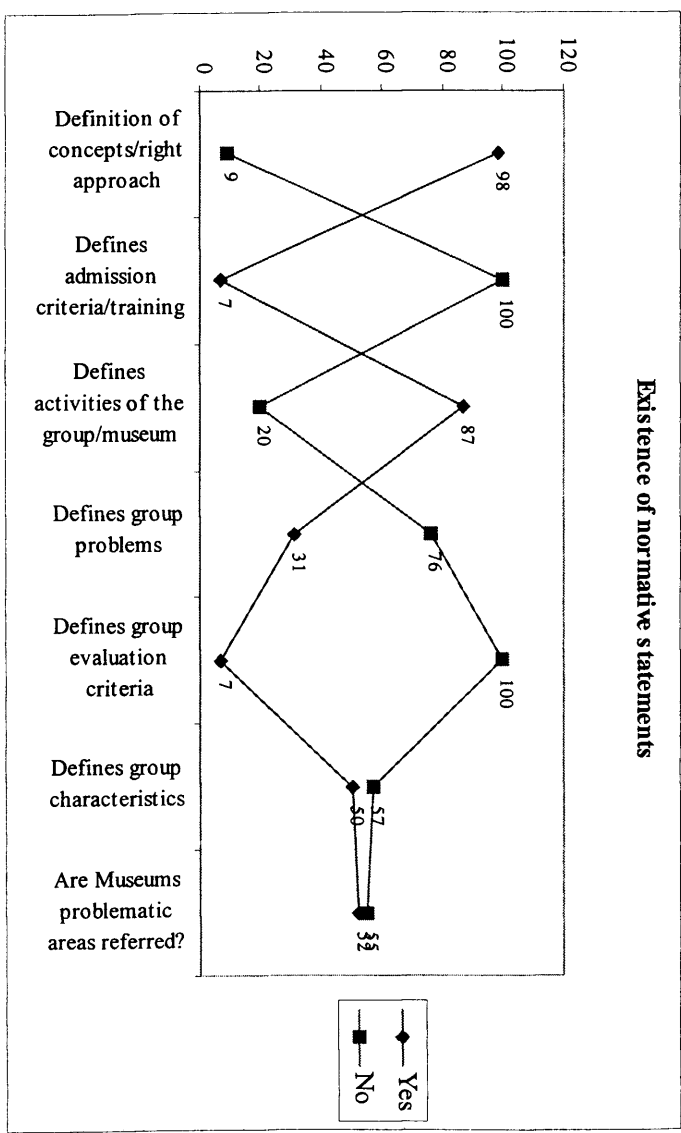
#### **4. Representing museums and curatorship**

If we begin by considering the cognitive layer, we find that each profession has a certain way of viewing reality, a certain way of highlighting different aspects of the world around it. Moreover, and at the societal level, socialization into a profession means learning how to discern the relevant facts, how to view the relations between different factors. We are taught how to construct and use a grid or a lens to view reality in a professionally relevant way (Gunnarsson, 1997: 100). A profession is characterised by the specific competences by which the members of the group recognise and name themselves and is associated therefore to its identity and thus an important part of 'professionalism' is constructed in interaction with other members of the group. Professionalism lies in the exercise of competences, reminding the actors of their specificity, and thus of the basic signification of their profession.

Socialization into a group also means establishing distance from people outside the group. This is a particular form of normative judgement: what kind of behaviour can be expected of a good curator? This is also a form of evaluation (e.g. what curatorship / a museum is; ought to be; what proper behaviour is; who we are) and therefore we should understand evaluation as a social practice playing a structural role in discourse.

Fig. 2 presents some of the results of our analysis of these papers. These texts, both in Block I and II, present distinctive normative features mainly concerning issues related with 'how-to-do' things, defining right approaches to concepts (e.g. education, conservation, etc.) as well as the activities and characteristics of the group, while pointing out some of the problems that affect them. Nevertheless, topics such as those related with admission in terms of training criteria to access the career and formal evaluation are almost avoided at this point, indicating, perhaps, the relative lack of involvement at this stage of those responsible for formal education as universities might be considered.

Block I



Block II

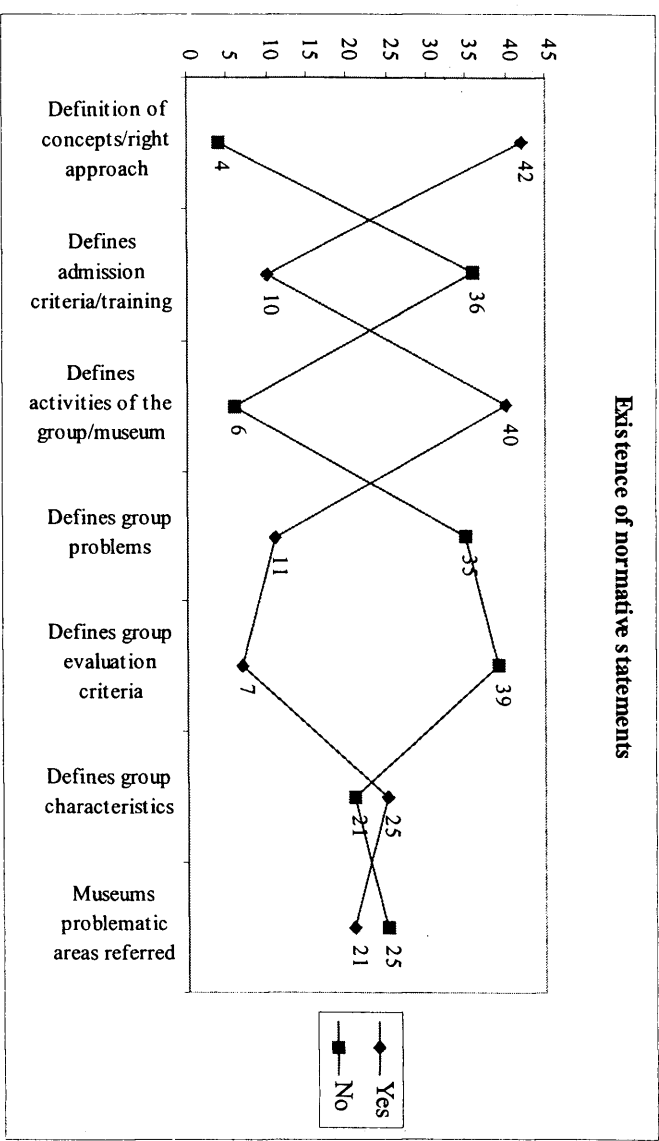


Fig. 2 - Existence of normative statements

Built into this cognitive structure there are also attitudes and norms regarding what is relevant and right, which help 'organising' the societal level. Every professional group, like other social groups, is formed by the establishment of an internal role structure, group identity, attitudes and norms. This cognitive structure is of course dynamic and permeable to other domains that also contribute to its construction.

In this sense:

*discourses are aspects of culture, interconnected vocabularies and systems of meaning located in the social world. A discourse is not individual and idiosyncratic but part of a shared cultural world. Discourses are rooted in particular institutions and embody their culture. Actors operate within a structure of available discourses. However, within that structure there is a space for creativity and actors define and frame their problems within one or another discourse (Merry 1990:110).*

In order to define a profession, it is convenient to define its functions and competences. It is necessary to construct representations and develop discourses, opinions and theories concerning the group's mission, as well as competences and qualities required to work in this profession. Thus, professional representations at first may be seen as follows: professional activity is founded in part on a more or less coherent and more or less conscientious system of professional representations that correspond to a professional model. Each model is characterised by its mission, objectives, beliefs, concepts, values, etc., which are the basis for a 'professional approach' and orient decisions.

Dyer (1977: 28) argues that we are always making sense of things in terms of some wider categories, types: a type is any simple, vivid, memorable, easily grasped and widely recognised characterization in which a few traits are fore-grounded and change or 'development' is kept to a minimum.

Rather like all identities, curatorship is, to borrow Weeks's phrase, an invented category (Weeks, 1991). It is the product of the cultural meanings attached to certain attributes, skills, dispositions and forms of conduct at given historical moments. Asserting their invented status, however, is not to diminish the force of this category over the group. Identities are necessary constructions or necessary fictions (to deploy yet another of Weeks's phrases). We need them to operate in the world, to locate ourselves in relation to others and to organise a sense of who we are.

Emphasising the invented character of identities, however, does direct us towards the processes through which identities are forged or 'fictioned'. Such an enterprise leads us to the cultural or symbolic work involved in this process. Cultural / ideological languages, or systems of representation, actively construct the meanings we give to museums and curatorship. These representations reiterated through discourse tell us how something comes to be true and, as argued before, this is related with an underpinning theory or ideology, despite its apparent invisibility or transparency.

Self-characterisations are, in this sense, central to group life. The social world is imbued with stories, versions and representations whose topic is the group itself. Moreover, these are not merely free-floating images but they are both highly organised and highly consequential; these characterizations are there to do things. This view should be related to a major ethnomethodological concept, that of reflexivity. This notion draws attention to the fact that descriptions are not just about something but they are also *doing* something; that is, they are not merely representing some fact of the world, they are also *involved* in that world in some practical way (Potter, 1996: 47). Moreover, one of the tenets underlying the present research is



the view that discourse is in dialectical relationship with the social structure: both as a mode of action and as a mode of representation (Fairclough, 1989; 1992), and the conception of the analyst's task as that of 'investigating social interactions with an eye to their determination by, and effects on, social structure (Fairclough, 1995: 36).

The texts analysed indicate what qualities, programs, etc, are considered legitimate and what kinds of things can legitimately be said about them. With regard to identity issues, the issues tend to concentrate on a few main topics, reflecting the high degree of integration of these concepts by the group studied.

In some cases the papers presented tackle more than one issue at a time, showing therefore several themes in a single paper.<sup>68</sup> It is clear, however, that a major concern of the group is related with museum policy in which its organizational aspects, legislative actions and general principles are discussed (Tables 9 -10). This is understandable, given the general context of profound structural change combined with a true 'explosion of museums' and the lack of opportunities for specialized, formal education which resulted in a 'disorientation' in the field and, consequently, in a much felt need for guidelines and regulation in order to positively establish the museum sector within the society at large. As one author in the first meeting says (1.11:111) 'what museologists need is to mobilise their attention (and strengths) in the serious task of solving the problems of transformation and adaptation that the newer relation museum-society is raising'

Collection studies, research, exhibitions, architectural and professionalism are other themes recurrent in these texts but to a lesser extent. Attention to audience, conservation, collections management, security, marketing and public relations and management is almost non-existent.

Educational themes seem to have had a more prominent place in Block I, a meeting having been organised especially around this theme ('The school goes to the museum', Lisbon 1987)

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<sup>68</sup> Moreover, the same will happen when considering, for instance, curator's characteristics.

while issues related with the history of museums and their mission are also present. The cooperation with the adjacent field of architecture has also been underlined with the organization of the meeting of Aveiro in 1989 that focused on the architecture of museums. As can be seen in table 4, Block II does not present profound alterations for the thematic choice of the papers although conservation issues are more prominent here.

It is interesting to note that although education is pointed out as being one of the main activities of museum curators and a preferred paper theme, audience studies are not seen as a priority theme. In fact, papers presented on this theme are very sparse.

Let us now take a closer look at some of the texts presented on these themes and the views they put forward. Some of the papers presented at the first meeting here analysed (Figueira da Foz 1975) offer the notion 'education-animation' repeated by several of the titles and often associated with 'cultural action' for the 'elucidation of the masses' (1.1: 37) echoing the background of the time. Museums are, in this context, considered foremost as cultural institutions with sociocultural functions and from there result the 'two most important missions of the present time: study and research and the cultural animation' (1.9: 100). The same paper continues: to animate is also to give life to those initiatives that by their relevance, openness and rightness will contribute more to the understanding of the objects which museums safeguard (1.9: 101).

The objective of this museum animation would be to transform the old museums (tomb, storehouse) into lively centres at the service of education and culture (1.9: 102). This could only be accomplished if museums would 'open ways for an easier and richer understanding. Facilitate the awakening of interest, contribute to an easier understanding and to a more effective experience' that is the mission of the cultural animator / museum professional as presented here (1.9: 103). Significantly, education is taken in a broad sense, including the population at large, 'promoting all its members' and 'being accessible to any kind of public, from the academic to the workman or to any citizen' (1.11.111).

In the post-revolutionary period this education-animation concept – associated with the action-service couplet – expresses also the interventive character the group would have liked to imprint on their activities and museums' missions, participating fully in the re-structuring and birth of a new identity, 'developing a correct policy of relocation of Portuguese museums at the service of culture and social promotion of the people' (1.15: 141).

The very title of the conference 'Museums, what for?' expresses the feeling of a need for a 'revolution' within the group, a 'revolution' that would have to change their attitude towards society and in which education-animation played a central role. Two very emotional papers appear noteworthy in this context. The first was presented by a group mainly formed by young curators of the Museu Nacional de Arte Antiga that abundantly used irony as a provocative device. Key words such as radical, museum, mutation, interrogation (1.6: 73-75), shape this text providing a coherent framework for the change and discussion it advocates. They felt the museum was inadequate, served for nothing, gave no pleasure; there was nothing to be gained from such a museum (1.6: 74). Either the museum changed or they would be compelled to look for another job (1.6: 73).

The second paper was presented by the then president of APOM as the welcome address to speakers and participants (1.0: 27) and called for a true revolution in museums and curatorship alike: 'a revolution that has to begin from inside ourselves, in the rethinking of a more valid intervention, in the changing of routine habits'. Only then would museums participate in the cultural revolution that would make of each museum 'a centre of irradiation and awareness of our values' (1.0: 27). In order to do that, she says, one would have to make 'a revolution that will transform the passivity of professionals and of the present leaders, into active and interventive members, engaged in opening up to all the benefits of culture (1.0:28). What a museum was not was a 'dusty, senseless object storage space (...), a deposit (although tidy and clean) of indifferent and silent objects (...)'. This revolution, would have to demonstrate that

the Museum was a live centre, where research and study took place and in where something attractive could be found for everybody (1.0: 29).

The second of these meetings furthered this notion of education as a form of action, of intervention in society. It was 'an essential function of museums to establish a dialogue with the population: showing, teaching, answering, promoting. (...) This is a way of intervening in society that some museums already fulfil to some extent, but which is important to intensify (2.2: 35-38)'. This required not only a 'new museological policy' but also a 'spirit of apostleship'. If the museum did not fulfil such a mission what was its use? What was a museum for if it remained insensitive to the needs of man, the anxieties, frustrations and protests that rose throughout the streets and fields? Museums should help man to become conscientious of present reality and of himself, should help men to dialogue, to participate, to understand reality (2.3: 39). An acute critical sense of reality was nevertheless demonstrated: 'in the world of museums, the critical problem of their survival, of the resolution of its needs, of its integration in the life of the regions where they are located, of its acceptance by the population they must serve, of its participation in matters of the community they are part of, is precisely that of a divorce between theory and practice, by the existing gaps between the imagined and the real exigencies, by the failure of museums and the public to meet up' (2.6: 55).

Authors from Science and Natural History Museums offered experimentation as a means to surpass these cleavages and advocate the permanence, in certain cases, of demonstrators in exhibitions (3.2: 39) as well as the organisation of courses and conferences for the public at large (3.2: 40). In order to work as true educational complements, it is advocated that museum professionals should have direct knowledge of the school curricula (3.2: 41) and have some kind of pedagogic education (3.2: 43). The truth is that the main 'objectives to attain in the organisation of a museum are essentially related with highlighting the educational and cultural character of collections' (3.6: 71). They are true animators of cultural life striving to 'participate evermore in the activity of the community' (3.6: 72) and at 'the service of the region' (3.6: 72). 'If there is no intervention, no participation' museums are considered to be mere 'deposits without

any cultural significance for the human areas where they are located' (3.10: 100). On the other hand 'only the participation of the population – as an experience or demonstration of civic consciousness – may defend the cultural goods (all) and correct social use in our days' (3.18: 142). In order to do this, museums should open themselves up and leave behind their elitist character (3.19: 150). The Educational Service of the Calouste Gulbenkian Foundation also considered museums to be 'factors for cultural animation' since they helped people to take part in their own development through their participation in museum activities as 'productive beings' not merely as 'passive spectators' (3.20: 162).

Apart from 'general and specialized education', which constituted the basic vocation of university museums, as expressed in papers presented at the meeting "University Museums" (Coimbra 1978), 'participation in the rendering of services to the community' should also be considered (4.1:39). The idea that 'museums only truly fulfil their potential when they participate in the major problems of life in contemporary society' is also well articulated (4.2: 42). The main reason for the crisis university museums were going through was again the existence of gaps since 'museological practice was not in accord with the demands of the time (4.11: 114).

As a result, a university museum was defined as that which not only 'cooperates closely with teaching, scientific and cultural activities developed in the context of the university' (4.8: 84) but is also 'an open cultural centre which stimulates the acquisition of a contemporary scientific culture and mentality, integrated in a historical perspective' (4.8: 85).

The audience is at this point understood as richly heterogeneous which 'implies the use of languages and communication systems appropriate for the different segments' (4.11: 115). This means that museums should know their audience beforehand so as to use the most appropriate approaches (4.11: 117), which should be 'multifaceted and easily adaptable to different social and context situations and to the multiple levels of understanding and participation in the cultural as a whole (...)'. To fulfil this social function, teamwork was considered to be an essential tool (4.11: 117-118).

The meeting that took place in Lisbon in 1987 'The school goes to the museum' was opened to the participation of teachers from different backgrounds and was centred mainly around 'childhood' and 'animation' through the development of 'living history' and 'education through art' projects.<sup>69</sup> The central theme of the papers presented is the notion that the museum orients learning and that the public (the child) is an active subject (agent) in this process (e.g. 5.1: 28; 5.3: 36). Thus from these assertions it followed that the contexts and heterogeneity of the diverse groups should then be taken into account when organising any educational activity (5.4: 47-48). What is more, emotions also play an important role in this 'learning process' and may be even more important than the knowledge they bring with them (5.4: 49).

These statements, mainly brought by teachers into the world of museums, clearly demonstrate an awareness of the theoretical development with regard to education and methodology. Conversely, these papers also repeatedly called for a need to establish true partnerships between museums and schools, where together both institutions would define educational objectives and where museums would be aware of school aspirations, expectations and necessities (5.4: 50). Along these lines and in order to produce coherent programs which could be not only implemented but also evaluated, Elisabete Oliveira from the Faculty of Psychology and Sciences, foresees the development of 'educational design' that could integrate the objectives of both institutions. Integral education would also include the diverse dimensions: material, social and ontological (5.5: 52-54).

Additionally, museums are presented as being particularly suitable for intergenerational communication and as institutions that, through their 'intervention', bring people of different social backgrounds closer (5.5: 55). In fact, the cultural action of museums does not here dismiss the social, economic and cultural context in which museums exist: it is believed that 'museums have – will have – a very important role in the dynamic and progressive transformation of our splintered society' (5.6: 76-77).

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<sup>69</sup> In fact, most part of the papers published were presented by teachers rather than museum professionals.

These concepts related with 'social use' and 'well-being of citizens' (6.2: 48), which presented museums as social institutions at the service of the community (6.12: 101) will be discussed and developed in a more detailed way in Block II, using now a 'new' vocabulary, which was more appropriate to Municipal museums and the contemporary problematic they were involved in, namely the 'reordination of the territory' and their environmental and social preoccupations. This 'new' interest is perhaps also related with the local nature of most of the collections they care for and expresses a stronger involvement of other scientific fields (i.e. anthropology) namely in the 'construction of locality'.

Strongly influenced by the ecomuseum philosophy and the social museology principles of MINOM (7.2: 31), museums served 'to promote the social, economic and cultural valorisation of a locality' in a perspective, of a 'global and balanced development' of the territory (7.1: 21). Preservation should be a 'collective process' involving municipalities and other local entities such as cultural and natural heritage groups (7.3: 33). More than a 'museography of things' what these papers wished to stress was a 'museography of ideas and ideals' (7.2: 32).

Associated with the understanding of 'territory', 'identity' and this 'balanced / integrated development' perspective is the view of *in situ* musealization (7.1: 21) that would lead to the coherent development of local networks of museums (7.1: 22). This 'in situ' preservation was also understood as a form of 'democratisation' since access to 'culture' was facilitated and could be used in accord with the social, cultural and economic expectations of the population (7.6: 43).

Furthermore, this integration made it possible to approach museums in a multi, inter and transdisciplinary way, presented as ultimately serving as important components of development of the area / territory (7.6: 43): 'to intervene in memories and to contribute to the recognition of local identity, implies the contribution of different knowledge branches (...) (8.3: 36). Teamwork would repeatedly be emphasised as a fundamental characteristic of museum work in the

following meetings: 'in fact, the hodiern museum is a highly complex institution, challenged to deal with both material and spiritual legacies which it should conserve and communicate, representing and recreating them in the light of the demands of identity in a context of globalisation. The major attraction of the work in museums lies in this share and fusion of the knowledges that we wish to put at the service of local people to improve their quality of life' (9.5: 56).

In an introductory text of the Lisbon meeting Pereira (1996: 78-79) brought once again the concept of 'identity' to the realm of discussion which would definitely become part of the vocabulary of the group: in the contemporary world the question of identity of local communities had a fundamental role to play and hence it was urgent to develop a humanistic view of working in which the assertion of identity would be associated with the knowledge of the differences and the dynamics of transformation of the physical space and the social fabric. Museums should thus understand and define their fields of intervention at the service of culture in its broadest sense.

Museums will be then understood as identity resources (8.1: 9), which should free themselves of rigid models and adapt their objectives and programs to the reality and social values of the moment. This required a profound knowledge of the audience (8.1: 11) and ultimately, 'the intervention of any cultural project, should be that of enabling greater happiness, identification, information and reciprocity towards the community it addresses, paying attention to the individual, offering, what one might call, a predisposition towards sedimentation at the personality level of a valorative system of reference (8.1: 12). In fact, the social function of the museum is seen as being much more than a timely support for schools. It should, for instance, be directed towards civic values (8.1: 13-14).

Apart from the 'identity resource museum' what is also strongly put forward is not so much the 'museum-animator' but the 'curative-museum', the 'usable museum': 'it is our opinion that local museums can participate in the resolution of environmental and social problems through



museographic objects developed in accord with the problems to deal with' (8.2: 17). Museum projects begin to take into account the needs of local development (8.5: 67). It should attempt to respond to the anxieties of its community helping it to question itself and encourage the discovery of the solutions for those questions (8.6: 81). Moreover, 'the museum should develop a number of cultural activities that are useful to the citizen' (8.7: 97). It should become a 'social partner' of the community (8.7: 98). To be 'useful' to contemporary society (9.13: 153) meant that it could 'contribute significantly to the education for Human Rights in all its forms, including the cultural, responding to the challenge that modern society puts to museums, demanding its participation and even intervention at the educational and social levels', playing an important inclusion role (9.16: 189-190).

In order to do this it was nevertheless necessary to de-fetishize the symbolic meaning of museums 'through the adoption of a dynamic of museology centred on the communication of ideas and problems' (8.2: 21-22). Cultural intervention now meant that the population was involved in the 'process of creation and fruition, namely through the appropriation of their own heritage' (8.3: 29).

This view of 'intervention' required an up-to-date knowledge of the area of influence / action of the museum and a permanent critical sense and predisposition towards (re)evaluation of programs, actions and, globally, of work philosophies that validated the intervention of the museum (8.5: 67). This local intervention should include and promote the participation of the diverse sectors of the population (8.5: 68). Territory and population, identity and development will start to be presented in some museological projects and realities mainly associated with municipalities (8.5: 68).

Museums would once and for all be understood as local development projects (7.8: 53) integrated in a global development strategy that 'should bear in mind the optimisation of the existing resources, the active participation of its addressees and the agents of the local process of development. Local development has to be understood as a process based on the respect

for the identity and will of the local population'. To plan the development of a territory required an interdisciplinary vision (territorially but global) of the problems and shortages as well as of its potentialities. Therefore, museums should promote a development model that respected the environment and the cultural specificities of local population, with their 'quality of life' ultimately in mind (7.8: 53).

The local or regional museum should be seen from a perspective of a double identity: cultural identity (or identities) and the identity of the real necessities (problems) of the community that the museum served directly (9.13: 149). Ecomuseums are presented models for these 'integrated museums' (9.6: 74), they are defined as cultural institutions 'that permanently ensure in a given territory, and with the participation of the population, the functions of research, conservation and valorisation of a group of natural and cultural goods, representative of an environment / context and of its ways of life throughout history' (9.6: 74). Integrated projects presupposed action at three levels: physical, social and cultural (9.11: 137). These are fluid and adaptable museums. An example is presented: 'like all ecomuseums (Seixal) it did not follow rigid norms or models although the essential tasks of museology as inventory, conservation, research, communication and animation, are carried out. However, it happened that these tasks were not carried out in isolation by specialists (museologist and researchers) but in an integrated way with the community. This fact was reflected in the ecomuseum and, at the same time, in the reinforcement of local identity and the well being of citizens' (9.13: 151).

As can be seen in tables 11-12 the preferred museums mission apparent in the texts analysed in both Blocks, is mostly related with the communicational aspects of the museum locating their preferred role/s in relation with society more in the spheres of the social and educational (tables 13-14).

A further interesting dimension of professional representations is related to the activities / functions of the group and the characteristics of the professional. Tables 15 and 16 refer to aspects for the most part associated with this societal level. With regard to the activities of the

group, the texts reveal slight differences. Both Blocks present education as the main activity of curators, seconded by exhibition and research activities, confirming the results shown above.

Conservation has a relevant place in the second Block while in the first Block it comes only after collections management (that includes here activities related with inventory and documentation of collections). The activities pointed out above may therefore be considered as the preferred core functions of curators' work, defining it and mirroring at the same time the definition of the museum itself. The positioning of professionals about these questions seems therefore to be very balanced, organising the representational field around a professional ideal centred mainly on education but balanced with their more backstage competences. This analysis also shows an equilibrium and cohesiveness in relation to the activities / functions performed by the group.

Many images and definitions of what a museum/ curatorship is / should be are abundantly available within this body of papers. An idealised picture of the museum professional surfaces with the in-group being represented positively along this dimension. If we take a look at the preferred characteristics for curators we also find (even if they give them different weights) similarities in both Blocks (Tables 17-18). Both place as key-features those of cooperativeness, dynamism, openmindedness, dedication, responsibility and interventionism which should be related with the concept of 'integrated' and 'curative / usable' museum they promote. Nevertheless, it seems that the papers in the second Block chose not to draw so much on characteristics such as love or passion, which could be perceived as attributes of less 'professional' work.

The importance ascribed to the phenomenon of professionalism results from the fact that this notion constitutes a reference model positively valued in the social imaginary. If it is true that in many circumstances the power of professionals is contested and their authority is not accepted without discussion, it is also true that the model associated with professionalism has been largely publicized as a positive value opposed to amateurship and professionalism becoming an aspiration of the group because of the power, prestige and autonomy which are associated with it, as defended by Carapinheiro e Rodrigues (1998: 147).

The ideal of the 'museum professional' and the attributes usually associated with it will gradually establish itself among the group and, while in terms of number of papers presented few formally consider questions related with access to the profession (in terms of education / training required), a coherent program emerges related with the notions presented above. The challenges of contemporary society, the greater complexity, 'museum explosion' and the establishment of a 'museological science' are presented as reasons for the move ahead towards technical specialization.

Museum functions can only be accomplished 'properly by trained professionals: 'the challenges of contemporary society demand that museums dedicate evermore attention to the education of specialized technicians in museology. Museums, as social institutions, which intervene actively in society, require qualified individuals that can define, coordinate and execute plans and programs. The success of museological institutions depends on the performance of their teams, which have to be competent and efficient in all tasks performed' (6.12: 101-105).

The education of these professionals should then contemplate the following as objectives as stated by one author in the corpus:

- 'to develop a global and integrated understanding of the museological problematic, leading to the analysis of both technical and human problems, contextualising them in their diverse domains (cultural, artistic, historic, economic, scientific, technical, social and political) and in a local, regional, national and international perspective;
- to educate museum personnel to the importance of contemporary human problems, developing the capacity to communicate and work efficiently with other individuals with diverse educational backgrounds and points of view;

- to develop the capacity to identify the problems that should be given priority and to establish and determine methodologies to solve them;
- to teach techniques and methodologies applied to the different areas of museology' (6.12: 105).

Moreover, it is also pointed out that 'the education of museum professionals should essentially have a multi and interdisciplinary character, developing in the student a vast group of skills such as technical, human and conceptual skills. Any such course should be strongly experimental, establishing a permanent contact with contemporary museological realities and practices' (6.12: 105). Post graduation courses and 'Mestrados' in museology are seen as preferred routes to access the profession of the curator-museologist even though continuous training and education are presented as essential for career development. The defence of a specific corpus of knowledge, of a professional title and of a corresponding field of activities are further deployed constituting an important element for the reinforcement and institutionalisation of the profession.

As for the functional contents of curatorship the tasks cover all museological grounds as already explained by the previous excerpt. Museum professionals are 'to conceive and plan museum services and information systems; research, select, classify and organize collections (text, sound, visual or other forms); develop and adapt diverse handling techniques in accordance with the needs of users; define conservation, recuperation and restoration of collections procedures; support and orient users of these services; promote communication actions at various levels in order to make collections accessible; coordinate and supervise human and material resources necessary for the development of activities; conduct evaluation' (9. 21: 246).

Although educational activities are constantly presented as a main function of museums conversely there is a palpable frustration of those who work directly in that field arising 'from the

non-existence of a formal recognition of a specific career in this area'. Among others, the personality attributes presented as essential to work in this area are: 'communicativeness, sociability, capacity to improvise' (9.22: 259). A postgraduate course with a strong component in museology should also be the route to access the museum-educator profession (9.22: 259).

As for the problems that affect museums and the museum professional, the criticisms abound in these texts, although they do not vary that much (Tables 19-20). They usually concentrate on the financial and human resource shortage, the lack of a clear museological policy for the sector and the lack of institutional incentives for professionals.

Adjectives such as chaotic, disorganised, immobile and abandoned were used, for example, in a number of papers produced in 1975 (e.g. 1.7: 84), which are not very dissimilar from those used in later papers. We can also sense a discontentment within the group regarding education and training as well as with career development. The State has, nevertheless, only took on an indirect regulatory role through the creation of postgraduate studies and a more direct one through the Law-Decree of 15 February 2001 as was seen in the previous chapter. The analysis of the education system and curricula offered could also be a rich ground for study to show the interdependence of this indirect regulation with the strategies of professionalization. The private sector also intervened in this sector with the development of different courses. These courses have also supported these strategies, becoming privileged places of learning group behaviour, defining group knowledge, methodologies and values while they serve as a means of integration in the profession.

## 5. Rhetorical structure and strategy

### Accounting practices in museum work – displaying competence and situating difference

In terms of their rhetorical structure these texts are not particularly complex; many, if not most of them, offer descriptions or narratives with little discussion or only a brief and seldom argumentative discussion (21-22). Above all, most of these texts lack a most important signal of cumulativeness in scientific text, i.e. overt intertextuality in the form of references to earlier writing on the same subject. With some exceptions, the observations are only rarely placed in a broader theoretical framework. Normally they describe individual cases and draw some inductive generalisations from them. That is not to say that there are not some examples of 'modern' scientific texts which begin with a statement of shared knowledge, describe the author's findings and discuss their significance (ending with suggestions for further research). Indeed, Gouveia (1998 b: 17) has already pointed out that the papers presented at these conferences were hardly ever supported by broad and consistent research work, which indicates a clear and significant deficiency of the Portuguese museological panorama. Furthermore, in his analysis of these texts he detects difficulties in the formulation and development of themes, justifying the need for the establishment of more consistent relations with universities.

At the level of topics, and as already said, it was found that only a very limited number of topics tend to come up. Typically, such topics are about education, collections management, conservation, etc. thereby expressing and reproducing prevailing images of curatorship / museum.

One of the central concerns of these papers is with providing adequate descriptions of situations that require intervention. This entails going on record to provide reasons, causes, analyses and plans, in so doing justifying and producing their professional *raison d'être*. These texts are typically pragmatic, anchoring in the work developed but with little, if any, theoretical anchoring.

This is intrinsic to museum papers discourse and what it *does* is to lead us to think that it is through these accounting practices that museum work is 'created' and can become 'consequential'. In a way the museum work presented by these papers involves a 'defensive discourse' in which accounts suggest potential changes.

This means that the key situations through which museum workers must negotiate their interventions, necessarily involve displays of professional competence, which depends on the justifiableness of these accounts. Museum work is, in this sense, an invisible trade that involves display of competence through good case telling. Accounts are also tied to each member making their competence – as a member – visible, 'account-able'. This 'display of membership' may also be understood not just as a transmission of information but as a 'bid' for membership.

Recent studies of narrative have a large and small purview in the literature (Lyotard 1984): narrative as a communicating device *versus* narrative as a legitimating and constituting discourse. Studies of professional storytelling have shown how narratives are constructed through the interaction of both levels, as social reality is displayed in terms of 'cases' which itself appropriates and reinforces cultural formulations of museum curatorship and so on. Narratives are created which weave together events and characters, deviance and normality into professionally competent performances. Such narratives both construct professional discourse, and establish and re-establish professional legitimation and control (Hall; Sarangi and Slembrouck, 1997). In this manner, and through the narrative / demonstration of competence, these discourses work as legitimising devices.

Giddens (1991) also stresses the role of narrative in the construction and maintenance of self / group identity. In telling stories about ourselves, making sense of what we do and how we do it, we reflexively produce a more or less coherent sense of self. Somehow, one manages to answer fundamental questions on the very existence of the group. As Giddens says: What to do? How to act? Who to be? These are focal questions for everyone, and every group one



could add, living in circumstances of late modernity – and ones which, on some level or another, all of us answer, either discursively or through day-to-day social behaviour (Giddens, 1991: 70).

Let us further consider the texts in the corpus and the rhetorical strategy used. One more way of approaching these questions is to explore the structure of oppositions and differences that characterises it. On looking for those sets as an analytical tool throughout the texts and on a very simple level (that of repetition of key sets of oppositions), a very clear consistency is revealed. In fact, the discourse that emerges from these texts is basically organised around sets of binary oppositions. At the local level of semantic relations, it was found that the authors typically make use of specific 'moves' such as the positive and the negative. This approach / ensemble signifies not so much through resemblance but through a series of oppositions which are inscribed in the symbolic capital of the group. As vividly pointed out by Bourdieu (1997: 96), they can be compared with social objective categories (structuring structures) which are the basis of museum / curatorship as a subjective social category (structured structure), mental category which is the origin of thousands of representations and practices / actions which contribute to the reproduction of the objective social categories. This is the circle of social reproduction. The almost perfect agreement that is established between the subjective and objective categories establishes an experience of the world as evident, taken for granted.

Moreover, they can be seen as becoming common-sense assertions, and in this manner *traditional* views which, in the analysis of Giddens (Giddens, 1994: 62), although they are always changing, there is something about this notion of tradition that presumes endurance; if it is traditional, a belief or practice has an integrity and continuity, which resists the buffeting of change. Hence, traditions have an organic character. Besides, this author goes on, 'tradition is bound up with memory, specifically what Maurice Halbwachs terms 'collective memory'; involves ritual; is connected with what I shall call a formulaic notion of truth; and, like custom, has binding force which has a combined moral and emotional content'. More to the point, 'ritual idiom is a mechanism of truth because, not in spite of, its formulaic nature. Ritual speech is speech which it makes no sense to disagree with or contradict – and hence contains a powerful

means of reducing the possibility of dissent. This is surely central to its compelling quality'. Finally, it is the normative or moral content of traditions, which gives them a binding character. Traditions represent 'not only what 'is' done in a society but what 'should be' done. It does not follow from this, of course, that the normative components of tradition are necessarily spelled out. Mostly they are not: they are interpreted within the activities or directives of the guardians. Tradition has the hold it does, it can be inferred, because its moral character offers a measure of ontological security to those who adhere to it. Its 'psychic underpinnings are affective' (Giddens, 1994: 63-66). This adherence to 'tradition' is also a medium of identity as it always discriminates between 'insider' and 'other', because participation and acceptance of formulaic truth is the condition for its existence: the 'other' is anyone and everyone who is outside' (Giddens, 1994: 79). Nevertheless, this approach does not preclude the emergence of 'expertise', decentred, specialized and interacting with a growing institutional reflexivity and with what Giddens calls 'authoritative centres' such as universities or these meetings whose proceedings are being analysed here, might be considered (Giddens, 1994: 84-5)

Overall, nothing seems more natural than these 'truths': these arbitrary social constructions seem to situate themselves side by side with the natural and the universal. And Bourdieu calls attention to the fact that if these categories appear natural and exemplary it is because they 'work', they 'function' in the *habitus*, as classificatory schemes and construction principles of the social world and this 'competence' is acquired precisely in the interior of the group as a fulfilled social fiction. These symbolic elements are in effect fictions, social artefacts – an illusion in the more current sense of the term. The *illusio* to which Bourdieu refers (1997: 107) is exactly this enchanted relation, the product of a relation of ontological complicity between mental and objective structures in the social space.

Drawing up such lists of oppositions can illustrate what is at stake here. Although simplified in the binary scheme of polarization, these reflexive antinomies mark out the horizon of the 'sayable'. However, the point of the exercise is not to fix signifiers in permanent opposition, but to uncover a pattern, the terms of which can be shifted to produce a different meaning. It is the

shifting of ideological and cultural values across the terms of oppositions that enables us to pursue the processes of struggle over meaning. What defines good curatorship, for example, is its placing in a particular relationship with other elements – a relationship which generates different symbolic meanings and veritable symbolic systems. More important is that this symbolic power is, in effect, this invisible power, which can only be exercised with the complicity of those that do not wish to know that they are subject to it, or instead, those that exercise it (Bourdieu 1989: 7-8). We could therefore say that power is inscribed in these cultural codes. Furthermore, these symbolic meanings act as instruments of social integration: as knowledge and communication instruments they make the consensus in relation to the social world – that fundamentally contributes to the reproduction of social order – possible. This 'logical' integration is a condition of 'moral' integration (Bourdieu, 1989: 8). It is as structured and structuring communication and knowledge instruments that 'symbolic systems' fulfil their political function of ruling / imposing or legitimizing instruments of power which contribute to secure the dominance of a segment of the group over the other (symbolic violence) (Bourdieu, 1989: 11).

Furthermore, these binary constructs can be seen under a different light as Haraway (1991: 162) has interestingly pointed out. The signification of identity-making exists only in relation to something else. This identity is called into being precisely by the binary code of language, albeit creating binaries that need to be deconstructed from the point of view of post-modern thinkers like Haraway. In this framework and in these conditions, Haraway argues, all identities are fractured. However, one can also infer that there are no essential identities of curatorship: everything is potentially fluid and transformable into something else. Fixed identities are kept in place only by systems of domination as these symbolic systems might in this light be considered. Difference, then, is the principle of radical alterity, the refusal of dominative modes of thought. Haraway insists, 'one must not think in terms of essential properties, but in terms of design, boundary constraints' (1991: 162) and that is exactly what these logocentric binaries are *doing*.

In Block I we persistently find a powerful opposition between the 'old' / 'new' museum and the 'old' / 'new' curator polarised into their extreme opposites – each of the signifiers of an absolute difference between them. Furthermore, we found that there are rich distinctions which cluster around each part of the pair allowing a 'diagonal' reading and giving further consistency to the texts as a whole. The definition of the concepts, values, and attitudes is asserted through the denial of negative qualities opposing the positive characteristics of the group-to-be: love, pleasure, openness, and dynamism.

Such cultural oppositions proliferate throughout the texts from the perspective of the authors who associate the 'old' museum / curator with qualities that are inherently negative while their position is drawn into alignment with values characterized as positive. Furthermore, as it might be expected, these contrasts are not rhetorically neutral but are designed to illustrate the strengths of the 'self' and the weaknesses of the 'other'. Each couplet becomes a shared symbol of group ideology / culture and is consequently often treated by the authors as an unquestionable binary in the sense that they are taken to be self-evident that something could be not be seen in any other terms.

This rhetorical strategy, of shaping discourse around a set of oppositions, works not only to justify the need for the development of a clear and regulating policy for the sector but also, and perhaps more importantly, to create a vision of what the transformed and 'professionalized' museum could be. If it is true that in many circumstances the authority of professionals is not accepted without discussion, it is also true that the model associated with professionalism in the social imaginary is seen as a positive value which different groups strive to achieve. The profession is counter-proposed against the amateur, producing codes of ethics, concepts and strict methods that define their activity, granting them the authority, prestige and autonomy they aspire to. As Elias (1982) notes, these marked asymmetries between amateur and professional (in this case) may yield stigmatising strategies through which a dominant segment of the group secures its 'superiority'.

Old museum	New museum
Indifferent	Interventive, attentive to the present, provocative, stimulating
Mute	Communicative
Deposit, repository, refuge, tomb, dusty	Alive, dynamic
Cold, dead	Attractive, pleasant, habitable
Erudition	Research
General culture	School of specialized knowledge
Useless	Usable, public service, instrument, tool
Contemplation	Education
Places of transmission	Meeting fields for culture
Static	Active
Elite	All sectors of population, accessible
Leisure	Education, learning
Curatorship	
Loveless	Love Pleasure
Dispassion	Passion, devotion, apostleship
Arbitrariness	Qualification, professionalism
Local erudition, intuition, spontaneity, instinct	Knowledge, specialization
Indifference	Dynamism, curiosity, self-initiative
Closed	Openness  Self-sacrifice, altruism
Negative qualities	Positive qualities

**Fig. 3 – Sets of Oppositions, Block I**

All of the sayings were often repeated across the papers, but the focus of analysis here is less on numbers of repetitions than on the repetition of these concepts across discourse. This repetition, as we understand it, also serves informational and interactional functions of disseminating the concepts (and the values and attitudes they embody) and they serve the interactional functions of establishing solidarity among participants. Concepts draw much of their force in creating understanding and managing interaction by their repetition across many different kinds of discourse sequences. These concepts, often in repetitive form for emphasis, are used frequently throughout papers in a variety of discourse sequences and their regular repetition functions to foreground the central informational themes of the group, creating what one could call 'mythological constellations' which organize cultural attitudes of the group.

This symbolic aspect of community boundaries, this sense of belonging, the common sedimented experiences and cultural forms which are associated with the group, is crucial to the concept of professional curatorship. Yet the concept of curatorship is a relational concept. The drawing of a boundary around a particular 'space' is a relational act, which depends upon the figuration of significant 'other ways of being' in relation to which the group seeks to situate itself. Hence the 'we-images' and 'they-images' (Featherstone, 1993), which are generated within local struggles to form an identity and exclude outsiders, cannot be detached from the density of the web of interdependencies between people. Such struggles between 'established' and 'outsider' groups will therefore become more common with the opening up of museums and the new roles they are called on to serve

Moreover, this strategy also serves other ends more related with the political and public sphere at large. Whilst they present the problems that enormously affect museums and the profession in detail – often becoming 'complaint stories' which function as arguments – they also underline the strongly asserted, rather abstract and inherent museum qualities. Such a contradiction is an

important aspect of the work that these pieces of discourse are actually *doing*. That is, they bring together a discourse, for instance, a discourse of 'deprivation' with one of 'development' as is very clear in Block II. In order to apply for financial and public support it is necessary to show that public investment is needed in these areas but it is also necessary to guarantee that it will not be wasted and will have real, beneficial effects. The couplet central power – local power with its associated couplets, design a very strong pattern throughout the papers in Block II. Some of the assumptions built by these binaries – or a combination of them – underline the growing assertiveness of Municipalities associated with the positive qualities of the pairs.

One cannot forget that the transformations in Portuguese society during the last few decades have created the conditions for Municipalities to resume a lost importance and the possibility to become 'spaces for freedom and participation' associated with the growing democratisation of the country (Fernandes, 1993: 35). This process is contemporary with a crisis of the Welfare State wishing now to become a Minimum State and to reassign some of its traditional competences to Local Power. Conversely, this process may expose Central / Local Power's own fragilities and thus become a site for resistance / struggle whereby the Other is constituted (and constitutes) as Central Power while Local Power now leaves the periphery to occupy a central position, acting as a counter / alternative power and defending its own space of freedom and action.

On the other hand, these 'internal struggles' are arbitrated by the external world in the sense that their outcome depends to a great extent on the relation they succeed in maintaining with it and with the external support the group is able to achieve. This means, for example, that the decisive power transformations and the consequent internal 'hierarchical reorganization' which affects the whole structure of the group are only made possible by the correspondence between internal and external transformations, giving the 'new protagonists' the opportunity to occupy in the social space of the group, positions which correspond to their identical '*field* positions' and, therefore, will present identical dispositions <sup>70</sup> In fact, those 'heretical' elements of the group

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<sup>70</sup> In this case of Municipalities.

that refuse to enter the simple reproduction cycle, based on the mutual recognition of the 'old' and the 'new' elements, break away from the production norms in operation and can merely impose the recognition of their ideas except in favour of external transformations. The most important of these transformations are the political ruptures that change the strength relation in the interior of the *field* or the appearance of new categories of professionals (and consumers) that can guarantee the success of the new projects (cf. Bourdieu, 1992 b: 289-290).

The strong opposition to Central Power here patent can be seen as an act of resistance and even of transgression, acting as a space for the means of alternative meanings and orderings of representations of the Self to emerge. These sites of 'contrast' that shape the ways the group represents itself, especially the ways their representations are ordered, also have to be understood within this context. This 'new' engagement towards 'social conscience' and 'development', for example, here becomes the basis of an alternative mode of ordering that has the effect of offering a contrast to the dominant representations of social order. The 'interventive' museum rejects the realm of neutrality and of social ambivalence, for example. On the other hand, the heterogeneous nature of the 'local museum experience' is more embracing of difference and Otherness and its borders are, therefore, more difficult to police allowing for diverse readings and multivocality to come forward. We cannot forget that we are also talking of a revalorisation of local cultures with a special emphasis on the notions of plurality and multivocality and that this is mirrored in the local museum experience.

The shift towards the centre of experiences that promote transdisciplinarity, for example, attempts to break down the disciplinary powers of the classical museum. It opens up forms of resistance to the mode of ordering represented in that sort of museum, namely by employing 'new' kinds of professionals. More than a mere form of resistance this has to be understood, at this point, as an alternative cultural model presented by the group.

We cannot talk of profound differences in terms of symbolic capital between the two Blocks analysed, which would imply a more or less radical revolution in the knowledge and perception categories (*percepi* in Bourdieu's terms) of the *field*. That is certainly not the case. Indeed these



symbolic structures and the distribution structure of symbolic capital is quite stable in both Blocks. However, and as pointed out by Gordon Fyfe (1996: 210-211), this stability can nevertheless be fragile – the flux that is the multi-polarity of classification may offer the potential for hybridisations and of realignments between the different segments of the group, transforming the rules of classification and admitting new constructions, new artefacts to the canon. As we have seen ‘new’ approaches have indeed emerged.

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**Sets of binary oppositions**

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Museum neoliberalism (no social conscience)	Social intervention (social conscience – concerned with people)
Central power	Local power
Museography of things	Museography of ideas and ideals
Preservation	Economic and social reanimation and revalorisation
Crystallization	Credible investment
Economic growth	Ecomuseum - sustainable and integrated development
Cabinet museologist	New museology
Immobilism	Dynamism
Storehouse	Service
Thanatos	Eros

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<b>Economic growth</b>	<b>Ecomuseum – sustainable and integrated development of a territory</b>
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Territory    – population  
                  – identity

Rational

Urbanistic and industrial contention

	Democratisation	– social, economic and cultural
	Promotion of populations;	– enlarged possession and fruition of heritage;
		– population
		– agent;
		– effective participation;
		– population
		– community;
	Inter, multi, transdisciplinarity – team work (research, education, leisure, tourism)	
	Respectfulness	
	Intervention	
Immobilism	Dynamism	
Isolation	Cooperation	
	Usefulness	
	Openness	
	Constructiveness	
	Regulation / ordainment	
	Service	
	Rentabilise	
	Rehabilitation	
	Promotes discussion / debate	
	Incentive	
	Instrument – museum	
	Process	
	Social partner	
	Humanistic vision – humanised vision	
	Solidarity – citizenship	
	De-centralization – Local Power	
	Global vision (problems, needs and potentialities)	

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Policy  
Central power

Local power

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Immobility

Dynamism

Disaster

Democracy – generalised access to culture

Does not invest	Intervention
	Research
	Creativity
	Integrated
	Multidisciplinary
	Transdisciplinary
	Teamwork
<b>Cabinet museologist</b>	<b>New museology</b>
Storehouse	Development
	Social mission
	Service
	Pedagogic space
Thanatos	Eros – reflection
	<b>New museum</b>
	Complexity
	Conservation
	Communication
	Representations of
	Share

**Fig. 4 – Sets of oppositions, Block II**

At any rate, although both Blocks present museum policy as the main theme, ascertaining the need for regulating the sector through the development and implementation of coherent networks, training courses and legislation, we can detect differences between them. While the first Block concentrats essentially on the group itself, on its definition, activities and

characteristics, Block II is more interested in defining their role within society at large. This means, for instance, that it is more permeable to interdiscourse than the first Block.

In this exercise of creativity and problem framing, as these texts may be understood, Candlin and Maley (1997: 203) interestingly argue that discourses draw upon the resources of other discourses associated with other social practices. This process is most likely to occur when, as Foucault suggests (1984: 134), functional correlation across discourses suggests the value of incorporating linguistic elements of various kinds from one text type to another or from one socially situated discourse type to another. Discourses are made internally variable by the incorporation of such intertextual and interdiscursive elements. Such evolving discourses are thus intertextual in that they manifest a plurality of text resources. However, in so far as any characteristic of a text evokes a particular discursive value in that it is associated with more institutional and social meaning, such evolving discourses are at the same time interdiscursive (Candlin and Maley, 1997: 203).

In this sense, texts contain within themselves evidence of the histories of other texts. Pivot-concepts such as those of democracy, revolution, investment, development, sustainability, for instance, emerge in discourse and may themselves be taken as evidence for social and institutional change. Although both Blocks present these characteristics <sup>71</sup> Block II seems more permeable to these elements. The nature and source of these intertextual and interdiscursive elements is mainly economic, sociological and geographical, incorporating a strategy from other professional arenas and discourses, adapting them to requirements of the group. So, as Foucault has suggested, intertextuality involves the absorption and transformation of elements in new textual contexts.

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<sup>71</sup> In Block I we should, for instance, enhance the meeting 'The school goes to the museum' and its direct influence of educators' / teachers' discourse.

## 6. Conclusion

In this chapter we have attempted to look at changes in the ways the discourse community (the 'imagined community') represents itself through the analysis of a group of texts employing content and discourse analysis perspectives. In order to gain a multidimensional perspective and understanding of the data in the previous chapter we have also looked into the general context for the production and reproduction of these representations.

We started from the assumption that it is by means of discourse practices that curatorship is created and changes in these practices are an essential part of the development of curatorship. These changes also reflect changes in the societal role played by professionals within the group and in relation to society at large. A view of professional activity as discourse practice is the subject of wide ranging studies in the social and human sciences. When it is seen as developing historically, through the interplay of relations of power and knowledge, professional activity can be approached as a form of social action, which is accomplished through techniques of institutional *gaze* and *surveillance* (Foucault, 1977).

Moreover, group discourse emerges in a cooperative and competitive struggle among other groups to create the knowledge base of their field, to establish themselves in relation to other groups and to gain influence and control over political and socio-economic means. Besides, it plays a role in the formation of a cognitive, societal and social reality and identity, playing important roles in the construction of the group ideology / culture while it tries to create a space for their field within society (Gunnarsson, 1997:99).

We also take these pieces of discourse as 'institutional discourse', in the sense that it meets the description proposed by Drew and Heritage (1992: 2): institutional discourse 'is goal oriented in

institutionally relevant ways'; in other words, the discourse is constructed in order to achieve the goals of the institution – in this case, nominally, the dissemination of information about their roles, mission, etc. Second, this discourse is loosely standardized across occurrences. As Drew and Heritage (1992: 22-3) note, this is also typical of institutional discourses (the data for this chapter was drawn from meetings proceedings of the group and much of the informational content and interactional format of meetings was common across observations).

Furthermore the principle of control over the production of discourse is also acknowledged here: in order to be included within a disciplinary framework one's discourse must function within an explicit or implicit 'realm of truth'. At the same time as it fixes limits and surveys its borders it allows only certain discourses to be included within it as part of a process to maintain its own identity and status.

A discourse of the need to professionalize the sector is also expressed throughout these papers. Professionalism is understood as the degree of expertise (knowledge, competences and dispositions, mobilized by the individual in the exercise of work) allowing for a high quality of products as well as the adherence to collective norms recognized by the museum sector at large. To be a professional means that one exercises an activity, after having followed an accredited education and training, which guarantees a specific competence.

The analysis of these texts indicates that the group shares contemporary tendencies to question itself and of de-fetishization of their sphere of action – in permanent tension nevertheless with the logics of communication versus preservation. The centrality of the auto-reference seems fruitful at the same time as the dialectic between logocentric oppositions gains differing contours in each Block. Although Block I is also concerned with issues which question the role of the institutions towards society it does so mainly in relation to definition of the 'imagined self' and is thus more group centred, societal aspects assuming a central place in discourse. Even though these specific identity issues are equally relevant in Block II it tends to centre its discourse more on its relation towards society and specifically in relation to 'central power' (here 'the Other').

Social aspects are then an essential characteristic of this set. Importantly, the identity stance and its relation to the cognitive, societal and social levels is relevant in exemplifying what the group does 'in everyday life' to negotiate and maintain a 'special' position in society by providing a 'unique' service.

Narrative of 'case-studies' is a preferred persuasive and strategic device used by the group, producing a legitimising discourse through the demonstration of competence while producing an apparent 'neutral', scientific and apolitical field (related here with professionalism and its inherent qualities).

## **Part II – Mapping Curatorship**

### **Chapter 4 – Landscapes of meaning: surveying Portuguese museum professionals**

#### **1. Introduction**

As we have seen in the previous chapters the museum profession in Portugal is undergoing a period of change as a result of a number of pressures / opportunities. As the IPM / OAC report (2000) demonstrated, the number of museums in Portugal has increased dramatically during the past decade. If on the one hand, this has opened new prospects for the enjoyment of heritage and cultural development it has also enhanced the scantiness of the museological sector. From the analysis of this report a museological profile swiftly emerges: the majority of Portuguese museums are under the tutelage of Public Administration, namely Local Administration and, within Central Administration, by the Ministry of Culture, while for museums under the tutelage of the private sector it is mainly Associations and the Catholic Church that have the most important relative weight; as regards Type of Museums, Art and Ethnography and Anthropology stand out; the geographical distribution follows the expected pattern, with the majority of museums in the Lisbon region followed by the Northern region; as to the average age of museums, most are between 6 to 25 years old.

To this sketchy picture it should also be added that wider organisational change in the museum sector is currently pushing the profession to change established working practices in a number of ways as a means for improving standards.



Within a context of growing professionalisation of the sector these major developments have been crucial for the museum profession (re)positioning . Drawing on the analysis of a survey, this chapter aimed at exploring not only the nodal representations of the group, as they relate to the diverse analytical categories, but also these discrepancies and changes, characteristics and strategies, that bear witness to this renovation. We hoped to perceive this process of group transformation in the characterizations and dynamics which the group has chosen to (re)present itself.

The effects of truth hereby studied are of course dependant on the pragmatics of discourse and on the discursive constitution of the self. Having already largely established the background conditions and strategies for the mobilization of the museum profession towards a professional project (such as the risen interest in heritage in general and museums in particular; the dynamics of the global / local duality; a new set of values in society at large more related with socio-ecology and the reinventing of *communitas*; new political cycles; growing autonomy of universities; development of a knowledge and a more oriented service society; visibility of cultural policy; but also a chronic financial deficit for the Arts sector in Portugal), we now wished to look at the representations that make up the idealized museum professional across a much more differentiated scope of members, testing the idea that the elite perceptions explored in the previous chapters (through the examination of some key documents) are reproduced across the group.

Again, we looked both for regularities and tension axes that form the circle of culture. It was also an excellent opportunity not only for the group to look at itself but also to survey its constitution in terms age, gender, professional category, etc. Naturally, this construction and reading of the survey has also been oriented by the seminal concepts that have shaped our study model, namely by the grammatical schemata for the study of ideologies presented in Chapter 1, Part I. Following these 'golden threads', we hoped to uncover patterns and signs

that could well help us unravel this multifaceted field of meaning, further indicating the its social and political agendas.

The remit of this study and the changing environment in which museums are operating, required that the sector be defined in the broadest sense. Accordingly, the approach incorporates both public and private sectors. The justification for this approach is that, in terms of employment and career structures, these organizations are in the same labour market. Clearly, there are major differences between national museums and small local ones, but there are also common elements, for example skills in the study, inventory, documentation and conservation of collections, interpretation and visitor care.

The unit of analysis of the study was the museum professional of Portugal, which raised a number of questions. Firstly, we had to decide how museum professionals were defined for the purpose of the study. That is to say, the phenomenon to be investigated required clarification: we had to use a definition that came reasonably close to the ways in which people constitute themselves as museum professionals across a range of settings. Given the nature of this study, and even though we are aware that all museums workers may be considered as such, we felt compelled to restrict the ground of enquiry to the particular group of those 'museum professionals' who hold a university degree or a *bacharelato*.

Furthermore, because of the changing nature of the sector and the limited nature of previous surveys in terms of the study of the professional group, it was decided not to take a sample, but to attempt to reach the majority of museum population. We aimed at broadening the mainly qualitative research undertaken until this point, by interrogating a population sufficiently numerous to obtain a saturation of the representations. The list was drawn up from the database provided by IPM / OAC <sup>72</sup> that was also the foundation for their seminal report on Portuguese museums mentioned earlier. In spite of being a population that receives requests to

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<sup>72</sup> The database provided was found not to be accurate as regards the number of museum professionals as defined above. In some instances, some of the museum positions indicated as being occupied by them were non-existent or, in other cases, one person was responsible for several museums at a time but in the OAC / IPM database the positions

answer different questionnaires everyday, and even though ours was a long but simple questionnaire (24 pages), the response to the survey was excellent, giving an overall response rate of nearly 70% of the total of questionnaires distributed. The large response rate suggests that many museum professionals at least found the idea of the survey interesting.

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were multiplied; on the other hand, we have added a number of professionals from museums not included by the database (Appendix B).

## 2. Methodology and instrumentation explained

Following the principles stated above, and also guided by data arising from previous chapters, we started by designing a conceptual map of the questionnaire, working from the general to the specific, seeking to address the questions put forward earlier on. In designing the questions we tried to ensure that the concepts contained within the aims of the study were comprehensively covered. Therefore, the questions selected may be understood as indicating these concepts and, hence, as being derived from the theoretical concerns set out in advance. Furthermore, to stress face validity we asked some 'privileged informants' <sup>73</sup> (their selection was based upon their practical or professional knowledge of the area), to assess how well the questions indicated the concept and how well they were phrased. We also asked for their comments about the questionnaire's length and any other suggestions they had.

To provide another way of ensuring validity, the questionnaire was also piloted on a small sample. The sample attempted to mirror the diversity of the field and therefore included professionals from various backgrounds. <sup>74</sup> As a result of piloting, we designed a self-completed questionnaire consisting mainly of pre-coded questions, suggesting a group of options for each answer so as to facilitate its filling up and subsequent analysis. In this way, only particular cases in which the possibility of different answers was high or when we intended to complement the questions formulated, did we opt for open questions (appendix D).

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<sup>73</sup> Namely, Dra. Adília Alarcão (Director of Museu Nacional Machado de Castro), Dr. José Neves (Observatório das Actividades Culturais) and Dra. Alexandra Lopes (Faculdade de Letras da Universidade do Porto)

<sup>74</sup> Professionals from the following museums participated in the piloting of the questionnaire:

Museus da Faculdade de Ciências da Universidade do Porto  
Museus da Faculdade de Ciências da Universidade de Coimbra  
Museu da Faculdade de Belas Artes da Universidade do Porto  
Museu da Ciência e da Técnica  
Museu Nacional Soares dos Reis  
Museu Nacional Machado de Castro  
Museu do Papel, Terras de Santa Maria  
Museu Municipal de Santa Maria da Feira  
Museu Municipal de Vila do Conde  
Museu Militar do Porto

The probable presence of social desirability concerns, that most likely influenced respondents' answers, may have affected internal validity and this fact is duly acknowledged. However, without an independent assessment of this threat its effects are unknown. In fact, the use of a 'user-friendly' and simple questionnaire was felt to be particularly necessary in 'an area where individuals are engaged with values and therefore want, even unconsciously, to show themselves in a good light by giving the answer they judge to be the most noble one' as has already been pointed out by Bourdieu, Darbel and Schnapper (1991: 5).

At the first stage, respondents were approached by the Director of the Institute of Portuguese Museums, who sent all museums a letter stating the support of this Institute for this particular research, which was vital to strengthen the study's legitimacy and value. This was followed by a letter from the researcher, wherein the purposes of the survey were explained and museums were informed of its delivery schedule. It was always made clear that this research would not be possible without respondents' cooperation.

In the majority of cases, face-to-face administration was chosen (in certain cases, due to the high additional costs it involved, the questionnaires were mailed, for example to the islands of Azores) giving the researcher (or the trained research assistants) the possibility to reinforce the idea of the need for cooperation from respondents as well as the opportunity to clarify any questions that could arise from the survey. The questionnaires were then left with respondents who filled them out in their own time and privacy. Subsequently, questionnaires were either mailed directly to the researcher or collected by research assistants during the following weeks.

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Besides presenting the context and its institutional support, the front-cover of the questionnaire also informed respondents of its confidentiality. Moreover, the questionnaire was treated graphically by a professional graphic designer and was packed in a hard cover, giving it a professional appearance. All this implied a large investment in format and typography that

aimed at convincing respondents of the importance and professionalism of the survey, motivating them to fill it out and return it in due time.

The questionnaire considered social representations both in their cognitive and social aspects. As we established in Chapter 1 of this thesis, the organisation of the themes associated with the object represented should be sufficiently flexible to allow for transformations and evolutions of these representations but it should also explain its stability. To do that, one should identify the elements that may be considered as defining the core/central node (group of themes, characteristics) resistant to change. For the majority, that is certainly the main objective of this chapter but we also aimed at looking at their expectations and disappointments and how, in the end, they (re)imagine museums.

The questionnaire sought, therefore, factual information but it also included questions related with their insights, needs, attitudes, values, opinions, beliefs and aspirations. The questionnaire was organized into five sections. The first group of questions covered issues related with respondents' professional careers while also looking at their reasons for choosing museums as a career; the second one surveyed qualifications and training as well as respondents' opinions on these issues; the third part was directed towards work issues, namely the type of work done and the satisfaction and motivation each respondent gets from it; the fourth set was dedicated to enquiring about museum functions and missions and assessments of satisfaction in their fulfilment as well as an assessment of their career aspirations;<sup>76</sup> and finally, the fifth section focused on their age, gender and family composition.

The variables employed in the systematic cross-tabulation were those of Tutelage, Museum Type, Professional Category and Director but when found relevant we have also turned to other variables such as Length of Employment, Age, Gender or the Number of Children in the Family. The analysis undertaken in relation to these different variables better clarified the questions we

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<sup>75</sup> This stage took place between May and October 2000.

<sup>76</sup> These questions were deliberately left to the last part of the questionnaire as they were considered to be more 'sensitive'.

were trying to investigate through the constant repetition of certain indicators. The information that emerged in the different tables is rather dense and we thought it crucial to include a good deal of it in this study. Therefore, we opted to display the majority of tables as an appendix (F) in a second volume.<sup>77</sup>

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<sup>77</sup> The introduction of data in the questionnaire matrix was followed by its verification and validation to attempt to reduce error. Again, SPSS 10.0 software was used for the statistical analysis and MC Excel 2000 for its subsequent graphic treatment.

### **3. Demographic profile and length of employment**

Who are we? Where are we from? What do we look like? Who belongs to our group? Who can become a member of our group? These were the first set of questions that appeared in the first membership-category of the grammatical schemata proposed in chapter 1 of the first part of this thesis. The questionnaire addressed some of these in various ways, identifying both symbolic and factual information. We could then start by looking at the demographic constitution and employment of the overall employment as it will certainly affect the shaping of social representations hereby considered.

We could then start by looking at the demographic constitution and employment of the overall group, as it will certainly.

The survey enabled important data to emerge that revealed changes as well as continuums in patterns within the museum sector. The first finding that is striking is the young age and growing feminisation of the group (Tables 24; 25-26). In effect, more than half of the questionnaire respondents (69.1%) are aged between 44 to 24 years. The remaining, are aged between 86 to 73 years (0.7%), 72 to 59 years (5.7%) and 58 to 45 years (24.5%). The gendered feature may, of course, be related with the growing feminisation of professions in Portugal and to the access to higher education it presupposes. As we have seen, the majority of professionals are women, who are distributed across all Tutelages and Type of museum and are, logically and in the majority of cases, the greater part of museum professional staff. In any case, we can detect slight differences in this distribution. Within Monuments and Sites (77,8%), Art (77.4%) and Specialized (80.4%) museums the difference in gender distribution is very acute with many more women on their staff; on the other hand museums of Archaeology (62.5%) and perhaps those of Science and Natural History (44.7%) and Zoos and Botanical



Gardens and Aquariums are the ones that employ more men, in the first case, or almost as many men as women.

Given the difference in gender / number within the overall workforce this has to be taken into consideration as it may suggest an existing cleavage between what one could call more *analytical and fieldwork museums* and *intuitive and caring-healing museums*, perhaps unravelling, yet again, gendered universes within these institutions.

We also observed the table referring to the Length of Employment in museums as it related with respondents' age and verified that 62.5% of respondents have only worked in museums for the past 8 years to less than a year (and from those, 46.5% had been employed in museums for the past 4 years to less than a year). This fact did not come as a total surprise since the IPM / OAC report had already indicated that more than 50% of museums were established during the 1980s and 1990s (2000: 51) during a period of notable expansion. This is comparable to the situation in most other countries and demonstrates that many institutions have little experience, as data will indeed demonstrate.

If one looks closer at the Length of Employment and relates it with the variables Tutelage and Type of Museum (Tables 27-28) it becomes clear that, even though variations exist, this analysis remains pertinent. The main difference lies within Public University museums, which includes 17.2% of people who have worked in museums for the last 20 to 36 years. Although to a less significant degree, the Ministry of Culture (6.8%) and the Ministry of Defence (5.9%) also have individuals within this experience range. We should not forget that the majority of the 'older' museums are administered by these Tutelages. In any case, there is, naturally, a group of very practised professionals who have worked in museums for the last 20 to 12 years, mainly in Regional and Municipal Administration, Catholic Church and Misericórdias, Defence Ministry as well as in Public University museums.

Regardless of the nature of Tutelage, we can observe a general tendency towards the increase in employment of professionals in the museum sector. Associations (79.2%), Municipalities (74.5%), Public Companies or Anonymous Societies (88.9%), Foundations (77.2%), the Ministry of Defence (82.4%), Other Ministries (87.5%) and Other Private museums (100%) have, in effect, employed the majority of their professional personnel during the past 12 to less than a year.

On the whole, Municipalities seemed to be, nevertheless, the major employer of the sector, having offered placements to more than 36% of these respondents (who were working in museums for the period mentioned above) followed only by the Ministry of Culture with 25.5%. Although there is growing interest from the Private sector towards museums it still represents a very thin slice of employment. The extraordinary museum 'explosion' in Portugal and the growing importance of Municipalities within the economic and social context discussed in a previous chapter, may well explain, on the other hand, these results.

In addition, if we dwell on the cross-tabulation Length of employment / Type of Museum and analyse the rate of employment in terms of people they have employed in the past eight to less than a year, and then relate it to their overall workforce, it becomes evident that only Archaeology museums are under the 50%, followed by Science and Natural History ones with exactly 50%. Otherwise, the majority of them have either superseded or are near the 70% rate. If we move on just a few years and add up four more years of employment (12 to less than a year), we will confirm that during the past decade, in spite of Tutelage or Type of Museum, more people were hired in the museum sector than ever before.

It is nevertheless surprising that in a period of rapid urban and technological change it is precisely the Archaeology and the Science and Natural History museums that seemed to present a lower rate. This is still confirmed if we look at the weight the different museums have on the whole of employment of museum professionals for this period (12 to less than a year): again, Archaeology museums are at the very end of the scale with a mere slice of 2.6% of

employment in relation to the whole museum field. From this perspective, neither do Ethnology and Anthropology museums (4.7%), Zoological and Botanic Gardens (5%) or Science and Natural History museums (5.5%) play a significant role. In fact, 18.8% of the respondents that had been working in museums for the past decade (12 to less than a year) were employed by Art museums (18.8%) followed by Generic museums (15.5%) and Specialized (12.3%) and Regional museums (11.1%).

If, on one hand, this suggests significant activity within Local Power and a growing interest from Private initiative, it also points to an important work among Art museums as perhaps the central investment of the Ministry of Culture in its sphere of responsibility, possibly to the detriment of other museum types (e.g. Archaeology). On the other hand, and according to this data, it is within the Science and Natural History museums that we find the most experienced personnel (20 to 36 years of employment representing 20%), while in the Art (7.4%) and Archaeology (6.7%) museums this age range only represents 10%.

In conclusion, the survey demonstrated that this is a female and rather young community of practice distributed across all Tutelages and Types of museums although there is still a slight difference in distribution: what one could call analytical and fieldwork museums when compared with intuitive and caring-healing museums still employ more men than women. Regardless of the nature of Tutelage, we can observe a general tendency towards the increase in employment of professionals in the museum sector, which should be understood within the context of the Portuguese 'museum explosion' and of the growing assertiveness of Municipalities.

#### **4. Personal pathways to entering the profession**

What made today's museum professionals want to enter the world of museums in the first place? What values attracted them most in museum work? What were their expectations? Do they claim it was a personal option or was it a last resource?

Built into any cognitive structure there are also attitudes and norms regarding members expectations and aspirations towards the profession which already (re)produce the idealized professional. Nevertheless, these may prove to be unrealistic and a source of frustration and ambivalence towards the job.

The majority of respondents believed it was indeed a personal option, made for the most part while at university or just after having concluded their degrees (Tables 29-30). Only at University Museums (55%) did we come across a significant group of respondents who did not consider working in a museum as their personal option. We also became aware that it is mainly in the 'science' sector (Science and Natural History Museums – 39.5%; Zoological and Botanical Gardens and Aquariums – 36.8%; Science and Technology Museums – 31.3%) that we find respondents in this situation sensing already a certain disenchantment within this subgroup. In any case, it should also be noted that History Museums also presented a similar percentage. On the other hand, we cannot detect any major gender differences even if women seemed to be a little more positive in relation to their career choice. Otherwise, if we look at the age variable we will see that working in a museum is perceived as a personal choice, increasingly by respondents.

We also thought about whether doing a Postgraduate Course, a Masters Degree, a Mestrado or even a PhD, influenced these outcomes. The main difference lies among those that concluded

or are currently undertaking research for a PhD, since 67.4% stated that working in museums was a personal option. This is understandable as those that pursue PhD research in Portugal are usually university lecturers aspiring to an academic career. All other respondents – who have concluded or are attend a Postgraduate Course, a Masters Degree or a Mestrado – presented higher rates (80 to 90%) to this question. Moreover, 30 to nearly 40% of respondents within this group have in common the fact that they opted for a career in museums after having concluded their first degrees and thus seem to have opted to continue their studies, either having already in mind entering the profession or advancement within their own professional career.

Furthermore, when comparing this variable with age we observed there is a tendency for younger respondents to make their career choice earlier than their older colleagues, which corresponds to the general tendency, which is partly a result of the growing competition within the labour market which has led young people to express their professional preferences earlier than past generations. On the other hand, those that seemed to have made a definitive option very early, in secondary school, appear to be largely those that later studied History at University.<sup>78</sup>

The influence of family and / or friends (46.9%), the prestige associated with museum work (38.6%), the salary (36.8%) or job security (35.6%) did not seem to be of any importance to more than a third of respondents. However, research (87.2%), the making of exhibitions (86.5%), the stimulating work they envisaged in museums (85.6%), and the fact that it was seen as a personal project (81.5%), appear to have had a substantial influence on their choice of career.

Nevertheless, the top preference, as 'extremely important', was research with 52.4% while other items such as communication (30.2%) or the making of exhibitions (34.5%) were chosen by a

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<sup>78</sup> It may also be mentioned that holders of degrees such as Civil Engineering, Geology, Geography, Management Informatics, Landscape Architecture, Biology, Agronomy, Media Studies, Tourism Management, Law, Elementary and Infantry School Teaching are those that definitely assume that museums was not their career option.

much lower percentage. Hence, personal projects and motivating work seemed to be more related with research and exhibitions than anything else. Other categories that are highly rated were the fact that working in a museum means working in the cultural environment (79.6%) and the fascination for museum objects (75.8%). Surprisingly, both communication with the public (69%) and conservation work (61.1%), two of the pillars of definitions of museums proposed by ICOM, came second (Table 31-a). On the other hand, this accomplishment of a personal project already suggests a 'vocational' choice which may 'justify' the 'culture of disinterestedness' it also hints at, one which will be stressed across other sets of questions.

Even though there are similarities, in some instances, patterns of influence appear to differ by age. Museum work, for example, seemed to be increasingly considered as a personal project, a stimulating and prestigious job and the fact that one is working in the cultural environment also appear to be an ever more influential factor when choosing this career. Furthermore, younger people also appear to be more interested in the communicative aspects of museums (communication with the public and the making of exhibitions) and as much as their older colleagues in research or conservation work.

The impact of some of the major exhibitions which have taken place in Portugal during the last decades may not be innocent in creating an image of constant challenge and activity as well as adding some glamour (mainly associated with 'being' in the public / cultural arena) to the profession. On the other hand, fascination for museum objects and the influence of family and / or friends are perhaps the factors which less depend on age than any other proposed: independently of age, objects are still an important source of attraction in choosing this profession and, as a 'vocational' option, the influence of others is not. Additionally, younger respondents seem to admit more easily that their career option could also be related with salary and job security reasons.

When comparing these factors and their degree of influence on opting for a museum career with gender, these patterns did not differ much although one aspect in which genders differ is that

which takes museum work to be a personal project and thus related with self-fulfilment. In fact, 6.3% of men gave it the lowest rate in influencing their choice and for 14.1% it was only neither 'very' nor not 'very important'. For women it was a different story. A smaller group claims it was either 'not at all important' or 'not very important' (3.2%) and 8.6% acknowledge it was only 'neither very nor not very important'. Consequently, more women than men presented this rewarding aspect of museum work as being one of the most influential factors for them.

Unsurprisingly, the same happens when considering the stimulating work aspect. To work in a cultural environment, conservation work, communication with the public and research, also seemed to be more exciting and influential aspects for women than to men who, in any case, chose the neither very nor not very important option much more often demonstrating, perhaps, a less affirmative positioning in relation to these issues.

If we take a different approach and look out from the Tutelage and Type of Museum point of views, we also learn there are not those many differences between them, although there are some facets that may be of interest to observe here (Tables 31-54).

In the first place, they all seemed to agree with regard to the influence of salary, prestige or even family and / or friends influence in opting for this career, giving it the least importance of all although, in the case of Public Companies' museums, almost 50% of their respondents chose precisely the salary and the prestige associated with museum work, as one of the most important reasons to prefer museums as a career.

Secondly, they also seemed quite consistent in relation to the factors that were most influential: stimulating work, the making of exhibitions, working in the cultural environment, development of a personal project, conservation, fascination for objects and research are those more often put forward. Within this group, fascination for museum objects is indeed indicated unanimously by respondents from the Municipal Assembly, Private Companies, Misericórdia, Private and Other Private as a 'very' or 'extremely important' reason as is research in the last three cases as well as to those that work at Azores and Madeira museums and Other Ministries or State

Organizations and, in terms of Type of Museums for those from Archaeological and Other museums. On the other hand, research has only been pointed out as such by 50% of the Municipal Assembly respondents as is, in effect, working in the cultural environment, consequently placing these aspects on a secondary level of importance.

Moreover, the only cases where conservation is mentioned by all respondents as 'very important' or 'extremely important' are the Catholic Church and Other Private. Conversely, only 55.5% of Public University respondents felt that this was a 'very important' or 'extremely important' feature. Furthermore, for 31.6% of them, working in the cultural environment was only either neither very nor 'not very important' or not even an persuasive aspect. Besides, it is also interesting to point out that these respondents also place communication with the public on a secondary level of reasons to choose a career in museums, as do those from Science and Natural History museums and those from Zoological and Botanical Gardens and Aquariums. In the case of Type of Museums, we found that respondents from Science and Technology, Ethnology and Anthropology, History and Regional museums were also the ones that gave less importance to the conservation issue in terms of influence on deciding on a profession. This is also the case for Private Companies. It is also important to note that, stimulating work is referred to as not being important by all respondents across several Tutelages as Azores and Madeira, Foundations, Catholic Church, Misericórdia and Other Private, while exhibitions is referred to by all respondents from Municipal Assembly, Misericórdia and Other Private museums. On the other hand, 66.7% of respondents from Private museums do not consider it to be a very important aspect.

Although there are not many differences within the different sectors, we can sense a greater preference for those activities more related with the 'collections universe' within the private sector and within archaeology museums, than in any other. On the other hand, the science segments, History, Ethnography and Anthropology museums, as well as the Regional and Private Companies one, seemed to be more attracted by different, more communicative aspects of museums than any other.



We also paid attention to respondents' postgraduate education and investigated this question from their point of view, further comparing it with those that were not within their group.

Generally, they tended to choose a museum career more because of their fascination with objects and liking for research than the rest of the workforce (obviously PhDs valued research above all other options). Those aspects related with fulfilling a personal project, working in a cultural environment and the communicative aspects of museums appear to be more important for them. Conversely, security (safe for Postgraduate Courses) and salary were rated below the average of the workforce. Basically, the reasons to choose a career in museums remain very much the same. The 'vocational' and 'disinterestedness culture' is, nevertheless, accentuated.

It is also interesting to note that in some cases, such as in fascination for museum objects, conservation work, prestige associated with museum work, job security and salary, the tendency to indicate these factors as being either 'very important' or 'extremely important' tended to decrease as we move from Postgraduate Courses towards PhDs. Moreover, one of the cases that presented similar values for Mestrados and PhDs (even lower than those of Postgraduate Courses) is that of personal project; these pairs are, nevertheless, more often formed by Postgraduate Courses and Mestrados, as in the case of work in the cultural environment, communication with the public and family and / or friends' influence, than with PhDs who constantly presented lower figures. Family and /or friends' influence is, however, indicated by more PhDs as an important factor. Exhibition making and stimulating work also break away from these pair patterns, the pairs being formed by Postgraduate Courses and PhDs.

In order to better understand the make-up of this group we were also interested to find out if they had any previous professional socialization prior to entering this group. Therefore, respondents were asked whether they had already worked at any other museum or if they had ever had any other professional activity and, if so, to indicate reasons for changing museum or

profession (Tables 55-60). Only 20% of them had already worked at any other museological institution and the principal reasons for change seemed to be strongly related with the statements of 'challenge' and 'career', which apparently they did not find in their previous post.

It is important to note that a large number of them (75.2%) had had a different professional activity beforehand and when asked to indicate three of the professional activities they considered to have been most significant, a large number specified teaching (32.2%) and research (14.7%).

Moreover, they said that personal fulfilment and creativity were the aspects that most satisfied them in their other/s professional activity/ies, whereas what least satisfied them was first and foremost the lack of autonomy followed by salaries. The lack of challenge and work ambience, as well as the sort of interaction they had, were almost equally designated as aspects that were felt to be less satisfying in previous jobs. In contrast with this, the lack of creativity is also pointed out as being less satisfying. Nevertheless, a large group pointed out that everything satisfied them. Furthermore, it seemed as though a third of the respondents have other (predominantly paid) work, in the education sector (12.2%) and in the after-work period.

In conclusion, the great of respondents believe working in museums was a personal option made for the most part while at university or just after having concluded their degrees. Research and the fascination for museum objects as well as working in a cultural environment seem to have had a substantial influence on their choice of career. In comparison, prestige, salary and job security were not very influential hinting already at the 'culture of disinterestedness' which has been displayed across other settings.

Although there are not many differences within the different sectors (Tutelage and Type), we can sense a greater preference for those activities more related with the 'collections universe' within the private sector and within archaeology museums, than in any other. On the other hand, those working in the science segments, History, Ethnography and Anthropology

museums, as well as in the Regional and Private Companies one, seemed to be more attracted by different, more communicative aspects of museums than any other as in fact did the younger members of the group.

Also, the majority of group members seemed therefore to expect to find in museums a challenging setting – where creativity and interaction are encouraged – which could eventually lead to the realization of a personal project and fulfilment. Moreover, we should not forget that many respondents enjoyed everything about their previous jobs, which, as we have seen, were mainly in the educational, and research domains. It did not surprise us, therefore, that they brought with them previous socializations and also impregnated the museum group with these values.

## **5. Professional categories and functions**

How is the group organized? Is there any 'function-hierarchy'? How do members position themselves among the group / themselves? How do they relate to each other? Are there any tensions between them?

With this set of questions we wished, firstly, to identify the different professional categories that work in the museum field in Portugal and to enquire whether they assumed different roles and functions within the sector. We also wished to know if different roles implied 'power-positions' within the group.

Analysing at this point the distribution of the respondents according to professional category, we detected two major very well defined categories: Curator and Técnico Superior. Nonetheless, they presented a key difference in the number of occurrences. The first category represented merely 12.2% of the overall group of respondents while the second one attained 61.4%. One of the reasons for this fact is certainly the growing importance of Municipalities in terms of employment in the sector. Municipalities have tended to privilege the Técnico Superior career since it is considered much more versatile in terms of the work these highly qualified Technicians could undertake (not restricted to museum work) and which, therefore, better suited the nature of these local institutions. This is, nevertheless, apparent in all Tutelages and Type of Museums (Tables 61-63).

The effacing of the career of Curator may, therefore, be related more to the fact that, as mentioned previously, courses for Curators were not available for a number of years. Undoubtedly, this fact may have prevented access to the career.

Those that do not belong to any of these categories form a group that is comprised largely of Secondary School teachers and University teachers. They are also a crucial part of the equation since they represented nearly a fourth of the total number of respondents.

From the 54 Curators that filled in the questionnaire, 22 were employed by the Ministry of Culture (40.7%), who also employed 81 of the 272 respondents who fit into the category of Técnico Superior (29.8%) and 23 (20.9%) of those in the Other category. On the other hand, Municipalities employed 98 Técnico Superior (36%), 10 Curators (18.5%) and 33 of the 110 (30%) of those that fit into the Other category. Public Universities also employed quite a significant group of respondents of this last category (16.4%). Moreover, respondents within the Other category were, in the majority of cases, 20 to around 40% of the workforce of any Type of Museum. Only Zoos, Monuments and Sites, Art and Regional museums seemed to employ fewer respondents within this category (10 to 25%). Also, in the majority of cases and independently of Tutelage or Type of Museum, there appeared to be more respondents within the category Other than Curators.

We also became aware that the relation between the number of Curators and Técnico Superior that work at different types of museums was only very slight, with the exception of Regional Museums, Zoological and Botanical Gardens, Archaeology and Science / Technology Museums who tended to have only around 10%, or even less, of Curators among their staff. Otherwise, the types of museums that employed 20% to 30% of Curators were those of Art, Ethnography and Anthropology museums as well as the Other category. On the whole, these figures mean that Art museums took up not only 35.2% of the existing Curators but also 17,6% of Técnico Superiores. For this last professional category was only followed by the Generic (14.3%) and Regional museums (13.6%).

There seemed to be more Curators in Art, Ethnography and Anthropology museums and the Ministry of Culture while Técnico Superior and the Other category could be found evenly across

the whole set. The Ministry of Culture, Municipalities and Public Universities employed nearly 70% of the Other category.

We also learnt that a significant number of Curators did not consider their functions to be related to a single sphere of action but when they did, their functions seemed to be mainly directed towards the areas of conservation (25%), research, museum management and the making of exhibitions (18.8%). Técnico Superior, on the other hand, divided themselves almost equally, and when they considered their functions concentrated on a single sphere of action, they tended to mention more the educational services of museums (33.8%) followed by inventory and documentation of collections (21.3%) as well as research (18.4%). Museum management, conservation and exhibitions were presented by a much smaller percentage of respondents when compared to the professional category of Curator, thus revealing differences between both groups.

As to the Other category, they also divided themselves almost equally between the yes and no options, but when they stated their functions concentrated more on a single sphere of action, they seemed to be closer to Técnico Superior since they indicated research (31.8%), inventory and documentation of collections (31.8%) as well as the education (20.5%) options more often. Given that the majority of respondents within this group come mainly from the educational and research sectors it did not come as a total surprise that research, the inventory and documentation of collections, on one hand, and education activities, on the other, took a prominent place here, as we had already envisaged. The main difference between all the categories lay within conservation tasks, which was only referred to as a main activity by Curators and thus assumed here a 'function-dividing' role.

If we turn our attention now to a different group, that of the directors <sup>79</sup>, we learnt that although the majority of the total population of museum professionals are female we found almost as many men directors as women. Moreover, we found out that similar to what was previously said

concerning age, more than 59% of these directors were aged between 51 and 38 years old. If we add the following age classes up to 24 years old it adds up to almost 70% of all existing directors, which was certainly an indicator of a very youthful director category. Only a small group of these directors stated their work concentrated mainly on a single sphere of action but when they did, more than 50% indicated museum management functions followed by research (27.3%) as their central activities.

In conclusion, the data indicated two major well defined categories: those of Curator and Técnico Superior. Nonetheless, the second category represents more than 60% of the overall sector. Since this category is employed mainly by Municipalities these results should again be understood within the context of the growing importance of Local power in terms of employment in the sector. A third category comprised largely and Secondary and University teachers has also been revealed as a very important one, perhaps demonstrating some interest towards education (then again, we have to bear in mind that some of these respondents are in University museums and that the employment of Secondary teachers is often seen as an expedient for museums to employ people paid by the Ministry of Education and not by the museum itself).

Although, in general, neither curators nor Técnicos Superiores direct their attention to a single sphere of action, curators tend to see their functions more related with the conservation, research, museum management and exhibitions while the second category seems to be more occupied by the educational services and inventory and documentations of collections. The Other category is apparently a in-between category, indicating both research, inventory and documentation of collections as well as education as preferential areas of action in museums. Given the very nature of this group this should not come as a surprise. In any case, all of them seemed to spend a lot of their time carrying out management and administrative tasks. Given the expectations they expressed about entering the profession, the concentration on management and administrative tasks could already be seen as a source of frustration, the

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<sup>79</sup> All respondents that are responsible for a museum are included within this group even if their title is not designated

majority of whom in any case have not even been trained by suitable academic curricula to exercise these functions. The main difference between all the categories lay within conservation, which was only referred to as a main activity by Curators and thus assumed here a 'function-dividing' role and possibly a power outcome. As we have seen (see chapter 2, Part II) this division has already been regulated by legislation. We also learnt that although the majority of the total population of museum professionals are female we found almost as many men directors as women and that expectedly they dedicated most part of their time to management functions.



## 6. Length of work and labour agreements

Can the differences within professional categories be confirmed by other variables? How 'experienced' / 'practiced' are they? Are they working under 'stable and safe' conditions? As we believed these features also influenced the way the group shaped / was shaped by their world, we set out to explore them.

In reality, the difference in number within professional categories, as well as the tendency to increasingly employ Técnico Superior and personnel from the Other category, was also apparent in Table 61-a concerning the number of years of employment in museums as they related to professional category. While 50.2% of Técnico Superior and 59% of those that fit into the Other category were employed during the past four years, showing a clear increase of employment in relation to the previous years, the same did not seem to have happened with the Curator category.

On the other hand, if one looks at those Curators, Técnico Superior and Other who had been working in museums for the past 20 to 36 years, a major discrepancy is encountered: 12.2%, 2.8% and 2% respectively, demonstrating clearly the importance Curators had in the past in relation to other professional categories in museums. Naturally, Técnico Superior and Other tended to be younger than their Curator colleagues.

Within the Técnico Superior and Other categories 48.3% and 49.1% of respondents, in that order, are 37 to 44 years old, while Curators in the same age range only represented 24.5% of their group. On the other hand, Curators aged 62 to 69 represented 13% of the Curator group, while Técnico Superior accounted for 2.6% of respondents within this age range. The Other category showed 10.9% of respondents within this age class.

The middle range, 58 to 38 years, displayed further differences, with 66.7% for the Curator category and 49.1% for the Técnico Superior and 40% for Other. This also means that we found the less experienced professionals among Técnico Superior and Other (in fact around 70% of both categories had only been working in museums for the past 8 to less than a year). Nevertheless, this did not mean, as we will see, that they were not highly qualified. Moreover, as expected, the majority of museum directors (89.5%) has gained access to museum work through the Técnico Superior career. It also appeared that a very large group of those responsible for museums did not have much museum experience since more than 38.6% of those in this category had less than a year to four years of work in museums. In any case nearly 30% had worked in museums for the past 4 to around 12 years, while more than 28% had worked for the past 12 to 20 years. Likewise, only 3.3% of these directors appeared to have more museum work experience than this. We may also point out that the majority (88.7%) of respondents worked full-time.

The comparative analysis of the variable Type of Labour Agreement with professional categories also showed major differences between the first two and the Other Category, giving us an idea about the sense of stability in terms of work contracts within the profession (Table 61-b). Unexpectedly, 67.4% of respondents had a very stable work contract, although it was more common to find professionals whose terms of employment offered less stability, first, in the Other category and, then, in the Técnico Superior category. In effect, the major difference displayed is precisely in the Other category, since only 46.9% of respondents in comparison to approximately 70% of both Curators and Técnico Superior, had stable work contracts. On the other hand, the majority of museum directors had a stable contractual vinculum either with the museum or the Tutelage institution.

Let us further explore this last variable in conjunction with those of Tutelage and Type of Museum (Tables 64-65) to enquire about stability within different museums. If one looks at the Type of Labour Agreements and at the contract they presuppose, it can be seen that on the whole 67.3% of these respondents had a solid situation which is definitely a positive indicator for

the sector. In fact, only Other Ministries and State Organizations (28.6%), Associations (45.4%), the Catholic Church (50%) and the Ministry of Defence (50.1%) revealed that at least half of the respondents who belonged to these institutions carried out their work under very insecure labour contracts. It looks as if part of Central Administration was responsible for the larger segment of work instability. In any case, all other Tutelages had a percentage of nearly 30% of professional workers under these conditions. It is also significant to point out that from a group of 269 respondents who had a stable labour contract, 32.3% were employed by Municipalities while the Ministry of Culture employed 28.2%.

The other institutions (even if indicating much lower figures) that seemed to offer more secure work conditions seemed to be Public Universities (9.2%) and Foundations (6.6%) as regards stable work contracts. It is also interesting to observe that both the Ministry of Culture (53.3%) and Municipalities (26.7%), on one hand, and Art and Generic museums, on the other hand, seemed to play a most relevant role as welcoming institutions for trainees. In terms of Type of Museum we can observe no major discrepancies were observed, apart from Monuments and Sites, which were slightly under the 50%, as well as History museums, which are slightly over this rate.

From the analysis of the data we can also perceive that men have apparently a greater probability of obtaining a secure work contract than women and that the younger segment of respondents (37 to 24 years old) make up 78.8% of those with more unstable work contracts. As we know, women are 72.7% of this age segment.

In conclusion, the data demonstrates that the Curator category is losing importance in terms of employment over the other professional categories. This means, for example, that we find the younger segments of the profession within the Técnico Superior and Other categories.

Quite unexpectedly, we also established that a great many part of respondents had a very stable work contract, which is definitely a positive indicator for the sector.

It is also important to note here that the Other professional category and younger women in the profession seemed to be more disadvantaged than any other in the group, locating them forcibly in a peripheral (and certainly more docile) position in relation to decision centres. However, many of those in the Other category are University teachers and this fact may exclude them from this peripheral and, necessarily, less 'powerful' position.

## 7. Education and association membership

What is the educational background of group members? Are some areas of knowledge more represented than others? Are group members striving for specialization? These questions aimed at surveying the basic 'knowledge-resources' of the group as well as looking for potential changes in direction towards a 'museology-identity'.

With regard to education it became apparent that this is a professional group that is becoming more and more qualified (Tables 66-78). As one would have thought, we found the most varied backgrounds in terms of university degrees, although history (single subject or in combined degrees) is by far the principal one. Those educational areas that still play a lesser role in museums seemed to be those more related with the communicative aspects of museums, for example: design, media studies, marketing and public relations. In addition, there also appears to be a notable lack of professional conservators in museums.<sup>80</sup> This shortage should, nevertheless be connected with the fact that *Bacharelato* and degree Courses in conservation are very recent in Portugal.

Likewise, the survey found that 34.5% of the workforce had done or were doing Postgraduate Courses.<sup>81</sup> Naturally, Museology was the top preference when choosing a Postgraduate Course, followed by Library and Archive Studies and by Local History Studies. It was also clear that the majority of these respondents finished their course during the last eight years which should also be related with the significant opening up of Portuguese universities to subjects such as museology during the last decade.

With regard to Tutelage and the attendance of Postgraduate Courses, respondents from Municipal museums represented 34.6% of the total followed only by those of the Ministry of

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<sup>80</sup> The very small group that answered the questionnaire can be found within Municipalities, Generic, Regional or Other museums.

Culture (28.8%). Otherwise, none of the other Tutelages reached even 10%. In terms of the overall respondents within each Tutelage, apart from the Catholic Church and Azores and Madeira museums, less than 40% had attended or were attending Postgraduate Courses. As regards Type of Museum, we could observe that almost half of the respondents from Generic museums had attended or were attending a Postgraduate Course. Apart from Archaeology museums (20%), something like a third of their professionals were also in this position. Moreover, only a very small number attended Masters Degrees, which did not come as, a surprise since we are referring here to Degrees taught abroad.

In addition 27.7% of respondents also answered that they had either done or were doing a Mestrado (25.7%). In this case, however, the difference between the number of those that chose a Mestrado in Museology (27%) and other subjects was not so great as in the case of Postgraduate Courses. In fact, Art (18.7%) and Archaeology (12.5%) occupied a fair number of respondents with History (Contemporary, Local, Medieval, etc.) also motivating almost 10% of them.

On the other hand, 9.7% of respondents stated they were doing research for a PhD or had already concluded it. As we can observe in the data, the science sector was much better represented here than in any other postgraduate sector, covering the fields of biology, ecology, palaeontology, geology, mycology, physics and medicine (30.7%). It should be pointed out that only 10% of respondents from this set had done or were doing research for a PhD specifically on the subject of museology or museums, whereas Modern and Art History took 25.6% of these respondents and Archaeology 12.8%. Otherwise, there were only three respondents from Social Sciences and one from the Fine Arts area. This is a clear indication that these respondents were more interested in researching aspects related with the collections of museums where they worked than with theorizing about other aspects perhaps less related with the functions they performed and more with roles and missions.

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<sup>81</sup> In Portugal a Postgraduate Course is perhaps equivalent to that of a British Diploma

The majority of those who pursued Postgraduate studies came not only from Universities and the Ministry of Culture (30.2%) but also from Municipalities (20.9%). All other Tutelages did not reach the 10%. Besides, only Associations, Public Companies or Anonymous Societies, Foundations and Other Ministries and State Organizations presented respondents within this group. As for museum directors, nearly 40% indicated they had a Postgraduate Course, 32.2% a Mestrado and 23.3% a PhD.

We also asked respondents whether they planned to attend any of these Courses and what they saw as potential incentives and obstacles (Tables 79-82; 66-a and -b). More than half of the respondents (63%) were eager to pursue their studies, distinctly favouring Mestrados (more than 55%) over Postgraduate Courses (28.5%). A smaller group was eager to study for a PhD (16.5%). In the case of Mestrados there did not seem to exist any gender difference. On the other hand more women than men tended to prefer a Postgraduate Course whilst men tended to opt for a PhD more than women.

It seemed that women tended to opt for Courses that they thought would take up less of their time. Also, this motivation to pursue their studies seemed naturally related with the age variable since the younger generations seemed to be keener and more available to do so. We further noticed that having children may have influenced the predisposition to continue their studies, since those that did not have children were slightly more positive in relation to this issue, and, as families grew larger, this inclination also tended to decrease. However, the pattern in terms of choice of course was not altered for professionals with children.

Museum Directors seemed less eager to go on with their academic studies than the rest of their colleagues although more than 40% expressed that intention, dividing themselves almost equally among the different degrees but indicating both Postgraduate Courses and Doctorates more often than the rest of the workforce. Curators, on the other hand, were the less keen on pursuing their academic studies (37.8%) while a large group (70.4%) of Técnico Superior indicated their positive determination. In any case, curators mostly preferred PhDs (50%) while

Técnico Superiores and Other preferred Mestrados (57.1% and 56.8%, respectively) followed by Postgraduate Courses (around 30% for both of them).

During a notable period of expansion of museums in Portugal as elsewhere and of development and implementation of professional standards there seemed to be a growing appetite for research within this field. Given the nature of the existing Postgraduate Courses and Mestrados, which not only enhance research but also tend to address more technical day-to-day aspects of museum work, the enthusiasm demonstrated to opt for one of them should perhaps be understood as fulfilling the need for a 'museum qualification' which, in any case, recent legislation has sanctioned. On the other hand, it should also be borne in mind that Postgraduate Courses are not considered degrees in Portugal and, as such, they are not considered for career advancement (for example for Técnico Superior) while a Mestrado is. Then again, some Postgraduate Courses already offer a training period which works as an effective pre-socialization period and which may work successfully as a device for integrating novices. On the other hand the differences displayed in terms of preferred course should have to be looked at alongside the age variable but also with the differing moments in the respondents' careers they represented.

We also detected a greater interest in Doctorates in the Science and Natural History museums (26.3%) than in any other Type, even though the archaeological sector (18.8%) and museums of Science and Technology, Generic (both with 13.2%) as well as Specialized (10%) museums also showed some interest. These figures also represented approximately 20% of the respondents from Science and Natural History (23.3%) and Generic (18.6%) museums. In all other cases, either respondents did not seem to be interested at all (Zoological and Botanical Gardens and Aquariums; Other museums) or only less than 10% were interested in pursuing studies at this level. It is worth observing that although the science and archaeological sectors were the ones which had apparently employed fewer staff during the past few years – and therefore which received less human resources investment – they displayed great vitality in comparison with other sectors.



In terms of Tutelage, it appears that respondents from Foundations (36,8%), Private Companies (42.9%) and, surprisingly, Public Universities (47.8%) were the ones that demonstrate less interest in continuing their education with less than 50% of their respondents answering positively. In any case, respondents from Public University museums preferred either Mestrados (40%) or PhDs (50%).

On the other hand, all respondents from Municipal Assembly, the Catholic Church and Private museums stated they preferred a Postgraduate Course to the other options offered, as did 50% from the Ministry of Defence. Respondents from Municipalities divided themselves between Postgraduate Courses (36.8%) and Mestrado (47.4%), while those from the Ministry of Culture presented still a wider discrepancy between the choices of its professionals: Postgraduate course (16.7%), Mestrado (66.7%) and PhD (16.7%), clearly favouring the second option. Undoubtedly, despite Tutelage or Type of Museum, the favourite course for those wishing to continue their studies is that of Mestrado.

As to incentives to attend one of these Courses, when asked to point out two of the more important ones, respondents indicated first and foremost personal fulfilment as a significant reason (28.4%) followed by the need for a specialized education (18.2%) and career opportunity (12.1%). Personal prestige and the fact there might exist an interesting course at a nearby institution did not seem to constitute a relevant incentive.

Likewise, according to data, the most significant impediments were, in the first place those related with work overload (15.2%), since embarking on one of these Courses probably meant additional work and, almost equally, those aspects more related with family life (11.7%) and the fact that these courses were apparently usually considered very expensive (11.6%). Besides, the number of working hours (7.4%) and the fact they were taught far away from the place where respondents lived / worked (5.5%), also looked as if they were relevant impediments.

Nearly a third of this population seemed to participate regularly in short Courses (32.5%), mainly in the areas of New Technologies (8.6%), Education (4.7%), Conservation (2.9%) and Personnel Management (3.2%) and the younger generation also seemed to attend these Courses more than the older generations but while women seemed to prefer courses on education, men preferred conservation, exhibitions, personnel and administrative or financial management and new technologies (Tables 83-84).

The Courses which on average occupied them over a longer period of time seemed to be those related with the communicative aspects of museums (exhibitions and education) while the shortest courses were those related with conservation, administrative and financial management, new technologies and collections management.

As regards professional associations, only a third of these respondents were members of a professional association of museums (of these 64.3% were members of APOM and 62% of ICOM) while more than 5% answered they were members of another professional museum association (Tables 85-86). On the other hand, 40.2% were members of other associations related with their professional interest. This is perhaps indicative of a 'collections identity', leading us again to believe that group members concentrated much more on and were driven by collections (and by 'their' associated specific knowledge area) than upon more wide-ranging (and certainly more complex) museum objectives and missions more related with the cultural and social spheres.

## 8. Required qualifications

Who can become a member of the group? What qualifications are required? The disciplining and ordering of the field can also be seen in the ways the group organizes access to the profession. While defining the mechanisms that secure effective control it reinforces status and strive to institutionalise the profession itself. These questions were then directed to explore ways accessing the profession and the professional models they presupposed.

In the first place, more than 38% of those that replied to this question believed that candidates should be holders of a degree related to the nature of the collections of the museum they were applying for, as well as a specialization course in museology. Secondly, around 18% thought candidates should be holders of a specialization course in museology and obviously have a degree, but which did not have to be necessarily related with the nature of the museum's collection. Thirdly, a different set of professionals clearly stated that it is important to hold a degree related to the museum's collections but a specialization course in museology was not fundamental. This specialization may well be substituted by in-house training (19%). Fourthly, only a small group thought that only having a degree related to the museum's collections (6,1%) or followed by in-house training (10%) was satisfactory as a qualification to pursue a career in museums. And finally, only holding a degree not related to the museums' collections was almost never considered (1.8%) as an option (Tables 87-89).

Independently of Tutelage, the majority of answers to this question followed this pattern, except for Municipal Assembly respondents who tended to prefer the option that argued for holders of a degree related to museums collections and subsequent training at the museum. Municipal museums also seemed to give in-house training a great importance. Private (42.9%) and Public Companies or Anonymous Societies (44.4%) as well as Other Ministries and State Organizations (37.5%), favoured the option that argued for holders of a degree not necessarily

related to the museums' collections and a university specialization course in museology. On the other hand, it is perhaps important to note that almost a third of all respondents valued in-house training more than a university specialization course in museology, representing 30.4% of these respondents.

All the same, formal university education seem to have definitely become a pre-requisite for entrance regardless of Tutelage, being indicated as essential by 61% of respondents. Yet, this idea is defended mostly by respondents from the Catholic Church and Foundations (100%), and again, Azores and Madeira museums, Public Universities (75.7%), Private museums (66.7%), Public Companies or Anonymous Societies (66.6%) and Other Private (62.5%). Otherwise, those that were below the 50% were only Municipal Assembly and Misericórdia. In effect, and against the trends described above, 28.6% of its respondents selected (seconded by Private Companies) the option that defends the employment of holders of a degree related to the museums' collections but without requiring any formal training at the museum or any specialized university education.

In terms of Type of Museum, it was also evident that Art museum respondents (45.5%) with Ethnography and Anthropology, Zoological and Botanical Gardens and Aquariums (37.7%), Monuments and Sites (37.2%) and, to a lesser extent, the Other category (33.3%) and Regional (32.4%) museum professionals were the most significant supporters of the 'in-house' training model. Conversely, History (90%), Science and Natural History (74.3%), Science and Technology (70.9%), Generic (68.2%), Specialized (68%), Other (66.6%), Monuments and Sites (60%), Zoological and Botanical Gardens (56.3%) and Ethnography and Anthropology (55%) respondents were the ones that mostly argued for a specialized university education. In any case, 40-50% of respondents from Regional (48.6%), Archaeology (42.9%) and Art (41.6%) museums also supported this last model.<sup>82</sup> On the other hand, 28.5% of Archaeology museum respondents dismissed both university education and formal training at the museum, as did 13.5% of those from Regional museums.

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<sup>82</sup> In any case, it is important to note that an important set was 'divided' between both models.

Women seemed to favour university education in museology more than men and museum Directors indicated these options significantly more than the rest of the workforce (76% and 54.5%, respectively). In these matters, Curators and the Other category seemed to be in agreement and distanced themselves from Técnico Superiores, both indicating a university museology-based education significantly more, whereas the Técnico Superior category tended to indicate the options related to in-house training more than their colleagues.

In conclusion, the data has shown that more than half of the respondents believe candidates to work in museums should have a specialization in museology while nearly 30% preferred in-house training. In these matters, Curators and the Other category seemed to be in agreement and distanced themselves from Técnico Superiores, both indicating a university museology-based education significantly more, whereas the Técnico Superior category tended to indicate the options related to in-house training more than their colleagues.

It seems we have here two models for entering the profession that presuppose different values and insights and ones which stress areas of identity tension. The first one is more based on a logic of qualification, privileging formal and objective knowledge while the second one is more based on a logic of competence laying emphasis on the gaining of expertise through experience. This seemed to be the classic opposition between theory and practice in which 'practice' is the apprenticing of all knowledges which were not transmitted by educational institutions for cognitive, historic and social reasons. In any case, formal education did not dispense with the acquisition of practical *savoir-faire* necessary to the professional activity and which is acquired by experience. That is, by the more or less prolonged exposition to a series of concrete situations not foreseen by theoretical education.

## 9. Desired virtues and unwanted flaws

The questionnaire also intended to explore respondent's views on the personal qualities considered legitimate to become a good curator. These self-characterisations were considered to be central to group life. Socialization into a group also means establishing distance from people outside the group. This is a particular form of normative judgement: which virtues should group members display? ('What do we look like?') What values and norms do these virtues entail? This is also, of course a form of evaluation and therefore has to be understood as a social practice, playing a structural role within discourse. In fact, these basic characteristics to become a member are highly consequential; they exist to *do* things.

We asked respondents to indicate three attributes from a given list that should characterize museum professionals (Tables 90; 92-95). The analysis of the data helped us to envisage the ideal-member-type: competent (68.1%), creative (57.4%) and responsible (41.6%) seemed to be acknowledged as the most important features, followed only by motivated (26.3%), sensitive (13.5%) and cooperative (11.2%). Intelligent, open-minded, conscientious, hard working, incorruptible, active, productive, attentive, and honest were indicated by 5 to 10% of respondents. Otherwise, being confident, loyal, fair, optimistic, determined and independent were the least chosen desired qualities for group members (only 0.5 to 3.7%).

Museum Directors seemed to give more importance to competence, independence, responsibility, creativity, self-confidence and being hard-working than the rest of the workforce, while Curators pointed out significantly more being optimistic, independent, incorruptible, sensitive, conscientious, intelligent, hardworking and confident than their colleagues. Being productive, active and motivated also seemed more important to Técnico Superior and Other categories than to Curators. Men also indicated, decisiveness, independence, intelligence,

being hardworking and confident significantly more than women, while they chose significantly more the qualities of being incorruptible, cooperative, sensitive, productive and conscientious.

Furthermore, from the list of characteristics that a museum professional should not display (Tables 91; 96-99) they chose incompetence in the first place (60.2%), seconded by irresponsibility (45.8%) and being unmotivated (30.9%). Being ignorant (27.9%), dishonest (22.6%), uncooperative (16.5%), careless (15.8%), passive (11.6%) and biased (11.4%) also seemed to be important within this context. On the other hand, being unproductive, insensitive, lazy and boring and not being conscientious were pointed out by 6 to 10% of participants. Being indecisive, disloyal, immoral, pessimistic, unjust, dependent and timid were only pointed out by a very small group of respondents (0.7 to 5%).

As non-desirable characteristics museum directors seemed to favour incompetence, dishonesty and lacking motivation significantly more than the rest of the workforce while Técnico Superior and Other pointed out those of carelessness, being uncooperative and boring significantly more; Curators indicated not being conscientious, passivity and dishonesty significantly more; the Other category also pointed out lack of motivation (40%).

In conclusion, the data indicated that the choice of qualities of the idealized museum professional tends to concentrate on few topics, competency, responsibility and creativity, reflecting the integration of these concepts by the group.

These patterns did not alter significantly across Tutelages or Type of museum demonstrating a clear cohesion within the group. It appears that the production of a professional self-identity carries with it ethics of responsibility and professionalism (and as such a disciplining discourse) whereby characteristics more related to the acquisition of qualifications were privileged to the detriment of innate qualities.

## **10. Work tasks: contentment and disappointment**

What do group members do? Which tasks occupy them most? Are they satisfied with the fulfilment of these tasks? What satisfies them most? What roles do they value most? What least satisfies them? What roles do they least value?

A further interesting dimension of professional representations is related to the museum activities / functions of the group and to their satisfaction in its fulfilment.

From the analysis of table 100 we can already foresee important divisions within the group as regards the allocation of work tasks. In the first place we learnt that, generally, those tasks that most frequently take up museum professionals' time were related to management functions, collections management, attending the public / information and the editing of texts as well as with the evaluation of programs.

Secondly, a significant number of respondents indicated that during the past year they were mostly involved with not only the study, inventory and documentation of collections but also with exhibitions organisation and set up, museum management, meetings and attending the public / information; conservation, planning and implementing programs for schools, marketing and public relations, guided visits both for schools and the general public, the maintenance of exhibition spaces, fieldwork and the writing / editing of publication material were indicated as a second order of tasks; whereas planning and implementing other public programs, evaluation and, in the last place, attending short training sessions took third place as tasks that occupied museum professionals either 'very often' or 'always'. Thirdly, there also seemed to exist a rather different group who either 'never' or 'not 'very often' studied, took up inventory or the documentation of collections, developed and set up exhibitions, managed the museum, participated in meetings or were involved with giving information; moreover, a large group



indicated they were 'never' or 'not very often' occupied with tasks related to education. It is vital, therefore, that we look more carefully at the data.

Indeed, if we look at these questions from the perspective of Tutelage and Type of Museum (Tables 101-140) a more interesting picture is brought to light, delineating differing contours for different museums. One of the first conclusions that can be drawn from the analysis of the data is that it appears that some museums have almost exclusively tended to concentrate their action on some areas of work while others have not. Municipal Assembly, Other Ministries, Foundations and the Catholic Church museums seemed to be within the first group. There were, nonetheless, differences among them: whilst Municipal Association museums clearly privilege the communication area (designing and implementation of public programs, both for schools and the general public, guided visits for schools, the making of exhibitions, marketing and evaluation of museum activities, fieldwork and attending the public / information as well as meetings were indicated by 65 to 100% of respondents as either occupying them always or 'very often'), Other Ministries (museum management, study of collections, inventory and documentation of collections, maintenance of exhibition spaces and staff meetings were indicated by 50 to 75% as occupying them either 'always' or 'very often'), Foundations (inventory and documentation of collections, the making of exhibitions, museum management and the study of collections were indicated by 50 to 70% of respondents as occupying them either 'always' or 'very often') and the Catholic Church museums (guided visits to schools and the general public, the making of exhibitions, attending the public / information, editing / writing of publication material, the study, inventory and documentation of collections and museum management were indicated by 50 to 100% of respondents as occupying them either 'always' or 'very often') have a more balanced approach, seemingly also spending time on functions related to the study and documentation of collections. In these cases the areas of work that seemed to occupy them least also presented differences. While in the first case it is essentially the collections and conservation sectors that seemed to be paid less attention to, for Foundations, Other Ministries and the Catholic Church museums it is audience care which seemed to be occupying them less (school and general public programming, for example). Attending short

training sessions or meetings, or even in the last two cases conservation care tasks (only 25% of respondents, for both Tutelages, indicated this task as occupying them either 'always' or 'very often'), also appear as such. Quite a larger group within these museums indicated fieldwork and grant management as the tasks that took place either 'never' or 'not very often'.

It is also important to note that 50 to 75% of respondents from Municipal Assembly museums indicated that they were 'never' or 'not very often' occupied with the study, inventory and documentation of collections, guided visits for the general public, participation in short training sessions, museum management, fieldwork, maintenance of exhibition spaces and meetings. As for those from Catholic Church museums, 50 to 75% said the same about conservation, audience programming both for schools and the general public, fieldwork, evaluation and meetings; besides these features, 50 to 85% respondents from Other Ministries mentioned in addition marketing and the editing / writing of publication material as having 'never' or not 'very often' taken up their time.

There were, of course, other examples of important groups of respondents that also indicated some tasks as being performed either all the time or 'very often'. That is the case of Private (attending the public / information, 66.7%), Other Private (museum management, 100%), Associations (meetings, 100%), Azores and Madeira museums (museum management, 63.6%), Ministry of Defence (meetings, 50%), Private Companies (conservation, 50%), Misericórdia (meetings, 83.4%; conservation, 57.2%) and the Ministry of Culture (the study of collection, 76.8%). What is more, Misericórdia specified the highest level in this category for both meetings and conservation tasks, as did Other Private for management; Other Ministries or State Organizations for maintenance of exhibition spaces; the Catholic Church for inventory, guided visits to the general public, editing / writing of publication material and attending the public / information; the Ministry of Culture for the study of collections; and Municipal Assembly for public programming and guided school visits, marketing, exhibitions and evaluation). It is also interesting to note that in the majority of cases, although most museums did not employ conservators, the respondents did not seem to be very much occupied with conservation tasks;

in other cases, it is the communication aspects of museum work that seemed to engage them less (e.g. Private museums).

A second, perhaps more balanced group, is formed essentially by those respondents from Public Companies, the Ministry of Culture, Azores and Madeira, Associations and Municipalities. Even if in some cases, as was already pointed out, a large group presented one or two tasks as engaging them most, an important set of functions was indicated as occupying 30 to 50% of this workforce, either 'always's or 'very often'. These tasks were chiefly those of museum management and meetings, the study and documentation of collections, conservation, exhibition making and audience programming and guided visits. As with the first group, there were of course differences among them: conservation, for example, is only pointed out as such by Azores and Madeira museums and Public Companies. Otherwise, this task is the one that least occupied respondents from Associations and, quite unexpectedly, only 25 to nearly 30% of respondents from both Municipalities and the Ministry of Culture indicated it as having occupied them 'always' or 'very often'; the same happens for the inventory and documentation of collections for both Municipalities and Associations; the study of collections for Azores and Madeira or museum management and audience programming for the Ministry of Culture. On the other hand, both fieldwork and the editing / writing of publication material was mentioned, as such, by 30 to 35% of respondents merely from Municipalities; on the other hand, grant management and marketing was only indicated, as such, by 30 to 35% of respondents from the Ministry of Culture. Again, the tasks that appear to least occupy them were mainly those related to grant Management and attending short training sessions.

It is also important to note that 45 to approximately 65% of respondents from Associations indicated that they were 'never' or 'not very often' engaged in the study, inventory and documentation of collections, audience programming and guided visits for schools and the general public, marketing, attending short training sessions, museum management, fieldwork, maintenance of exhibition spaces, meetings and grant management. For respondents from Azores and Madeira museums, 45 to approximately 80% indicated, as such, conservation,

audience programming and guided visits for the general public as well as attending short training sessions, fieldwork and meetings; 50 to nearly 85% from Municipalities pointed out, in addition, the study of collections, inventory and documentation of collections, audience programming and guided visits for both schools and the general public, marketing, museum management, maintenance of exhibition spaces and grant management. On the other hand, 50 to approximately 95% of respondents from Public Companies said the same about audience programming both for schools and the general public, attending short training sessions, fieldwork and meetings while 40 to 85% from the Ministry of Culture also revealed they were 'never' or not 'very often' engaged with the inventory or documentation of collections, conservation, audience programming (both for schools and the general public), marketing, the making of exhibitions, participation in short training sessions, museum management, fieldwork, the editing / writing of publication material, meetings or the management of candidatures.

We may also consider the existence of a third group comprised of Misericórdia, Public Universities, Private Companies and the Ministry of Defence respondents, in which one to six of the tasks suggested on the list were referred to by the majority of respondents as having been carried out either 'never' or 'not very often'. Once more, grant management and attendance at short training sessions took the least important place otherwise occupied, in the cases of the Ministry of Defence and Private Companies, by audience programming (namely for the general public), and marketing, in the case of Misericórdia. Generally, three to seven tasks were pointed out by 30 to 50% (more in the case of Misericórdia as already mentioned above) as having occupied respondents 'always' or 'very often'. These were predominantly those of meetings (except for Misericórdia), attending the public / informations and museum management; conservation was only pointed out as such by Misericórdia and Private Company respondents; as was, in effect, guided visits for schools and the general public by the Ministry of Defence; or inventory and documentation of collections by Public Universities; exhibition making by both Misericórdia and Ministry of Defence respondents. As regards Public University respondents, for example, exhibitions, the study and conservation of collections, fieldwork and editing / writing of publication material, marketing and evaluation, or even the majority of

audience related activities, did not seem to have occupied this workforce 'very often'. From the analysis of the data, more or less the same seemed to be happening in the other museums of this group.

It is also pertinent to note that 40 to approximately 90% of respondents from the Ministry of Defence indicated that they were 'never' or 'not very often' busy with the inventory and documentation of collections, conservation, audience programming and guided visits for schools and the general public or with marketing, attending short training sessions, museum management, fieldwork, editing / writing of publication material, meetings and grant management. As regards Private Companies, 50 to more than 80% of respondents mentioned conservation, marketing and meetings, as such, as well as the study of collections, attending the public / information or the maintenance of exhibition spaces.

Moreover, 40 to 100% of Misericórdias revealed that audience programming, marketing, participation in short training sessions, museum management, attending the public / information, maintenance of exhibition spaces, edition / writing of publication material and meetings were tasks which 'never' or "not very often" engaged them. 40 to nearly 90% of Public University respondents also pointed out that the study of collections, audience programming (both for schools and the general public), marketing, the making of exhibitions, participating in short training sessions, museum management, attending the public / information, fieldwork, maintenance of exhibition spaces, editing / writing of publication material, meetings and grant management, as such.

A last group formed by Other Private and Private museums should also be acknowledged. In this case only a few tasks (one to five) were mentioned as having occupied museum professionals 'always' or 'very often'. In the case of Other Private, museum management was the only task indicated as such while for Private museums attending the public / information, inventory and documentation of collections, conservation, management and meetings were also indicated. Otherwise, all other tasks were indicated by more than 30 to 100% as 'never' or 'not

very often' having occupied them. In the case of Other Private this percentage rose up to 100%.

If we turn our attention now to the Type of Museum variable, we will notice further differences and similarities among museum respondents. In the first place, we observed that more than 50% of Generic and Archaeology museums respondents, seemed to be mostly occupied by museum management and by the making of exhibitions; on the other hand, more than 50% of those from Ethnography and Art museums pointed out that the study, inventory and documentation of collections were the tasks that engaged them 'always' or 'very often'; 50% of those from Regional and Zoological and Botanical Gardens also felt that they spent a lot of time in meetings as did, in fact, those from Science and Technology as regards museum management tasks. In the second place, those that think they spent a lot of time on a larger group of activities were certainly those from Generic museums (14 items mentioned by 30 to 55% of respondents as having occupied them 'always' or 'very often'). A coherent image surfaces, as we observe that in the majority of cases the tasks that mostly occupied museum professionals (the exception seemed to be Zoological and Botanical Gardens and Aquariums and Other museums) seemed to be those related to the making of exhibitions (except for the cases mentioned above as well as for Monuments and Sites respondents), museum management, meetings (except for History), the study of collections (except for Other, Zoos, Science and Natural History and Science and Technology museums) and Guided visits to schools (except for Zoos, Monuments and Sites, Science and Natural History and Ethnography museums). In the cases of Generic, Archaeology, Science and Natural History, Ethnography and History museums, inventory and documentation of collections also seemed to be a predominant function as was marketing for Specialized, Generic, Other, Monuments and Sites and Science and Technology museums. Conservation was only elected, as such, by Zoos, Generic, Other, Art and History museums as was the editing and writing of publication material by History and Generic museum respondents. Zoos and Botanical Gardens respondents, on the other hand, were the only ones who indicated evaluation as a task that occupied them the majority of time, as was fieldwork by Generic, Archaeology and Ethnography museums.

It should also be noted that 65 to 100% of Other museums stated they were 'never' or 'not very often' engaged in the study, inventory and documentation or conservation of collections, while 50 to 70% of respondents from Monuments and Sites and Archaeology stated the same was true with regard to inventory or conservation activities; nearly 70% and more than 50% of respondents from Museums of Science and Natural History and Science and Technology museums also referred to conservation as such and in the latter case the study of collections was also added to this list. Moreover, independently of any type of museum, a group of respondents mentioned they were 'never' or were 'not very often' involved with: 50 to more than 85% - audience programming both for schools or the general public (except for Archaeology with approximately 40%); 45 to 75% from Zoos, Botanical Gardens and Aquariums, Art, Science and Natural History, Science and Technology, Ethnography, Specialized and Regional with marketing and public relations; 45 to 70% from Regional, Monuments and Sites, Science and Natural History and Other with the making of exhibitions; nearly 50 to 70% (100% other) from all museums, except for Archaeology and Generic with guided visits schools; 60 to 100% from all with attending short training sessions; 50 to more than 80% from Zoos, Botanical Gardens and Aquariums, Monuments and Sites, Art, Regional (82.1%) and Other with museum management aspects; 50 to approximately 60% Specialized and Regional with information; 50 to 65% from Monuments and Sites, Art, Science and Natural History; Science and Technology; Ethnography and Regional (76.2%) with the maintenance of exhibition spaces; 50 to 70% from all except Monuments and Sites and Generic (40 to 45%) with fieldwork; 50 to nearly 80% from all (except for Archaeology and History) with editing / writing of publication material; 60 to 100% all (except for Archaeology – 53.9%) with grant management; 50 to 70% from Science and Natural History, History, Specialized and Regional with evaluation.

In general, as regards museum directors, the majority of tasks on the list had been performed 'frequently' by 20 to 30%. The exceptions were conservation (35.8), programming and implementation of other public programs (32.1% and 33,7% respectively), marketing and public relations (31.4%) which presented slightly higher values, whereas attending short training

sessions (15%) and museum management (3.4%) presented lower ones. But whilst in the latter case it means they were in fact 'always' or 'very often' engaged in management of the institution (94.3%) only 11.3% stated they attended short training sessions 'very often'. Furthermore, the majority of all other tasks seemed to have occupied nearly 35 to 50% of respondents either 'always' or 'very often'. The exceptions, apart from that already mentioned above, were those that relate with the implementation of school and general public programs (21.2% and 31.3% respectively), guided visits for schools and the general public (21.6% and 20.2%), fieldwork (24.4%), grant management (22.2%) and, significantly, the attendance of meetings (61.6%) and exhibitions (54.8%).

If we look at this material through the perspective of gender we can also sense slight differences. It appears that women concentrate slightly more on tasks related to the study, inventory, documentation and conservation of collections, attendance at short training sessions and meetings, writing / editing publication material, evaluation and, more significantly, on those related to programming and implementing public activities or guided visits both for schools and the general public as well as with those related to information giving, marketing and public relations. Conversely, men seemed to be more occupied with the making of exhibitions and the maintenance of exhibition spaces and the management of the museum than women were, while fieldwork or the preparation and grant management were almost equally shared.

More than 70% also responded that there were other jobs they would prefer as an alternative to their current profession (73.4%). These jobs were mainly related to research (38.6%) or teaching (15.8%), cultural tourism activities (15.8%) or other cultural activities (10.8%).

When asked to indicate three adjectives from a given list (Tables 141-142) that would best qualify the work done during the past year, interesting (52.4%), positive (45.3%), challenging (36.3%) and creative (29.7%), were the most often suggested, followed by the positive adjectives of dynamic, gratifying (both with 27.8%), fulfilling (21.6%), new (15.4%) and exciting (9.4%). However, a group of respondents also describes it as routine (12.2%), frustrating



(7.4%), monotonous (48%), boring and uninteresting (both with 1.4%). Again, this pattern appears without much difference across all museum Tutelages or Types. It should be pointed out that Public Companies (21.1%), the Ministry of Defence (23.5%) and Private (66.6%) museums as well as Zoos, Botanical Gardens and Aquariums (36.8%), Archaeology (20%), Regional (23.3%) and Other museums (33.3%) presented higher values for the option routine work when compared with the average. Zoos also seemed less content as regards both creativity and fulfilling (both with 15.8%) as were Science and Technology (16.1%), History (12.9%) and Regional Museums (14%) as regards the second item and Private Companies as regards the first item (14.3%). Archaeology museums were also those that found it less dynamic (13.3%) and Public Companies (15.8%) as well as Other Ministries and State Organizations (12.5%) the ones that found it least gratifying.

As regards professional category and the position of museum director, a few differences emerged. In the first place, it seemed that Técnico Superior is an 'in-between' category, sometimes positioning itself along with Curators but more often it is closer to the Other category since normally their views were similar. In any case, Curators tended to find their work more thrilling, fulfilling and positive but conversely also more routine than any other category while the other two categories tended to find it more frustrating, boring, monotonous but also more challenging, interesting, new and dynamic. Also, for museum Directors work seemed to be more thrilling, creative, challenging, fulfilling, gratifying and dynamic than to the rest of participants.

As the most satisfying aspects of their work (Tables 143-146; 147-150), respondents pointed out the implementation of projects (32.9%) and the study of collections (32.5%) followed by the designing of exhibitions (25.8%), work in a cultural environment (23.7%), creativity (23%), teamwork (22.4%) and self-fulfilling (20.5%). Cultural impact (13.8%), work localization (12.9%), work environment (12.4%), exhibition fitting up (11.1%), communication (10.6%), scope for interaction and conservation work (both with 10.1%) were also pointed out. Designing and implementation of public programs (8.3% and 7.1%, respectively), social impact (3.9%),

work rhythm (3.5%), working hours (1.8%), salary and social recognition (0.7%) were the least considered and only 0.9% stated there was not a single aspect of the job that satisfied them.

Although this pattern is pretty much encountered in the majority of museums, independently of Tutelage or Type, slight differences were apparent as regards their priority choices in terms of job satisfaction. The study of collections, for example, is only mentioned, as such, by 30 to 50% of respondents from the Azores and Madeira (45%), Foundations (33.3%), Catholic Church (50%), Ministry of Culture (45.5%), Other Ministries and State Organizations (37.5%) and Public University (33.3%) museums, while conservation, on the other hand, was mentioned by merely Municipal Assembly, Misericórdia (both with 50%) and Private (66.7%) museum respondents. Moreover, audience designing and implementation was only considered by 10 to 15% of Association, Municipality, Catholic Church, Misericórdia respondents while Public University and Foundations presented still lesser rates and, in any case, it is not mentioned by any other Tutelage. Again, if we look at Type of museum, the materialisation of projects (safe for Generic museums) is always one of the most chosen options. Collections study, on the other hand was selected as a first option by an important number of respondents from the following museums: Monuments and Sites (43.2%), Archaeology (49%), Art (39.5%), Ethnography and Anthropology (38.1%) and Generic (35.9%); working in the cultural environment has been chosen, as such, only by History museum respondents (48.4). On the other hand, the non-implementation of projects (48.4%) and salaries (35.7%) were the least satisfying aspects of the job, followed only by the lack of autonomy (17.6%) and of opportunities to be creative (14.7%), lack of interaction (17.4%), job insecurity (12.2%) and work rhythm (11%). All other options were considered only by less than 10% of participants in the survey. It should also be added that nearly 13% stated they enjoyed every aspect of the job.

This data is very consistent when analysed both by Tutelage or Type of museum although Municipal Assembly respondents seemed to be less satisfied with aspects related to both the designing and fitting up of exhibitions (25 and 50%, respectively). Job insecurity also seemed to be a significant negative aspect for those that work at Associations (28%) as is working hours

for those that work at Public Companies or Anonymous Societies (41.2%); or, as regards autonomy, were those from Ethnography and Anthropology (25%), Specialized (22.9%), Monuments and Sites and Science and Technology (20%). Furthermore those respondents that felt more frustrated with the lack of autonomy and of cultural impact were those in the Ministry of Defence (25%) while the lack of interaction seemed to have affected mostly those in Other Ministries (25%), Private (100%) and University (21.6%) museums; and, as regards Type of museum, those from Zoos and Botanical Gardens (22.2%), Archaeology (35.7%), Science and Natural History (22.8%), Specialized (22.9%) or Other (66.7%). Catholic Church respondents seemed to be the more sensitive towards the lack of social impact (25%) which, in any case was only referred by a very small number of respondents from other Tutelages / Type. Interestingly, the aspect that least satisfied respondents from Science and Technology museums was the study of collections (56.7%). Also, a significant number of respondents stated they enjoyed every aspect of the job: Municipal Assembly, Catholic Church (25%), Foundation (20%), Municipality (14.9%), Private Company (14.3%), Ministry of Culture, Ministry of Defence and Misericórdia (12.5%) and Association (8%).

There were no relevant differences with regard to gender, although men tended to feel more satisfied with cultural impact, teamwork, the designing of exhibitions, implementation of projects, localization of work, conservation work, social impact, working hours and job security than the women that answered the questionnaire. The only aspects that seemed to have satisfied women more than men were those of salary and scope for interaction. As regards professional category and museum director, the positioning of the Técnico Superior along with the Other category is confirmed. In any case, Curators seemed to be getting more satisfaction from the study of collections, social recognition, designing and fitting up of exhibitions, implementation of projects, job security, scope for interaction and conservation work than any other category. Moreover, both the other categories seemed to be getting more satisfaction than Curators in those aspects related to the designing of public programs (and their implementation for Other), cultural impact, work in the cultural environment, teamwork, work rhythm, location of place of work, salary, social impact, self-fulfilling, work environment as well as with their working hours

(for Other) and communication and creativity (for Técnico Superior). Directors also seemed more satisfied than their colleagues with the designing and implementation of public programs, social recognition, cultural and social impact, designing and fitting up of exhibitions as well as with the implementation of projects.

Furthermore, the only aspects that women seemed to dislike more than men were those related to the implementation of public programs, work rhythm, fitting up of exhibitions, lack of opportunity to be creative, salary, lack of communication, lack of social impact, working hours, job insecurity and work environment. Curators, on the other hand appeared to get less satisfaction than other professional categories, interestingly, with the study of collections, implementation of public programs, lack of cultural and social impact, work rhythm, non-implementation of projects, fitting up of exhibitions and conservation work. As for museum directors, they mainly seemed to dislike the implementation of public programs, work rhythm, localization of place of work, conservation work, lack of social impact, poorness of interaction and the lack of autonomy more than the rest of the workforce.

As we were rather interested in exploring this question we persisted, and asked respondents what satisfaction did they get from some of the tasks pointed out above (Tables 151-a;151-168). On the whole, exhibitions (77,2%), the study of collections and participation in short training sessions (66,4%) seemed to be the most pleasurable aspects for the majority of museum professionals, while guided visits and public talks, marketing and public relations, were the least so. In any case, none of the items proposed by the list were mentioned by less than 30% of the respondents as giving them either a 'lot' or 'an enormous amount' satisfaction. The exception was clearly administrative work, which was indicated as either giving them 'none' (28%), or only 'little' (36,1%) satisfaction by quite a large group of respondents.

Looking closer at Tutelage and Type of Museum and as regards the study of collections, we were not aware of any major differences, apart from Municipal Assembly museums, in which case 50% of respondents answered it gave them 'little' satisfaction. Within Type of Museum,

the respondents that get least satisfaction from this aspect of museum work were those from Science and Natural History (14,3%) and Science and Technology (13.7%) museum.

As for conservation work we observed that those from Regional Administration Azores and Madeira (72.7%) and Misericórdias (85.7%) get more satisfaction from this task than anyone else. In fact, more than 20% of respondents from Municipal Assembly (25%), Associations (26.1%), Municipalities (20.6) and Public Universities (22.2%) get either 'none' or only 'some' satisfaction in performing this task. It is also surprising to note that it is precisely the Art and History groups (25.8%) as well as Regional (29.3%) museums that have also shown this displeasure. Zoos and Botanical Gardens and Aquariums (62.5%), Generic (64.1%) and Other (66.6%) museum respondents seemed, conversely, to be the most enthusiastic.

Guided visits for schools or the general public were, undeniably, not a pleasing task for the majority of the workforce. The exception, for the first case, is certainly Azores and Madeira museums (72.7%), Municipal Assembly (75%), Associations (57.7%) and the Catholic Church (100%). Respondents from Private (57.2%) and Public (43.8%) Companies as well as those respondents from Public Universities (34.3%) stated that these tasks gave them 'none', or 'little' satisfaction. If we look at Type of Museum, we can see that the most satisfied with these particular tasks were respondents from Monuments and Sites (56.3%) and Generic museums (51.7%). With regard to guided visits to the general public, the picture gets even a bit dimmer. 50% of respondents from Monuments and Sites (60,6%) and Specialized (54.4%) museums get a 'lot' or 'an enormous amount' satisfaction in performing this function. Archaeology (38.5%), Regional (37.5) and Other (66.6%) museum respondents, stated very plainly that they get 'none' or only 'some' pleasure in doing these. As regards Tutelage, Catholic Church respondents emphasized their pleasure in carrying on this task (75%). On the other hand, Municipal Assembly (50%), Private Companies (43.9%), Private museums (33.3%) as well as Public Universities (31.4%) respondents did not give the impression of being very keen on performing this task.

The preparation of Public talks was mostly indicated as only giving respondents 'some' pleasure. Nonetheless, those from Other Ministries and State Organizations (87.5%), Private museums (66.7%), Public Universities (50%) and the Ministry of Culture, demonstrated their enjoyment in preparing them. The opposite happened for Municipal Assembly (50%) and Private Companies (76.7%) respondents. Within museum types, we found that those from Archaeology (69.3%) and History (62.9) museums were the keenest on this work aspect, whilst Science and Technology (46.2%) seemed to be the least so.

On the other hand, across the board Exhibitions were seen as one of the most satisfying aspects of work, independently of Tutelage or Type of Museum. As to marketing and public relations functions, they did not seem to be a popular aspect for, quite unexpectedly, Private Companies (42.9%) and, more predictably, for Public University (49.5%) respondents. On the contrary, Catholic Church (75%) and Other Ministries and State Organizations respondents get either a 'lot' or even 'an enormous amount' of satisfaction from this specific job. In terms of Type of Museum, it is mainly respondents from Archaeology (53.9%), History (58.6%) and Other (66.7%) museums that were in this position as were Zoos and Botanical Gardens and Aquariums (40%).

Independent of Tutelage or Type of Museum (apart from respondents from the Catholic Church (25%), Foundations (22.7%) and Archaeology (30.8%) museums), participation in education workshops was found to be popular activity. On the other hand, it was not so consensual as might be thought that administrative work is one of the least agreeable tasks for everyone concerned. In fact, a fair number of respondents from Municipalities (58.6%), Foundations (38.3%), Ministry of Culture (37.5%) and the Catholic Church (25%) expressed their satisfaction ('a lot' or 'an enormous amount') in fulfilling these tasks.

As regards museum directors, it seemed that the tasks that give them least satisfaction were also those related to administrative work (55.2%) and guided visits to schools (26.5%); however, more than 30% stated these school visits give them 'some' satisfaction. However, the study of

collections (84.7%), exhibition making (89.8%), participating in short training sessions (60.9%), conservation (57.1%) and the preparation of public talks (50%) were indicated as giving them either 'a lot' or 'an enormous amount' satisfaction. Marketing and public relations (48,9%) as well as guided visits for the public in general (40.2%) were also indicated, as such, by a large group of museum directors.

The current job effectively meets the majority of respondents' expectations (71.6%) while only a much lower percentage expressed their disappointment (22.3%) and a mere 3.6% says that, in actual fact, the job exceeds their expectations.

With reference to Tutelage and Type of Museums (Tables 169-170) we learnt that it is mainly those respondents from Municipalities (27.1%), Public Companies (31.6%), Catholic Church (33.3%), Other Private (100%) and Public University (35%) museums that appear to be more unhappy; as were those from Zoos, Botanic Gardens and Aquariums (38.9%), Archaeology (25%), Art (20,7%), Science and Natural History (28.9%), Science and Technology (25.8%), Specialized (24.5%), Generic (21.9) and Regional (30.2%).

Also, for 73.2% of museum directors, their work seemed to meet their expectations while for 23.1% it did not and only for 3.8% it exceeds them. In general, Curators also seemed to be happier than any other professional category.

Furthermore, respondents also seemed to be getting positive feedback from their superiors and colleagues 'regularly', if not 'always'. Only a few declared that they seldom, if ever, get any positive appreciation from their superiors (13.3%) or colleagues (6.3%) about their work.

Curators seemed to be very positive while 16.9% of Técnico Superior stated, nevertheless, that they 'never' or seldom had any positive feedback from their superiors; those from Azores and Madeira (27.3%), Public Companies (26.4%), Defence Ministry (25%) and Public Universities (26.4%); or from Zoos, Botanical Gardens and Aquariums (31.6%), Science and Natural History (20.5%) and Regional (19.5%) stated the same. On the other hand, those respondents that

were more positive towards this issue, with 60 to nearly 90% of respondents affirming they were either 'always' or 'regularly' getting or positive feed back from their superiors, were those from Municipal Assembly, Associations, Foundations, Catholic Church, Ministry of Culture, Misericórdia, Other Private (100%), Other Ministries or State Organizations and Private museums; as to Type of Museum, only Zoos and Botanical Gardens and Aquariums, Science and Natural History, Science and Technology as well as Regional museums, did not reach this figure (Tables 171-178).

As regards feedback from one's colleagues, only the Azores and Madeira and Private museums, suggest less support from colleagues, with more than 18% and 14% respectively, stating that they rarely get any positive feedback from colleagues; a small group from Zoos, Botanical Gardens and Aquariums (15.8%) and Ethnography and Anthropology (14.3%) museums also indicated similar views.

Apart from Private Companies (28.6%), more than 65 to 100% of respondents from all other Tutelages answered very positively and stated they were getting positive feedback from their colleagues either 'regularly' or 'always'; as to Type, except for Science and Technology, all museums stated the same.

Regardless of professional category, more than 70% of respondents affirmed they 'regularly' or 'always' felt positive feedback from their colleagues. As regards museum directors, more than 70% pointed out they either 'always' or 'regularly', got a positive feedback from their superiors and colleagues (79.1%).

In fact, the majority of the respondents indicated that their superiors often, or even 'always', listened to their ideas and opinions (76.1%) and more than half feel they have autonomy to develop their own projects and ideas (55.8 %). Catholic Church museum respondents were the least positive but even so, 50% of respondents answered they were 'regularly' or 'always' listened to. Conversely, Azores and Madeira (18.2%) museums, Foundations (14.3%), Other



Ministries and State Organizations (12.5%) and Public Universities (13.5%); Zoos and Botanical Gardens and Aquariums (11.1%) and Archaeology (10.8%) respondents were the least so.

Moreover, more than 25% of respondents from Public Companies, Other Ministries and State Organizations and Public Universities, indicated they 'never' or 'not very often' have any autonomy to develop their own projects and ideas; also, 20 to more than 25% from Zoos, Botanical Gardens and Aquariums and Science and Technology museums stated the same. Then again, more than 60 to 100% of respondents from Azores and Madeira, Municipal Assembly, Catholic Church, Ministry of Culture, Other Private, Other Ministries and State Organizations, Private and Public Universities museums expressed their contentment, answering they could develop their own projects and ideas either 'regularly' or even 'always'; as apparently did those from Monuments and Sites, Archaeology, Science and Natural History, Ethnography and Anthropology, History, Generic and Other museums. In addition, it should be noted that both Private Companies (71.4%) and Misericórdias (62.4%) respondents get to do this mainly occasionally. More than 70% of museum directors also indicated they 'regularly' or 'always' have autonomy to develop their own projects and ideas. On the other hand, Técnico Superior seemed to be the least autonomous in the development of their own projects and ideas.

The majority said they 'regularly' (46.5%) or 'always' (26%) work in teams, independently of professional category, and that they enjoy the current regularity of teamwork (51.2%), whereas only 2.5% declared they like to work on their own. If we look at Tutelage and Type of museum, we can observe, nevertheless, that Foundations (21.7%) and Public University (20%) respondents; Science and Natural History (13.5%), History (13%) and Specialized (16.3%) museum respondents were the ones that most indicated they either 'never' or seldom worked in teams. On the other hand, senior staff meetings appear to take place 'regularly' or 'always' in almost half of the cases (49.9%). However half of the respondents answered they only take place occasionally (28.4%), 'not very often' (12%) or even 'never' (4.5%). Respondents from the Catholic Church (50%), Ministry of Culture (49.6%), Other Private and Private (100%)

museums; as well as those from Archaeology, Science and Technology (both with 50%), Specialized (56%), Art (66.2%), Other (66.7%) and Generic (47.5%) museums were the ones that mostly believed these meetings should take place more often (Tables 179-188).

Moreover, only Public Universities (20%) and Foundations, presented a significant number of those who said they seldom or 'never' work in teams. Conversely, 60 to 100% of respondents from the majority of museums, independently of Tutelage or Type (except for Private and Public Companies and Catholic Church), stated they either 'always' or 'regularly' work in teams.

When asked about what they think about the frequency of teamwork the majority (53.5%) indicated they enjoyed the presented frequency, while nearly 30% stated it should be more regular or 16% even more frequent. Only 2.6% said they enjoyed working on their own, which, interestingly, in fact was chosen only by respondents from Private Companies museums (16.7%). Those that suggested teamwork should be more frequent were mainly from the Catholic Church museums; and from Generic, Science and Natural History and Archaeology museums.

Respondents that think teamwork should be more regular come mainly from Azores and Madeira, Public Companies and Other Ministries; as well as from Zoos and Botanical Gardens, Monuments and Sites, Art, Science and Natural History and Specialized museums. In terms of gender, the differences were not significant, although women tended to think teamwork should be more frequent whereas more men, on the other hand, indicated they like to work on their own.

Additionally, more than 85% of museum directors also stated they 'regularly' or 'always' work in teams. Moreover, the group of Curators specified more than any other professional category they like to work on their own but, conversely, they also indicated that teamwork should be more frequent than any other.

The majority also stated their museum senior staff meet up 'regularly' or occasionally (52.6%) but respondents from Municipalities (26.1%), Public Companies (22.2%), Foundations (21.7%), Catholic Church (25%), Ministry of Defence (17.7%), Other Ministries and State Organizations (25%), Public Universities (30.5%) museums; as well as those from Zoos and Botanical Gardens (22.2%), Art (23.4%), Science and Natural History (27.3%) and Science and Technology (22.6%) museums indicated they 'never' or seldom meet.

Independently of Tutelage or Type of museum, the objectives of these meetings, as they understand them, seem to be essentially related to analysing the present situation (56.2%), designing (47.6%) and exchanging information (41.3%). In some instances, they also serve to conceive projects (30.2%) and to plan management (16.9%). Brainstorming did not seem to be a very important objective of these meetings (8.8%) and only 3.6% did not understand its objectives.

Effectively, they either think they should have these meetings even more frequently (45.6%) or they agree with the current frequency (43.8%). Only 1.1% think they should meet less often. Likewise, only a significant number of respondents from Municipalities (26.1%), Public Companies (22.2%), Foundations (21.7%), Catholic Church (25%), Other Ministries (25%) and Public Universities (30.5%) museums stated precisely the contrary: that they 'never' or rarely meet; as did those from Zoos, Botanical Gardens and Aquariums (22.2%), Art (23.4%), Science and Natural History (27.3%) and Science and Technology (22.6%). Quite the reverse, 50 to 85% of respondents from all museums (except Associations, Municipalities, Other Private, Private and Public University museums) were very positive in relation to this issue, stating they meet either 'regularly' or 'always'; as did those from all types of museums, except for Art, Science and Natural History, Science and Technology and Specialized museums.

We also asked respondents whether they had ever felt they could not solve a problem resorting only to their own knowledge and experience and, if so, what they did in this situation (Tables 189-192). Nearly all agreed they had already encountered themselves in this situation and,

more often than not, spoke to a colleague in their museum or with someone that works within the same Tutelage (44.7%). Otherwise they speak or write to a colleague in a different museum (15.1%) or, in some instances, to a specialist who did not work at a museum (7.9%). The majority of those that usually speak / write to a colleague in a different museum were those from Science and Natural History (35.5%); Azores and Madeira (60%) and Private (66.7%) museums. Not very many gave the impression they preferred to resolve the problem on their own, by looking for information in the library (5.4%) or on the Internet (0.7%). Respondents from Zoos and Botanical Gardens; Foundations (7.1%) and Public Companies (5.9%) seemed to be the keenest on looking up information on the Net (7.7%) while History (15.4%), Regional (13.9%); Ministry of Defence (26.7%) and Misericórdia (14.3%) museum respondents were the ones keenest on library resources. Museum Directors also tended to speak / write more than the rest of the workforce to colleagues from other museums outside their own Tutelage (40.6%) or to someone outside the museum field (15.6%). The group of Curators also seemed to resort to these options more than any other professional category.

Independent of Tutelage or Type of Museum, respondents unanimously seemed to acknowledge there were problems they cannot solve without help (Foundations were the only institutions who have more than 20% of respondents that said they 'never' felt this way). Although, regardless of Tutelage or Type of Museum, the majority of respondents looked for help among their closest group members, and in some instances, (the Ministry of Defence), they also looked for help outside their institution (13.3%) or in the library (26.7%); 20% of those from Misericórdias also indicated they normally try to find information in libraries while more than 30% of those from Other Ministries and State Organizations and Public Universities museums seek assistance outside their institution. In terms of Type of Museum, it is mainly those from Science and Natural History museums that search for help outside their Tutelage (40.7%) otherwise the pattern did not that change much.

Furthermore, 93.3% of museum directors also admitted there were problems they cannot work out on their own. Generally, they look for help mainly with colleagues that work either at their

museum or within their own Tutelage (83,6%). Otherwise, only a small group writes or speaks to a specialist outside this sphere. On the other hand none of them suggested they searched for information in libraries or on the Internet.

Nearly half of respondents (44%) had participated in scientific meetings during the past year (Tables 193-203) and older professionals tended to be positive in relation to this question. However, if we explore the data by Tutelage and Type of Museum we will notice that respondents from Azores and Madeira, Municipal Assembly, Other Ministries and State Organizations as well as Private museums were the only ones that presented more than 60 to 75% of attendance, while Foundations indicated only 20% of attendance; Ethnography and Anthropology, Regional and Other museums also seemed to be the more participative, whilst respondents from Monuments and Sites and Art museums were the less so.

Furthermore, more than 60% of museum directors stated they did participate in any scientific meeting during the last year. Also, Curators seemed to attend these meetings more often than any other professional category.

More than half (63.9%) of respondents had also written at least one text during the past year, regardless of Tutelage or Type, for the majority about their museum activities (27.5%), collection studies (19.9%) or exhibitions (19.4%). Respondents from Monuments and Sites, Science and Natural History and Specialized or, as regards Tutelage, Azores and Madeira, Municipal Assembly, Private Company, Catholic Church and Public University museums also seemed to be dedicating more time than any other on writing texts on education related issues.

More than 90% of museum directors answered they had written a text during the previous year. Also, Curators tended to have written more than any other professional category. While women seemed to prefer writing about museum activities, collection studies and education more than their male colleagues, they say they have written more about conservation, exhibitions and museum management. These texts were published, above all, in museum catalogues (23.3%),

leaflets (19.2%) and conference proceedings (18.3%). A smaller percentage of texts were also published in books (12.9%), professional journals (13.3%), newspapers (9.7%) or the museums' own journals (6.1%). Men appear to have more access to key publishing means as books, professional journals, newspapers and conference proceedings might be considered (Table...). Moreover, Archaeology, Science and Natural History and Ethnography and Anthropology museums appear to be the ones that mostly publish their texts in books. Art museum respondents, on the other hand, were the biggest group in terms of publishing texts in catalogues and newspapers.

The only exception to publishing less in catalogues than anywhere else is Zoos and Botanical Gardens and Aquariums. Also, with Monuments and Sites and Art museums, they seemed to be publishing less than any other Type in conference proceedings. As to professional journals, Monuments and Sites and Ethnography and Anthropology museum respondents were the ones that least publish within this particular media.

Furthermore, apart from Zoos, Botanical Gardens and Aquariums, more than 50% of respondents had written a text during the previous year. Also, more than 90% of museum directors had written at least one text during the previous year.

In conclusion, and all things considered, the data analysed above indicated a fairly contented group that generally find their work interesting, positive and challenging. Although the different museum tasks have different weights across the variables, revealing perhaps not only different working contexts but also, more importantly, different views on what a museum should accomplish, we can observe some consensus as regards the central importance of collections (study, inventory and documentation) and museum management. If we recall information concerning reasons for choosing museums as a career we will naturally come to the conclusion that, at least in part, their personal projects were being carried out and the work meets their initial expectations. This feature is again confirmed by the taste for research evident in further answers and by the great satisfactions these aspects of museums give them. A further interesting point is that although significant group of museum professionals are involved in

education-related activities these tasks were the least satisfying ones (regardless of professional categories). Exhibitions were also an importance source of professional fulfilment, as were short training sessions and group meetings, which undoubtedly function as 'privileged (re)sources' of 'group knowledge' and social representations. Important (re)sources seemed to be 'produced' mainly by a small group of respondents from Art, Archaeology, Monuments and Sites, Science and Natural History and Ethnography and Anthropology museums. On the other hand, management tasks seemed to be occupying the majority of the time of a large group of members that, as pointed out before, could be a source for frustration. Material reward (salaries) certainly are a source of frustration. It appears also that we were dealing here with a very 'supportive' work culture within which a certain autonomy is legitimate.

## **11. Museum services**

How does the group evaluate their services? What are the areas the need priority 'investment'?

We wished to know what were their views concerning the quality of services rendered by the museum they worked at as well as its development and the development of museums in general (Tables 205-208; 221-228). These views are an important dimension of the representational field as it also expresses some of the evaluation mechanisms and values of the professional group.

First of all, regarding the museum where they were working, they give the impression of optimism regarding exhibitions (47.4%) and education (47.2%), since almost half of them answered they considered these services to be either 'good' or 'excellent'.

Effectively, exhibitions presented the highest percentage of all in the 'excellent' category with 10.2% indicating it as such. All other services were generally considered 'fair' by 30% to 40% of the respondents, apart from the publications sector which is the one least mentioned in either the 'fair', 'good' or 'excellent' categories; indeed, it was indicated by more than 36% as either 'poor' or 'very poor'. Research of collections was also suggested as one of the poorest or very poor services of their museums (22.4%). In any case, none of the services on the proposed list, apart from publications, were indicated by less than 30% of respondents as either 'good' or 'excellent'.

If we take a closer look and explore the data from the Tutelage and Type of Museum perspectives, richer information is brought to light. In the first place, it should be noted that those that have a more positive image of the services provided by the museums they work at, were, undoubtedly, those respondents from Misericórdias: 80 to 100% indicated both Education



and Conservation to be either Good or Excellent; Publications and the Inventory and Documentation of Collections were indicated, as such, by 60 to 75% while Research and Exhibitions by more than 50% (57.2%). Except for the research of collections (14,3%), none of the services was rated as poor or very poor within this Tutelage.

In the second place, we have a group of institutions, Under the tutelage of the Ministry of Culture, Municipalities, Foundations and the Regional Administration (Azores and Madeira), whose services were rated by nearly half of their respondents as being either good or excellent. In the case of the Azores and Madeira museums it was the Research and Publications areas that were rated as such, by less than 30% and 10% respectively; and these sectors were also considered to be problematic for both Foundations and Municipal museums, which repeated this pattern. Indeed, for the Ministry of Culture respondents, publications were indicated by 34.3% as being either Poor or Very Poor as were by 36.5% of Municipal museums and 36.4% of Azores and Madeira museums. In this set, we should also be aware that more than 20% of respondents from Foundations thought their educational services were Poor.

In the third place, 50 to 100% of respondents from Catholic Church, Municipal Assemblies and Private museums, tended to evaluate two to three of their services as being either good or excellent. These services were exhibitions for all three of them, with conservation for the last two cases and, education for the first two, as well as research for Private museums. Furthermore, we should also point out that although the inventory and documentation sector was indicated as excellent by almost a third of respondents from Private museums, the same percentage of respondents also indicated it as being poor. This group also thought that both their education services (100%) and their publications were very poor (66.6%). Moreover, participants from the Catholic Church also stressed this point, since many stated their inventory and documentation was good but, in opposition, it was also poor for 25% of its respondents respectively; as were, in point of fact, conservation (50%) and the Publications sectors (75%).

In the fourth place, we have those museums whose services were for the majority only rated as good or excellent by less than 50%. These were the cases of Associations, Private and Public Companies, Defence Ministry, Other Ministries and State Organizations and University museums. Only in the cases of Associations and Private Companies did respondents assess, as such, one service: education and inventory and documentation of collections, correspondingly. In the case of Public Universities, Private Companies and Other Ministries, the perspectives of the contributors, were rather negative since at least five sectors were rated as being either poor or very poor by 20 to 90%. For Public Universities, the worst sectors were undoubtedly those of Publications (62.1%), Research (51.4%), Education (35.3%), Exhibitions (31.5%) and Conservation (27.7%). For Private Companies, this place was taken by Exhibitions (85.7%), Research (57.1%) and Education, Publications and Conservation (28.6%). Moreover, for Other Ministries respondents, Conservation (25%), Exhibitions (28.6%), Inventory and Documentation (37.5%), Education (57.2%), Publications (71.5%) and Research (72.5%) were their weakest services. 30 to 40% of respondents from Associations also indicated the Inventory and Documentation, Conservation and the Publications sectors, as being either poor or very poor. As did, in fact, Public Companies or Anonymous Societies with 70.5% of respondents assessing the Publications sector as poor or very poor. Finally, all respondents from Other Private indicated both Conservation and Education as being poor.

On the other hand, if we consider the Type of Museum, we will learn that respondents from Archaeology and Regional museums were the most optimistic in relation to services provided by the museums they work at. As it happens, 40 to 80% of them considered the majority of their services as either good or excellent. The poorest areas, as they saw it, were those of Publications and Research. Publications were, in reality, rated as poor or very poor by more than 30% of Archaeology respondents and by nearly 35% of Regional museums. More than 27% of the members of this last group also identified Research as such.

A further set, which includes the majority of the rest of respondents, embraces Zoological and Botanical Gardens and Aquariums, Monuments and Sites, Art, History, Specialized, Generic

and Other museums. This group tended to be less optimistic but, nevertheless, considered the services provided by the museums they work at as being rather good or, in some instances, even excellent, as was mainly the case for the Education, Exhibition and Conservation areas. Although in some cases, such as History museums, Conservation was indicated by more than 35% as being either good or excellent but, conversely, it was also indicated by more than 20% as being poor or very poor; this pattern was also repeated in the case of Specialized museums. This contradiction was also apparent for the Education sector in History museums as was for the Exhibitions one within Monuments and Sites museums; or Research for both Generic and Zoos and Botanical Gardens. The Publications sector also displayed this divergence in the majority of these museums. It should also be noticed that for almost 70% of respondents from Other museums Education was either poor or very poor. Ethnography museum respondents were very positive in relation to some sectors as those of Inventory and Documentation of Collections (71.4%) or Exhibitions and Research (57.2%). Nonetheless, they also displayed the contradictions pointed out above for other museums in the case of Conservation, Education and the Publications sectors.

Within a different grouping, we find the more negative appreciation of the services offered by the museums they work at. This set is formed by respondents from Science and Natural History and Science and Technology museums. Indeed, more than 20 to 40% of their respondents rated the majority of services as being either Poor or Very poor. The sectors pointed out as being the worst were those of Publications (66.7% for the first case) and Research, whilst Exhibitions, Education, Conservation, Inventory and Documentation of collections (41.6% again for the first case) were also indicated as such.

As regards museum directors, the Study, Inventory and Documentation of Collections were seen by 40 to 50% as being acceptable and more than 40%, in fact, considered the first two aspects to be either good or even excellent; Conservation was also thought of as such by 30% of directors. On the other hand, the Education, Publications and Exhibition sectors were seen as 'fair' (38.6%, 32.2 and 29.5% respectively) or either good or excellent (44.4%, 35.6% and

51.1%, respectively) also by a large group pointing to a very optimistic view of services offered by the museum they work at.

Moreover, the development of the museum they work at is generally seen as adequate (35.2%) or slow (26.4%) although more than 15% thought their museum was developing fast. Only a small group thought it was either developing too fast (6.1%) or too slow (7.7%). For museum directors the development of their museums is also adequate (54%) and only 18.3% considered it is developing fast or very fast while more than 25% thought, nevertheless, that it is developing slow or very slow.

On the other hand, more than 40% were not so confident concerning the development of museums in general, since they asserted they were developing rather slowly (41.3%) or even too slowly (6.1%). Those that thought they were developing adequately (32.3%) or fast (11.3%) represented, nevertheless, more than a third of respondents. Again, only a small group thought they were developing very fast (1.4%). Museum directors did not seem to be so confident when referring to museums in general. In fact more than 40% stated they were developing slowly or very slowly; conversely more than 15% thought they were developing fast or very fast whilst 39.5% thought the rhythm was adequate.

If one considers Tutelage and Type of museum, we notice that it is mainly the Municipal Assembly, Ministry of Defence, Misericórdia and Foundations that thought museums they work at were developing fast or even very fast and conversely, those that were more negative in relation to the rhythm of their museum's development were, definitely, respondents from Other Private (100%), Universities and Other Ministries and State Organizations (75%) as well as Private Companies (71.5%) who indicated the development of their museum was either very slow or slow. Approximately a third of respondents from Municipalities (40.1%), Private (33.3%) and Associations (30.4%), also demonstrated the same feeling, as did more than half of those from Catholic Church museums.

On the other hand, the discontentment of those from Science and Natural History museums was also apparent in this data, since nearly 85% thought their museum was developing either slowly or very slowly. Moreover, more than half of respondents from Museums of Science and Technology and Other museums believed the same. In any case, apart from Archaeology museums (14.2%), approximately a third of respondents of any other Type of Museum also expressed the same opinion.

As regards the development of museums in general, 75% of Municipal Assembly respondents reiterated the previous statement, assessing it as fast or very fast against the general opinion. In effect, apart from the Ministry of Defence (29.4), Misericórdia (14.3%), Private (33.3%) and Regional Administration of Azores and Madeira museums (36.4%), 50 to nearly 80% of the respondents from other Tutelages disagreed, stating museum development in general is either slow or very slow.

Once again, respondents from museums of Science and Natural History seemed to be the least positive since more than 80% answered museums were developing either slowly or indeed very slowly. More than half of respondents from Archaeology, Art, Ethnography and Anthropology, History and Regional museums also made the same statement.

On the other hand, should they have the financial resources and authority to intervene in the museum where they work, the priority sector for nearly a third of them would be the increase of human resources (29.1%), followed by work on the building (14.4%), conservation (9.3%) and collections management (8.8%). Education (6.8%), exhibitions (5.4%) and new technologies (5.2%) came as a third choice, while the improvement of public events (2.7%), continuing education of senior staff (2.5%), increase of publications (2.3%) and library resources (0.9%) did not seem to be very relevant.

Moreover, for 40% of respondents from Azores and Madeira and Public University museums the reinforcement of human resources was also seen as the priority area for intervention in the

museums they work at; Municipal Assembly respondents (50%) suggested improvements to their museum buildings as did Catholic Church participants, but the latter divided its attention equally between both the increase of human resources and exhibitions (both with 33.3%). For those from Associations, it was the management of collections (3.4%) and the museum building (26.1%) that most seemed to preoccupy them. Municipalities utilized the full range of options proposed by the list, with special emphasis, however, on the increase of human resources (32.6%). On the other hand, Private Companies seemed to be more interested in the implementation of new technologies and development of exhibitions (both 33.3%), whereas Public Companies pointed out both the increase of human resources and education (both 30.8%) as their preferential areas for intervention.

Foundations also seemed to prefer the area of human resources (27.8%) but their choices were much more spread over the other options offered by the questionnaire (apart from exhibitions, publications and continuing education of senior staff ver). More than a third of the workforce from the Ministry of Culture further confirmed this favoured option, as did Misericórdias (66.6%), the Ministry of Defence (35.7%) and Other Ministries or State Organizations (25%) museum respondents, who equally indicated intervention in the museum building. Private museum respondents were also divided equally between the collections management, education and building sectors.

On the other hand, only Museums of Science and Natural History did not privilege the increase of human resources sector more than any other, favouring, instead, the exhibitions one (27.3%). Art museums concentrated less on this option (which is nevertheless the most popular one with 29%) to also stress the importance of conservation (14.5%), collections management and education (both 10.1%). Although this option tops all others, more than 15% of the remaining respondents also pointed out other important sectors for the upgrading of the museums they worked at. Zoos and Botanical Gardens and Aquariums privileged education (23.1%) and conservation (15.4%); Monuments and Sites, conservation (20%); Archaeology, education (16.7%); and Science and Technology, the building (27.6%).

For museum directors, overall, it is also the increase of human resources (40.5%) and the intervention in museum buildings (21.5%) that appear to preoccupy them most in relation to the museums they work at. Aspects such as libraries, publications or the continuing education of senior staff, were not even considered. For museums in general, they would have also selected the reinforcement of human resources but as an alternative to the work on the museum building, they mainly indicated the management of collections (12.2%), conservation and new technologies (16.2%).

As regards museums in general, respondents on the whole, also seemed to privilege the increase of human resources but now followed (by around 10%) by collections management, education and new technologies.

Vis-à-vis Tutelage and Type of Museum, a different picture emerges and it looks as if there is not so much consensus on this issue, although the main tendency is to emphasise the increase of human resources, conservation or new technologies. Education was also mentioned by approximately 20% of respondents from Public Companies, Foundations and Azores and Madeira museums.

The increase of human resources for museums in general, has the highest percentages from the Regional Administration of Azores and Madeira (45.5%), Associations (16.7% repeated also for collections management and new technologies), Municipalities and Public Companies (20%), Catholic Church (50%, also for conservation), Ministry of Culture (40.2%), Ministry of Defence (25%), Other Ministries and State Organizations (42.9%) and Public Universities (20.6%). Conservation was the top choice for Municipal Assembly (75%), Private Company (28.6%). New technologies, on the other hand, were chosen as such by Misericórdias (33.3%) and Private museums (66.7%). As we have seen, in some cases, several options took the lead at the same level.

The museum type perspective did not bring us any novelties, since here also the preferred option for the majority of respondents was that of the increase of human resources: Ethnography and Anthropology (52.4%), Archaeology and Art (33.3%), Monuments and Sites (32.4%), Generic (28.1%) Specialized (27.9%), History (24.1%) and Regional (17.5%). In fact only the Science and Natural History museum respondents and the Other category, presented a significant difference since they chose exhibitions (25%), for the first case, and new technologies (66.7%), for the second example. In any case, other sectors were also suggested by at least 15% of respondents: by History museums, public events and conservation (both 17.2%) as well as new technologies (20.7%); by Generic museums, conservation and new technologies (both 17.5%); by Regional museums, continuing education of senior staff (15%); by Other museums, continuing education of senior staff (33.3%); by Zoos, Botanical Gardens and Aquariums, collections management, conservation, reinforcement of human resources, new technologies (all 15.4%); by Monuments and Sites, collections management (20.6%); by Archaeology, education (25%); by Art, collections management (15.3%) and education (16.7%); by Science and Natural by History, reinforcement of human resources (18.8%) and new technologies (15.6%); by Science and Technology, new technologies and collections management (both 16.7%).

In conclusion, regarding the museum where respondents were working, they give the impression of optimism about the more communicative aspects of museum work (exhibitions and education). In general, the Publications and Research sectors were those evaluated more negatively. Moreover, they do not seem to be unhappy about the pace of development of the museum they work at while they are not so confident in relation to the development of museums in general. Also, the main sectors for intervention were considered to be the increase of human resources, followed by work on the building, conservation and collections management. Throughout the data there is a noticeable discontentment of those working in Science and Natural History museums and in Science and Industry museums.



## 12. Career prospects

How do members envisage their careers? What are the most important features for entering the profession? Advancement? What values / professional models do they presuppose?

Regarding career development, around 50% thought their career was developing as they had wished (Tables 229-232) although men seemed to be slightly more positive as were, in fact, Curators than their colleagues in relation to this issue. The least satisfied can be found within Science and Technology and Regional museums; Catholic Church, Public Universities, Municipal Assembly and Public Company museums. On the other hand, the list proposed by the questionnaire did not seem to be very relevant, given that almost 30% of respondents agreed they had difficulties in their career development but the list did not refer to them (29.3%). In any case, the relation with their Tutelage (15.3%) and the lack of specific training (12.9%) were the most frequently indicated from this list, followed by the lack of experience (7.9%) and influence (6.5%).

Museum directors and all professional categories also repeated this pattern although the Other category also found that the lack of influence (11.6) was an important factor. Gender, for example, did not seem to be a perceived difficulty within this professional group although more women than men indicated family life as a perceived difficulty. Moreover, it seemed also that there is a more difficult relation of Curators with the Tutelage entity than of any other professional category.

In terms of Tutelage and Type of Museums, it seemed that those respondents from Foundations (90.5%), Other Ministries and State Organizations (85.7%) and Other Private (100%) were the most pleased with their career development while those from Catholic Church (75%) were the least so.

Also, Archaeology respondents (85.7%) stood out from among this group as the happiest in relation to this issue. Issues such as the competition for a position, lack of specific training / education, relation with the Tutelage entity and family life also seemed to be less important for the younger generations while the lack of experience was more important for them than for the older ones.

When asked how would they feel if in five years time they would be doing the same type of work, even if not necessarily at the same museum (Tables 234-235), regardless of Tutelage or Type of museum, the group divided itself almost equally into the three proposed sets: the majority of them would not mind (37%) or they would even feel very happy (30.5%) while a third group would not like it (29.1%). In any case, we can find the most displeased within Private Company and Other Private; as well as within Archaeology museums. On the other hand, we find the most enthusiastic within Municipal Assembly and Other Ministries and State Organizations; as well as within Specialized museums. Also, Curators also tended to indicate they would not mind or they would indeed like it, more than any other professional category while a large group of museum directors (41.1%) stated they would feel very happy about it.

Their expectations in terms of career development (Tables 236-241) also appeared to be quite reasonable (45.4%) or even good (35%) or, in some cases, excellent (3.2%). Only a smaller percentage thought they were either poor (8.8%) or very poor (2.3%).

In any case, we find the least positive views, indicating their expectations were either poor or very poor, within Private Company, Other Ministries and State Organizations (both with 28.6%), Public University (18.4%), Defence Ministry (17.6%) and Public Company (16.7%) museums; as well as within Archaeology (21.4%) and Science and Natural History (18.9%) museums.

Also, the development of one's career in museums depends, for the majority, on length of work (28%) and competence (25.6%). Convenience (18.9%), nevertheless, also seemed to be

perceived as an important factor in career development. Political affiliation (8.9%), nepotism (5.4%) and age were also some of the features pointed out. Gender did not seem to be an issue here.

For museum directors, the development of one's career depends mainly on competence (48.2%) and length of work (44.7%) but also on convenience (31.8%), political affiliation (17.6%) or nepotism (10.6%). This pattern is repeated for all professional categories although Curators seemed to think, more than their colleagues, that age is an important factor whilst the Other category also indicated, more than their colleagues, convenience and nepotism as relevant factors.

As regards Tutelage / Type of museum, we find that age was considered an important factor by respondents from Science and Technology (13.3%) and Regional (11.4%) museums as well as from Catholic Church (25%) and Private (33.3%) museums; convenience by Archaeology (46.7%) and Art (43.2%) museums as well as in Azores and Madeira (45.5%), Public Company (50%) and Other Private (100%) museums; and political affiliation, by Association, Public Company and Catholic Church (both with 25%) museums as well as in Ethnography and Anthropology (33.3%), Specialized (20.9%) and Regional (20.5%) museums; competence, by Municipal Assembly, Other Private (both with 100%), Misericórdia (71.4%) and Foundations (68.2%) as well as by respondents from Zoos and Botanical Gardens, Other (both with 66.7%) and Specialized (53.%) museums; length of work was considered important by Private (100%), Other Ministries and State Organizations and Municipal Assembly (both with 75%) as well as by Other (66.7%), Science and Natural History (64.9%) and Generic (60.7%) museums; nepotism was given prominence by Catholic Church (25%), Defence Ministry (18.8%) and Association (18.2%) museums as well as by Science and Technology (20%), Ethnography and Anthropology (19%) and History (17.2%) museums; gender was deemed important by Association and Catholic Church (only 0.7% and 0.8%, respectively) as well as in Monuments and Sites (2.8%) and art (1.2%) museums.

Access to a career in museums was, on the other hand, perceived as being based on the candidate's professional (30.1%) and academic (29.7%) curriculum. Here, nepotism (10.6%) got, nonetheless, an important place within the choices of respondents, followed only by political affiliation (7.1%) and the capacity to adapt (6.7%). Age (1.9%), gender (0.5%), sensitivity (2.6%) and general culture (1.3%), did not seem to be perceived as very relevant for the majority of the group. For museum directors, however, academic curriculum did not seem to be of any importance (1.6%), while the professional curriculum (40.3%), the capacity to adapt (12.9), nepotism (14.5%) and political affiliation (24.2%), are apparently very important factors indeed.

If we explore these issues from the point of view of Tutelage and Type of Museums, we will perceive that the least coherent were those from Associations, Municipalities and the Ministry of Culture whose views were dispersed over the majority of options offered. In any case, the emphasis is still on academic curriculum for the majority of cases, except for Private Companies (that indicated almost equally both the academic and the professional curricula) and all Other Private respondents, who have indicated age as the most influential factor in gaining access to the career. Yet, it should be noticed that, in some instances, factors such as nepotism – Associations (12%), Municipalities (8.8%), Other Ministries and State Organizations (12.5%), – political affiliation – Private Companies (14.3%) – or sensitivity – Other Ministries or State Organizations 12.5% – were seen as significant.

In terms of Type of Museum the pattern is obviously repeated and a major consistency is noted among Zoos and Botanical Gardens and Aquariums, Monuments and Sites, Archaeology, Art, Science and Natural History, History, Generic and Regional museums, that privileged above all, the academic curriculum closely followed by the professional one. Monuments and Sites (11.4%), Ethnography and Anthropology (14.3%) and History (13.3%) were the museums that essentially pointed out nepotism as a relevant aspect.

Also, there were not many differences among professional categories regarding these issues, although Técnico Superior and Other categories seemed to favour the professional curriculum while Curators preferentially indicated the academic one. The capacity to adapt was indicated by Other more than by any other professional category, as was, effectively, sensitivity by Curators. Moreover, directors indicated political affiliation (18.8%) and nepotism (15.3%) as important factors. Furthermore, women also tended to indicate more than men that nepotism and political affiliation were important factors for gaining access to the career.

And to conclude the questionnaire, we asked participants if they were to start again whether they would again choose a museum career (Tables 242-243). Definitely, yes. The majority of the respondents (82%), would again opt for a career in museums, regardless of professional category or gender. Those that seemed less positive come mainly from Zoos and Botanical Gardens and Aquariums (21.1%), Regional museums (21.4%), the Ministry of Defence (17.6%), Public Companies (15.8%) and Foundations (15%). So would museum directors (96.4).

In conclusion, regarding career development the group seems rather pleased although men seemed to be slightly more positive as were, in fact, Curators than their colleagues in relation to do this issue.

The relation with their Tutelage and the lack of specific training were pointed out as the most important difficulties in their career development while gender was almost not considered. The majority of respondents would also not mind or indeed feel very happy if in five years time they would be doing the same type of work.

For the great majority of respondents their expectations in terms of career development also appeared to be quite reasonable or even good. Also, the development of one's career in museums depends, for the majority, on experience and competence. Again, gender did not seem to be an issue here. On the other hand, access to a career in museums was perceived

as being based mainly on the candidate's professional and academic curriculum although nepotism and political affiliation were also perceived as playing an important role in this process.

Al in all, this is a content group that would definitely opt for a museum career if they were again to make a career choice.

### 13. Conclusion

An important set of questions has emerged from the schemata-analysis presented above.

In the first place, this is clearly a richly heterogeneous group but one which displays a common ground of social representations which significantly contribute to the shaping of the 'idealized museum professional'. This complex multivocality should not only be articulated with the personal characteristics of the individual actor but also with their work contexts (mainly with Tutelage / Type of museum as well as with professional category and the work experience variables). Both the 'culture of disinterestedness' and the diverse tension axes existing within this configuration are also important elements of the identity 'circle of culture'.

We noticed that qualification to enter the profession constitutes one of such axes: even if university qualification has been sanctioned by law and a significant group of respondents argued for the need to specialize in museology at university level, many 'practitioners' advocated an in-house training model. In any case, the data indicated the growing importance given to of an identity form based on a model 'a priori' objective. A model which gives prominence to theoretical knowledge <sup>83</sup>: museum practice, which previously mainly depended on practical experience (and, thus, on 'accumulation' and subjective appreciation), is now theorized and taught at university level. In this manner, 'practice' (practical competence) is recognised, but only through 'knowledgeable mediatization' university qualification).

Octobre (2001: 104) has argued that these changes and the professional model they put forward can be understood as a subordination of competence in relation to qualification. In a sense, this subordination puts 'practitioners' in a less powerful position to regulate the profession – they do not 'own' it any more (Freidson, 1990; 1994) – and this could, at least in part, justify the mistrust of some members of the group. On the other hand, qualification in this

context is a collective notion (a product of more or less institutionalised negotiations) whereas competence is a notion related to the individual and which can be seen by actors as innate, as a product of individual experience, of a personality (Bourdieu, Darbel and Schnapper, 1991). Nevertheless, although a 'vocational' stance imprinted the data in the survey, it did not privilege what could be considered 'innate virtues', which are usually related to the *habitus* of the middle and upper class, which presuppose the accumulation of certain forms of 'cultivated taste' and symbolic capital. Conversely, the group seemed to have assimilated other, more 'rational' virtues, more in accord with the professional ideal.

Moreover, these models should also be articulated with the notions of competence and expertise. The understanding of competence in this context presupposes the interrogation of the relation that is established between the notions of experience and expertise. For the in-house training model it is empiricism that seemed to be the ultimate justification for competence: it is not only the 'art of practice' but also a special 'talent'. The accumulation of experience – a kind of education in the making – starts with socialization through the incorporation of 'ways of doing' (in any case, this also happens in formal university education). Octobre (2001: 95) explained that this museum experience could be 'measured' in three ways: referring exclusively to science as an accumulation of 'savoir' that should be used (control of the legality of professional actions); through inference of a direct 'practice' (control of the conformity of actions); or also by mediatization between practice and theoretical knowledge, as an accumulation of 'savoir-faire' (control of opportunity of actions). This last term is undoubtedly the most complex one since it comprehends at least two levels. That of the mediatization of practice by 'savoir' and that of the theorization of practice that enables access to positions of abstraction, becoming the object for scientific classification. These three terms – 'savoir', 'practice' and 'savoir-faire' – are not in any case, antinomies but constitutive – successively, alternatively and simultaneously – of work identity (Octobre, 2001: 95). They also permeate both models.

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<sup>83</sup> In any case, some of the existing Postgraduate Courses in Portugal recognise this 'practiced dimension' and both



On the other hand, the selective exercise of such power normally requires cultural legitimation. A distinctive set of ideas and values legitimates the use of power to provide an occupation with special privileges and protections. The most important legitimising belief is that the specialized expertise of the occupation – that is, its particular body of knowledge and skills as well as the particular problems and tasks it addresses – is of such unusual importance that the ‘public good’ requires its support. Several others of course, sustain this basic belief. First, there is the belief that specialization is required for the proper performance of the tasks in hand. Furthermore, specific training is necessary for the proper performance of that specialized work (a mere gift for doing the work does not assure good performance nor does trial and error learning). Similarly, they cannot learn to do it properly by watching the way others do it, or by practising it under the corrective supervision of those already accomplished. The proper performance of the work requires guidance by theory and abstract concepts, which are taught in specialized schools.

In sum, the jurisdiction of the specialization– that is, its bounded relations to the other specializations in the broader division of labour – is established by the claim that the specialization itself is distinctly different from others, that the particular training provided by the occupation is the sole source of competence, and that the training presupposes a foundation in abstract theory. This is advocated to be fundamental to enhance the quality of museum work.

Furthermore, it must be emphasized that what is important about this specialized professional training is not solely, or even primarily, the degree to which it provides opportunity for the supervised rehearsal and practice of concrete skills (at least within these Postgraduate Courses which offer such opportunities). Above all else it is ‘learning’ in the special theories and abstract concepts that are considered to be at the basis of those tasks, for they provide the primary rationale for the claim of special importance and status, as well as the claim that the work cannot be reduced to mechanical formulas and must involve the exercise of considerable discretion.

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introduce their students to museums settings very early in the course and offer an intensive period of ‘practiced’ training

The profession is then defined here as a 'discretionary' and 'intellectualised' one. While some discretionary choice is always founded on non-intellectualised practical experience, the professional claim is that the most important choices must be guided by the formal theories and concepts taught to members-to-be. Freidson further argues that:

*those intellectualised theories and concepts, in turn, are embedded in the body of 'higher' or advanced learning that represent to the elite of society the most authoritative and intrinsically precious heritage of civilization itself. It is as carriers of civilization or high culture, not mere practitioners of a complex skill that professions claim not only protection in the market place but also special respect (Freidson, 1994).*

We should also point out that here an initial qualification (first degree) still seemed to take a most relevant position. The expertise of museum professionals seemed therefore multiple founded: upon a common ground to practitioners, which also involves roles and missions for museums / their work; and upon the specificity related to the type of museum and nature of collections. If we take into account survey data related to expectations as tasks-performing-satisfaction, we could, perhaps, be led to think that the new museology ideas / ideals articulated by other data (papers in conference proceedings, for example) do not have much expression when we look at agendas in the 'the real world'.

In any case and however entrance to the museum profession is conceived, membership is primarily about the active construction of a disciplinary identity...its 'positivity' as Foucault puts it (1989). The condition of possibility of disciplinary knowing involves repulsing 'a whole teratology of learning' in order that 'true and false propositions' can be recognised. An 'unthought' allows for ordering to take place by constructing an outside and hence an inside. It

allows for legitimacy to be demonstrated through deciding what sorts of knowing count as proper – a tactic which both constructs and reinforces the discipline of discipline.

Becoming a museum professional involves, then, 'internalising' all sorts of taken-for-granted assumptions about what kind of work matters, about the history of the concepts and the provenance of ideas. This is what provides a 'community of practice' with some sense of continuity and sharedness – a 'home' and 'language'. In this sense it is an enabling strategy that allows for disciplinary reproduction to take place (in any of the exposed models).

In the second place, the analysis of questions concerning their satisfaction / functions gave us a more precise vision of the symbolic and referential image which they give voice to, articulating a set of competences required and activities developed. It also delineates a different axis of tension, as there appears to be a real antinomy between the desire to concentrate on a set of functions more related to research and exhibitions which are more likely to confer on them recognition among their peers and the 'real world' (scholars / knowledge exhibition *versus* administrators / managers). The cognitive dissonance, which results from the opposition of an agenda of dreamt/ satisfying functions and the real agenda, should perhaps also be related to the growing distinction between theoretical knowledge and practical 'savoir-faire'. This dissociation between theoretical knowledge (research, exhibitions, etc.) and the technical 'savoir-faire' (management, administration, etc.) is contrary to the construction of a basis for the specificity on which the profession should be built

In effect, Octobre (2001: 101) has argued that it is precisely the articulation between pre-existing knowledge-experience-production of knowledge which enables museum professionals to justify their specific position and escape from bureaucratisation (system where pre-existing knowledge and the codes predetermine professional behaviour), and, on the other hand, to also escape from the explosion of identity forms (systems where they have to invent individually each professional act since there is an absence of group norms). This articulation enables

maintenance of innovation areas (*savoir-faire*) while maintaining the monopolistic force of conservation upon the museum work market (*savoir*).

In the third place, the data demonstrated that the group tends to be generally 'polyvalent': museum professionals have adapted to more and more complex work situations, recurring to diverse '*savoirs*'. This polyvalence in effect is not new: it should be naturally related to the nature of museums themselves (pluri-thematic and pluri-functional) and with the restriction and consequent shortage of professionals in this field.

In the work developed by Octobre (2001: 102) nearly 20% of respondents described themselves more as generalists than pluri-specialists which, according to the author, highlights an original position of a specific polyvalence. The defence of the specificity of the profession is ever more necessary. They are generalists in charge of management, conservation, research, education and interpretation of collections. It is then more a case of polyvalence than of de-specialization:

Therefore, we can subscribe to the terminology used by Sola 'new generalists' (1991). The new generalists have appeared as the conscience of compartmentalised discipline: they are opposed to the exclusivity of a narrow professionalism. They are perhaps '*border / frontier-professionals*'. They differentiate themselves through the innovative and exploratory scientific character of their subjects of interest and, certainly, by unconventional and creative work.

However, this polyvalence presupposes an added freedom whereby diverse situations are left to personal appreciation and to the adaptation of suitable answers to the more diverse situations. In other words, it is to the arbitrary options (or personal talent as some group members would argue) that incorporate the imperatives of public service / '*culture of disinterestedness*' via '*professional ideal*' that is at the core of museum professional social representations. This personalization of exercise is, of course, contrary to the bureaucratisation of any career (Octobre, 2001: 103) as well as to the de-personalization of human resources management, inscribed in regulations pertaining to public servants (e.g. pre-defined salaries).

### **Part III – General conclusions**

#### **Fashioning the Portuguese museum profession – poetics and politics**

This thesis attempted to study the poetics and politics of the museum profession in Portugal in the sense that it is concerned with how ideologies are represented in signifying practices and the effects and consequences of representation. The thread of reflexivity regarding the social and political ideological agendas of the group runs throughout this perspective.

An intelligible account has emerged from the data which led us to a fruitful exploration of the shared framework of social beliefs we believe organise and coordinate social interpretations and practices of the group and its members. We also believe that they are vital in producing 'effects of truth' which govern social / group judgement and fashion group ideology as discussed in the first part of this thesis.

As already recognised by other authors (e.g. Hooper-Greenhill, 2000) these have been acknowledged as complex and multilayered matters and, therefore, an array of methodological approaches have been used. Moreover, this is taken as a study about a multivocal, an imagi(ne)d community and a contested territory (Hooper-Greenhill, 2000). As Lash (1994: 161) pointed out, the characteristics of such communities are: the shared meanings and practices, the affective involvement with the 'tools' and product(s), the 'internalist' generation of standards, *telos* and missions, the felt obligations, the guidance by *Sitten*, the characteristic *habitus* of the *field*. Here social actors are understood as much as producers and consumers although we also ascertain the creative capacity of the agent and the negotiated character of these norms

which are open to different interpretations (Giddens, 1996: 35). In any case, becoming part of a community involves 'internalising' all sorts of taken-for-granted assumptions, for example about what kind of work or values matter. This is indeed what provides a 'community of practice' with some sense of continuity and sharedness – a home and language, a 'common world' (Arendt 1988). In this sense this 'becoming a member' is an 'enabling strategy', one that also allows for disciplinary reproduction to take place.

Crucially, we also took it that the self is not fixed, absolute or pre-given but rather a product of historically specific practices of social regulation in never-ending construction and reconstruction. Identities shift and fragment across 'discourses, practices and positions' (Hall, 1990: 4) and are 'constantly in the process of change and transformation', always in process, never entirely complete. Professional identity is located in myriad power relations at the micro level of society, and in complex webs of discourses which offer many ways of seeing and being. Thus processes of identification, Hall argues, mark symbolic boundaries and produce 'frontier effects', working to exclude as well as include. It follows that subject positions are neither static nor homogeneous, not smooth or seamless. Identity construction is a dynamic process grounded in biography and history, subjected to description and reflection, and constantly presented to and negotiated with other people and other groups.

Using a polydimensional theoretical model we engaged then in a mapping exercise about the poetics and politics of the museum profession in Portugal. In the introduction of this thesis we attempted to contextualize our main research questions, explaining their relevance and laying out epistemological and methodological principles. The following two chapters discussed seminal concepts which were found most compelling for the design of a coherent polydimensional theoretical model and in opting for an eclectic methodological approach. These concepts were not taken as fully referential: they were explored as tools with their inherent limitations and capabilities of apprehending the social world. Therefore, their use was mostly pragmatic in orientation.

The second part of this study set out to map some useful 'key sites' into the understanding of museum professional discourse in Portugal. Digging into the 'archive' of the group we looked into its interwoven patchwork of layers of discourse and practices for repetitions, discrepancies, silences, metaphors, possible correlations...that would enable us to draw together a 'picture' of the group and articulate it with the idea of the profession and the museum itself. We set out to explore the elements which seemed central to analysing the construction of museum professionals identity in Portugal. A set of documents such as relevant museum regulation and pieces of legislation were crucial to analysing the articulation of the theoretical notions and their embodiment / effects in practices clearly illustrating, significant developments in ideological positioning. In chapter 3 (Part II) we dug further into the 'archive' of the group and analysed a set of papers given by 'privileged actors' at group meetings. We explored these papers as ideological resource-rich information, which both produced and was produced by an implicit understanding of reality shared by participants in the interaction. We believe this mapping exercise (of some of what we considered to be 'key-sites' or 'master-narratives') enabled us to outline and draw together some (forcibly provisional) statements of the professional museumscape in Portugal. A survey intended to study the group at present was also developed to complement this 'cartography'.

Analysing the data from the basic premises laid out in the first part, a whole series of questions arose. Let us consider in the first place those questions related to those social representations that are perhaps more directly involved with the definition of the 'social self'. Indeed the conceptual maps proposed qualify the 'ideal museum professional' and, as a result, the characteristics put forward act as norms. This idealized conception is mainly associated with moral values which are a source for self-fulfilment. These evaluative beliefs (they also act as self-evaluation norms for the group) presuppose social-cultural values which we found consistently along the data studied: responsibility, co-operation, altruism / service, autonomy, competence and professionalism. These identities are inescapably political identities: in the 'public service' sphere it matters who and what they care about. Furthermore, they obviously

presuppose a preferred social and moral order thus conditioning roles and missions for museums and the museum profession.

Also, as relates to the values found in the data, these were strongly organised around two important nodes: 'disinterestedness' and 'professionalism'.

In the first place and with regard to the 'culture of disinterestedness', Octobre (2001: 96) has already pointed out when referring to the museum profession in France, that this characteristic may be related to two types of logic: a 'logic of public service' which makes the adherence to certain values a sine qua non condition of competence (which is at the heart of professional aptitude and mental disposition to fulfil a mission); and a 'logic of cognitive consonance' which aims at reducing the tensions (and frustration) between high level of qualification and the low level of material profit (in comparison with investment in years of study), appealing to 'higher' and legitimising virtues. Central to the idea of committed labour is the notion that its performance is not motivated by the desire or need for material gain. Echoes of that idea are to be found in self-fulfilment in work. In general, it is thought that it is accurate to say that the concept implies commitment to serving other's needs, commitment to making a contribution to a collective stock of knowledge or some other product, commitment to the performance of the work itself. It describes labour of love (Freidson, 1990)

Moreover, as Nixon et al. (1997) suggest, traditionally, claims to professional status have involved a strong service value orientation. Professional discourses are mostly oriented to public service, autonomy, self-regulation and expert knowledge. The ethic is that of public service, with professional legitimacy grounded in public acknowledgement a disinterested exercise of specialist knowledge and expertise. The interests of the community are placed above those of narrow self-interest. In fact, the authors argue that this public service ethic 'remains a powerful residual element in the construction of professionalism, particularly within the public sphere' (Nixon et al, 1997: 7). As an occupational group, professionals are then distinguished by their altruism. However, as Nixon and his colleagues note, more recent



theorizing of professionalism revolves around asking whose interests a professionals control and who has power over their exercise of that control. On the other hand, the increasing power of managerial discourses (e.g. efficiency, marketing) may question this grounding of the museum profession in a 'service ethic'.

In the second place, the 'culture of professionalism' was also consistently present throughout the data. In fact, it seems as though the attempts of the group to develop professional status have centred on adherence to a broad professional model which displays expected characteristics. For example there is a stress on competence and a move towards university-based specialization as well as the development of a 'regulative bargain' with the State.

In effect, 'professionalizing the muses' also implied its protection and enhancement vis-à-vis other professional groups, namely through the development of a specific knowledge base. Part of the process of professionalization entails defining an occupation's body of knowledge and skill as a specialization. Such a definition has important obvious implications for the institutionalisation of training programs. In Portugal this knowledge base is still rather fragile since universities (as research privileged locus) have only directed attention to museum studies very recently. Within this higher-education agenda the aim is certainly to produce evidence about the effectiveness and relevance of the museum profession (and of course of the object 'produced': museums) not so much through good 'story-telling' as the 'practiced-professionals' usually do, but 'scientifically', theorizing and using research evidence as crucial arguments for constructing (and questioning) practice itself.

As argued by Freidson (1994: 1) self-regulation is not generic to professions in general. What is generic is indeed the use of a specialized body of knowledge and skill to perform a particular set of tasks. Professions also imply a discretionary specialization since there is an alleged need for discretionary judgement to perform tasks. On the other hand, the data constantly points out that these discretionary skills are not only cultivated by direct practice but are also based on formal knowledge and abstract concepts. Having in mind the 'ideal type' put forward by Freidson

(1994: 4) museum work is then a 'specialized' work which requires the use of discretionary judgement that is grounded in formal theory and abstract concepts. In this sense the knowledge basis becomes central to the 'circle of culture'.

Indeed, the most complete control of the labour market is established by acceptance of the claim that the profession's body of knowledge and skill requires the use of theoretically based discretionary judgement (Freidson, 1994: 5). In order to do so the profession must be represented in the 'public sphere' in some way to argue its case effectively. As we have seen effective representation of the profession in Portugal has acted in many forms: distinguished members of the profession <sup>84</sup>, State agencies staffed by members of the profession, universities and to a lesser extent associations. Political acceptability has been essential for gaining professional status.

It is also important to note that professions are 'socially sanctioned sites of power', power which is based in their deployment of their expertise in society (Barnett, 1997: 132). Yet this, as Barnett suggests, requires professions to speak out, to 'profess-in-action', intervening purposefully in society and working an expanded notion of professionalism which embraces not just professional work but professional life. It is therefore important that the museum profession is seen by society at large and particularly by the political power as an 'interventive force'. The State must be persuaded that the knowledge and skill of the museum profession is of special social, cultural or economic value to the general public, for which it claims responsibility. On the other hand, their specialization is of such a nature as to need special training institutions. To provide high status to participants these 'schools' must be attached to the higher education system which preserves, transmits, and elaborates high culture and formal knowledge.

Consonant with the ideology of 'higher' education, and with the claim that the specialization requires the exercise of judgement based on 'esoteric' theory rather than merely practical

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<sup>84</sup> Cláudio Torres may be pointed out as such a representative of the group, his work in museums and archaeology being recognized through the award of the important prize Fernando Pessoa / 1991. It is also interesting to note that

experience, training includes extensive theoretical content. Indeed, most museum studies courses in Portugal are mostly theoretical, reserving training in practical skills for a later time on the job, after entrance into the labour market. In order for the profession to control both the selection and training of its members as well as the knowledge and skill over which it claims jurisdiction, it needs to control the educational institutions in which that training takes place.<sup>85</sup> In Portugal although some of these post-graduate courses are taught by some practiced-professionals the great majority tend to be full-time specialists in teaching, research and scholarship. Often this creates a sensed 'site of struggle' within the profession since these academics are blamed for not taking into account the contingencies of everyday practice in their teaching and research, and in the standards they formulate. This makes, of course, for permanent tension between the *practitioner* and the *teacher-researcher* segments of the profession but also establishes the *teacher-researcher* as a crucial protagonist of the *circle of culture*. In any case it seems that the aspiration to professional status is becoming if anything, more widespread with the increase of post-graduate courses in Portugal. Also, the defence of a corpus of specific knowledges, of a professional title and the correspondent fields of activities are important elements for the reinforcement of the institutionalization of the profession.

We have also established that members of the profession are increasingly exercising 'professional control', through providing (and administering) guiding standards for both the profession and museums (namely State agencies and Universities). Through establishing and enforcing the technical and ethical standards for evaluating the performance of practitioners the group claims jurisdiction and responsibility of a particular field of action. Also, the 'regulatory ideal' put forward by this study is indeed considered to be part of what has been called 'technologies of the self' (Foucault, 1988: 18)

Crucially, and as Nixon (1997: 322) has argued, this position represents a shift from an attention to the regulating and disciplining of the subject to a more expanded formulation of agency more

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'peripheral powers' are taking up key positions in the field, see for example the case of the present Coordinator of RPM who was previously working a Municipal museum.

in harmony with Giddens views, for example. This does not mean that this 'control software' (Fournier, 1999: 281) is not important in conducting within fields of power-knowledge and within different domains a number of discourses. However, they suggest the putting into practice of discursive subject-positions in ways which emphasise the dynamic nature of this process.

Bearing this in mind we have, nevertheless, consider this 'regulatory ideal' to act, in this sense, as an important disciplinary mechanism. The 'professional strategy' deployed by the data functions not only as a norm but also as part of a regulatory practice that produces (through repetition or iteration) the bodies it governs. This regulatory force is made clear as a kind of productive power, the power to produce – demarcate, circulate, differentiate – the bodies / identities it controls. These self-schemes acquired at the macro / meso level of the group also organise group attitudes related to basic interests / goals of the group. In this manner, we see the group also seeking to establish its autonomy and authority through the construction of various boundaries around itself.

Moreover, group ideology functions through structuring and constituting the domain of possibility for action and subjectivity. Resorting to the Foucauldian notion of government it has been suggested that the art of modern government is about delineating the 'thinkable'. However, government is not just an abstract ideology. As we understand it, ideologies have a materiality which in this study has been identified with discourse: the ways in which the world is made intelligible and practicable. Therefore, 'rationality of government provides a disciplinary regime through the production of subject positions and the definition of moral conduct' (Fournier, 1999: 282-283).

As Fournier argues (1999: 283) an important characteristic of the art of modern government is that it disciplines through the constitution of pre-willed subjects. Moreover, liberal government works positively through the making up of subjectivity, it operates at the intersection of techniques of domination and techniques of the self (Foucault cited in Burchell, 1993: 268).

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<sup>85</sup> Postgraduate courses which include a training period clearly attempt to articulate the *savoir* with the *savoir-faire*,

All this involves, of course, a network of diverse techniques and practices through which the agents are constituted as autonomous subjects and are indeed encouraged (or made to appear) to exercise their freedom in appropriate ways. Fournier (1999: 284) argues that central to this constitution of 'appropriate selves' is expertise. But what is expertise? To have an 'expert skill' is to have knowledge or be capable of judgement (thus articulates knowledge and experience).

Furthermore, agents are governed not through a monolithic and all-powerful 'government' but through systems of truth (Fournier, 1999: 284) though the proliferation of expert practical knowledge that serves to constitute agents as autonomous subjects with a responsibility (or even an interest) to conduct their professional life in appropriate ways. Therefore, the claims of expertise are central to these issues (Miller and Rose, 1990: 1).

Whilst expertise and professions are not synonymous, expertise acquires its authority, partly, through professionalization (Rose, 1993). Indeed, it is through their 'professionalization', through being part of systems of expert knowledge, that individuals become targets of liberal government (Burchell, 1991; Foucault, 1978). The professions are central to liberalism, to the microphysics of power (Foucault, 1973) through which agents / the governed are constituted as autonomous subjects regulating their own conduct (Miller and Rose, 1990).

Professional practice, as Fournier argues (1999: 284-5), does not stand outside the power / knowledge regime it serves to constitute and reproduce. Professional knowledge does not only constitute the subjectivity of the other or the object of professional practice, it also articulates professional subject positions, or the ways in which agents should conduct themselves. Professionals are, in this sense, the targets of professional rationality, they both construct and are constructed, they are both the governor and the governed (products and producers).

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while giving the *practiced-professionals* a significant and powerful role in 'designing' professional identity.

And finally, in the introduction of this study we assumed that it is at the intersection of social science and humanistic inquiry and that it is a discourse about a discourse. Just as the disciplinary boundaries have become weakened, so too have the distinctions between self and other, researcher and researched. It does not escape us that this is an interpretative undertaking and it should be taken as such. Furthermore, this discussion was restricted to *practitioners* and did not include members of the profession who serve full-time in Universities or those presently working in State agencies (e.g. IPM). Therefore, the research could be usefully expanded and extended using more dialogical methodological approaches and discussing, for example, the internal organization of the profession or the study of audience representations about the profession itself.

On the other hand, it would also be of interest to investigate professional representation in the audience group itself. New imaginative possibilities and questions could certainly be opened up. In a period of rapid and fundamental social change it is natural and highly desirable that those in charge of museums should ask themselves with some frequency such questions as: how might museum professionals 'do' critical forms of professionalism and reconstruct professional identities under the changing social conditions? If we assume that the museum culture in general is experiencing a 'crisis of positionality', what new forms of professional identity might take it forward? These are surely follow-up questions to be asked. On the other hand, underlying this study has also been a concern with asserting critical agency for the museum profession. Museums are social-cultural institutions made up of different layers of (often competing) discourses. Within the group there coexist segments within positions of power, autonomy and prestige with other which are defined by positions with a lesser autonomy and a lesser possibility to control the process of work as well as the access to material or symbolic rewards. Museums are fragile settlements. We believe there is a need for a kind of 'reflexive vigilance' (Bourdieu and Wacquant, 1992) in analysing the development of the profession and its power relations within the group and in relation to society at large. These are also questions that could be usefully looked into.

At this point and bearing in mind this 'reflexive vigilance' we would like to refer to Judyth Sachs's (2000) <sup>86</sup> work on the concept of 'activist professionalism', one which in our view could usefully be articulated by the museum profession. The 'activist professional' concept recasts the political and professional roles of professionals recognizing their specific responsibilities but also appealing to wider involvement with community and, importantly, collective professional responsibilities. Drawing significantly on Giddens she embeds his notion of 'active trust' in the group's shared work, while Giddens's idea of 'generative politics' then springs from the group. As Sachs (2000: 81) explains, this 'active trust' is not unconditional but a feature of negotiated professional relationships in which 'a shared set of values, principles and strategies is debated and negotiated'. In turn this requires new (collaborative) ways of working together. <sup>87</sup>

A second key concept Sachs adopts from Giddens in developing her view of the 'activist professional' is that of 'generative politics' which allows and encourages individuals and groups 'to make things happen rather than to let things happen to them' (Sachs, 2000: 85). In the public domain in which we operate, a generative politics enables us, she says, 'to take collective charge of our own destiny and life-political decisions in the wider social order'. Not surprisingly, such a politics must be 'organic', developing out of the needs of those most directly involved in local and global issues, and emerging in response to grassroots level needs and their preferred outcomes. At issue is that a generative politics and active trust cannot be imposed from outside. Social justice concerns, in Sachs's conceptualization, are crucially important, centering on processes of dialogue, mutuality and to generate new knowledge and participatory opportunities for discussion. Such practices stand in direct opposition to managerial notions of professionalism characterized by 'efficiency', control, fragmentation and the loss of autonomy and morale among the

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<sup>86</sup> Her work is directed mainly towards teaching and educational institutions but could usefully be applied here.

<sup>87</sup> This collaborative effort could be seen as part of an attempt to construct a 'resistant practice' of professionalism, of the professions doing of 'criticality'. The risk is, as Castells notes, that these same collaborative spaces might work defensively so that the profession sediments resistant identities which privilege solidarity over difference and consensus over critique, so that they risk confirming rather than challenging assumptions. Defensive identities, as Castells (1997: 65-66) puts it, function as refuge and solidarity to protect against a hostile, outside world. He also points out, that groups develop codes of self-identification as a community of 'believers' in order to try to stabilize 'new patterns of meaningful communication', which might work to reinscribe identities (and hence dominant discourses).

group.

All this leads Sachs (2000: 87) to ask what the activist professionalism might look like. To this end she elaborates a number of principles which should lead them to:

- inclusiveness rather than exclusiveness;
- collective and collaborative action;
- effective communication of aims, expectations, etc.;
- recognition of the expertise of all parties involved;
- creating an environment of trust and mutual respect;
- being responsive and responsible;
- acting with passion;
- experiencing pleasure and fun.

Such principles take us beyond narrow self-interest towards the implementation of appropriate partnerships (within museums and professionals but also with the *communitas*). This constitutes in our view both a prospective set of principles to guide the development and expansion of the museum professional and a reflexive agenda to consider the profession.

This reflexive agenda brings us full circle: this thesis is a text and any text should be seen as an opportunity to open new texts and to exercise the *reflective gaze*.



# **The Professional Museumscape: Portuguese Poetics and Politics**

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**by**

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**Department of Museum Studies**

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**Appendix A**

**Blocks I and II: List of Authors / Papers Given**

## **List of Appendices**

**A – Blocks I and II: list of authors / papers given**

**B – Definition of the categories ‘Tutelage’ and ‘Type of museum’**

**C – Blocks I and II – tables**

**D – Questionnaire**

**E – Survey – valid questionnaires and respondents’ universe**

**F – Survey – tables**

Block I – Associação Portuguesa de Museologia (APOM)					
Place	Year	Conference	Reference	Papers	Author
Figueira da Foz	1975	Museus para quê?	.....	.....	.....
			1. 1	Palavras prévias	Manuela Mota
			1. 2	Animação nos museus de província	Maria Alice T. Chicó
			1. 3	O museu e to informação	José d'Encarnação
			1. 4	O museu e as colecções particulares – alguns problemas	Domigos Pinho Brandão
			1. 5	Museus de Ciência, para quê?	Fernando Bragança Gil
			1. 6	Museus de Zoologia e estratégia da investigação zoológica	Carlos Almaça
			1. 7	Interrogar para quê?	José Luis Porfírio; Rafael Calado; Sérgio Andrade; Madelena Cabral
			1. 8	Necessidade da criação urgente de um Gabinete Nacional de Museologia	Manuela Mota
			1. 9	Da noção de museu to uma acção cultural	Pedro Canavarro
			1. 10	Museus – extensão ou animação cultural	Maria Teresa Gomes Ferreira
			1. 11	Meios de actuação dos museus – na generalidade da cultura e na colaboração com as escolas	Maria da Glória Pires Firmino
			1. 12	A necessidade dos museus nas sociedades em transformação acelerada	Octávio Lixa Felgueiras
			1. 13	Uma experiência de exposição itinerante	Glória Guerreiro et al
			1. 14	O futuro Museu dos Coutos de Alcobaca. Uma experiência museológica	Eduino B. Garcia
			1. 15	Museus para quê? Para quê o museu?	José António Pinheiro e Rosa

			1. 16	Para quê um Museu da História da Medicina?	Maria Olívia R. de Meneses
			1. 17	Museu Municipal Hipólito Cabaço – Alenquer: exposição didáctica das suas colecções	João J. F. Gomes
			1. 18	O Museu Nacional de História Natural – to prática possível numa legislação impossível	José de Almeida Fernandes
			1. 19	Introdução ao Museu de Aveiro	António Manuel Gonçalves
Porto	1976 Published 1979	Panorâma Museológico Português	.....	.....	.....
			2. 1	Les musées en Suède, un bref aperçu	Per Uno Agren
			2. 2	Intervenção dos museus nas áreas da sua localização	Domingos Pinho Brandão
			2. 3	Museu Nacional de Arqueologia: uma ambiguidade administrativa	Maria Elisabeth Figueiredo Cabral
			2. 4	Museus para quem?	Maria Teresa Gomes Ferreira
			2. 5	O Museu Histórico-Militar do Porto. Breves considerações	Francisco Figueira
			2. 6	Panorâma museológico português – museus técnicos	Maria da Glória Pires Firmino
			2. 7	Protecção dos bens Culturais contra incêndios	Maria Rachel Florentino et al
			2. 8	TO medicina popular, o museu e to escola	Eduino Borges de Garcia
			2. 9	Para quando um Museu de Ciência em Lisboa?	Fernando Bragança Gil
			2. 10	Problemas tipológicos dos museus portugueses: os Museus de Etnologia e o Museu da Ciência e da Técnica	Henrique Coutinho Gouveia
			2. 11	Museu dos CTT, suas carências – e formas como lhes respondemos	M. Castro Guimarães
			2. 12	Factores de degradação da arquitectura popular	António Menêres
			2. 13	Fermento que levedou'	Manuela Mota

			2. 14	Museu Nacional de Arqueologia. Património cultural em perigo	Maria Luísa Abreu Nunes
			2. 15	O Museu de Alcobaça	Rui Rasquilho
			2. 16	Museu, Laboratório e Jardim Botânico	Cecília Sérgio et al
			2. 17	Museu e Laboratório Mineralógico e Geológico no contexto do Museu Nacional de História Natural	Maria da Graça Canelhas; A. Nascimento Joaquim
			2. 18	Museu e património cultural nacional	A. Soares
			2. 19	Museu Nacional de História Natural	Carlos Teixeira
Ponta Delgada	1977 Published 1982	Museus de região – polo dinamizador de acção cultural			
			3. 1	Palavras prévias	Manuela Mota
			3. 2	Os museus de região e o desenvolvimento científico	Fernando Bragança Gil; Carlos Almeida
			3. 3	O museu de região, defensor activo do património cultural	Maria Alice Chicó
			3. 4	Interesse, lugar e papel da 'literatura popular' no museu de região	João David Correia
			3. 5	Ecomuseus e acção cultural (um programa para os Açores)	Eduíno Borges de Garcia
			3. 6	Programa ideal para um museu de região na cidade de Guimarães	Manuel Rodrigues Gonçalves
			3. 7	O museu de região e to salvaguarda do património cultural	António Pinto Leite
			3. 8	Museus de região, factor de protecção do património cultural	Maria Alice Yesões
			3. 9	Projecto de reestruturação do Museu Carlos Machado	Nestor de Sousa
			3. 10	Relações entre museus de região e museus nacionais	Maria da Glória Pires Firmino
			3. 11	Situação dos museus regionais no contexto museológico português	Irisalva Mota

			3. 12	Acção do Museu Nacional Soares dos Reis para além da sua zona geográfica	Maria Clementina Quaresma
			3. 13	Do signficante, do significado e de temas afins	José V. Adragão
			3. 14	Um movimento de sensibilização regional (por um turismo cultural na Figueira da Foz)	José P. L. Azevedo
			3. 15	Flor da Rosa & Flor da Rosa. Na busca das origens da olaria açoriana	Eduino Borges deGarcia
			3. 16	Literatura popular em museus de etnografia?	M. Viegas Guerreiro
			3. 17	Inquéritos aos bens culturais sobre os meios de protecção contra incêndios	Maria Raquel Florentino et al
			3. 18	TO contribuição de núcleos de estudo na conservação do património cultural	António Menêres
			3. 19	O Palácio de Mafra, um convite ao afastamento cultural	Rui Rasquilho
			3. 20	Sugestão de projecto', contribuição para uma colaboração e estreitamento cultural entre museus regionais	Serviço educativo do Museu Calouste Gulbenkian
			3. 21	Algumas actividades do Museu de Grão Vasco integrado na região	Ana Maria Saldanha
			3. 22	Museu dos CTT – museu de região?	Antero V. Sousa
Coimbra	1978 Published 1982	Museus Universitários: sua inserção activa na cultura portuguesa	.....	.....	.....
			4. 1	Que futuro para o Museu Bocage?	Carlos Almaça
			4. 2	Um Museu de História Natural renovado que futuro	António Pinto Coelho; Graça Salvado Canelhas
			4. 3	Que futuro para os museus de arqueologia?	António Cardoso
			4. 4	O Museu Didáctico do Instituto de Arqueologia da Faculdade de Letras da Universidade de Coimbra realidades e perspectivas	José d' Encarnação
			4. 5	Museus universitários – conclusões da 8ª Conferência Geral do ICOM sobre os museus e to pesquisa	Maria Teresa Gomes Ferreira
			4. 6	Concepção de museus de tecnologia e to sua importância	Maria da Glória Firmino

			4. 7	Problemática dos museus ferroviários	António Fragoso
			4. 8	Museus de ciências exactas no âmbito dos museus universitários	Fernando Bragança Gil
			4. 9	Contributo da documentação fotográfica para to história dos museus universitários portugueses	Henrique Coutinho Gouveia
			4. 10	Museus universitários em Braga e Guimarães	Roberto Leão
			4. 11	Museus e universidade	Mesquita Lima
			4. 12	O grupo de animação museográfica e antropológica – acção de apoio to um museu universitário	Rui de Sousa Martins
			4. 13	Arquivos de arquitectura moderna, sua inserção num museu universitário	António Menêres
			4. 14	Museu Nacional de Arqueologia uma hipótese de estrutura	Miguel da Fonseca Ramos
			4. 15	O Museu Nacional de História Natural, o que foi, o que é, o que se impõe que venha to ser	Carlos Teixeira
			4. 16	Proposta de recriação do Museu de História Natural da Universidade de Coimbra	Museus e Laboratórios Mineralógico e Geológico; Jardim Botânico; Zoológico; e Antropológico da Universidade de Coimbra
Lisboa	1987	A escola vai ao museu	.....	.....	.....
			5. 1	TO criança como sujeito activo na educação e na cultura	Matilde Rosa Araújo
			5. 2	Carta	Agostinho da Silva
			5. 3	Sensibilidade e razão: uma aliança to estabelecer	M. de Castro Marmoto
			5. 4	Museu – instrumento pedagógico	Maria de Fátima Marques; Maria Cristina Kirby
			5. 5	Pontos de partida e perspectivas futuras no diálogo museu-escola	Elisabete Oliveira
			5. 6	Para quê to escola vai ao museu?	Octávio Lixa Felgueiras
			5. 7	O museu vai à escola	Ana Duarte



			5. 8	História da alimentação – maleta pedagógica I	Maria da Conceição Salgado et al
			5. 9	Cascais no tempo dos romanos: balanço de uma exposição itinerante	José d' Encarnação
			5. 10	Projecto da oficina medieval comemorativa do casamento de D. João I: serviço educativo 1986	Manuel Engrácia Antunes
			5. 11	Memória sobre algumas experiências significativas da acção pedagógica dos museus da região norte	Abel Flório et al
			5. 12	Museu arqueológico da Citânia de Sanfins (1983-85): breve memória das actividades educativas	Ana Cristina Guimarães Dias
			5. 13	Área Arqueológica do Freixo: uma exposição sobre to área arqueológica do Freixo – comentários de uma experiência	Rosa Soares; Lino Dias
			5. 14	Museu Nacional Soares dos Reis	M. Cristina Campos
			5. 15	A experiência pedagógica do Museu de História de Medicina do Porto	M. Olívia Menezes; Amélia Ferraz
			5. 16	Museu da Póvoa do Varzim – um olhar novo sobre to nossa comunidade	Manuel Lopes
			5. 17	A escola vai ao museu	Manuel Lopes
Aveiro	1989	Arquitectura de museus. Carreiras e formação profissional	.....	.....	.....
			6. 1	Museus e tipologia – algumas questões prévias	J. Fernando Canas
			6. 2	Musealização dos espaços urbanos	António Nabais
			6. 3	Arquitectura de museus – uma experiência pedagógica	António Menéres
			6. 4	O museu na malha urbana	José Resende
			6. 5	Fases na elaboração de um projecto geral de um museu: relações entre to comissão instaladora e o arquitecto	Armando Canelhas
			6. 6	Centro de Animação Missionária e Museu de Arte Sacra em Fátima	Manuel Tavares
			6. 7	Comunicação técnica sobre o projecto do Museu de Arte Sacra em Fátima	Carlos Baptista

			6. 8	O projecto de ampliação do museu de cerâmica	Nicole Ballu Loureiro
			6. 9	Modern contextualized additions to the Gugenheim and Fogg Art Museums	Charles Gwathmey
			6. 10	Projecto das secções museológicas do Museu Ferroviário	Ginestal Machado
			6. 11	TO arquitectura e o clima dos museus	Luis Casanovas
			6. 12	Cursos de técnicos auxiliares de museografia	António Nabais
			6. 13	Reflexões sobre to formação profissional nos museus	Maria da Glória Firmino

Block II – Associação Portuguesa dos Municípios					
Tondela	1993 Published 1999				
			7. 1	Salvaguarda e valorização do património Etnológico do concelho de Lagoa (S. Miguel – Açores)	José Pedro Gaspar
			7. 2	TO (in)visibilidade da mulher no museu	Glória Marreiros
			7. 3	Protocolos de cooperação com as autarquias e salvaguarda do património natural	Liliana Póvoas et al
			7. 4	Educação patrimonial. Os clubes escolares	Leonor Carvalho
			7. 5	Necrópole de Carenque. Notícia de abertura ao público	Jorge Augusto Miranda
			7. 6	Preservação e conservação de geomonumentos. Estudo de caso	César Lopes et al
			7. 7	Um exemplo de 'linguagem mista'. TO linguagem museal	Maria Olímpia Lameiras-Campagnolo; Henri Campagnolo
			7. 8	Museu da Terra de Besteiros. Um projecto para o desenvolvimento local	José Manuel Diogo
			7. 9	Património e modernidade	Adolfo Yáñez Casal

Lisboa	1994 Published 1996				
			8.1	Museu e to cidade, convergências e desencontros	Ana Cristina Guimarães Dias
			8.2	Para uma museografia com objectos descartáveis	Alfredo Ramos Anciães
			8.3	Museu Municipal de Vila Franca de Xira – modelos, percursos e interrogações	Clara Camacho
			8.4	S. João do Alporão: realidade e transformação de um museu	Jorge Custódio
			8.5	Ecomuseu do Seixal – construindo um modelo museológicos	Graça Filipe
			8.6	TO história regional e local – contributos para o estudo das identidades locais	Graça Maria Soares Nunes
			8.7	Os serviços educativos e as actividades de extensão cultural nos museus. O caso dos Museus Municipais de Setúbal	Ana Duarte; Isabel Vitor
			8.8	TO baleação e to identidade cultural de uma ilha: o projecto de recuperação da Fábrica Baleeira do Boqueirão – um modelo museológico inserido em realidades locais	João António Gomes Vieira
			8.9	Proposta para to criação do 'Museu da Pedra' na região de Montelavar-Pero Pinheiro	José Manuel Brandão
			8.10	Colecções egípcias em Lisboa	Luís Manuel Araújo
			8.11	Integração museológica de estruturas arqueológicas no Largo da Sé em Lisboa	Lídia Fernandes
			8.12	Reflexão museológica – o Torreão do Palácio Condes Castro Guimarães	Maria José R. de Sousa
			8.13	Uma Casa Museu em território de ecomuseu. Fernando Namora em Condeixa	Miguel Pessoa; Fernanda Nujo; Lino Rodrigo
Seixal	1998				
			9.1	Encontros nacionais museologia e autarquias	Henrique Coutinho Gouveia

			9.2	Abertura	Alfredo Monteiro
			9.3	Abertura	Fernando António Baptista Pereira
			9.4	Abertura	Maria Antónia de Matos
			9.5	Museu Municipal Dr. Santos Rocha, um século de sucessos e incertezas	Isabel Pereira
			9.6	Ecomuseu Municipal do Seixal, das realizações aos problemas actuais na perspectiva do desenvolvimento local	Graça Filipe
			9.7	Analisar e comparar entidades museológicas e para-museológicas	Maria Olímpia Lameiras-Campagnolo
			9.8	Leite Vasconcelos e o Museu Etnológico Português, plano Nacional e projecção regional e local	Henrique Coutinho Gouveia
			9.9	Subsídios para to história dos museus de autarquia	Ana Maria Duarte
			9.10	O novo Museu da Quinta do Conventinho, to preparação do futuro em Loures	Ana Paula Assunção
			9.11	Projectos museológicos da Direcção Municipal de Reabilitação Urbana. O Fado, to Festa e as Marchas Populares	Paula Pacheco; Paula Teixeira
			9.12	Exomuseu de Geologia	TO. M. Galopim de Carvalho; César Lopes; Liliana Póvoas
			9.13	Ecomuseu Municipal do Seixal, museu de identidades	António Nabais
			9.14	A ria de Aveiro no Museu de Ílhavo	Ana Maria Lopes
			9.15	Museu Municipal de Lagoa, um museu em construção	Maria José Pires
			9.16	Proposta de criação das rotas do Património, caso específico do património islâmico de Portugal	Eva-Maria von Kemnitz
			9.17	Os museólogos e as ciências da natureza	Luis Elias Casanovas
			9.18	Experiências museológicas recentes na ilha da Madeira	Francisco António Clode de Sousa
			9.19	Conhecer melhor os utilizadores dos serviços museais. Um estudo sobre to exposição 'O homem, o trabalho e to fábrica – indústria no concelho de Vila Franca de Xira'	Clara Camacho
			9.20	Realidades e perspectivas da formação no âmbito da museologia	Fernando António Baptista Pereira

			9. 21	As carreiras 'Técnico Superior' nos museus	Isabel Pereira
			9. 22	Os serviços educativos dos museus: que profissionais? Uma reflexão sobre carreiras e formação	Carla From Almeida Costa
			9. 23	Para lá da norma e da autoridade ou to vida atribulada dos museus municipais	Marta Guimarães; Susana Medina; Suzana Faro; Teresa Soeiro
			9. 24	Museu da Cidade de Piraju, to introdução das referências patrimoniais	Cristina Bruno

## Appendix B

### Definition of the Categories 'Tutelage / and Type'

## Definition of the Categories 'Tutelage' and 'Type'

After OAC / IPM (2000)

1. **Art Museums** – Museums devoted to Fine Arts, Applied Arts and Performative Arts. This group includes Sculpture Museums, Pinacoteca, Photography, Cinema, Theatre and Architecture museums as well as exhibition galleries dependant on Libraries or Archives.
2. **Archaeology Museums** – Museums whose collections have come (in part or on the whole) from archaeological digs.
3. **History Museums** – Museums that illustrate a defined subject, personality or historical moment, where collections mostly reflect this point of view. This group includes commemorative, military museums as well as those devoted to a single historical individual.
4. **Science and Natural History Museums** – Museums devoted to subjects related to one or more disciplines, such as biology, geology, botany, zoology, paleontology and ecology.
5. **Science and Technological Museums** – These museums are devoted to one or more exact sciences or techniques such as astronomy, mathematics, physics, chemistry, medical sciences, etc. This group also includes planetariums and science centers.
6. **Ethnography and Anthropology Museums** – Museums which exhibit collections related to culture, social structures, beliefs, traditional crafts, etc.
7. **Specialized Museums** – Museums research and exhibit all aspects related to a single subject or theme (excluding groups 1 to 6)
8. **Regional Museums** – Museums whose collections are representative of a specific territory (excludes 1 to 7)
9. **General Museums** – museums that do not present a manifest predominance of a particular collection among others, that is, where two or more collections have similar relevance and representativity:
  - 9.1. **Arts and Archaeology**
  - 9.2. **Arts and Ethnography**
  - 9.3. **Arts, Archaeology and Ethnography**
10. **Other Museums** – Museums that are not included in any of the above categories
11. **Monuments and Sites** – This category includes museums and museological nucleus whose collections are associated with a specific monument or place
12. **Zoological and Botanic Gardens and Aquariums**

**Appendix C**  
**Blocks I and II – Tables**



Distribution of meeting		
	Frequency	%
Figueras de Foz - APOM - 1973	19	17,8
Porto - APOM - 1976	10	17,8
Porto Delgado - APOM - 1977	23	21,5
Coimbra - APOM - 1978	16	15
Lisbon - APOM - 1987	17	15,9
Aveiro - APOM - 1988	13	12,1
Total	107	100

Tables 1 -2 Meetings / number of papers given

Distribution of meeting		
	Frequency	%
V Meeting (Tondela 1983)	9	19,8
V Meeting (Lisbon 1994)	13	28,3
VII Meeting (Coimbra 1996)	24	52,2
Total	46	100

Museum provenance - Disaggregated Tutelage		
	Frequency	%
Ministry of Culture	12	11,2
Other Ministries and State Organisms	1	0,9
Public University	20	18,7
Public Companies or Anonymous Societies of Public Capital	8	7,5
Regional Administration (Azores and Madeira)	1	0,9
Municipality	8	7,5
Parish/parishes	12	11,2
Catholic Church	1	0,9
Ministry of Culture, Public University and Municipality	1	0,9
Other	2	1,8
Total	66	61,7
Unknown	41	38,3
Total	107	100

Tables 3 -4 Author / Museum provenance (Tutelage)

Museum provenance -Aggregated Tutelage		
	Frequency	%
Ministry of Culture	1	2,2
Public University	4	8,7
Regional Administration (Azores and Madeira)	1	2,2
Municipality	22	47,8
Ministry of Culture and Municipality	2	4,3
Total	30	65,2
Unknown	16	34,8
Total	46	100

Museum provenance - Type of museum		
	Frequency	%
Art museums	19	16.8
Archaeology Museums	6	5.0
History Museums	5	4.7
Science and Natural History Museums	13	12.1
Science and Technology Museums	9	8.4
Ethnography and Anthropology Museums	5	4.7
Specialized Museums	4	3.7
Generic Museums - Art, Archaeology and Ethnography	3	2.8
Monuments and Places	1	0.9
Generic-Art, Arch., History, Science/Natural Hist. Museums	1	0.9
Other museums	1	0.9
Total	66	61.7
Unknown	41	38.3
Total	107	100

Museum provenance - Type of museum		
	Frequency	%
Art museums	2	4.3
History Museums	8	13
Science and Natural History Museums	4	9.7
Ethnography and Anthropology Museum	1	2.2
Generic Museums - Art, Archaeology and Ethnography	12	28.1
Monuments and places	1	2.2
Art, History Museums and Monuments/Places	1	2.2
Archaeology and History Museums	1	2.2
Generic-Art, Science/Technology Museum	1	2.2
Generic Museums and Monuments/Places	1	2.2
Other museums	1	2.2
Total	31	67.4
Unknown	15	32.6
Total	46	100

Tables 5-6 Authors / museum provenance (Type of museum)

Professional Category		
	Frequency	%
Director	13	12.1
Curator	14	13.1
Técnico Superior	1	0.9
University - Professor	14	13.1
University - Lecturer	5	4.7
Director, Curator, Professor and Other	1	0.9
Curator and Técnico Superior	1	0.9
Director and Professor	2	1.9
Técnico Superior and Professor	1	0.9
Director and Lecturer	1	0.9
Curator and Other	1	0.9
Other	24	22.4
Total	78	72.8
Unknown	29	27.1
Total	107	100

Professional category		
	Frequency	%
Director	16	34.8
Curator	4	8.7
Técnico Superior	7	15.2
University - Professor	2	4.3
University - Lecturer	1	2.2
Director and curator	2	4.3
Director, Curator and Other	1	2.2
Director and Técnico Superior	2	4.3
Other	5	10.9
Total	40	87
Unknown	6	13
Total	46	100

Tables 7-8 Authors / Professional category

Type of paper - Subject matter		
	Frequency	%
History of museums	22	13.4
Collection studies	7	4.3
Education	27	16.5
Exhibition	9	5.5
Audience	3	1.8
Profession	4	2.4
Security	2	1.2
Conservation	3	1.8
Museums' mission	21	12.8
Museum policy	40	24.4
Marketing & P.R.	2	1.2
Collections Management	3	1.8
Research	5	3.1
Management	1	0.6
Architecture	7	4.3
Professional development	2	1.2
Other	6	3.7
Total	164	100

Tables 9 -10 Type of paper - Subject matter

Type of paper - Subject matter		
	Frequency	%
History of museums	9	11.7
Collection studies	3	3.9
Education	6	7.8
Exhibition	4	5.2
Audience	1	1.3
Profession	3	3.9
Security	2	2.6
Conservation	5	6.5
Museums' mission	7	9.1
Museum policy	25	32.4
Collections Management	1	1.3
Research	2	2.6
Other	9	11.7
Total	77	100

Museums' role - preferred museums' mission		
	Frequency	%
Preservation (to collect and conserve)	8	7.5
Research (to study and document)	5	4.7
Communication (to exhibit and educate)	32	29.9
Preservation and research	2	1.8
Preservation and communication	12	11.2
Research and communication	7	6.5
Preservation, research and communication	17	15.9
Not evident	24	22.4
Total	107	100

Tables 11 -12 - Preferred museums' mission

Museums' role - preferred museums' mission		
	Frequency	%
Preservation (to collect and conserve)	5	10.0
Research (to study and document)	3	6.6
Communication (to exhibit and educate)	11	23.9
Preservation and research	1	2.2
Preservation and communication	4	8.7
Research and communication	1	2.2
Preservation, research and communication	7	15.2
Not evident	14	30.4
Total	48	100

Preferred role/s played in relation to society		
	Frequency	%
Educational	58	41,7
Social	21	15,1
Cultural	18	12,8
Scientific	18	13,7
Other (e.g. to preserve)	3	2,2
Not evident	20	14,4
Total	138	100

Preferred role/s played in relation to society		
	Frequency	%
Educational	7	10,8
Social	21	31,8
Cultural	8	12,1
Scientific	8	12,1
Other (e.g. economical)	7	10,8
Not evident	15	22,8
Total	68	100

Tables 13 -14 Preferred museums' role/s in relation to society

Table 15 -16 Definition of activities of the group / museum

Definition of activities of the group/museum		
	Frequency	Percent
Collections management	51	17,8
Research	53	18,3
Conservation	40	13,8
Exhibition	52	17,9
Education	67	23,1
Marketing & P.R.	2	0,7
Security	5	1,7
No definition of activities of the group/museum	20	6,9
Total	280	100

Definition of activities of the group/museum		
	Frequency	Percent
Collections management	21	15,8
Research	25	18,9
Conservation	24	18,2
Exhibition	25	18,8
Education	27	20,5
Security	2	1,5
Marketing & P.R.	2	1,5
No definition of activities of the group/museum	8	4,8
Total	132	100

Definition of group characteristics		
	Frequency	%
Aloof (aloof, self-sufficient)	8	4.1
Dynamic	28	14.3
Responsible	10	5.1
Hard-working	4	2
Honest	4	2
In love/passionate	6	3.1
Open-minded	12	6.2
Creative	4	2
Dedicated (apostrophe, saviour, interested)	11	5.6
Intelligent	2	1
Cooperative	24	12.3
Competent (professional, organized, efficient)	5	2.6
Up-to-date	2	1
Diplomatic	1	0.5
Patient	1	0.5
Perseverant	4	2
Aggressive	2	1
Interventive	0	0
Communicative	2	1
No definition of group characteristics	57	29.1
Total	196	100

Definition of group characteristics		
	Frequency	%
Aloof (aloof, self-sufficient)	1	1.2
Dynamic	11	13.4
Responsible	1	1.2
Open-minded	14	17.1
Creative	2	3.7
Cooperative	20	24.4
Dedicated (apostrophe, saviour, interested)	1	1.2
Competent (professional, organized, efficient)	1	1.2
Interventive	8	9.8
Communicative	1	1.2
No definition of group characteristics	21	25.6
Total	82	100

Table 17 - 18 – Definition of group characteristics

Definition of group problems		
	Frequency	%
Expansion of the career	14	9,6
Career progression	6	4,1
Training	13	10,3
Inappropriate legislation	4	2,8
Lack of financial resources	12	8,3
Passivity of the group	4	2,8
Internal disorganization	4	2,8
Bureaucracy	1	0,7
Lack of cooperation	6	4,1
Lack of reflexion	1	0,7
Salary	1	0,7
Lack of recognition	1	0,7
No definition of group problems	78	52,4
Total	145	100

Tables 19 - 20 Definition of group problems

Definition of group problems		
	Frequency	%
Expansion of the career	2	3,1
Career progression	5	7,8
Training	9	13,7
Inappropriate legislation	3	4,5
Lack of cooperation	3	4,5
Passivity of the group	1	1,5
A closed group	1	1,5
Salary	1	1,5
Lack of recognition	1	1,5
Lack of reflexion	1	1,5
Bureaucracy	1	1,5
Disorganization interna	2	3,1
Job insecurity	1	1,5
No definition of group problems	35	53
Total	66	100

Type of paper - rhetorical structure		
	Frequency	%
Presentation of the meeting's theme	6	3,8
Presentation of recommendations	9	5,7
Presentation of case-study/project	44	27,8
Narrative/historical	27	17,1
Narrative/descriptive	62	39,2
Narrative/discussion	7	4,4
Theoretical/modern scientific	2	1,3
Total	157	99,4
Unknown	1	0,6
Total	158	100

Table 21-22 - Type of paper / rhetorical structure

Type of paper - rhetorical structure		
	Frequency	%
Presentation of the meeting's theme	3	3,8
Presentation of case-study/project	29	34,9
Narrative/historical	10	12,1
Narrative/descriptive	24	28,9
Narrative/discussion	15	18,1
Theoretical/modern scientific	2	2,4
Total	83	100

Appendix D  
Questionnaire

(TRANSLATION)

## Questionnaire for museum professionals

The information obtained by this questionnaire is strictly confidential and will only be used to inform research which is being carried out as part of a doctoral thesis in the area of museology

Faculty of Arts  
University of Porto

With the support of a grant from Praxis XXI - Foundation for Science and Technology  
Ministry of Science and Technology.



Code number [                      ]1  
Date  
Interviewer

## I - Professional Career

### 1 How long have you worked at this museum?

\_\_\_\_\_ months / years (delete what is **not** applicable)

### 2 Are you the curator of the museum?

Yes ☐1

No ☐2

### 3 What is your professional category?

Curator ☐1

Técnico Superior ☐2

If other, please indicate which \_\_\_\_\_

### 4 Are your functions mainly related to any specific area?

Yes ☐1

No ☐2



**If Yes, please indicate which area. (Please choose only ONE option)**

Inventory ☐1

Research ☐2

Education ☐3

Marketing and Public Relations ☐4

Management ☐5

Exhibitions ☐6

Conservation ☐7

Information Technology ☐8

If other, please specify \_\_\_\_\_

**5 What is your work regime?**

- Full-Time ☐ 1  
 Part-Time ☐ 2  
 Volunteer ☐ 3



If you are a voluntary worker, how many hours do you normally work a week? \_\_\_\_\_ hours

**6 What contract do you have with the museum?**

- Permanent staff ☐ 1  
 Permanent staff of tutelage institution but not of the museum ☐ 2  
 Temporary contract ☐ 3  
 Official request of services ☐ 4  
 Secondment ☐ 5  
 Temporary contract ☐ 6  
 Administrative contract ☐ 7  
 Traineeship (EC programmes IEF) ☐ 8  
 Traineeship (EC programmes AGIR) ☐ 9

If other, please specify \_\_\_\_\_

**7 Have you ever worked in an/other museum/s ?**

Yes ☐ 1 No ☐ 2

**If YES**

please indicate which museum/s

Museum

\_\_\_\_\_ [ ] months/years (please delete what is not applicable)  
 \_\_\_\_\_ [ ] months/years  
 \_\_\_\_\_ [ ] months/years  
 \_\_\_\_\_ [ ] months/years

**If you changed museums, please indicate why.**(choose only **ONE** main reason)

- Career opportunity ☐ 1
- New challenge ☐ 2
- Family reasons ☐ 3
- Location ☐ 4
- Nature of collections ☐ 5
- Work problems ☐ 6
- Pay ☐ 7
- More autonomy ☐ 8
- Personal fulfilment ☐ 9

If other, please specify \_\_\_\_\_

**8 Before you began to work in museums, did you have any other type of job?**Yes ☐ 1 No ☐ 2**If YES****please indicate the activities you consider most important for your professional life**(please choose only the **three** you consider **the most important**)

- |  |                            |   |   |              |
|--|----------------------------|---|---|--------------|
| Teaching (primary, secondary and professional) | <input type="checkbox"/> 1 | [ | ] | months/years |
| Higher education                               | <input type="checkbox"/> 2 | [ | ] | months/years |
| Research                                       | <input type="checkbox"/> 3 | [ | ] | months/years |
| The media                                      | <input type="checkbox"/> 4 | [ | ] | months/years |
| Library  | <input type="checkbox"/> 5 | [ | ] | months/years |
| Design   | <input type="checkbox"/> 6 | [ | ] | months/years |
| Architecture                                   | <input type="checkbox"/> 7 | [ | ] | months/years |
| Archaeology                                    | <input type="checkbox"/> 8 | [ | ] | months/years |
| Fine arts                                      | <input type="checkbox"/> 9 | [ | ] | months/years |
| Other /s _____                                 |                            | [ | ] | months/years |
| _____  |                            | [ | ] | months/years |

**9 If you have done other work, what aspects satisfied you the most?**(please choose only the **three** aspects you consider most important)

- |                       |                             |
|-----------------------|-----------------------------|
| Salary                | <input type="checkbox"/> 1  |
| Social status         | <input type="checkbox"/> 2  |
| Working hours         | <input type="checkbox"/> 3  |
| Personal fulfilment   | <input type="checkbox"/> 4  |
| Work rhythm           | <input type="checkbox"/> 5  |
| Criativity            | <input type="checkbox"/> 6  |
| Atmosphere            | <input type="checkbox"/> 7  |
| Challenge             | <input type="checkbox"/> 8  |
| Scope for interaction | <input type="checkbox"/> 9  |
| Job security          | <input type="checkbox"/> 10 |
| Localtion of work     | <input type="checkbox"/> 11 |
| Autonomy              | <input type="checkbox"/> 12 |
| Nothing satisfied me  | <input type="checkbox"/> 13 |

If other, please specify \_\_\_\_\_

**10 What did you find the least satisfying?**(please choose only the **three** options you consider most important)

- |                               |                             |
|-------------------------------|-----------------------------|
| Salary                        | <input type="checkbox"/> 1  |
| Social status                 | <input type="checkbox"/> 2  |
| Working hours                 | <input type="checkbox"/> 3  |
| Personal frustration          | <input type="checkbox"/> 4  |
| Atmosphere                    | <input type="checkbox"/> 5  |
| Lack of autonomy              | <input type="checkbox"/> 6  |
| Location                      | <input type="checkbox"/> 7  |
| Job insecurity                | <input type="checkbox"/> 8  |
| Lack of scope for interaction | <input type="checkbox"/> 9  |
| Work rhythm                   | <input type="checkbox"/> 10 |
| Routine                       | <input type="checkbox"/> 11 |
| Lack of creativity            | <input type="checkbox"/> 12 |
| Everything satisfied me       | <input type="checkbox"/> 13 |

If other, please specify \_\_\_\_\_

**11 Do you have any other job apart from your work at the museum?**Yes ☐1No ☐2please move on to question **12****If YES****indicate the type/s of work and your professional category**(please choose only the **three** you consider **the most important**)

Type of work \_\_\_\_\_

Professional category \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**When do you do this/these job/s?**Normal working hours ☐1After normal working hours ☐2**Is/are this/these jobs paid?**Yes ☐1No ☐2**12 Was working in a museum a personal career choice?**Yes ☐1No ☐2**If YES,****when did you decide you wanted to work in a museum?**

Primary/middle school

☐1

Secondary school

☐2

During my degree course

☐3

After finishing my degree course

☐4

After doing another job

☐5

**13** Indicate the degree of importance each of the following had in your choice of career**A – Fascination for objects**

Extremely important ☐5  
 Very important ☐4  
 Neither very nor not very important ☐3  
 Not very important ☐2  
 Not important at all ☐1

**B – Stimulating work**

Extremely important ☐5  
 Very important ☐4  
 Neither very nor not very important ☐3  
 Not very important ☐2  
 Not important at all ☐1

**C – Working in a cultural environment**

Extremely important ☐5  
 Very important ☐4  
 Neither very nor not very important ☐3  
 Not very important ☐2  
 Not important at all ☐1

**D – Salary**

Extremely important ☐5  
 Very important ☐4  
 Neither very nor not very important ☐3  
 Not very important ☐2  
 Not important at all ☐1

**E – Prestige associated with working in museums**

Extremely important ☐5  
 Very important ☐4  
 Neither very nor not very important ☐3  
 Not very important ☐2  
 Not important at all ☐1

**F – Job security**

Extremely important ☐5  
 Very important ☐4  
 Neither very nor not very important ☐3  
 Not very important ☐2  
 Not important at all ☐1

**G – Conservation work**

Extremely important ☐5  
 Very important ☐4  
 Neither very nor not very important ☐3  
 Not very important ☐2  
 Not important at all ☐1

**H – Communication with the public**

Extremely important ☐5  
 Very important ☐4  
 Neither very nor not very important ☐3  
 Not very important ☐2  
 Not important at all ☐1

**I – Research**

Extremely important ☐5  
 Very important ☐4  
 Neither very nor not very important ☐3  
 Not very important ☐2  
 Not important at all ☐1

**J – Making exhibitions**

Extremely important ☐5  
 Very important ☐4  
 Neither very nor not very important ☐3  
 Not very important ☐2  
 Not important at all ☐1

**L – Influence of family/friends**

Extremely important ☐5  
 Very important ☐4  
 Neither very nor not very important ☐3  
 Not very important ☐2  
 Not important at all ☐1

**M – Personal project**

Extremely important ☐5  
 Very important ☐4  
 Neither very nor not very important ☐3  
 Not very important ☐2  
 Not important at all ☐1

## II - Training

### 1 What degree do you hold?

\_\_\_\_\_

### 2 At which university did you obtain your degree?

University \_\_\_\_\_ date of completion \_\_\_\_\_

### 3 Have you completed or are you presently doing a postgraduate course?

Yes ☐1

No ☐2



**If YES,**  
please indicate

University \_\_\_\_\_ Postgraduate course \_\_\_\_\_

Completed in (year) [ ] (if you have already completed the course)

Will be completed in (year) [ ] (if you are still doing the course)

### 4 Have you completed or are you presently doing a Mestrado?

Yes ☐1

No ☐2

**If YES,**  
please indicate

University \_\_\_\_\_

Mestrado \_\_\_\_\_

Completed in (year) [ ] (if you have already completed the course)

Will be completed in (year) [ ] (if you are still doing the course)

**5 Have you finished or are you presently doing research for a doctoral thesis?**Yes ☐1No ☐2**If YES**

please indicate

University \_\_\_\_\_

Doctorate \_\_\_\_\_

Completed in (year) [ ] (if you have already completed the course)

Will be completed in (year) [ ] (if you are still doing the course)

**6 If you have never done any of these courses, do you intend to do so in the near future?**Yes ☐1No ☐2**If you do intend to do one of these courses, please indicate which one**Postgraduate ☐1Mestrado ☐2Doctorate ☐3**7 What would prevent you from doing one of these courses?**(indicate the **two** most important options only)Very expensive ☐1Family life ☐2The institution where I work would not allow it ☐3The institution where I work would expect me to make up lost time ☐4None of the courses available here interest me ☐5The course in Portugal which interests me is run far from where I live/work ☐6Number of hours ☐7Age ☐8Overloaded with work ☐9Nothing would prevent me ☐10

If other, please specify \_\_\_\_\_



**8 What would encourage you to do one of the courses mentioned?**(indicate the **two** most important options only)

- Career opportunity ☐ 1
- Support of institution where I work ☐ 2
- Family support ☐ 3
- Personal fulfilment ☐ 4
- Interesting course run near where I live/work ☐ 5
- Need for specialised training ☐ 6
- Personal prestige ☐ 7
- Nothing would encourage me ☐ 8

If other, please specify \_\_\_\_\_

**9 In the last year have you attended any other training course?**Yes ☐ 1No ☐ 2↓  
**If YES****please indicate type of course/s**

Course / type	Run by institution	Location	Length of course (weeks/months)
---------------	--------------------	----------	------------------------------------

1 Conservation \_\_\_\_\_

2 Collections management \_\_\_\_\_

3 Education \_\_\_\_\_

4 Exhibitions \_\_\_\_\_

5 Personnel management \_\_\_\_\_

6 Administration \_\_\_\_\_

or Financial management \_\_\_\_\_

7 New technologies \_\_\_\_\_

If other, please specify \_\_\_\_\_

**10 Did you receive any support to attend any of the above courses?**

(including those mentioned in questions 3, 4 and 5)

Yes ☐1No ☐2Go to question **11****If yes, please specify the type of support and where it came from****Support of the institution I work for** ☐1

- |                                  |                              |                      |
|----------------------------------|------------------------------|----------------------|
| 1. Grant                         | [       ] weeks/months/years | type of course _____ |
| 2. Subsidy                       | [       ] weeks/months/years | type of course _____ |
| 3. Payment of enrolment fee/fees | [       ] weeks/months/years | type of course _____ |
| 4. Expenses                      | [       ] weeks/months/years | type of course _____ |

**Gulbenkian Foundation** ☐2

- |                                  |                              |                      |
|----------------------------------|------------------------------|----------------------|
| 1. Grant                         | [       ] weeks/months/years | type of course _____ |
| 2. Subsidy                       | [       ] weeks/months/years | type of course _____ |
| 3. Payment of enrolment fee/fees | [       ] weeks/months/years | type of course _____ |
| 4. Expenses                      | [       ] weeks/months/years | type of course _____ |

**Praxis XXI** ☐3

- |                                  |                              |                      |
|----------------------------------|------------------------------|----------------------|
| 1. Grant                         | [       ] weeks/months/years | type of course _____ |
| 2. Subsidy                       | [       ] weeks/months/years | type of course _____ |
| 3. Payment of enrolment fee/fees | [       ] weeks/months/years | type of course _____ |
| 4. Expenses                      | [       ] weeks/months/years | type of course _____ |

**Other,** ☐4**please specify** \_\_\_\_\_

**11 Are you a member of any professional association?**

Yes ☐ 1

No ☐ 2

↓  
**If YES,**  
**which one/s**

Apom ☐ 1

Icom ☐ 1

Other \_\_\_\_\_

**12 Are you a member of any other association related to your work?**

Yes ☐ 1

No ☐ 2

↓  
**If YES**  
**which one/s**  
(maximum two)

\_\_\_\_\_  
\_\_\_\_\_

**13 Which of the following qualifications do you think is the most suitable for museum work?**

(please indicate **the** one qualification you consider most important)

A degree related to the nature of the museum collections ☐ 1

Any degree not necessarily related to the nature of the museum collections ☐ 2

A degree related to the nature of the museum collections and a specialisation in museology ☐ 3

Any degree not necessarily related to the nature of the museum collections  
and a specialisation in museology ☐ 4

A degree related to the nature of the museum collections and training in a museum ☐ 5

Any degree not necessarily related to the nature of the museum collections  
and training in a museum ☐ 6

If other, please specify

\_\_\_\_\_

**14 Choose the THREE main qualities a museum professional should have**

- |               |                             |               |                             |
|---------------|-----------------------------|---------------|-----------------------------|
| Competent     | <input type="checkbox"/> 1  | Creative      | <input type="checkbox"/> 12 |
| Considerate   | <input type="checkbox"/> 2  | Loyal         | <input type="checkbox"/> 13 |
| Fair          | <input type="checkbox"/> 3  | Active        | <input type="checkbox"/> 14 |
| Optimistic    | <input type="checkbox"/> 4  | Sensitive     | <input type="checkbox"/> 15 |
| Determined    | <input type="checkbox"/> 5  | Productive    | <input type="checkbox"/> 16 |
| Independent   | <input type="checkbox"/> 6  | Open          | <input type="checkbox"/> 17 |
| Honest        | <input type="checkbox"/> 7  | Conscientious | <input type="checkbox"/> 18 |
| Responsible   | <input type="checkbox"/> 8  | Intelligent   | <input type="checkbox"/> 19 |
| Incorruptible | <input type="checkbox"/> 9  | Hardworking   | <input type="checkbox"/> 20 |
| Motivated     | <input type="checkbox"/> 10 | Confident     | <input type="checkbox"/> 21 |
| Cooperative   | <input type="checkbox"/> 11 |               |                             |

**15 Indicate the THREE characteristics you think a museum worker should not have**

- |               |                             |                   |                             |
|---------------|-----------------------------|-------------------|-----------------------------|
| Incompetent   | <input type="checkbox"/> 1  | Boring            | <input type="checkbox"/> 12 |
| Careless      | <input type="checkbox"/> 2  | Disloyal          | <input type="checkbox"/> 13 |
| Unfair        | <input type="checkbox"/> 3  | Immoral           | <input type="checkbox"/> 14 |
| Ignorant      | <input type="checkbox"/> 4  | Unmotivated       | <input type="checkbox"/> 15 |
| Indecisive    | <input type="checkbox"/> 5  | Unproductive      | <input type="checkbox"/> 16 |
| Dependent     | <input type="checkbox"/> 6  | Biased            | <input type="checkbox"/> 17 |
| Dishonest     | <input type="checkbox"/> 7  | Not conscientious | <input type="checkbox"/> 18 |
| Irresponsible | <input type="checkbox"/> 8  | Passive           | <input type="checkbox"/> 19 |
| Insensitive   | <input type="checkbox"/> 9  | Lazy              | <input type="checkbox"/> 20 |
| Pessimistic   | <input type="checkbox"/> 10 | Shy               | <input type="checkbox"/> 21 |
| Uncooperative | <input type="checkbox"/> 11 |                   |                             |

### III – Work

#### 1 How often have you taken part in the following activities in the past year?

	Always	Very Often	Frequently	Not very often	Never
<b>A - Study of Collections</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>B - Inventory</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>C - Conservation</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>D - Designing/inventing programmes for schools</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>E - Implementing programmes for schools</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>F - Designing/inventing other programmes for the public</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>G - Implementing other programmes for the public</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>H - Marketing and public relations</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>I - Exhibitions</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>J - Guided visits/schools</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>L - Guided tours/public in general</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>M - Short training sessions</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/>
<b>N - Museum management</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>O - Attending the public/information</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>P - Maintenance of installations</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>Q - Fieldwork</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>R - Writing/editing material for publication</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>S - Grant/candidature management</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>T - Meetings</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>U - Evaluation</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>If other, please specify</b>					

**2 Choose THREE adjectives from the list below which describe the work you have done in the last year**

- Exciting ☐1  
 Frustrating ☐2  
 Boring ☐3  
 Creative ☐4  
 Challenging ☐5  
 Routine ☐6  
 Fulfilling ☐7  
 Interesting ☐8  
 Uninteresting ☐9  
 New ☐10  
 Satisfying ☐11  
 Monotonous ☐12  
 Positive ☐13  
 Dynamic ☐14

**3 Choose THREE aspects of your work which satisfy you the most**

- |   |                             |                        |                             |
|---|-----------------------------|------------------------|-----------------------------|
| Study of collections                          | <input type="checkbox"/> 1  | Creativity             | <input type="checkbox"/> 13 |
| Inventing/designing programmes for the public | <input type="checkbox"/> 2  | Conservation work      | <input type="checkbox"/> 14 |
| Implementing programmes for the public        | <input type="checkbox"/> 3  | Salary                 | <input type="checkbox"/> 15 |
| Social recognition                            | <input type="checkbox"/> 4  | Communication          | <input type="checkbox"/> 16 |
| Cultural impact                               | <input type="checkbox"/> 5  | Social impact          | <input type="checkbox"/> 17 |
| Working in a cultural environment             | <input type="checkbox"/> 6  | Feeling of fulfilment  | <input type="checkbox"/> 18 |
| Teamwork                                      | <input type="checkbox"/> 7  | Working hours          | <input type="checkbox"/> 19 |
| Exhibition design                             | <input type="checkbox"/> 8  | Job security           | <input type="checkbox"/> 20 |
| Work rhythm                                   | <input type="checkbox"/> 9  | Scope for interaction  | <input type="checkbox"/> 21 |
| Realizing your ambitions                      | <input type="checkbox"/> 10 | Work environment       | <input type="checkbox"/> 22 |
| Place of work                                 | <input type="checkbox"/> 11 | No aspect satisfies me | <input type="checkbox"/> 23 |
| Making exhibitions                            | <input type="checkbox"/> 12 |                        |                             |

If other, please specify \_\_\_\_\_

**4 Choose THREE aspects of your work that least satisfy you**

- |  |                            |  |                             |
|--|----------------------------|--|-----------------------------|
| Study of collections                   | <input type="checkbox"/> 1 | Lack of opportunity to be creative       | <input type="checkbox"/> 12 |
| Designing of public programmes         | <input type="checkbox"/> 2 | Conservation work                        | <input type="checkbox"/> 13 |
| Implementing programmes for the public | <input type="checkbox"/> 3 | Salary                                   | <input type="checkbox"/> 14 |
| Lack of social recognition             | <input type="checkbox"/> 4 | Lack of communication with outside world | <input type="checkbox"/> 15 |
| Lack of cultural impact                | <input type="checkbox"/> 5 | Lack of social impact                    | <input type="checkbox"/> 16 |
| Teamwork                               | <input type="checkbox"/> 6 | Working hours                            | <input type="checkbox"/> 17 |

- |                        |                             |                               |                             |
|------------------------|-----------------------------|-------------------------------|-----------------------------|
| Exhibition design      | <input type="checkbox"/> 7  | Job insecurity                | <input type="checkbox"/> 18 |
| Work rythm             | <input type="checkbox"/> 8  | Lack of scope for interaction | <input type="checkbox"/> 19 |
| Non-implementing plans | <input type="checkbox"/> 9  | Work environment              | <input type="checkbox"/> 20 |
| Place of work          | <input type="checkbox"/> 10 | Lack of autonomy              | <input type="checkbox"/> 21 |
| Making exhibitions     | <input type="checkbox"/> 11 | I like everything             | <input type="checkbox"/> 22 |

If other, please specify \_\_\_\_\_

#### 5 Does your present work meet your expectations?

- Yes, it meets my expectations ☐1  
 It exceeds my expectations ☐2  
 No, it doesn't meet my expectations ☐3

#### 6 How often do you get positive feedback about your work from your superiors?

- Always ☐5      Fairly ☐4      Occasionally ☐3      Rarely ☐2      Never ☐1

#### 7 And from your colleagues?

- Always ☐5      Fairly ☐4      Occasionally ☐3      Rarely ☐2      Never ☐1

#### 8 Does your immediate boss listen to your ideas, suggestions?

- Always ☐5      Fairly ☐4      Occasionally ☐3      Rarely ☐2      Never ☐1

#### 9 Do you have autonomy to develop your own plans and ideas?

- Always ☐5      Fairly ☐4      Occasionally ☐3      Rarely ☐2      Never ☐1

#### 10 How often do you do teamwork in your museum?

- Always ☐5      Fairly ☐4      Occasionally ☐3      Rarely ☐2      Never ☐1

**11 What is your opinion of teamwork?**

- It should be done more regularly ☐1  
 I like the present frequency ☐2  
 It should be done more often ☐3  
 I like to work alone ☐4

**12 How often do the senior staff in your museum meet?**

- Always ☐5      Fairly ☐4      Occasionally ☐3      Rarely ☐2      Never ☐1

**13 What is the aim of these meetings?**

- To assess the present situation ☐1  
 To exchange information ☐2  
 Planning projects ☐3  
 Designing projects ☐4  
 Project management ☐5  
 Brainstorming ☐6  
 I can't understand the objectives ☐7

If other, please specify \_\_\_\_\_

**14 What do you think of the frequency of these meetings?**

- We should have meetings more frequently ☐1  
 I agree with the present frequency ☐2  
 We should have meetings less frequently ☐3

**15 Have you ever felt you could not solve a problem using your own knowledge alone?**

- Yes ☐1      No ☐2

**If YES, what do you usually do in these situations?** (Please choose **one** option)

- I speak to a colleague from the museum / or tutelage institution ☐1  
 I speak / write to a colleague from another museum. ☐2  
 I speak / write to a specialist who does not work in a museum ☐3  
 I look from information on the Internet ☐4  
 I look for information in a library. ☐5  
 Nothing. ☐6

If other, please specify \_\_\_\_\_



**16 Have you taken part in any scientific meeting/s in the last year?**Yes ☐1No ☐2**If YES, indicate the one/those you consider most important?**(Indicate no more than three)**Scientific meeting****Location****Organized by.**

\_\_\_\_\_ with/ without paper

\_\_\_\_\_ with/ without paper

\_\_\_\_\_ with/ without paper

**17 In the last year have you written any text/s for publication**Yes ☐1No ☐2**If YES, indicate the theme/s**Museum activities ☐1Conservation ☐2Study of collections ☐3Education ☐4Exhibitions ☐5Management ☐6New technologies ☐7

If other, please specify \_\_\_\_\_

**If YES, please indicate where it was or will be published**Book ☐1Museum catalogue ☐2Professional journal ☐3Museum newspaper ☐4Newspaper ☐5Conference proceedings ☐6Leaflets ☐7

If other, please specify \_\_\_\_\_

## IV – Museum Services

### 1 What is your opinion of the services provided by the museum where you work?

	Excellent	Good	Fair	Poor	Very bad
A - Inventory and documentation	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
B - Research into collections	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
C - Education	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
D - Publications	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
E - Exhibitions	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
F - Conservation	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1

### 2 What do you think of the rate of improvement of the museum where you work?

Very fast	<input type="checkbox"/> 5	It has not improved	<input type="checkbox"/> 1
Fast	<input type="checkbox"/> 4		
Adequate	<input type="checkbox"/> 3		
Slow	<input type="checkbox"/> 2		
Very slow	<input type="checkbox"/> 1		

### 3 And museums in general? Their improvement has been....

Very fast	<input type="checkbox"/> 5	They have not improved	<input type="checkbox"/> 1
Fast	<input type="checkbox"/> 4		
Adequate	<input type="checkbox"/> 3		
Slow	<input type="checkbox"/> 2		
Very slow	<input type="checkbox"/> 1		

**4 If you had the power and financial resources to make changes in the museum where you work, what would be your main priority?**

(Choose only **the** most significant option)

- |                             |                             |
|-----------------------------|-----------------------------|
| Collections management      | <input type="checkbox"/> 1  |
| Public events               | <input type="checkbox"/> 2  |
| Conservation                | <input type="checkbox"/> 3  |
| Increase of human resources | <input type="checkbox"/> 4  |
| Education                   | <input type="checkbox"/> 5  |
| The building itself         | <input type="checkbox"/> 6  |
| New technologies            | <input type="checkbox"/> 7  |
| The library                 | <input type="checkbox"/> 8  |
| Exhibitions                 | <input type="checkbox"/> 9  |
| Publications                | <input type="checkbox"/> 10 |
| Training of senior staff    | <input type="checkbox"/> 11 |

If other, please specify \_\_\_\_\_

**5 And what would be your main priority for museums in general?**

(Choose only **the** most significant option)

- |                             |                             |
|-----------------------------|-----------------------------|
| Collections management      | <input type="checkbox"/> 1  |
| Public events               | <input type="checkbox"/> 2  |
| Conservation                | <input type="checkbox"/> 3  |
| Increase of human resources | <input type="checkbox"/> 4  |
| Education                   | <input type="checkbox"/> 5  |
| The building itself         | <input type="checkbox"/> 6  |
| New technologies            | <input type="checkbox"/> 7  |
| The library                 | <input type="checkbox"/> 8  |
| Exhibitions                 | <input type="checkbox"/> 9  |
| Publications                | <input type="checkbox"/> 10 |
| Training of senior staff    | <input type="checkbox"/> 11 |

If other, please specify \_\_\_\_\_

**6** Indicate how much satisfaction you get from each of the following aspects of your professional life

	An enormous amount	A lot	Some	Little	None
<b>A - Study of collections</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>B - Conservation</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>C - Guided visits / schools</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>D - Guided visits / General public</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>E - Preparation of talks</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>F - Exhibitions</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>G - Marketing/P.R.</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>H - Participation in training sessions</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1
<b>G - Administrative work</b>	<input type="checkbox"/> 5	<input type="checkbox"/> 4	<input type="checkbox"/> 3	<input type="checkbox"/> 2	<input type="checkbox"/> 1

**7** Is there any other job you would like to do instead of working in a museum?

Yes ☐1

No ☐2

↓  
If **YES**, please indicate the type of work

- Teaching ☐1
- Research ☐2
- Housework ☐3
- Art Gallery ☐4
- Cultural tourism ☐5
- Trade and industry ☐8
- Cultural institution ☐6

If other, please specify \_\_\_\_\_

**8 Do you feel your career has developed as you wished?**Yes ☐1No ☐2**Which of the following potential difficulties do you feel is the most relevant?**(please indicate only **one** choice)

- Lack of experience ☐1
- Lack of influence ☐2
- Competition for the job I would like ☐3
- Being a man/woman ☐4
- Lack of specific training ☐5
- Relation with tutelage institution ☐6
- Family life ☐8
- None of the above ☐9
- I have experience no difficulty ☐10

**9 Imagine yourself in the year 2005. How would you feel if you were still doing the same type of work, though not necessarily in the same museum?**Fine ☐3I wouldn't like it ☐2I wouldn't mind ☐1**10 What do think of your chances of advancement in your career?**Excellent ☐5Good ☐4Reasonable ☐3Bad ☐3Very bad ☐1**11 In your opinion, what are the primary factors for progress in a career in museums?**(maximum **two** options)

- Age ☐1
- Convenience ☐2
- Political affiliation ☐3
- Competence ☐4
- Length of service ☐5
- Nepotism ☐6
- Gender / female ☐7
- Gender / male ☐8

Other \_\_\_\_\_

## V – Socio-demographic profile

### 1 Date of birth

\_\_\_\_\_ years.

### 2 Gender

Female ☐1

Male ☐2

### 3 Area of residence

District / Concelho \_\_\_\_\_ Parish \_\_\_\_\_

### 4 Are you?

Single ☐1

Married ☐2

Living together ☐3

Divorced ☐4

Separated ☐5

Widow/er ☐6

### 5 Do you have any children?

Yes ☐1

No ☐2

If **YES**, how many? \_\_\_\_\_

☐2

Do they live with you?

Yes ☐1

No

What are their ages?

1st child \_\_\_\_\_ years

\_\_\_\_\_ years

2nd child \_\_\_\_\_ years

\_\_\_\_\_ years

3rd child \_\_\_\_\_ years

\_\_\_\_\_ years

**12 In your opinion, what are the primary factors for access to a career in museums?**

(please indicate only **two** factors)

- |                         |                             |
|-------------------------|-----------------------------|
| Age                     | <input type="checkbox"/> 1  |
| Gender / female         | <input type="checkbox"/> 2  |
| Gender / male           | <input type="checkbox"/> 3  |
| Academic curriculum     | <input type="checkbox"/> 4  |
| Professional curriculum | <input type="checkbox"/> 5  |
| Ability to adapt        | <input type="checkbox"/> 6  |
| Sensitivity             | <input type="checkbox"/> 7  |
| Nepotism                | <input type="checkbox"/> 8  |
| Political affiliation   | <input type="checkbox"/> 9  |
| General culture         | <input type="checkbox"/> 10 |
| None of the above       | <input type="checkbox"/> 11 |

**13 If you could start again, would you choose a career in museums?**

Yes ☐ 1

No ☐ 2

## Appendix E

### Survey – Valid questionnaires and respondents' universe



Tutelage	Places in museums: OAC / IPM database		Places in museums: questionnaires distributed		No of valid questionnaires	
	310		260		160	
Reg. Adm. Azores / Madeira		18		18		9
	5,8%		6,9%		5,3%	
Municipal Assembly		2		2		1
	0,6%		0,8%		0,6%	
Association		39		21		8
	12,6%		8,1%		4,7%	
Municipality		104		87		64
	33,5%		33,5%		37,8%	
Private Company		16		11		2
	5,2%		4,2%		1,2%	
Public Company or Anonymous Soc.		10		10		6
	3,2%		3,8%		3,0%	
Foundation		22		18		15
	7,1%		6,9%		8,9%	
Catholic Church		11		7		3
	3,5%		2,7%		1,8%	
Parish		1		1		-
	0,3%		0,4%		-	
Ministry of Culture		37		38		30
	11,9%		13,8%		17,8%	
Ministry of Defence		12		12		6
	3,8%		4,6%		3,6%	
Misericórdia		4		4		3
	1,3%		1,5%		1,8%	
Other private		2		2		1
	0,6%		0,8%		0,6%	
Other Ministries or State Organizations		9		11		6
	2,8%		4,2%		3,6%	
Private		7		3		1
	2,3%		1,2%		0,6%	
Public University		16		17		14
	5,2%		6,5%		8,3%	

Table 23-a - Valid questionnaires / Tutelage

Type of museum	Places in museums: OAC / IPM database		Places in museums: questionnaires distributed		No of valid questionnaires	
	310		200		169	
Zoological and Botanic Gardens and Aquariums		8		8		3
	1.9%		2.3%		1.8%	
Monuments and Sites		15		14		10
	4.8%		5.4%		5.9%	
Archaeology		29		25		13
	9.4%		9.6%		7.7%	
Art		68		47		35
	21.3%		18.1%		20.7%	
Science and Natural History		9		9		6
	2.9%		3.5%		3.6%	
Science and Technology		12		12		10
	3.9%		4.6%		5.9%	
Ethnography and Anthropology		58		52		31
	18.7%		20.0%		18.3%	
History		15		14		14
	4.8%		5.4%		8.3%	
Specialized		19		18		13
	6.1%		6.9%		7.7%	
Generic		40		24		11
	12.9%		9.2%		6.5%	
Regional		33		36		21
	10.6%		13.5%		12.4%	
Other		8		4		2
	2.6%		1.5%		1.2%	

Table 23-b – Valid questionnaires / Type of museum

ID	Respondent's universe: museum provenance	
1	Museu Municipal D. Lopo de Almeida	Abrantes
3	Museu da Fundação Dionísio Pinheiro e Alice Cardoso Pinheiro	Águeda
4	Museu Municipal de Pedro Nunes	Alcácer do Sal
8	Museu de Alhandra - Casa Dr. Sousa Martins	Vila Franca de Xira
9	Museu de Aljustrel - Núcleo Rural de Ervidel	Aljustrel
11	Museu Municipal de Almada	Almada
13	Casa-Museu dos Patudos	Alpiarça
15	Museu do Ar	Vila Franca de Xira
17	Casa Roque Gameiro	Amadora
22	Casa-Museu Egas Moniz	Estarreja
23	Museu da República	Aveiro
24	Museu de Aveiro	Aveiro
25	Museu Arqueológico de Barcelos	Barcelos
26	Museu de Olaria	Barcelos
28	Museu Rainha D. Leonor	Beja
32	Museu Municipal de Bombarral - Vasco P. da Conceição e Maria Barreira	Bombarral
33	Museu do Centro Cultural de Borba	Borba
36	Museu dos Biscainhos	Braga
37	Museu Nogueira da Silva	Braga
38	Museu Regional de Arqueologia D. Diogo de Sousa	Braga
39	Museu do Abade de Baçal	Bragança
43	Museu de José Malhoa	Caldas da Rainha
44	Museu do Hospital e das Caldas da Rainha	Caldas da Rainha
45	Museu da Indústria Têxtil	Vila Nova de Famalicão
46	Museu de S. Jorge	Calheta
49	Museu do Automóvel do Caramulo	Tondela
52	Museu do Mar - Rei D. Carlos	Cascais
53	Museu de Francisco Tavares Proença Júnior	Castelo Branco
57	Casa-Museu Bissaya Barreto	Coimbra
60	Museu Antropológico do Museu de História Natural	Coimbra

61	Museu Botânico do Museu História Natural	Coimbra
62	Museu de Física	Coimbra
64	Museu Mineralógico e Geológico do Museu de História Natural	Coimbra
65	Museu Nacional da Ciência e da Técnica	Coimbra
66	Museu Nacional de Machado de Castro	Coimbra
67	Museu Zoológico da Universidade de Coimbra	Coimbra
69	Casa-Museu Fernando Namora	Condeixa-a-Nova
70	Museu Monográfico de Conimbriga	Condeixa-a-Nova
71	Museu de Lanifícios	Covilhã
72	Arquivo-Museu da Santa Casa da Misericórdia da Vila da Ericeira	Maia
74	Museu Municipal de Esposende	Esposende
75	Casa-Museu Marieta Solheiro Madureira	Estarreja
76	Museu da Música Portuguesa - Casa Verdades de Faria	Cascais
78	Museu Municipal de Estremoz	Estremoz
80	Museu de Évora	Évora
82	Núcleo Museológico de Metrologia	Évora
88	Museu Municipal Dr. Santos Rocha	Figueira da Foz
89	Casa-Museu Frederico de Freitas	Funchal
92	Museu da Electricidade - Casa da Luz	Funchal
93	Museu de Arte Contemporânea	Funchal
95	Museu Municipal do Funchal	Funchal
96	Núcleo Museológico "A Cidade do Açúcar"	Funchal
98	Palácio de São Lourenço	Funchal
102	Museu da Guarda	Guarda
104	Museu de Alberto Sampaio	Guimarães
105	Paço dos Duques de Bragança	Guimarães
106	Museu da Horta	Horta
110	Museu de Lamego	Lamego
111	Casa-Museu Dr. Anastácio Gonçalves	Lisboa
113	Centro de Arte Moderna José Azeredo Perdigão	Lisboa
114	Estufa Fria de Lisboa	Lisboa
116	Mosteiro dos Jerónimos	Lisboa

118	Museu da Água da EPAL	Lisboa
121	Museu da Cidade	Lisboa
122	Museu da Ciência da Universidade de Lisboa	Lisboa
125	Museu da Gestualidade	Lisboa
126	Museu da Música	Lisboa
127	Museu da Rádio	Lisboa
128	Museu da TAP	Lisboa
129	Museu da Vida Submarina e da História Submersa	Lisboa
132	Museu de Arte Popular	Lisboa
134	Museu de Electricidade	Lisboa
135	Museu de Marinha	Lisboa
136	Museu de São Roque	Lisboa
142	Museu e Laboratório Zoológico e Antropológico - Museu Bocage	Lisboa
144	Museu Fundação Arpad Sczênes-Vieira da Silva	Lisboa
145	Museu Geológico	Lisboa
147	Museu João de Deus	Lisboa
149	Museu Militar de Lisboa	Lisboa
150	Museu Mineralógico e Geológico - Museu Nacional de História Natural	Lisboa
152	Museu Nacional de Arqueologia	Lisboa
153	Museu Nacional de Arte Antiga	Lisboa
154	Museu Nacional de Etnologia	Lisboa
155	Museu Nacional do Azulejo	Lisboa
156	Museu Nacional do Teatro	Lisboa
157	Museu Nacional do Traje	Lisboa
158	Museu Nacional dos Coches	Lisboa
160	Museu, Laboratório e Jardim Botânico - Museu Nacional de História Natural	Lisboa
161	Museu-Escola de Artes Decorativas Portuguesas	Lisboa
162	Núcleo Museológico da Nacional	Lisboa
163	Oceanário de Lisboa	Lisboa
164	Palácio Nacional da Ajuda	Lisboa
167	Museu Municipal de Arqueologia	Loulé
168	Museu e Arquivos Históricos de Polícia Judiciária	Loures

169	Museu Municipal de Loures	Loures
170	Museu da Lourinhã	Lourinhã
171	Museu Etnográfico da Lousã	Lousã
172	Museu Municipal da Lousã - Prof. Álvaro Viana de Lemos	Lousã
174	Centro Interpretativo do Real Filatérico de Chacim	Macedo de Cavaleiros
177	Museu Municipal Prof. Raúl de Almeida	Maia
179	Museu do Vidro	Marinha Grande
180	Museu Joaquim Correia	Marinha Grande
181	Museu Municipal de Marvão	Marvão
182	Museu da Quinta de Santiago / Centro de Arte de Matosinhos	Matosinhos
195	Aquário Vasco da Gama	Oeiras
201	Museu do Automóvel Antigo de Oeiras	Oeiras
202	Ecomuseu do Papel - Terras de Santa Maria	Feira
203	Museu Arqueológico da Citânia de Sanfins	Paços de Ferreira
205	Sala Museu do Fuzileiro	Barreiro
211	Museu Municipal de Penafiel	Penafiel
213	Museu Carlos Machado	Ponte de Delgada
214	Casa-Museu José Régio	Portalegre
216	Museu Municipal de Portimão	Portimão
217	Associação para o Museu dos Transportes e Comunicações	Porto
219	Casa-Museu Guerra Junqueiro	Porto
224	Museu da Ciência e Indústria do Porto	Porto
225	Museu da Fundação Maria Isabel Guerra Junqueiro e Luís Pinto de Mesquita Carvalho	Porto
226	Museu de Arte Sacra e Arqueologia	Porto
227	Museu de História da Medicina "Maximiano Lemos"	Porto
228	Museu de História Natural da Fac. Ciências da U.P.	Porto
229	Museu do Carro Eléctrico do Porto	Porto
231	Museu Militar do Porto	Porto
233	Museu Nacional Soares dos Reis	Porto
234	Museu Romântico da Quinta da Macieirinha	Porto
239	Museu Municipal de Etnografia e História da Póvoa do Varzim	Póvoa do Varzim
249	Museu da Graciosa	Santa Cruz da Graciosa

250	Museu das Flores	Santa Cruz das Flores
251	Museu Municipal de Santa Maria da Feira	Feira
254	Museu Municipal de Santarém	Santarém
256	Museu de Arte Sacra de Santiago do Cacém	Santiago do Cacém
258	Museu de Santa Maria	Vila do Porto
259	Museu Municipal Abade Pedrosa	Santo Tirso
261	Ecomuseu Municipal do Seícal	Seícal
263	Museu Arqueológico Municipal	Sesimbra
268	Museu Oceanográfico Prof. Luís Saldanha	Setúbal
271	Mini-Museu " A Vida Feita de Barro "	Sintra
273	Museu do Brinquedo de Sintra	Sintra
275	Museu-Atelier de Anjos Teixeira	Sintra
276	Palácio Nacional da Pena	Sintra
281	Museu da Terra de Besteiros	Tondela
282	Museu do Ferro e da Região de Moncorvo	Torre de Moncorvo
283	Museu Municipal de Torres Novas - Museu Carlos Reis	Torres Novas
284	Museu Municipal Leonet Trindade	Torres Vedras
288	Museu Municipal de Vale de Cambra	Vale de Cambra
289	Museu Municipal de Vila do Conde	Vila do Conde
291	Museu de Arte Sacra "Orlando D'Almeida Vieira"	Vila Franca de Xira
292	Casa-Museu de Camilo	Vila Nova de Famalicão
294	Parque Arqueológico do Vale do Côa	Vila Nova de Foz Côa
296	Casa-Museu Teixeira Lopes / Galerias Diogo de Macedo	Vila Nova de Gaia
297	Museu da Fundação da Casa de Mateus	Vila Real
299	Centro Municipal de Cultura e Desenvolvimento	Vila Velha de Ródão
300	Museu da Caça	Vila Viçosa
301	Museu de Arqueologia	Vila Viçosa
302	Paço Ducal de Vila Viçosa / Museu Biblioteca	Vila Viçosa
306	Museu Municipal de Vouzela	Vouzela
311	Museu de Valongo	Valongo
312	Museu de Serralves	Porto
314	Instituto Superior de Engenharia do Porto	Porto

317	Museu de Albufeira	Albufeira
318	Museu do Vinho	Bombarral
320	Casa Museu João Soares	Leiria
323	Museu de Silves	Silves
324	Museu dos Terceiros	Ponte de Lima
325	Museu de Peniche / Museu da Resistência	Peniche
326	Museu de Oliveira de Frades	Oliveira de Frades
330	Museu de Castelo de Paiva	Castelo de Paiva
339	Museu de Vairão	Braga
341	Museu de Cascais	Cascais
352	Panteão Nacional	Lisboa



**Appendix F**  
**Survey – Tables**

Year of birth / Gender			
Absolute values	% Horizontal		
% Verticals	Bar	Female	Male
Base	440	292	148
		66,4%	33,6%
From 1910 to 1922	1	-	1
		-	100,0%
	2%	-	7%
From 1923 to 1929	2	-	2
		-	100,0%
	5%	-	1,4%
From 1930 to 1936	4	2	2
		50,0%	50,0%
	9%	7%	1,4%
From 1937 to 1943	21	10	11
		47,6%	52,4%
	4,8%	3,4%	7,4%
From 1944 to 1950	34	25	9
		73,5%	26,5%
	7,7%	8,6%	8,1%
From 1951 to 1957	74	46	28
		62,2%	37,8%
	16,6%	15,6%	18,0%
From 1958 to 1964	108	65	41
		61,3%	38,7%
	24,1%	22,3%	27,7%
From 1965 to 1971	121	85	36
		70,2%	29,8%
	27,5%	28,1%	24,3%
From 1972 to 1978	77	58	19
		78,6%	23,4%
	17,5%	20,2%	12,2%

Table 24 - Year of birth / Gender



Absolute values	Horizontals %	Tutelage																															
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Miscellaneous		Other Ministries or State Organizations		Private		Public University											
		Reg. Adm. Azores / Madeira	Association																														
% Verticals	Base	Base	413	11	4	24	133	7	18	22	3	119	17	8	1	8	3	35	2.7%	1.0%	5.8%	32.2%	1.7%	4.4%	5.3%	0.7%	29.8%	4.1%	1.8%	0.2%	1.8%	0.7%	8.5%
From 0.1 to 4.1	208		4	-	13	89	2	16	14	1	52	12	4	-	5	2	13	1.8%	-	6.3%	33.5%	1.0%	7.3%	6.8%	0.5%	25.2%	5.8%	1.8%	-	2.4%	1.0%	6.3%	
From 4.2 to 8.2	49.9%	36.4%	-	64.2%	51.9%	28.8%	83.3%	83.8%	33.3%	43.7%	70.8%	50.0%	-	62.5%	88.7%	37.1%	2.8%	1.4%	8.5%	42.3%	1.4%	1.4%	4.2%	-	23.9%	2.8%	1.4%	1.4%	2.8%	-	5.6%		
From 8.3 to 12.3	17.2%	18.2%	25.0%	25.0%	22.8%	14.3%	5.6%	13.8%	-	14.3%	11.8%	12.5%	100.0%	28.0%	-	11.4%	1.6%	3.2%	3.2%	39.7%	-	3.2%	6.3%	1.6%	28.8%	3.2%	1.8%	-	-	1.6%	8.3%		
From 12.4 to 16.4	15.3%	9.1%	50.0%	8.3%	18.8%	-	11.1%	18.2%	33.3%	15.1%	11.8%	12.5%	-	-	33.3%	11.4%	2.8%	-	5.8%	19.4%	11.1%	-	-	-	41.7%	-	-	-	2.8%	-	16.7%		
From 16.5 to 20.5	8.7%	9.1%	-	8.3%	5.3%	57.1%	-	-	-	12.8%	-	-	-	12.5%	-	17.1%	9.1%	-	8.3%	5.3%	57.1%	-	-	-	12.8%	-	-	-	12.5%	-	17.1%		
From 20.6 to 24.6	8.3%	27.3%	25.0%	4.2%	1.5%	-	-	4.5%	33.3%	7.8%	-	25.0%	-	-	-	5.7%	13.6%	4.5%	4.5%	9.1%	-	-	4.5%	4.5%	40.9%	-	9.1%	-	-	-	9.1%		
From 24.7 to 28.7	1.0%	4	-	-	-	-	-	-	-	-	50.0%	25.0%	-	-	-	25.0%	-	-	-	-	-	-	-	-	50.0%	25.0%	-	-	-	-	25.0%		
From 28.8 to 32.8	1.0%	5	-	-	-	-	-	-	-	-	1.7%	5.9%	-	-	-	2.9%	-	-	-	-	-	-	-	-	1.7%	-	-	-	-	-	5.7%		
From 32.9 to 36.9	1.2%	2	-	-	-	-	-	-	-	-	80.0%	-	-	-	-	20.0%	-	-	-	-	-	-	-	-	80.0%	-	-	-	-	-	20.0%		
	0.5%		-	-	-	-	-	-	-	-	3.4%	-	-	-	-	2.9%	-	-	-	-	-	-	-	-	3.4%	-	-	-	-	-	2.9%		
			-	-	-	-	-	-	-	-	-	-	-	-	-	100.0%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	100.0%		
			-	-	-	-	-	-	-	-	-	-	-	-	-	8.7%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	8.7%		

Table 27 – Length of employment / Tutelage

Absolute values	% Horizontals	Type of museum											
		Monuments and Sites Art Science and Natural History Ethnography and Anthropology History Specialized Generic Regional Other											
% Verticals	Base	Zoological and Botanic Gardens and Aquariums Archaeology Science and Technology											
		18	33	15	81	30	31	21	29	48	62	42	3
	Base 413	4.4%	8.0%	3.6%	19.6%	7.3%	7.5%	5.1%	7.0%	11.6%	15.0%	10.2%	0.7%
From 0.1 to 4.1	206	12	17	4	33	12	17	11	18	29	31	19	2
		5.8%	8.3%	1.9%	18.0%	5.8%	8.3%	5.3%	9.2%	14.1%	15.0%	9.2%	1.0%
From 4.2 to 8.2	49.9% 66.7% 71	2	7	3	17	3	4	3	4	8	11	9	-
		2.8%	9.0%	4.2%	23.8%	4.2%	5.8%	4.2%	5.8%	11.3%	15.8%	12.7%	-
From 8.3 to 12.3	17.2% 11.1% 63	3	4	2	14	4	3	2	3	8	11	11	1
		4.8%	8.3%	3.2%	22.2%	8.3%	4.8%	3.2%	4.8%	7.9%	17.5%	17.5%	1.8%
From 12.4 to 16.4	15.3% 16.7% 36	-	2	4	7	3	7	2	3	5	1	2	-
		-	5.8%	11.1%	19.4%	8.3%	19.4%	5.8%	8.3%	13.9%	2.8%	5.8%	-
From 16.5 to 20.5	8.7% 22	-	3	1	4	2	-	3	-	-	8	1	-
		-	13.8%	4.5%	18.2%	9.1%	-	13.8%	-	-	36.4%	4.5%	-
From 20.6 to 24.6	5.3% 4	1	-	1	-	1	-	-	-	1	-	-	-
		25.0%	-	25.0%	-	25.0%	-	-	-	25.0%	-	-	-
From 24.7 to 28.7	1.0% 4	5.8%	-	6.7%	-	3.3%	-	-	2.1%	-	-	-	-
		-	-	-	50.0%	50.0%	-	-	-	-	-	-	-
From 28.8 to 32.8	1.0% 5	-	-	-	2.5%	6.7%	-	-	-	-	-	-	-
		-	-	-	80.0%	20.0%	-	-	-	-	-	-	-
From 32.9 to 36.9	1.2% 2	-	-	-	4.9%	3.3%	-	-	-	-	-	-	-
		-	-	-	-	100.0%	-	-	-	-	-	-	-
	0.5%	-	-	-	-	6.7%	-	-	-	-	-	-	-

Table 28 – Length of employment / Type

Absolute values % Horizontal		Tutelage																
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries or State Org.		Private	Public University
% Verticals	Base	Regional Administration Azores / Madeira		Association		Public Company or Anonymous Soc.												
	Base 442	11	4	27	143	7	20	23	4	126	17	8	1	8	3	40		
		2,5%	0,9%	6,1%	32,4%	1,6%	4,5%	5,2%	0,9%	28,5%	3,8%	1,8%	0,2%	1,8%	0,7%	9,0%		
Yes	344	8	3	19	104	6	16	20	3	114	12	7	1	7	2	22		
		2,3%	0,9%	5,5%	30,2%	1,7%	4,7%	5,8%	0,9%	33,1%	3,6%	2,0%	0,3%	2,0%	0,6%	6,4%		
	77,8%	72,7%	75,0%	70,4%	72,7%	85,7%	80,0%	87,0%	75,0%	90,5%	70,8%	87,5%	100,0%	87,5%	86,7%	55,0%		
No	98	3	1	8	39	1	4	3	1	12	5	1	-	1	1	11		
		3,1%	1,0%	8,2%	39,8%	1,0%	4,1%	3,1%	1,0%	12,2%	5,1%	1,0%	-	1,0%	1,0%	18,4%		
	22,2%	27,3%	25,0%	29,6%	27,3%	14,3%	20,0%	13,0%	25,0%	9,5%	26,4%	12,5%	-	12,5%	33,3%	45,0%		

Absolute values % Horizontals		Type of museum															
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional	
% Verticals	Base	Zoological and Botanical Gardens and Aquariums		Archaeology		Science and Technology											
		Base	442	19	37	16	83	38	32	21	31	52	66	44	3		
		4,3%	8,4%	3,6%	18,8%	8,6%	7,2%	4,8%	7,0%	11,6%	14,9%	10,0%	0,7%				
Yes	344	12	35	14	75	23	22	16	20	40	54	31	2				
		3,5%	10,2%	4,1%	21,8%	6,7%	6,4%	4,7%	5,8%	11,6%	15,7%	9,0%	0,6%				
		83,2%	94,6%	87,5%	90,4%	80,5%	88,8%	76,2%	84,5%	76,9%	81,8%	70,5%	66,7%				
		96	7	2	2	8	15	10	5	11	12	12	13	1			
No	96	7,1%	2,0%	2,0%	8,2%	15,3%	10,2%	5,1%	11,2%	12,2%	12,2%	13,3%	1,0%				
		22,2%	36,8%	5,4%	12,5%	9,6%	39,5%	31,3%	23,8%	35,5%	23,1%	18,2%	29,5%	33,3%			

Tables 29-30 – Working in museums as to personal option / Tutelage and Type

Degree of importance of						
	Nothing important	Not very important	Somewhat important	Very important	Extremely important	NR
Fascination for the objects	2	4,5	13,5	49,5	19,3	4,1
Stimulating work	-	5	5,4	43,8	41,6	4,1
Work in the cultural media	0,5	2,5	13,1	42,4	37,2	4,3
Salary	18,3	26,5	45,8	11,1	1,0	4,5
Prestige associated to working in museums	16,5	22,1	42,2	12,2	2	5
Job security	15,3	20,3	28,9	23,5	9,3	4,7
Conservation work	2,9	8,6	19,5	39,7	21,4	8,8
Communication with the public	4,1	10,4	12	38,8	30,2	4,5
Research	1,4	2,5	4,5	34,8	52,4	4,5
Making of exhibitions	2,7	9,5	7,2	42	34,5	4,1
Family / friends influence	30	18,9	29,6	13,8	4,3	5,4
Personal project	1,4	2,7	9,9	45,8	38,7	4,5

Base: 443

Table 31-a – Degree of importance to enter the profession





Absolute values Horizontals	%	Tutelage																																				
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries or State Org.		Private		Public University														
		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Soc.																																
% Verticals	Base	Base	425	11	4	26	139	7	19	23	3	122	16	7	1	8	3	36	2,6%	0,9%	6,1%	32,7%	1,6%	4,5%	5,4%	0,7%	29,7%	3,8%	1,6%	0,2%	1,6%	0,7%	8,6%					
Not important at all	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-					
		-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-					
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Not very important	22	-	-	2	7	-	1	-	-	-	-	7	2	-	-	-	2	1	-	-	-	-	-	-	-	-	7	9,1%	31,8%	-	4,5%	-	31,8%	9,1%	-	-	9,1%	4,5%
		-	-	-	9,1%	31,8%	-	4,5%	-	-	-	31,8%	9,1%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			
Neither very nor not very important	24	-	-	7,7%	5,0%	-	5,3%	-	-	-	5,7%	12,5%	-	-	-	66,7%	2,8%	-	-	-	-	-	-	-	-	-	5	20,8%	-	-	-	-	-	-	-	-	-	
		-	-	4,2%	12,5%	50,0%	4,2%	-	-	-	20,8%	-	-	-	-	-	4,2%	-	4,2%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
Very important	194	-	-	25,0%	11,5%	8,6%	14,3%	-	-	-	4,1%	-	-	-	-	12,5%	-	2,8%	-	-	-	-	-	-	-	-	49	25,3%	5,2%	2,6%	0,5%	1,0%	-	-	-	-	-	
		4	-	10	65	5	10	13	2	49	10	5	1	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			
Extremely important	185	2,1%	-	5,2%	33,5%	2,8%	5,2%	6,7%	1,0%	25,3%	5,2%	2,6%	0,5%	1,0%	-	-	9,3%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
		36,4%	-	36,5%	46,6%	71,4%	52,6%	56,5%	66,7%	40,2%	62,5%	71,4%	100,0%	25,0%	-	-	50,0%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			
		7	3	11	55	1	8	10	1	61	4	2	-	5	1	1	16	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
		3,8%	1,6%	5,9%	29,7%	0,5%	4,3%	5,4%	0,5%	33,0%	2,2%	1,1%	-	2,7%	0,5%	-	8,6%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
		43,5%	63,6%	75,0%	42,3%	39,6%	14,3%	42,1%	43,5%	33,3%	50,0%	25,0%	28,6%	-	62,5%	33,3%	44,4%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		

Table 32 –Importance to choose a museum career: Stimulating work / Tutelage

Absolute values Horizontals	%	Tutelage															
		Municipal Assembly	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries or State Org.	Private	Public University				
% Verticals	Base	Regional Administration Azores / Madeira	Association	Public Company or Anonymous Soc.													
	Base	424	11	4	26	139	7	18	23	4	121	15	6	1	8	3	38
			2.6%	0.9%	6.1%	32.8%	1.7%	4.2%	5.4%	0.9%	28.5%	3.5%	1.4%	0.2%	1.6%	0.7%	9.0%

Not important at all	2	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-	1
		-	-	-	-	-	-	-	50.0%	-	-	-	-	-	-	-	-	50.0%
Not very important	11	-	-	-	-	-	-	4.3%	-	-	-	-	-	-	-	-	-	2.6%
		-	1	-	3	-	-	-	-	-	-	1	1	-	-	1	-	4
Neither very nor not very important	58	-	9.1%	-	27.3%	-	-	-	-	-	9.1%	9.1%	-	-	-	9.1%	-	36.4%
		2	25.0%	1	2.2%	18	1	2	-	4	0.8%	6.7%	-	-	-	12.5%	1	10.5%
Very important	188	3.4%	1.7%	6.9%	31.0%	1.7%	3.4%	6.9%	-	22.4%	3.4%	1.7%	1.7%	1.7%	1.7%	-	13.8%	
		18.2%	25.0%	15.4%	12.0%	14.3%	11.1%	17.4%	-	10.7%	13.3%	16.7%	100.0%	12.5%	-	-	21.1%	
Extremely important	165	2.1%	1.1%	5.9%	29.3%	2.1%	6.4%	5.9%	1.1%	29.8%	4.8%	1.1%	-	1.6%	1.1%	9.0%		
		44.3%	36.4%	50.0%	42.3%	38.6%	57.1%	66.7%	47.6%	50.0%	46.3%	60.0%	33.3%	-	37.5%	66.7%	39.5%	
		3.0%	-	6.7%	38.2%	1.2%	2.4%	4.2%	1.2%	30.9%	1.8%	1.8%	-	1.8%	0.6%	6.1%		
		38.9%	45.5%	-	42.3%	45.3%	28.8%	22.2%	30.4%	50.0%	42.1%	20.0%	60.0%	-	37.5%	33.3%	28.3%	

Table 33 –Importance to choose a museum career: Working in a cultural environment / Tutelage

Absolute values		%		Tutelage																							
Horizontals																											
				Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries or State Org.		Private		Public University	
% Verticals		Base		Regional Administration Alcaldes / Mayors		Association		Public Company or Anonymous Soc.																			
		Base 423		11	4	26	138	7	17	23	3	121	18	7	1	8	3	38									
				2,6%	0,9%	6,1%	32,8%	1,7%	4,0%	5,4%	0,7%	28,6%	3,8%	1,7%	0,2%	1,9%	0,7%	9,0%									
Not important at all	17,0%	72	1	2	5	21	-	-	1	4	1	20	8	-	1	-	-	-	10								
			1,4%	2,8%	6,9%	29,2%	-	-	1,4%	5,6%	1,4%	27,8%	8,3%	-	1,4%	-	-	-	13,9%								
Not very important	21,5%	91	9,1%	50,0%	19,2%	15,2%	-	5,9%	17,4%	33,3%	18,6%	37,5%	-	100,0%	-	-	-	26,3%	5								
			2	1	4	34	3	3	5	8	-	24	2	2	-	-	-	3	5,5%								
Neither very nor not very important	48,0%	203	2,2%	1,1%	4,4%	37,4%	3,3%	5,5%	6,6%	-	26,4%	2,2%	2,2%	-	-	-	3,3%	5,5%	20								
			18,2%	25,0%	15,4%	24,8%	42,9%	29,4%	26,1%	-	18,8%	12,5%	28,8%	-	-	-	100,0%	13,2%									
Very important	11,8%	49	3,4%	-	5,9%	34,0%	1,5%	1,5%	4,9%	1,0%	30,0%	2,5%	1,5%	-	3,9%	-	-	9,9%	2								
			63,6%	-	46,2%	50,0%	42,9%	17,6%	43,5%	66,7%	50,4%	31,3%	42,9%	-	100,0%	-	-	52,6%									
Extremely important	1,9%	8	-	2,0%	6,1%	24,5%	2,0%	10,3%	4,1%	-	30,8%	6,1%	4,1%	-	-	-	-	4,1%	1								
			-	25,0%	11,5%	8,7%	14,3%	47,1%	8,7%	-	12,4%	18,8%	28,6%	-	-	-	-	5,3%									
			1	-	2	2	-	-	1	-	1	-	-	-	-	-	-	-	12,5%								
			12,5%	-	25,0%	25,0%	-	-	12,5%	-	12,5%	-	-	-	-	-	-	12,5%									
			9,1%	-	7,7%	1,4%	-	-	4,3%	-	0,8%	-	-	-	-	-	-	2,6%									

Table 34 –Importance to choose a museum career: Salary / Tutelage

Absolute values																		
Horizontals																		
		Tutelage																
		</																

Absolute values																		
Horizontals																		
		Tutelage																

Absolute values % Horizontal		Tutelage																									
				Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries or State Org.		Private		Public University	
% Vertical	Base	Regional Administration Azores / Madeira				Association				Public Company or Anonymous Soc.																	
	Base 413	11	4	25	135	7	18	23	3	116	16	7	1	8	3	36											
		2,7%	1,0%	6,1%	32,7%	1,7%	4,4%	5,6%	0,7%	28,1%	3,9%	1,7%	0,2%	1,8%	0,7%	8,7%											
Not important at all		13	-	-	1	3	-	-	1	-	1	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	5
			-	-	7,7%	23,1%	-	-	7,7%	-	7,7%	15,4%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	38,5%
	3,1%	38	-	4,0%	2,2%	-	-	4,3%	-	0,8%	12,5%	-	-	-	-	-	-	-	-	-	-	-	1	-	-	13,8%	
	Not very important		-	-	6	12	1	-	1	-	13	-	-	-	-	-	-	-	-	-	-	1	-	-	-	4	
			-	-	15,8%	31,6%	2,6%	-	2,6%	-	34,2%	-	-	-	-	-	-	-	-	-	-	2,6%	-	-	-	10,5%	
	9,2%	91	-	24,0%	8,9%	14,3%	-	4,3%	-	11,2%	-	-	-	-	-	-	-	-	-	-	-	12,5%	-	-	-	11,1%	
			1	1	5	38	1	7	4	-	22	2	1	-	-	1	-	-	-	-	-	1	1	1	1	7	
			1,1%	1,1%	5,5%	41,8%	1,1%	7,7%	4,4%	-	24,2%	2,2%	1,1%	-	-	1,1%	-	-	-	-	1,1%	1,1%	7,7%				
Very important	22,0%	176	9,1%	25,0%	20,0%	28,1%	14,3%	38,9%	17,4%	-	19,0%	12,5%	14,3%	-	12,5%	33,3%	19,4%										
			7	2	11	52	4	7	9	2	52	9	4	1	3	1										12	
Extremely important			4,0%	1,1%	6,3%	29,5%	2,3%	4,0%	5,1%	1,1%	29,5%	5,1%	2,3%	0,6%	1,7%	0,6%	6,8%										
	42,6%	95	63,6%	50,0%	44,0%	38,5%	57,1%	38,9%	39,1%	66,7%	44,8%	56,3%	57,1%	100,0%	37,5%	33,3%	33,3%										
			3	1	2	30	1	4	8	1	28	3	2	-	3	1										8	
			3,2%	1,1%	2,1%	31,6%	1,1%	4,2%	8,4%	1,1%	29,5%	3,2%	2,1%	-	3,2%	1,1%	8,4%										
	23,0%	27,3%	25,0%	8,0%	22,2%	14,3%	22,2%	34,8%	33,3%	24,1%	18,8%	28,8%	-	37,5%	33,3%	22,2%											

Table 37 – Importance to choose a museum career: Conservation work / Tutelage

Communication with the public

Absolute values Horizontals	%	Tutelage																
		Regional Administration Açores / Madeira	Municipal Assembly	Association	Municipality	Public Company or Anonymous Soc.	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries or State Org.	Private	Public University		
% Verticals	Base	Base	423	11	4	28	138	7	18	23	4	120	18	7	1	8	3	38
				2,6%	0,8%	8,1%	32,8%	1,7%	4,3%	5,4%	0,8%	28,4%	3,8%	1,7%	0,2%	1,8%	0,7%	8,8%
Not important at all	18	1	-	-	-	4	1	2	1	-	-	3	1	-	-	1	1	3
		5,6%	-	-	-	22,2%	5,8%	11,1%	5,6%	-	-	16,7%	5,6%	-	-	5,6%	5,6%	16,7%
Not very important	48	9,1%	-	-	2,8%	14,3%	11,1%	4,3%	-	2,5%	8,3%	-	-	-	12,5%	33,3%	8,3%	
		-	1	2	17	1	-	3	-	-	13	3	-	-	1	-	5	
Neither very nor not very important	53	10,9%	-	2,2%	4,3%	37,0%	2,2%	-	8,5%	-	28,3%	8,5%	-	-	2,2%	-	10,8%	
		-	25,0%	7,7%	12,2%	14,3%	-	13,0%	-	10,8%	18,8%	-	-	12,5%	-	13,9%		
Very important	172	-	-	1	17	1	4	3	1	1	14	2	1	1	1	1	-	7
		-	-	1,9%	32,1%	1,9%	7,5%	5,7%	1,9%	26,4%	3,8%	1,9%	1,9%	1,9%	1,9%	-	13,2%	
Extremely important	134	12,5%	-	3,8%	12,2%	14,3%	22,2%	13,0%	25,0%	11,7%	12,5%	14,3%	100,0%	12,5%	-	-	19,4%	
		7	2	10	58	3	8	11	2	48	7	5	-	-	-	2	11	
	40,7%	83,8%	50,0%	38,5%	41,7%	42,0%	44,4%	47,8%	50,0%	38,3%	43,8%	71,4%	-	-	-	66,7%	30,6%	
		3	1	13	43	1	4	5	1	44	3	1	-	-	5	-	10	
	31,7%	2,2%	0,7%	9,7%	32,1%	0,7%	3,0%	3,7%	0,7%	32,8%	2,2%	0,7%	-	-	3,7%	-	7,5%	
		27,3%	25,0%	50,0%	30,9%	14,3%	22,2%	21,7%	28,0%	38,7%	18,8%	14,3%	-	82,5%	-	27,8%		

Table 38 – Importance to choose a museum career: Communication with the public / Tutelage

Absolute values		Tutelage															
Horizontal																	

Table 39 – Importance to choose a museum career: Research / Tutelage



Absolute values		Tutelage															
Horizontals																	
		Regional Administration Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries or State Org.	Private	Public University		
% Verticals		Base	Base	Base	Base	Base	Base	Base	Base	Base	Base	Base	Base	Base	Base	Base	Base
		426	426	426	426	426	426	426	426	426	426	426	426	426	426	426	426
		11	4	25	140	7	18	23	4	120	16	7	1	8	3	38	
		2.6%	0.9%	5.9%	32.9%	1.6%	4.2%	5.4%	0.9%	28.2%	3.8%	1.6%	0.2%	1.9%	0.7%	8.9%	
Not important at all		12	1	-	-	4	-	-	1	-	2	1	-	-	-	3	
			8.3%	-	-	33.3%	-	-	8.3%	-	16.7%	8.3%	-	-	-	25.0%	
Not very important		42	1	-	3	12	1	1	2	-	16	2	-	-	1	1	3
			2.4%	-	7.1%	28.6%	2.4%	2.4%	4.8%	-	35.7%	4.8%	-	-	2.4%	2.4%	7.1%
Neither very nor not very important		32	-	-	-	9	-	4	-	1	11	1	-	-	2	-	4
			-	-	-	28.1%	-	12.5%	-	3.1%	34.4%	3.1%	-	-	6.3%	-	12.5%
Very important		186	5	3	12	74	4	8	11	2	37	6	5	1	1	1	18
			2.7%	1.6%	6.5%	36.8%	2.2%	4.3%	5.9%	1.1%	19.9%	3.2%	2.7%	0.5%	0.5%	0.5%	8.8%
Extremely important		153	4	1	10	41	2	5	9	1	55	6	2	-	4	1	12
			2.6%	0.7%	6.5%	28.8%	1.3%	3.3%	5.9%	0.7%	35.9%	3.9%	1.3%	-	2.6%	0.7%	7.9%
		36.0%	36.4%	25.0%	40.0%	29.3%	26.6%	27.6%	36.1%	25.0%	45.8%	37.6%	28.6%	-	50.0%	33.3%	31.6%

Table 40 – Importance to choose a museum career: Making exhibitions / Tutelage



Personal project																
Absolute values Horizontals	%	Tutelage														
% Verticale	Base															
Base	423															
		Regional Administration Azores / Madeira	Association	Public Company or Anonymous Soc.		Foundation		Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries or State Org.	Private	Public University	
		11	4	26	140	7	18	21	3	121	18	7	1	8	3	37
		2.6%	0.9%	6.1%	33.1%	1.7%	4.3%	5.0%	0.7%	28.8%	3.8%	1.7%	0.2%	1.9%	0.7%	8.7%
Not important at all	6															
Not very important	12															
Neither very nor not very important	44															
Very important	203															
Extremely important	158															

Table 42 – Importance to choose a museum career: Personal project / Tutelage

Absolute values Horizontals		%		Type of museum												

Table 43 – Importance to choose a museum career: Fascination for museum objects / Type



		Salary														
Absolute values Horizontals	%	Type of museum														
		Monuments and Sites		Art	Science and Natural History	Ethnography and Anthropology		History	Specialized	Generic	Regional	Other				
		Zoological and Botanical Gardens and Aquariums	Archaeology	Science and Technology												
% Verticals	Base	423	16	37	16	78	36	30	21	30	50	63	43	3		
			3,8%	8,7%	3,8%	18,4%	8,5%	7,1%	5,0%	7,1%	11,8%	14,8%	10,2%	0,7%		
Not important at all  																

Table 46 – Importance to choose a museum career: Salary / Type

		Prestige																	
Absolute values Horizontals	%	Type of museum																	
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other	
% Verticale	Base	Zoological and Botanical Gardens and Aquariums		Archaeology		Science and Technology													
		Base	421	16	37	16	77	36	30	21	30	49	62	44	3				
		3,8%	8,8%	3,8%	18,3%	8,6%	7,1%	5,0%	7,1%	11,6%	14,7%	10,5%	0,7%						
Not important at all	73	4	3	4	17	8	3	3	2	7	11	11	-						
		5,5%	4,1%	5,5%	23,3%	11,0%	4,1%	4,1%	2,7%	9,6%	15,1%	15,1%	-						
Not very important	17,3%	25,0%	8,1%	25,0%	22,1%	22,2%	10,0%	14,3%	6,7%	14,3%	17,7%	26,0%	-						
	98	-	9	3	18	8	13	8	6	14	12	7	-						
Neither very nor not very important	23,3%	-	9,2%	3,1%	18,4%	8,2%	13,3%	8,2%	6,1%	14,3%	12,2%	7,1%	-						
	187	6	13	8	37	16	11	9	17	24	27	17	2						
Very important	44,4%	37,5%	35,1%	50,0%	48,1%	44,4%	36,7%	42,6%	56,7%	49,0%	43,5%	38,6%	66,7%						
	54	5	10	1	5	4	3	1	4	3	10	7	1						
Extremely important	12,8%	9,3%	18,5%	1,8%	9,3%	7,4%	5,6%	1,8%	7,4%	5,6%	18,5%	13,0%	1,8%						
	9	1	2	-	-	-	-	-	1	1	2	2	-						
		11,1%	22,2%	-	-	-	-	-	11,1%	11,1%	22,2%	22,2%	-						
	2,1%	6,3%	5,4%	-	-	-	-	-	3,3%	2,0%	3,2%	4,5%	-						

Table 47 – Importance to choose a museum career: Prestige – Type





Absolute values	%	Type of museum													
Horizontale															
% Verticale	Base														
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic	
		Zoological and Botanical Gardens and Aquariums		Archeology		Science and Technology									
Base	413	16	34	16	78	34	30	21	30	49	63	41	3		
		3.9%	8.2%	3.9%	18.4%	8.2%	7.3%	5.1%	7.3%	11.9%	15.3%	9.9%	0.7%		
Not important at all	13	-	-	-	-	1	4	2	-	-	2	3	1	-	-
		-	-	-	-	7.7%	30.8%	18.4%	-	-	15.4%	23.1%	7.7%	-	-
Not very important	38	-	-	-	1.3%	11.8%	8.7%	-	-	6.7%	6.1%	1.6%	-	-	-
		-	-	2.6%	5.3%	21.1%	2.6%	13.2%	7.9%	5.3%	15.8%	7.9%	18.4%	-	-
Neither very nor not very important	91	-	2	8	3	17	7	6	7	8	9	13	10	1	1
		2.2%	8.8%	3.3%	18.7%	7.7%	6.6%	7.7%	8.8%	9.9%	14.3%	11.0%	33.3%	1.1%	
Very important	178	12.5%	23.5%	18.8%	22.4%	20.8%	20.0%	33.3%	26.7%	18.4%	20.8%	24.4%	33.3%		
		6.3%	8.5%	4.5%	18.8%	8.0%	7.4%	3.4%	7.4%	12.5%	13.8%	9.7%	-	-	-
Extremely important	95	88.8%	44.1%	50.0%	43.4%	41.2%	43.3%	28.8%	43.3%	44.9%	38.1%	41.5%	-	-	-
		3.2%	10.5%	3.2%	17.8%	8.4%	4.2%	5.3%	5.3%	9.5%	23.2%	7.4%	2.1%		
		23.0%	18.8%	26.4%	18.8%	22.4%	23.5%	13.3%	23.8%	16.7%	18.4%	34.9%	17.1%	66.7%	

Table 49 – Importance to choose a museum career: Conservation work / Type



**Table 51 –Importance to choose a museum career: Research / Type**

Absolute values		%		Type of museum													
Horizontals																	
% Verticals		Base															

Absolute values		%		Type of museum																		
Horizontale																						
% Verticals		Base																				

Absolute values		%		Type of museum															
Horizontale																			
% Verticale		Base																	
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other	
		Zoological and Botanic Gardens and Aquariums		Archaeology		Science and Technology													
Base		423	16	37	16	77	35	30	21	30	51	63	44	3					
			3,8%	8,7%	3,8%	18,2%	8,3%	7,1%	5,0%	7,1%	12,1%	14,9%	10,4%	0,7%					

Not important at all	1,4%	8		1		2	1	1							1			
				16,7%		33,3%	16,7%	16,7%							16,7%			
						2,6%	2,9%	3,3%						2,3%				
		12				2	1		1	1	1	1	4	2				
						16,7%	8,3%		8,3%	8,3%	8,3%	33,3%	16,7%					
			2,8%			2,6%	2,9%		4,8%	3,3%	2,0%	6,3%	4,5%					
		44		2	3	3	7	5	4	2	4	5	3	5	1			
			4,5%	6,8%	6,8%	15,9%	11,4%	9,1%	4,5%	8,1%	11,4%	6,8%	11,4%	2,3%				
			10,4%	12,5%	8,1%	18,8%	9,1%	14,3%	13,3%	9,5%	13,3%	9,8%	4,8%	11,4%	33,3%			
		203		10	20	5	36	16	17	9	15	25	30	18	2			
Very important			4,9%	9,9%	2,5%	17,7%	7,9%	8,4%	4,4%	7,4%	12,3%	14,8%	8,9%	1,0%				
		48,0%	62,5%	54,1%	31,3%	46,8%	45,7%	56,7%	42,9%	50,0%	48,0%	47,8%	40,8%	66,7%				
	158		4	13	8	30	12	6	9	10	20	28	18					
			2,5%	8,2%	5,1%	19,0%	7,8%	5,1%	5,7%	6,3%	12,7%	16,5%	11,4%					
Extremely important		37,4%	25,0%	35,1%	50,0%	39,0%	34,3%	28,7%	42,9%	33,3%	36,2%	41,3%	40,8%					

Table 54 – Importance to choose a museum career: Personal project / Type

Before you began to work in museums, did you have any other type of job?		
	Frequency	%
Yes	333	75,2
No	109	24,8
Total	442	100,0
Does not answer	1	0,2
Total	443	100,0

Tables 55 -58 – Other profession / which?

Most important professional activities		
	Frequency	%
Other than university teaching	189	38,1
University teaching	94	12,2
Research	102	23
Mass media	21	4,7
Library	40	9
Design	7	1,8
Architecture	7	1,8
Archaeology	37	8,3
Fine arts	17	3,8
Other	128	28,4
Total	330	74,4
Does not apply	109	24,8
Does not answer	4	0,9
Total	443	100,0

What gave you more satisfaction in that / those professional activities?		
	Frequency	%
Salary	46	10,4
Social status	2	0,4
Work timetable	68	15,3
Personal fulfilling	183	38,8
Work rhythm	42	9,5
Creativity	98	22,1
Work ambience	72	16,2
Challenge	28	17,8
Richness of interaction	75	16,8
Job security	22	5
Location	22	5
Autonomy	75	16,9
Nothing gave me satisfaction	20	4,5
Other	5	1,1
Total	308	69,8
Does not apply	109	24,6
Does not answer	25	5,8
Total	443	100

What gave you less satisfaction		
	Frequency	%
Salary	89	22,3
Social status	14	3,2
Work timetable	49	11,1
Personal fulfilling	42	9,5
Work rhythm	59	13,1
Creativity	74	16,7
Work ambience	71	16
Challenge	75	16,8
Richness of interaction	71	16
Job security	48	10,8
Location	38	8,8
Autonomy	179	38,4
Everything satisfied me	139	31,4
Other	1	0,2
Total	298	67,3
Does not apply	109	24,6
Does not answer	36	8,1
Total	443	100

Tables 57 - 58 – If you have done other work, what aspects satisfied you the most / did you find less satisfying?

Have you ever worked in any other museum?		
	Frequency	%
Yes	103	23,3
No	338	76,3
Total	441	99,5
Does not answer	2	0,5
Total	443	100

If you changed, please indicate why		
	Frequency	%
Career opportunity	19	4,3
New challenge	20	4,5
Family reasons	9	2
Location	6	1,4
Nature of the collections	3	0,7
Work problems	1	0,2
Pay	5	1,1
Personal fulfillment	4	0,9
Total	67	15,1
Does not apply	338	76,3
Other	17	3,8
Does not answer	21	4,7
Total	443	100,0

Tables 59 - 60 – Have you ever worked in any other museum? / reasons for changing

Table 61 – Professional category

What is your professional category?		
	Frequency	%
Curator	54	12,2
Técnico superior	272	61,4
Total	326	73,6
Other	110	24,8
Does not answer	7	1,6
Total	443	100





Labour agreement					
Absolute Values			% Horizontals		Professional category
			Curator	Técnico superior	Other
% Verticals	Base				
	Base	306	51	204	81
			12,0%	98,7%	20,5%
Permanent staff		160	32	108	20
			20,0%	87,5%	12,5%
	40,4%		32,7%	40,9%	24,7%
Permanent staff of tutelage but not of the museum		107	11	78	18
			10,3%	72,9%	18,8%
	27,0%		21,6%	29,5%	22,2%
Temporary contract		44	-	32	12
			-	72,7%	27,3%
	11,1%	-		12,1%	14,8%
Temporary contract (short-term)		36	3	21	12
			8,3%	58,3%	33,3%
	9,1%		5,9%	8,0%	14,8%
Secondment		9	3	4	2
			33,3%	44,4%	22,2%
	2,3%		5,9%	1,5%	2,5%
Official request of services		20	2	11	7
			10,0%	55,0%	35,0%
	5,1%		3,9%	4,2%	8,6%
Temporary administrative contract		5	-	2	3
			-	40,0%	80,0%
	1,3%	-		0,8%	3,7%
Traineeship (EC programme)		15	-	8	7
			-	53,3%	46,7%
	3,8%	-		3,0%	8,6%

Table 61-b – Professional Category / Type of contract

Absolute values		%													
Horizontals		Type of museum													
		Monuments and Sites			Art		Science and Natural History		Ethnography and Anthropology		History	Specialized	Generic	Regional	Other
% Verticals	Base	Zoological and Botanic Gardens and Aquariums		Archaeology		Science and Technology									
	Base	436	18	37	18	83	37	31	21	30	51	65	44		
			4.1%	8.5%	3.7%	19.0%	8.5%	7.1%	4.8%	6.8%	11.7%	14.8%	10.1%	0.7%	
Curator	54	1	6	1	19	3	2	3	2	7	9	-	-		
		1.9%	11.1%	1.8%	35.2%	5.6%	3.7%	5.6%	3.7%	13.0%	16.7%	-	-	1.9%	
Técnico Superior	272	5.6%	16.2%	6.3%	22.9%	8.1%	6.5%	14.3%	6.7%	13.7%	13.8%	-	33.3%		
		14	26	10	48	20	18	11	15	32	38	37			
		5.1%	9.6%	3.7%	17.6%	7.4%	6.8%	4.0%	5.5%	11.8%	14.3%	13.8%	0.7%		
Other	110	82.4%	77.8%	70.3%	62.5%	57.8%	54.1%	58.1%	52.4%	50.0%	62.7%	60.0%	64.1%	66.7%	
		3	5	5	16	14	11	7	13	12	17	7			
		2.7%	4.5%	4.5%	14.5%	12.7%	10.0%	8.4%	11.8%	10.9%	15.5%	6.4%	-		
		25.2%	16.7%	13.5%	31.3%	19.3%	37.8%	35.5%	33.3%	43.3%	23.5%	26.2%	15.9%	-	

**Tables 62 - 63 – Professional category: Tutelage and Type**

Absolute values	% Horizontals	Tutelage																
		Reg. Adm. Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and Organizations of the State	Private	Public Universities		
% Verticals	Base	Base	400	11	4	22	131	7	18	23	2	113	18	7	-	7	3	30
				2.8%	1.0%	5.5%	32.8%	1.8%	4.5%	5.8%	0.5%	28.3%	4.0%	1.8%	-	1.8%	0.8%	9.0%
Permanent staff		162		8	3	3	32	4	8	13	1	88	3	3	-	-	2	10
				3.7%	1.9%	1.9%	19.8%	2.5%	4.9%	8.0%	0.8%	42.0%	1.9%	1.9%	-	-	1.2%	9.9%
	40.5%		54.5%	78.0%	13.6%	24.4%	57.1%	44.4%	58.5%	50.0%	60.2%	18.8%	42.9%	-	-	66.7%	44.4%	
	Permanent staff of tutelage but not of the museum	107		2	1	7	55	3	7	5	-	8	5	2	-	2	1	8
				1.9%	0.9%	6.5%	51.4%	2.8%	6.5%	4.7%	-	7.5%	4.7%	1.9%	-	1.9%	0.9%	8.4%
	26.8%		18.2%	25.0%	31.8%	42.0%	42.9%	36.8%	21.7%	-	7.1%	31.3%	28.6%	-	28.6%	33.3%	25.0%	
	Temporary contract	44		-	-	1	19	-	1	4	-	10	7	1	-	-	-	1
				-	-	2.3%	43.2%	-	2.3%	9.1%	-	22.7%	15.9%	2.3%	-	-	-	2.3%
	11.0%		-	-	4.5%	14.5%	-	5.8%	17.4%	-	8.8%	43.6%	14.3%	-	-	-	-	2.8%
	Official request of services	37		-	-	10	12	-	1	1	1	9	-	-	-	1	-	2
			-	-	27.0%	32.4%	-	2.7%	2.7%	2.7%	24.3%	-	-	-	2.7%	-	5.4%	
9.3%		-	-	45.5%	9.2%	-	5.6%	4.3%	50.0%	8.0%	-	-	-	14.3%	-	-	5.6%	
Secondment	9		-	-	1	2	-	-	-	-	-	4	-	-	-	-	2	
			-	-	11.1%	22.2%	-	-	-	-	44.4%	-	-	-	-	-	22.2%	
2.3%		-	-	4.5%	1.5%	-	-	-	-	-	3.5%	-	-	-	-	-	5.6%	
requisição From services	20		2	-	-	7	-	1	-	-	-	8	1	-	-	1	2	
			10.0%	-	-	35.0%	-	5.0%	-	-	-	30.0%	5.0%	-	-	5.0%	10.0%	
5.0%		18.2%	-	-	5.3%	-	5.6%	-	-	-	5.3%	6.3%	-	-	14.3%	-	5.6%	
Temporary administrative contract	6		1	-	-	-	-	-	-	-	-	-	-	-	-	1	4	
			16.7%	-	-	-	-	-	-	-	-	-	-	-	-	16.7%	-	66.7%
1.5%		9.1%	-	-	-	-	-	-	-	-	-	-	-	-	14.3%	-	11.1%	
Traineeship (E.C. programmes)	15		-	-	-	4	-	-	-	-	-	8	-	1	-	2	-	
			-	-	-	26.7%	-	-	-	-	53.3%	-	5.7%	-	13.3%	-	-	
3.8%		-	-	-	3.1%	-	-	-	-	-	7.1%	-	14.3%	-	28.6%	-	-	

Table 64 – Type of work contract / Tutelage

What is your contractual vinculum with the museum?

Absolute values	% Horizontals	Tipo From museu														
		Monuments and Sites      Art      Science and Natural History      Ethnography and Anthropology      History      Specialized      Generic      Regional      Other museums														
% Verticals	Base	Zoological and Botanical Gardens and Aquariums      Archaeology      Science and Technology														
		Base	400	18	36	15	77	33	31	16	27	46	57	41	3	
				4.5%	9.0%	3.8%	19.3%	8.3%	7.8%	4.0%	8.8%	11.5%	14.3%	10.3%	0.8%	
Permanent staff	100,0%	162		9	12	6	43	14	8	6	5	16	24	17	2	
	100,0%			5,6%	7,4%	3,7%	26,5%	8,6%	4,9%	3,7%	3,1%	9,9%	14,8%	10,5%	1,2%	
Permanent staff of tutelage but not of the museum	40,5%	107		6	4	5	12	12	12	5	10	12	12	16	1	
	100,0%			5,6%	3,7%	4,7%	11,2%	11,2%	11,2%	4,7%	9,3%	11,2%	11,2%	15,0%	0,9%	
Temporary contract	26,6%	44		3	8	1	6	-	4	-	5	3	7	7	-	
	100,0%			6,8%	18,2%	2,3%	13,6%	-	9,1%	-	11,4%	6,8%	15,9%	15,9%	-	
Official request of services	11,0%	37		-	5	-	5	1	3	4	1	14	4	-	-	
	100,0%			-	13,5%	-	13,5%	2,7%	8,1%	10,8%	2,7%	37,8%	10,8%	-	-	
Secondment	9,3%	9		-	2	1	1	1	1	-	1	-	2	-	-	
	100,0%			-	22,2%	11,1%	11,1%	11,1%	11,1%	-	11,1%	-	22,2%	-	-	
Official request of services	2,3%	20		-	4	1	5	2	2	-	2	-	3	1	-	
	100,0%			-	20,0%	5,0%	25,0%	10,0%	10,0%	-	10,0%	-	15,0%	5,0%	-	
Temporary administrative contract	5,0%	6		-	-	-	-	3	1	1	1	-	-	-	-	
	100,0%			-	-	-	-	50,0%	16,7%	16,7%	16,7%	-	-	-	-	
Traineeship (E.C. programmes)	1,5%	15		-	1	1	5	-	-	-	2	1	5	-	-	
	100,0%			-	6,7%	6,7%	33,3%	-	-	-	13,3%	6,7%	33,3%	-	-	
	3,8%	-		-	2,8%	6,7%	6,5%	-	-	-	7,4%	2,2%	8,8%	-	-	

Table 65 – Type of work contract / Type of museum

Postgraduate Studies					
	(%)	(%)	(%)	(%)	
	Postgraduate	Master	Mestrado	Doctorate	
Yes	34,5	2,3	23,5	0,7	
No	60,9	93,5	72,2	94,4	
Total	95,5	95,7	95,7	94,1	
Does not answer	4,5	4,3	4,3	5,9	
Total	100	100	100	100	base: 443

Table 66 – Postgraduate Studies

Incentives to attend one of these Courses		
	Frequency	%
Career opportunity	107	24,1
Support from the institution where I work	32	7,2
Family support	10	2,3
Personal building	252	56,9
Interesting course near the place where I live / work	14	3,2
Need for specialized education	161	36,3
Personal prestige	14	3,2
There are no incentives	21	4,7
Other	2	0,5
Total	170	38,4
Does not answer	273	61,6
Total	443	100

Obstacles to attend any of these Courses		
	Frequency	%
Very expensive	103	23,2
Family life	106	23,5
Institution where I work does not allow	7	1,6
Has to compensate with extra hours of work	14	3,2
None of the existent Courses in the country interests me	24	5,4
The course is taught far from the place where I live / work	49	11,1
Working hours	66	14,9
Age	18	4,3
Work overload	135	30,5
None	34	7,7
Other	22	5,0
Total	134	30,2
Does not answer	309	69,8
Total	443	100

Tables 66 a and b – Incentives / Obstacles

Finishing year when - Postgraduate Course		
	Frequency	%
1964-1968	1	0,2
1969-1973	2	0,5
1974-1978	1	0,2
1979-1983	5	1,1
1984-1988	7	1,6
1989-1993	25	5,6
1994-1998	58	13,1
1999-2003	11	2,5
Total	110	24,8
Does not apply	287	67
Does not answer	36	8,1
Total	443	100

Tables 67 - 68 – Postgraduate Course / Year

Finishing year when - Postgraduate Course		
	Frequency	%
2000	18	4,3
2001	7	1,6
Total	26	5,8
Does not apply	381	86
Does not answer	36	8,1
Total	443	100

Finishing year when - Master's Degree		
	Frequency	%
1977-1979	1	0,2
1983-1985	2	0,5
1989-1991	1	0,2
1992-1994	2	0,5
1995-1997	2	0,5
Total	8	1,8
Does not apply	415	93,7
Does not answer	20	4,5
Total	443	100

Tables 69 - 70 - Master's Degree Course / Year

Finishing year when - Master's Degree		
	Frequency	%
2001	1	0,2
Total	1	0,2
Does not apply	422	95,3
Does not answer	20	4,5
Total	443	100

Finishing year when – Mestrado		
	Frequency	%
1983-1985	3	0,7
1986-1988	3	0,7
1989-1991	2	0,5
1992-1994	8	1,8
1995-1997	17	3,8
1998-2000	10	2,3
Total	43	9,7
Does not apply	373	84,2
Does not answer	27	6,1
Total	443	100

Tables 71 – 72 – Mestrado / Year

Finishing year when – Mestrado		
	Frequency	%
2000	23	5,2
2001	25	5,6
2002	5	1,1
Total	53	12
Does not apply	364	82,2
Does not answer	26	5,9
Total	443	100

Finishing year / when – PhD		
	Frequency	%
1984-1988	2	0,5
1979-1983	1	0,2
1984-1988	2	0,5
1989-1993	1	0,2
1994-1998	6	1,4
1999-2003	2	0,5
Total	14	3,2
Does not apply	381	86,3
Does not answer	38	8,6
Total	443	100

Table 73 – PhD / Year



Postgraduate course

Absolute values Horizontal %		Tutelage																
		Municipal Assembly	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and Organizations of the State	Private	Public University					
% Verticals	Base	Reg. Adm. Azores / Madeira	Association	Public Company or Anonymous Society														
	Base	423	11	4	25	136	7	20	20	4	120	17	7	1	8	3	40	
			2.8%	0.8%	5.8%	32.2%	1.7%	4.7%	4.7%	0.8%	28.4%	4.0%	1.7%	0.2%	1.9%	0.7%	9.5%	
Yes		153	5	1	12	53	2	6	3	3	44	8	1	-	3	1	13	
			3.3%	0.7%	7.8%	34.8%	1.3%	3.9%	2.0%	2.0%	28.8%	3.8%	0.7%	-	2.0%	0.7%	8.5%	
No		270	6	3	13	83	5	14	17	1	76	11	6	1	5	2	27	
			2.2%	1.1%	4.8%	30.7%	1.9%	5.2%	6.3%	0.4%	28.1%	4.1%	2.2%	0.4%	1.9%	0.7%	10.0%	
		83.8%	54.5%	75.0%	52.0%	61.0%	71.4%	70.0%	85.0%	25.0%	83.3%	84.7%	85.7%	100.0%	62.5%	66.7%	87.5%	

		Type of museum																			
Absolute values																					
% Horizontals																					
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other	
% Verticals		Base		Zoological and Botanical Gardens and Aquariums		Archaeology		Science and Technology													
		Base	423	18	35	15	79	38	31	20	30	50	63	41	3						
				4.3%	8.3%	3.5%	18.7%	9.0%	7.3%	4.7%	7.1%	11.8%	14.9%	9.7%	0.7%						
Yes		153		6	11	3	32	10	11	7	11	20	28	14	-						
				3.8%	7.2%	2.0%	20.9%	6.5%	7.2%	4.6%	7.2%	13.1%	18.3%	9.2%	-						
		38.2%	33.3%	31.4%	20.0%	40.5%	26.3%	35.5%	35.0%	36.7%	40.0%	44.4%	34.1%	-	-						
	No	270		12	24	12	47	28	20	13	19	30	35	27	3						
				4.4%	8.9%	4.4%	17.4%	10.4%	7.4%	4.8%	7.0%	11.1%	13.0%	10.0%	1.1%						
		63.8%	66.7%	68.6%	80.0%	59.5%	73.7%	64.5%	65.0%	63.3%	60.0%	55.6%	65.9%	100.0%							

Tables 73 - 74 – Postgraduate Courses holders / Tutelage and Type

Mestrado

Absolute values Horizontals		%	Tutelage																
			Municipal Assembly	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and Organizations of the State	Private	Public University					
% Verticals	Base	Reg. Adm. Azores / Madeira	Association		Public Company or Anonymous Society														
	Base	424	11	4	25	137	7	20	22	4	121	17	7	1	8	3	37		
			2.6%	0.9%	5.9%	32.3%	1.7%	4.7%	5.2%	0.9%	28.5%	4.0%	1.7%	0.2%	1.8%	0.7%	8.7%		
Yes		114	-	3	5	47	2	4	4	1	30	2	1	-	5	1	9		
			-	2.6%	4.4%	41.2%	1.8%	3.5%	3.5%	0.9%	26.3%	1.8%	0.9%	-	4.4%	0.9%	7.9%		
No		26.9%	-	75.0%	20.0%	34.3%	28.6%	20.0%	18.2%	25.0%	24.8%	11.8%	14.3%	-	62.5%	33.3%	24.3%		
		310	11	1	20	90	5	16	16	3	91	15	6	1	3	2	28		
			3.5%	0.3%	6.5%	29.0%	1.6%	5.2%	5.8%	1.0%	29.4%	4.8%	1.9%	0.3%	1.0%	0.6%	9.0%		
		73.1%	100.0%	25.0%	80.0%	65.7%	71.4%	80.0%	61.8%	75.0%	75.2%	88.2%	85.7%	100.0%	37.5%	66.7%	75.7%		

Absolute values		% Horizontals		Type of museum																	
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other	
% Verticals		Base		Zoological and Botanical Gardens and Aquariums		Archaeology		Science and Technology													
		Base	424	18	36	16	78	36	30	21	31	52	60	43	3						
				4.2%	8.5%	3.8%	18.4%	8.5%	7.1%	5.0%	7.3%	12.3%	14.2%	10.1%	0.7%						
Yes			114	4	9	6	23	9	6	5	8	9	20	14	1						
				3.5%	7.9%	5.3%	20.2%	7.9%	5.3%	4.4%	7.0%	7.9%	17.5%	12.3%	0.9%						
No		26.9%	310	22.2%	25.0%	37.5%	29.5%	25.0%	20.0%	23.8%	25.8%	17.3%	33.3%	32.8%	33.3%						
				14	27	10	55	27	24	16	23	43	40	29	2						
				4.5%	8.7%	3.2%	17.7%	8.7%	7.7%	5.2%	7.4%	13.9%	12.9%	9.4%	0.8%						
		73.1%		77.8%	75.0%	82.5%	70.5%	75.0%	80.0%	78.2%	74.2%	82.7%	66.7%	67.4%	66.7%						

Tables 75 - 76 – Mestrado holders / Tutelage and Type

PhD

Absolute values		%		Tutelage														
Horizontals																		
				Municipal Assembly	Municipality		Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and Organizations of the State		Private	Public University	
% Verticals	Base	Reg. Adm. Azores / Madeira		Association		Public Company or Anonymous Society												
	Base	417	11	3	27	134	7	20	21	3	117	16	7	1	8	3	39	
		2.8%	0.7%	6.6%	32.1%	1.7%	4.8%	8.0%	0.7%	28.1%	3.8%	1.7%	0.2%	1.8%	0.7%	9.4%		
Yes		43	-	-	3	9	-	2	1	-	13	-	-	-	2	-	13	
			-	-	7.0%	20.9%	-	4.7%	2.3%	-	30.2%	-	-	-	4.7%	-	30.2%	
No	10.3%	374	-	-	11.1%	6.7%	-	10.0%	4.8%	-	11.1%	-	-	-	25.0%	-	33.3%	
			11	3	24	125	7	18	20	3	104	16	7	1	6	3	28	
			2.9%	0.8%	6.4%	33.4%	1.8%	4.8%	5.3%	0.8%	27.8%	4.3%	1.9%	0.3%	1.6%	0.8%	7.0%	
	89.7%	100.0%	100.0%	88.9%	93.3%	100.0%	90.0%	95.2%	100.0%	88.9%	100.0%	100.0%	100.0%	100.0%	75.0%	100.0%	86.7%	

Absolute values		% Horizontals		Type of museum																	
% Verticals	Base	Base	417																		
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other	
				Zoological and Botanical Gardens and Aquariums		Archaeology		Science and Technology													
				18	34	18	75	38	30	21	30	50	60	42	3						
				4.3%	8.2%	3.8%	18.0%	9.1%	7.2%	5.0%	7.2%	12.0%	14.4%	10.1%	0.7%						
Yes			43	-	3	3	5	10	4	1	2	5	8	2	-						
				-	7.0%	7.0%	11.8%	23.3%	9.3%	2.3%	4.7%	11.8%	18.8%	4.7%	-						
	10.3%		-	8.8%	18.8%	6.7%	26.3%	13.3%	4.8%	6.7%	10.0%	13.3%	4.8%	-							
No			374	18	31	13	70	28	28	20	28	45	52	40	3						
				4.8%	8.3%	3.5%	18.7%	7.5%	7.0%	5.3%	7.5%	12.0%	13.9%	10.7%	0.8%						
	89.7%		100.0%	91.2%	81.3%	93.3%	73.7%	86.7%	95.2%	93.3%	90.0%	86.7%	95.2%	100.0%							

Tables 77 – 78 - PhD holders/ Tutelage and Type

Do you intend to attend any of these courses?

Absolute values		% Horizontals		Tutelage																	
% Verticals	Base	Base	329																		
				Municipal Assembly	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and Organizations of the State	Private	Public University						
				Reg. Adm. Azores / Madeira	Association	Public Company or Anonymous Society															
				10	2	20	102	7	18	19	2	99	14	8	1	4	2	23			
				3.0%	0.6%	6.1%	31.0%	2.1%	4.9%	5.8%	0.8%	30.1%	4.3%	2.4%	0.3%	1.2%	0.6%	7.0%			
Yes	63.2%	208	121	7	1	11	80	3	9	7	1	58	10	6	-	3	1	11			
				3.4%	0.5%	5.3%	38.5%	1.4%	4.3%	3.4%	0.5%	27.9%	4.8%	2.9%	-	1.4%	0.5%	5.3%			
				70.0%	50.0%	55.0%	78.4%	42.9%	56.3%	36.8%	50.0%	58.6%	71.4%	75.0%	-	75.0%	50.0%	47.8%			
				3	1	9	22	4	7	12	1	41	4	2	1	1	1	12			
No	36.8%	121	329	2.5%	0.8%	7.4%	18.2%	3.3%	5.8%	9.9%	0.8%	33.9%	3.3%	1.7%	0.8%	0.8%	0.8%	9.9%			
				30.0%	50.0%	45.0%	21.6%	57.1%	43.8%	63.2%	50.0%	41.4%	28.6%	25.0%	100.0%	25.0%	50.0%	52.2%			

Absolute values		% Horizontals		Tipo From museu														
% Verticals	Base	Base	329															
				Monuments and Sites	Art	Science and Natural History	Ethnography and Anthropology	History	Specialized	Generic	Regional	Other						
				Zoological and Botanical Gardens and Aquariums	Archaeology	Science and Technology												
				15	31	11	82	22	27	18	27	41	41	32	2			
				4.6%	9.4%	3.3%	19.8%	6.7%	8.2%	5.5%	8.2%	12.5%	12.5%	9.7%	0.6%			
Yes	63.2%	208	121	8	18	7	37	12	18	12	19	20	32	23	2			
				3.8%	8.7%	3.4%	17.6%	5.8%	8.7%	5.8%	9.1%	9.8%	15.4%	11.1%	1.0%			
				53.3%	58.1%	63.6%	59.7%	54.5%	66.7%	66.7%	70.4%	48.8%	78.0%	71.8%	100.0%			
				7	13	4	25	10	9	6	8	21	9	9	-			
No	36.8%	121	329	5.8%	10.7%	3.3%	20.7%	8.3%	7.4%	5.0%	6.6%	17.4%	7.4%	7.4%	-			
				46.7%	41.9%	36.4%	40.3%	45.5%	33.3%	33.3%	29.6%	51.2%	22.0%	28.1%	-			

Tables – 79 - 80 - Do you intend to do any of these courses / Tutelage and Type

Which one?

Which one?

Absolute values Horizontals	%																								
		Tutelage																							
			Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and Organizations of the State		Private		Public University
% Verticals	Base	Reg. Adm. Azores / Madeira	Association			Public Company or Anonymous Society																			
	Base	200	7	1	9	76	3	8	7	1	58	10	6	-	3	1	10								
			3,5%	0,6%	4,5%	38,0%	1,5%	4,0%	3,5%	0,6%	29,0%	5,0%	3,0%	-	1,5%	0,5%	5,0%								
Postgraduate	57	2	1	2	28	1	2	3	1	8	5	1	-	1	1	1	1								
			3,5%	1,8%	3,5%	49,1%	1,8%	3,5%	5,3%	1,8%	14,0%	8,8%	1,8%	-	1,8%	1,8%	1,8%								
		28,5%	28,8%	100,0%	22,2%	36,8%	33,3%	25,0%	42,9%	100,0%	13,8%	50,0%	16,7%	-	33,3%	100,0%	10,0%								
		110	4	-	7	36	2	5	2	-	39	5	4	-	2	-	4								
			3,6%	-	6,4%	32,7%	1,8%	4,5%	1,8%	-	35,5%	4,5%	3,6%	-	1,8%	-	3,6%								
Mestrado	56,0%	57,1%	-	77,8%	47,4%	66,7%	62,5%	28,6%	-	67,2%	50,0%	66,7%	-	66,7%	-	40,0%									
		33	1	-	-	12	-	1	2	-	11	-	1	-	-	-	-								
			3,0%	-	-	36,4%	-	3,0%	6,1%	-	33,3%	-	3,0%	-	-	-	-	15,2%							
PhD	16,5%	14,3%	-	-	15,8%	-	12,5%	28,6%	-	19,0%	-	16,7%	-	-	-	50,0%									

[illegible]

**Tables – 81 - 82 - Which course /Tutelage and Type**

Have you attended any other course?		
	Frequency	%
Yes	144	32,5
No	275	62,1
Total	419	94,6
Does not answer	24	5,4
Total	443	100,0

Tables 83 - 84 – Attendance to other courses / which?

Other Courses		
	Frequency	%
Conservation	13	2,8
Collections management	4	0,9
Education	21	4,5
Exhibitions	4	0,8
Personnel management	14	3
Administrative / Financial management	8	1,7
New technologies	38	8,1
Other	64	13,0
Total	166	35,2
Does not apply	275	58,4
Does not answer	30	6,4
Total	471	100

Member of a professional museums association		
	Frequency	%
Yes	128	29,1
No	304	68,6
Total	433	97,7
Does not answer	10	2,3
Total	443	100,0

Tables 85 - 86 – Members of a professional museums association / which?

Member of other association related with professional interests		
	Frequency	%
Yes	178	40,2
No	238	53,3
Total	414	93,5
Does not answer	29	6,5
Total	443	100,0

Required qualification		
	Frequency	%
A degree related to the nature of the museum collections	27	6,1
Any degree not necessarily related to the nature of the museum collections	8	1,8
A degree related to the nature of the museum collections a specialization in museology	170	38,4
Any degree not necessarily related to the nature of the museum collections a specialization in museology	81	18,3
A degree related to the nature of the museum collections and training in a museum	84	19
Any degree not necessarily related to the nature of the museum collections and training in a museum	41	9,3
Total	411	92,8
Other	16	3,6
Does not answer	16	3,6
Total	443	100,0

Table 87 – Required qualification

Required qualification

Absolute values % Horizontal

% Vertical

Tutelage																							
	Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and Organizations of the State		Private		Public University
Reg. Adm. Azores / Madeira	Association			Public Company or Anonymous Society																			
	11	3	27	131	7	18	22	3	118	15	7	1	8	3	37								
	2,7%	0,7%	6,6%	31,8%	1,7%	4,4%	5,4%	0,7%	28,7%	3,6%	1,7%	0,2%	1,9%	0,7%	9,0%								
27	1	-	3	12	2	1	2	-	3	-	2	-	-	-	-								1
	3,7%	-	11,1%	44,4%	7,4%	3,7%	7,4%	-	11,1%	-	7,4%	-	-	-	-								3,7%
9,1%	-	-	11,1%	9,2%	28,6%	5,8%	9,1%	-	2,6%	-	28,6%	-	-	-	-								2,7%
8	-	-	1	3	-	-	-	-	-	3	-	1	-	-	-								-
	-	-	12,5%	37,5%	-	-	-	-	37,5%	-	12,5%	-	-	-	-								-
	-	3,7%	2,3%	-	-	-	-	2,5%	-	-	14,3%	-	-	-	-								-
70	8	1	10	59	1	4	9	2	40	10	1	1	2	2	20								
	4,7%	0,8%	5,9%	34,7%	0,8%	2,4%	5,3%	1,2%	23,5%	5,8%	0,8%	0,8%	1,2%	1,2%	11,8%								
72,7%	33,3%	37,0%	45,0%	14,3%	22,2%	40,9%	66,7%	33,9%	66,7%	14,3%	100,0%	25,0%	66,7%	54,1%									
31	1	-	6	21	3	8	3	1	25	2	-	-	3	-	8								
	1,2%	-	7,4%	25,9%	3,7%	9,9%	3,7%	1,2%	30,9%	2,5%	-	-	3,7%	-	9,9%								
9,1%	-	22,2%	16,0%	42,9%	44,4%	13,8%	33,3%	21,2%	13,3%	-	-	37,5%	-	21,8%									
34	1	-	3	25	1	1	5	-	35	3	2	-	2	1	5								
	1,2%	-	3,6%	29,8%	1,2%	1,2%	6,0%	-	41,7%	3,6%	2,4%	-	2,4%	1,2%	6,0%								
9,1%	-	11,1%	19,1%	14,3%	5,8%	22,7%	-	28,7%	20,0%	28,6%	-	25,0%	33,3%	13,5%									
11	-	2	4	11	-	4	3	-	12	-	1	-	1	-	3								
	-	4,9%	9,8%	29,8%	-	9,8%	7,3%	-	29,3%	-	2,4%	-	2,4%	-	7,3%								
-	66,7%	14,8%	8,4%	-	22,2%	13,8%	-	10,2%	-	14,3%	-	12,5%	-	8,1%									

Table 88— Required qualification / Tutelage



Required qualification

Absolute values

% Horizontals

% Verticals

		Type of museum															
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional	
Base	411	Zoological and Botanical Gardens and Aquariums		Archaeology		Science and Technology											
		16	35	14	77	36	31	20	30	50	63	37	3				
		3.9%	8.5%	3.4%	18.7%	8.5%	7.5%	4.9%	7.3%	12.2%	15.3%	9.0%	0.7%				
A degree related to the nature of the museum collections	27	1	-	3	7	1	2	-	1	3	4	5	-				
		3.7%	-	11.1%	28.9%	3.7%	7.4%	-	3.7%	11.1%	14.8%	18.5%	-				
Any degree not necessarily related to the nature of the museum collections	8	-	1	1	3	-	-	-	-	1	-	2	-				
		-	12.5%	12.5%	37.5%	-	-	-	-	12.5%	-	28.0%	-				
A degree related to the nature of the museum collection and a specialization in museology	170	7	14	4	22	21	13	10	20	16	29	13	1				
		4.1%	8.2%	2.4%	12.9%	12.4%	7.6%	5.9%	11.8%	9.4%	17.1%	7.6%	0.6%				
Any degree not necessarily related to the nature of the museum collections and a specialization in museology	81	2	7	2	10	5	9	1	7	18	14	5	1				
		2.5%	8.6%	2.5%	12.3%	6.2%	11.1%	1.2%	8.6%	22.2%	17.3%	6.2%	1.2%				
A degree related to the nature of the museum collections and training in a museum	84	4	12	4	21	6	2	9	2	4	11	8	1				
		4.8%	14.3%	4.8%	25.0%	7.1%	2.4%	10.7%	2.4%	4.8%	13.1%	9.5%	1.2%				
Any degree not necessarily related to the nature of the museum collections and training in a museum	41	2	1	-	14	2	5	-	-	8	5	4	-				
		4.9%	2.4%	-	34.1%	4.9%	12.2%	-	-	19.5%	12.2%	9.8%	-				
	10.0%	12.5%	2.9%	-	18.2%	5.7%	16.1%	-	-	16.0%	7.6%	10.8%	-				

Table 89 – Required qualification / Type

Qualities a museum professional should have		
	Frequency	%
Competent	293	13.8
Caring	27	1.2
Fair	3	0.1
Optimistic	10	0.5
Determined	18	0.7
Independent	8	0.3
Honest	36	1.8
Responsible	118	6.2
Incorruptible	80	2.3
Moderate	113	5.2
Cooperative	48	2.2
Creative	287	11.3
Legal	2	0.1
Active	482	21.2
Flexible	71	3.3
Productive	477	21.8
Open	26	1.2
Conscientious	28	1.3
Intelligent	30	1.8
Hard-working	38	1.8
Self-confident	4	0.2
Total	2171	88.4
Does not answer	13	0.8
Total	2184	100

Characteristics which its group members should not display		
	Frequency	%
Incompetent	259	18.8
Careless	88	5.1
Unjust	19	0.8
Ignorant	48	3.8
Indecisive	21	1.8
Dependent	8	0.5
Unhonest	87	7.5
Unresponsible	187	15.1
Inefficient	38	3.0
Unsympathetic	11	0.8
Uncooperative	71	5.5
Boring	27	2.1
Disloyal	18	1.8
Unethical	12	0.8
Unmotivated	133	10.2
Unproductive	63	3.2
Biased	48	3.8
Not conscientious	22	2.8
Prone	50	3.8
Lazy	38	2.2
Timid	8	0.2
Total	1289	96.0
Does not answer	13	1.0
Total	1302	100

Tables 90 - 91 – Qualities / characteristics a museum professional should / should not display

		Qualities																
Absolute values	% Horizontals	Tutelage																
		Municipal Assembly	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdias	Other Private	Other Ministries and State Organizations	Private	Public University					
% Verticals	Base	430	Regional Administration Associação / Medeiros															
			Associação															
			Public Company or Anonymous Society															
			11	4	27	137	7	19	23	4	123	17	8	1	8	3	38	
			2.8%	0.9%	8.3%	31.9%	1.6%	4.4%	5.3%	0.9%	28.8%	4.0%	1.9%	0.2%	1.9%	0.7%	8.8%	
Competent		293	10	2	12	89	3	14	14	3	88	15	5	1	7	2	28	
			3.4%	0.7%	4.1%	30.4%	1.0%	4.8%	4.8%	1.0%	30.0%	5.1%	1.7%	0.3%	2.4%	0.7%	9.6%	
careful	98.1%	90.9%	50.0%	44.4%	85.0%	42.9%	73.7%	80.9%	75.0%	71.5%	88.2%	62.5%	100.0%	87.5%	88.7%	73.7%		
	22		1	-	-	4	2	2	2	-	8	1	-	-	1	-	1	
			4.5%	-	-	18.2%	9.1%	9.1%	9.1%	-	36.4%	4.5%	-	-	4.5%	-	4.5%	
fair	5.1%	9.1%	-	-	2.9%	28.6%	10.5%	8.7%	-	6.5%	5.9%	-	-	12.5%	-	2.6%		
	3		-	-	-	-	-	-	-	-	3	-	-	-	-	-	-	
			-	-	-	-	-	-	-	100.0%	-	-	-	-	-	-	-	
Optimistic	0.7%	-	-	-	-	-	-	-	-	2.4%	-	-	-	-	-	-	-	
	10		1	-	2	2	1	1	-	-	1	-	-	-	1	-	1	
			10.0%	-	20.0%	20.0%	10.0%	10.0%	-	-	10.0%	-	-	-	10.0%	-	10.0%	
Determined	2.3%	9.1%	-	7.4%	1.5%	14.3%	5.3%	-	-	0.8%	-	-	-	12.5%	-	2.6%		
	18		-	-	-	6	-	1	2	1	5	-	-	-	-	-	1	
			-	-	-	37.5%	-	6.3%	12.5%	6.3%	31.3%	-	-	-	-	-	6.3%	
Independent	3.7%	-	-	-	4.4%	-	5.3%	8.7%	25.0%	4.1%	-	-	-	-	-	-	2.6%	
	8		-	-	-	3	-	-	-	-	3	-	-	-	-	-	-	
			-	-	-	50.0%	-	-	-	50.0%	-	-	-	-	-	-	-	
honest	1.4%	-	-	-	2.2%	-	-	-	-	2.4%	-	-	-	-	-	-	-	
	38		-	1	3	9	-	-	4	-	15	-	1	-	-	-	3	
			-	2.6%	8.3%	25.0%	-	-	11.1%	-	41.7%	-	2.6%	-	-	-	8.3%	
		8.4%	-	25.0%	11.1%	6.6%	-	-	17.4%	-	12.2%	-	12.5%	-	-	-	7.9%	

responsible	179	3	2	13	62	3	6	11	1	43	8	7	1	2	2	15
		1.7%	1.1%	7.3%	34.8%	1.7%	3.4%	6.1%	0.6%	24.0%	4.5%	3.9%	0.6%	1.1%	1.1%	8.4%
incorruptible	41	2	-	3	6	-	2	4	-	16	-	3	-	1	1	3
		4.9%	-	7.3%	14.6%	-	4.9%	9.8%	-	38.0%	-	7.3%	-	2.4%	2.4%	7.3%
motivated	113	1	-	8	42	1	9	4	-	33	5	1	-	-	-	9
		0.9%	-	7.1%	37.2%	0.9%	8.0%	3.6%	-	29.2%	4.4%	0.9%	-	-	-	8.0%
cooperative	48	1	3	1	15	-	-	-	-	1	20	1	-	-	-	5
		2.1%	6.3%	2.1%	31.3%	-	-	-	-	2.1%	41.7%	2.1%	-	-	-	10.4%
creative	247	5	2	19	89	6	11	14	2	61	8	5	-	-	6	17
		2.0%	0.8%	7.7%	36.0%	2.4%	4.5%	5.7%	0.8%	24.7%	3.2%	2.0%	-	-	2.4%	6.9%
loyal	2	-	-	-	-	-	1	-	-	1	-	-	-	-	-	-
		-	-	-	-	-	50.0%	-	-	50.0%	-	-	-	-	-	-
active	32	1	-	2	14	1	-	1	1	8	1	1	-	-	-	2
		3.1%	-	6.3%	43.8%	3.1%	-	3.1%	3.1%	25.0%	3.1%	3.1%	-	-	-	6.3%
sensitive	58	-	-	4	18	3	-	3	1	19	3	-	-	2	-	5
		-	-	6.9%	31.0%	5.2%	-	5.2%	1.7%	32.8%	5.2%	-	-	3.4%	-	8.6%
productive	34	2	1	3	8	-	2	2	-	8	3	1	-	1	1	2
		5.9%	2.9%	8.8%	23.5%	-	5.9%	5.9%	-	23.5%	8.8%	2.9%	-	2.9%	2.9%	5.9%
	7.9%	18.2%	25.0%	11.1%	5.8%	-	10.5%	8.7%	-	6.5%	17.6%	12.5%	-	12.5%	33.3%	5.3%

Table 92 - Qualities / Tutelage

		Qualities of to museum professional																														
Absolute values	% Horizontals	Tutelage																														
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University								
		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society																										
% Verticale	Base	430	11	4	27	137	7	19	23	4	123	17	8	1	8	3	38	2.8%	0.9%	8.3%	31.8%	1.8%	4.4%	8.3%	0.9%	28.6%	4.0%	1.9%	0.2%	1.8%	0.7%	8.8%
open		26	1	-	-	8	-	3	1	2	6	-	-	-	1	-	6	3.8%	-	-	23.1%	-	11.5%	3.8%	7.7%	23.1%	-	-	-	3.8%	-	23.1%
conscientious	8.0%	28	-	-	1	9	-	1	3	-	7	-	-	-	-	-	7	9.1%	-	4.4%	-	15.8%	4.3%	50.0%	4.9%	-	-	-	12.5%	-	15.8%	
			-	-	3.8%	32.1%	-	3.6%	10.7%	-	25.0%	-	-	-	-	-	3.6%	21.4%														
intelligent	6.5%	38	3	-	2	8	-	2	2	-	9	5	-	-	-	-	33.3%	15.8%														
			7.7%	-	5.1%	20.5%	-	5.1%	5.1%	-	23.1%	12.8%	-	-	-	-	20.5%															
hard-working	9.1%	39	27.3%	-	7.4%	5.8%	-	10.5%	8.7%	-	7.3%	29.4%	-	-	-	-	21.1%															
			2	1	4	12	1	2	1	-	11	1	-	1	1	-	2															
confident			5.1%	2.8%	10.3%	30.8%	2.8%	5.1%	2.8%	-	28.2%	2.8%	-	2.8%	2.8%	-	5.1%															
	9.1%	4	18.2%	25.0%	14.8%	8.8%	14.3%	10.5%	4.3%	-	8.9%	5.9%	-	100.0%	12.5%	-	5.3%															
			-	-	50.0%	25.0%	-	-	-	-	25.0%	-	-	-	-	-	-															
	0.9%	-	-	7.4%	0.7%	-	-	-	-	0.8%	-	-	-	-	-	-	-															

Table 93 - Qualities of to museum professional / Tutelage

		Qualities of a museum professional																
Absolute values	% Horizontals	Type of museum																
		Monuments and Sites			Art	Science and Natural History	Ethnography and Anthropology		History	Specialized	Generic	Regional	Other					
		Zoological and Botanical Gardens and Aquariums	Archaeology		Science and Technology													
% Verticals	Base	430	19	37	14	81	36	31	21	31	52	63	42	3				
	Base	430	4.4%	8.6%	3.3%	18.8%	8.4%	7.2%	4.8%	7.2%	12.1%	14.7%	9.8%	0.7%				
Competent		293	17	28	10	58	23	23	12	24	32	41	25	2				
			5.8%	8.9%	3.4%	19.8%	7.8%	7.8%	4.1%	8.2%	10.9%	14.0%	8.5%	0.7%				
	careful	88.1%	89.5%	70.3%	71.4%	71.8%	83.9%	74.2%	57.1%	77.4%	61.5%	65.1%	58.5%	88.7%				
		22	2	4	-	5	2	2	2	1	1	1	2	-				
			9.1%	18.2%	-	22.7%	9.1%	9.1%	9.1%	4.5%	4.5%	4.5%	9.1%	-				
	fair	5.1%	10.5%	10.8%	-	6.2%	5.8%	6.6%	9.5%	3.2%	1.9%	1.8%	4.8%	-				
		3	-	1	1	1	-	-	-	-	-	-	-	-				
			-	33.3%	33.3%	33.3%	-	-	-	-	-	-	-	-				
	Optimistic	0.7%	-	2.7%	7.1%	1.2%	-	-	-	-	-	-	-	-				
		10	-	-	-	-	2	1	1	1	2	3	-	-				
		-	-	-	-	20.0%	10.0%	10.0%	10.0%	20.0%	30.0%	-	-					
Determined	2.3%	-	-	-	2.5%	2.8%	3.2%	4.8%	6.5%	5.8%	-	-	-					
	16	-	-	3	6	1	1	1	1	1	-	3	-					
		-	-	18.8%	37.5%	6.3%	6.3%	6.3%	6.3%	6.3%	-	18.8%	-					
independent	3.7%	-	-	21.4%	7.4%	2.8%	3.2%	4.8%	3.2%	-	4.8%	-	-					
	6	-	-	-	-	3	-	-	1	-	-	1	1					
		-	-	-	50.0%	-	-	16.7%	-	-	16.7%	16.7%	-					
	1.4%	-	-	-	3.7%	-	-	4.8%	-	-	1.6%	2.4%	-					

honest	36	-	5	2	9	3	2	3	1	4	5	2	-
		-	13.9%	5.6%	25.0%	8.3%	5.6%	8.3%	2.8%	11.1%	13.9%	5.6%	-
responsible	179	8.4%	13.5%	14.3%	11.1%	8.3%	8.5%	14.3%	3.2%	7.7%	7.9%	4.8%	-
		9	19	7	32	13	14	8	13	17	22	23	2
		5.0%	10.6%	3.9%	17.9%	7.3%	7.8%	4.8%	7.3%	9.5%	12.3%	12.8%	1.1%
incorruptible	41	41.0%	47.4%	51.4%	50.0%	36.5%	36.1%	45.2%	38.1%	41.9%	32.7%	34.9%	54.8%
		-	8	1	12	4	3	1	1	4	7	2	-
		-	14.6%	2.4%	29.3%	9.8%	7.3%	2.4%	2.4%	9.8%	17.1%	4.9%	-
motivated	113	9.5%	16.2%	7.1%	14.8%	11.1%	9.7%	4.8%	3.2%	7.7%	11.1%	4.8%	-
		10	13	2	13	12	5	5	6	18	12	16	1
		8.8%	11.5%	1.8%	11.5%	10.8%	4.4%	4.4%	5.3%	15.9%	10.8%	14.2%	0.0%
cooperative	48	26.3%	52.8%	35.1%	14.3%	16.0%	33.3%	16.1%	23.8%	19.4%	34.6%	19.0%	38.1%
		-	6	1	9	4	3	3	2	8	9	3	-
		-	12.5%	2.1%	18.8%	8.3%	6.3%	6.3%	4.2%	16.7%	18.8%	6.3%	-
creative	247	11.2%	16.2%	7.1%	11.1%	11.1%	9.7%	14.3%	8.5%	15.4%	14.3%	7.1%	-
		9	13	11	42	19	21	10	19	33	40	28	2
		3.8%	5.3%	4.5%	17.0%	7.7%	8.5%	4.0%	7.7%	13.4%	16.2%	11.3%	0.8%
loyal	2	57.4%	47.4%	35.1%	78.6%	51.9%	52.8%	67.7%	47.6%	61.3%	63.5%	66.7%	66.7%
		-	-	-	50.0%	-	-	-	-	50.0%	-	-	-
active	32	0.5%	-	-	1.2%	-	-	-	-	1.6%	-	-	-
		-	-	3	6	2	1	3	2	5	7	3	-
		-	-	9.4%	18.8%	6.3%	3.1%	9.4%	6.3%	15.6%	21.9%	9.4%	-
sensitive	58	7.4%	-	21.4%	7.4%	5.6%	3.2%	14.3%	6.5%	9.8%	11.1%	7.1%	-
		1	5	-	9	6	3	1	7	9	11	6	-
		1.7%	8.6%	-	15.5%	10.3%	5.2%	1.7%	12.1%	15.5%	19.0%	10.3%	-
productive	34	13.5%	5.3%	13.5%	-	11.1%	16.7%	8.7%	4.8%	22.6%	17.3%	17.5%	14.3%
		3	4	-	7	1	2	-	3	6	5	2	1
		8.8%	11.8%	-	20.6%	2.9%	5.9%	-	8.8%	17.6%	14.7%	5.9%	2.9%
		7.9%	15.8%	10.8%	-	8.6%	2.8%	6.5%	-	9.7%	11.5%	7.9%	4.8%
													33.3%

Table 94 — Qualities of a museum professional / Type

		Qualities of to museum professional																	
Absolute values	% Horizontals	Type of museum																	
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other	
		Zoological and Botanical Gardens and Aquariums		Archaeology		Science and Technology													
% Verticals	Base	430	19	37	14	81	36	31	21	31	82	63	42	3					
			4.4%	8.6%	3.3%	18.8%	8.4%	7.2%	4.8%	7.2%	12.1%	14.7%	9.8%	0.7%					
open		26	-	1	1	7	4	3	2	1	3	3	1	-					
			-	3.8%	3.8%	26.9%	15.4%	11.5%	7.7%	3.8%	11.5%	11.5%	3.8%	-					
conscientious	8.0%	28	-	2.7%	7.1%	8.6%	11.1%	9.7%	9.5%	3.2%	5.8%	4.8%	2.4%	-					
			1	1	-	4	2	4	3	-	3	5	4	1					
			3.6%	3.6%	-	14.3%	7.1%	14.3%	10.7%	-	10.7%	17.9%	14.3%	3.6%					
intelligent	8.5%	36	5.3%	2.7%	-	4.9%	5.6%	12.9%	14.3%	-	5.8%	7.9%	9.5%	33.3%					
			3	1	-	7	7	2	2	5	3	6	3	-					
			7.7%	2.6%	-	17.8%	17.9%	5.1%	5.1%	12.8%	7.7%	15.4%	7.7%	-					
Hard-working	9.1%	36	15.8%	2.7%	-	8.6%	19.4%	6.5%	9.5%	18.1%	5.8%	9.5%	7.1%	-					
			2	5	-	7	4	3	4	2	2	8	2	-					
			5.1%	12.8%	-	17.8%	10.3%	7.7%	10.3%	5.1%	5.1%	20.5%	5.1%	-					
confident	9.1%	4	10.5%	13.5%	-	8.6%	11.1%	9.7%	19.0%	6.5%	3.8%	12.7%	4.8%	-					
			-	1	-	-	-	-	-	-	2	1	-	-					
			-	25.0%	-	-	-	-	-	-	50.0%	25.0%	-	-					
	0.9%	-	-	2.7%	-	-	-	-	-	-	3.8%	1.8%	-	-					

Table 95 — Qualities of a museum professional / Type



		Characteristics that a museum professional should not display																															
Absolute values	% Horizontals	Tutelage																															
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University									
		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society																											
% Verticals	Base	430	11	4	26	138	7	19	22	4	124	17	8	1	8	3	37	2.8%	0.9%	6.0%	32.3%	1.6%	4.4%	5.1%	0.9%	28.8%	4.0%	1.9%	0.2%	1.9%	0.7%	8.6%	
Incompetent		259	9	3	11	85	4	12	14	3	88	14	6	1	5	1	23	3.5%	1.2%	4.2%	32.8%	1.5%	4.8%	5.4%	1.2%	26.3%	5.4%	2.3%	0.4%	1.9%	0.4%	8.9%	
careless	80.2%	68	81.8%	75.0%	42.3%	61.2%	57.1%	63.2%	63.6%	75.0%	54.8%	82.4%	75.0%	100.0%	62.5%	33.3%	62.2%	-	-	-	2	23	3	5	4	16	3	1	-	5	1	4	
			-	-	2.9%	33.8%	4.4%	7.4%	5.9%	1.5%	23.5%	4.4%	1.5%	-	7.4%	1.5%	5.9%	-	-	2.9%	33.8%	4.4%	7.4%	5.9%	1.5%	23.5%	4.4%	1.5%	-	7.4%	1.5%	5.9%	
Unjust	15.8%	21	-	7.7%	18.5%	42.9%	26.3%	18.2%	25.0%	12.8%	17.8%	12.5%	-	62.5%	33.3%	10.8%	-	-	-	1	-	-	-	-	-	1	-	-	-	62.5%	33.3%	10.8%	
			-	-	50.0%	-	-	-	-	-	50.0%	-	-	-	-	-	-	-	-	-	50.0%	-	-	-	-	50.0%	-	-	-	-	-	-	
Ignorant	0.5%	120	-	3.8%	-	-	-	-	-	0.8%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	3	-	-	-	-	-	-	
			-	-	4.2%	32.5%	0.8%	4.2%	7.5%	2.5%	33.3%	2.5%	0.8%	-	1.7%	1.7%	8.3%	-	-	4.2%	32.5%	0.8%	4.2%	7.5%	2.5%	33.3%	2.5%	0.8%	-	1.7%	1.7%	8.3%	
Indecisive	27.9%	21	-	19.2%	28.1%	14.3%	26.3%	40.9%	75.0%	32.3%	17.8%	12.5%	-	25.0%	66.7%	27.0%	-	-	-	-	-	10	-	1	1	-	-	8	-	-	25.0%	66.7%	27.0%
			-	-	-	47.6%	-	4.8%	4.8%	-	38.1%	-	-	-	-	-	4.8%	-	-	-	47.6%	-	4.8%	4.8%	-	38.1%	-	-	-	-	-	4.8%	
dependent	4.9%	6	-	-	7.2%	-	5.3%	4.5%	-	6.5%	-	-	-	-	-	-	2.7%	-	-	-	1	3	-	-	-	2	-	-	-	-	-	2.7%	
			-	-	16.7%	50.0%	-	-	-	-	33.3%	-	-	-	-	-	-	-	-	16.7%	50.0%	-	-	-	-	33.3%	-	-	-	-	-	-	
	1.4%	-	-	3.8%	2.2%	-	-	-	-	1.8%	-	-	-	-	-	-	-	-	-	3.8%	2.2%	-	-	-	1.8%	-	-	-	-	-	-	-	

dishonest	97	6	3	7	24	1	4	6	1	32	-	2	-	1	1	8
		6.2%	3.1%	7.2%	24.7%	1.0%	4.1%	6.2%	1.0%	33.0%	-	2.1%	-	1.0%	1.0%	9.3%
irresponsible	197	4	3	11	63	3	10	11	1	59	5	5	-	2	1	19
		2.0%	1.5%	5.6%	32.0%	1.5%	5.1%	5.6%	0.5%	29.9%	2.5%	2.5%	-	1.0%	0.5%	9.6%
insensitive	39	-	-	2	11	3	-	2	-	14	2	1	-	1	-	3
		-	-	5.1%	28.2%	7.7%	-	5.1%	-	35.9%	5.1%	2.6%	-	2.6%	-	7.7%
pessimistic	11	1	-	-	3	1	2	-	-	1	-	-	-	-	-	3
		9.1%	-	-	27.3%	9.1%	18.2%	-	-	9.1%	-	-	-	-	-	27.3%
Uncooperative	71	1	2	8	26	-	1	2	-	22	3	1	1	1	2	1
		1.4%	2.8%	11.3%	36.6%	-	1.4%	2.8%	-	31.0%	4.2%	1.4%	1.4%	1.4%	2.8%	1.4%
boring	27	1	-	4	11	-	3	1	-	6	-	-	-	-	-	1
		3.7%	-	14.8%	40.7%	-	11.1%	3.7%	-	22.2%	-	-	-	-	-	3.7%
delayed	19	-	1	2	6	-	-	-	-	1	6	2	-	-	-	1
		-	5.3%	10.5%	31.6%	-	-	-	-	5.3%	31.6%	10.5%	-	-	-	5.3%
immoral	12	-	-	-	2	-	2	1	-	4	1	-	-	-	-	2
		-	-	-	16.7%	-	16.7%	8.3%	-	33.3%	8.3%	-	-	-	-	16.7%
unmotivated	133	4	-	7	53	3	3	7	1	29	5	2	-	5	-	14
		3.0%	-	5.3%	39.8%	2.3%	2.3%	5.3%	0.8%	21.8%	3.8%	1.5%	-	3.8%	-	10.5%
unproductive	43	1	-	3	12	-	1	2	-	16	3	3	-	-	-	2
		2.3%	-	7.0%	27.9%	-	2.3%	4.7%	-	37.2%	7.0%	7.0%	-	-	-	4.7%
		10.0%	9.1%	-	11.5%	8.6%	-	5.3%	9.1%	-	12.8%	17.6%	37.5%	-	-	5.4%

Table 96 - Characteristics that a museum professional should not display / Tutelage

		Characteristics that a museum professional should not display															
Absolute values	% Horizontals	Tutelage															
		Municipal Assembly	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University				
% Verticals	Base	Regional Administration Associn / Madeira	Associn	Public Company or Anonymous Society													
	Base 430	11	4	26	136	7	19	22	4	124	17	8	1	8	3	37	
		2.6%	0.9%	6.0%	32.3%	1.6%	4.4%	5.1%	0.9%	28.8%	4.0%	1.9%	0.2%	1.9%	0.7%	8.6%	
Biased	11.4%	49	3	-	5	18	-	-	-	-	12	2	1	-	1	-	7
			6.1%	-	10.2%	36.7%	-	-	-	-	24.5%	4.1%	2.0%	-	2.0%	-	14.3%
		32	27.3%	-	19.2%	12.9%	-	-	-	9.7%	11.6%	12.5%	-	12.5%	-	18.9%	
			-	-	4	8	-	3	1	-	9	2	-	-	1	1	3
			-	-	12.5%	25.0%	-	9.4%	3.1%	-	28.1%	6.3%	-	-	3.1%	3.1%	9.4%
		7.4%	50	-	15.4%	5.8%	-	15.8%	4.5%	-	7.3%	11.6%	-	-	12.5%	33.3%	8.1%
unconscientious	7.4%		1	-	4	12	2	3	2	-	18	3	-	-	-	-	5
			2.0%	-	8.0%	24.0%	4.0%	6.0%	4.0%	-	36.0%	6.0%	-	-	-	-	10.0%
		11.6%	30	9.1%	-	15.4%	8.6%	28.6%	15.8%	9.1%	-	14.5%	17.6%	-	-	-	13.5%
passive	11.6%		2	-	1	8	-	1	1	1	8	3	1	1	-	-	3
			6.7%	-	3.3%	26.7%	-	3.3%	3.3%	3.3%	26.7%	10.0%	3.3%	3.3%	-	-	10.0%
		7.0%	3	18.2%	-	3.8%	5.8%	-	5.3%	4.5%	25.0%	6.5%	17.6%	12.5%	100.0%	-	-
lazy	7.0%		-	-	-	-	-	1	1	-	1	-	-	-	-	-	-
			-	-	-	-	-	33.3%	33.3%	-	33.3%	-	-	-	-	-	-
timid	0.7%		-	-	-	-	5.3%	4.5%	-	0.8%	-	-	-	-	-	-	-

Table 97 - Characteristics that a museum professional should not display / Tutelage

Characteristics that museum professionals should not display

CHARACTERISTICS THAT TO MUSEUM PROFESSIONAL SHOULD NOT APPLY																			
Absolute values	% Horizontals	Type of museum																	
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialised		Generic		Regional		Other	
		Zoological and Botanical Gardens and Aquariums		Archaeology		Science and Technology													
		Base	430	19	37	15	82	38	30	21	30	51	84	42	3	3	3	3	3
% Verticals				4.4%	8.6%	3.5%	19.1%	8.4%	7.0%	4.9%	7.0%	11.9%	14.9%	9.8%	0.7%				
Incompetent		259	14	24	11	48	19	19	11	26	27	37	26	1					
			5.4%	9.3%	4.2%	17.8%	7.3%	7.3%	4.2%	9.7%	10.4%	14.3%	9.7%	0.4%					
	80.2%	73.7%	84.9%	73.3%	56.1%	52.8%	63.3%	52.4%	83.3%	52.9%	57.8%	59.5%	33.3%						
		68	6	4	2	12	5	7	2	3	7	13	6						
			8.8%	5.9%	2.9%	17.8%	7.4%	10.3%	2.9%	4.4%	10.3%	19.1%	8.8%	1.5%					
	15.0%	31.6%	10.8%	13.3%	14.6%	13.9%	23.3%	9.5%	10.0%	13.7%	20.3%	14.3%	33.3%						
		2	-	-	-	1	-	-	-	-	1	-	-	-					
			-	-	-	50.0%	-	-	-	-	50.0%	-	-	-					
	0.5%	-	-	-	1.2%	-	-	-	-	-	2.0%	-	-	-					
		120	5	15	2	23	9	9	5	9	11	19	11						
Ignorant			4.2%	12.5%	1.7%	19.2%	7.5%	7.5%	4.2%	7.5%	9.2%	15.8%	9.2%	1.7%					
	27.9%	26.3%	40.5%	13.3%	28.0%	26.0%	30.0%	23.8%	30.0%	21.8%	28.7%	26.2%	66.7%						
		21	-	-	2	7	1	-	1	-	1	6	3						
			-	-	9.5%	33.3%	4.8%	-	4.8%	-	4.8%	28.8%	14.3%	-					
	4.9%	-	-	13.3%	8.5%	2.8%	-	4.8%	-	2.0%	9.4%	7.1%	-						
		6	-	1	1	-	-	-	-	1	1	-	2						
			-	16.7%	16.7%	-	-	-	-	16.7%	16.7%	-	33.3%	-					
	1.4%	-	2.7%	6.7%	-	-	-	-	3.3%	2.0%	-	4.8%	-						

dishonest	97	2	11	6	19	10	5	6	2	14	18	5	1
		2.1%	11.3%	5.2%	19.8%	10.3%	5.2%	6.2%	2.1%	14.4%	18.8%	5.2%	1.0%
irresponsible	197	9	15	7	37	19	12	13	11	20	33	20	2
		4.6%	7.6%	3.6%	18.8%	9.1%	6.1%	6.6%	5.6%	10.2%	16.8%	10.2%	1.0%
insensitive	39	-	3	-	8	4	2	1	7	3	7	4	-
		-	7.7%	-	20.5%	10.3%	5.1%	2.6%	17.9%	7.7%	17.9%	10.3%	-
pessimistic	11	-	-	-	-	1	3	2	-	2	2	1	-
		-	-	-	9.1%	27.3%	18.2%	-	-	18.2%	18.2%	9.1%	-
uncooperative	71	2	5	1	12	3	4	3	2	15	15	8	1
		2.8%	7.0%	1.4%	16.9%	4.2%	5.6%	4.2%	2.8%	21.1%	21.1%	11.3%	1.4%
boring	27	-	1	1	5	2	3	-	1	7	-	7	-
		-	3.7%	3.7%	18.5%	7.4%	11.1%	-	3.7%	25.9%	-	25.9%	-
disloyal	19	1	1	2	4	1	-	-	2	4	4	-	-
		5.3%	5.3%	10.5%	21.1%	5.3%	-	-	10.5%	21.1%	21.1%	-	-
immoral	12	2	1	-	4	1	-	-	-	2	1	1	-
		16.7%	8.3%	-	33.3%	8.3%	-	-	-	16.7%	8.3%	8.3%	-
unmotivated	133	5	11	4	21	16	10	6	12	13	18	17	-
		3.8%	8.3%	3.0%	15.8%	13.5%	7.5%	4.5%	9.0%	9.8%	12.0%	12.8%	-
unproductive	43	2	7	3	12	2	2	1	3	4	5	2	-
		4.7%	16.3%	7.0%	27.9%	4.7%	4.7%	2.3%	7.0%	9.3%	11.6%	4.7%	-
	10.0%	10.5%	18.9%	20.0%	14.6%	5.6%	6.7%	4.6%	10.0%	7.8%	7.8%	4.6%	-

Table 98 - Characteristics that a museum professional should not display / Type

		Characteristics that a museum professional should not display													
Absolute values	% Horizontals	Type of museum													
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic	
% Verticals	Base	Zoological and Botanical Gardens and Aquariums		Archaeology		Science and Technology									
		Base	430	19	37	15	82	36	30	21	30	51	64	42	3
				4.4%	8.6%	3.5%	19.1%	8.4%	7.0%	4.9%	7.0%	11.9%	14.6%	9.8%	0.7%
Bleed		49		1	2	3	9	7	1	6	4	7	3	8	-
				2.0%	4.1%	6.1%	18.4%	14.3%	2.0%	12.2%	8.2%	14.3%	6.1%	12.2%	-
unconscientious	11.4%	32		5.3%	5.4%	20.0%	11.0%	19.4%	3.3%	28.6%	13.3%	13.7%	4.7%	14.3%	-
				4	4	-	4	-	3	4	1	3	4	4	1
				12.5%	12.5%	-	12.5%	-	9.4%	12.5%	3.1%	9.4%	12.5%	12.5%	3.1%
passive	7.4%	50		21.1%	10.8%	-	4.9%	-	10.0%	19.0%	3.3%	5.9%	6.3%	9.5%	33.3%
				2	4	1	11	3	6	5	4	8	3	3	-
				4.0%	8.0%	2.0%	22.0%	6.0%	12.0%	10.0%	8.0%	16.0%	6.0%	8.0%	-
lazy	11.8%	30		10.5%	10.8%	6.7%	13.4%	8.3%	20.0%	23.8%	13.3%	15.7%	4.7%	7.1%	-
				2	2	-	9	2	4	-	2	2	6	1	-
				6.7%	6.7%	-	30.0%	6.7%	13.3%	-	6.7%	6.7%	20.0%	3.3%	-
timid	7.0%	3		10.5%	5.4%	-	11.0%	5.8%	13.3%	-	6.7%	3.9%	9.4%	2.4%	-
				-	-	-	33.3%	-	33.3%	-	-	33.3%	-	-	-
	0.7%	-		-	-	-	1.2%	-	3.3%	-	-	2.0%	-	-	-

Table 99— Characteristics that a museum professional should not display / Type

Frequency of dedication to each one of the following tasks						
	Never	Not very often	Frequently	Very often	Always	base
Study of collections	12.2	20.3	23.9	19.9	14.4	402
Inventory	16.5	23.7	18.1	19.5	14.4	404
Conservation	22.8	22.3	21.2	13.1	9.7	395
Designing programmes for schools	32.1	20.3	15.3	14.2	7.2	395
Implementing programmes for schools	34.1	18.7	15.1	14.2	7.4	397
Designing other public programmes	28	24.8	18.7	15.1	3.8	392
Implementing other public programmes	25.3	27.1	17.4	14.4	3.6	389
Marketing and Public Relations	28	19.9	19.9	14.4	8.4	382
Exhibitions	9.5	28	21	18.5	15.6	401
Guided school visits	26.4	22.1	12	12.2	15.6	391
Guided visits for the general public	24.2	28.7	14.4	11.5	10.8	397
Short training sessions	28.9	40.6	11.7	5.9	1.8	384
Museum management	35.4	10.8	7.7	9.7	25.7	398
Attending the public / information	11.7	23.3	22.1	19.9	12.6	397
Maintenance of exhibition spaces	28.9	20.1	19	12.8	11.5	399
Fieldwork	23.7	28.9	15.3	15.6	7	382
Writing / editing material for publication	20.1	25.1	21.4	16.9	6.5	399
Grant management	47.2	19.8	11.1	6.3	3.4	388
Meetings	3.4	21.4	28.2	27.3	10.8	404
Evaluation of activities / programmes	20.3	24.2	21.4	13.3	9	391

Table 100 - Tasks

Absolute values	% Horizontal	Tutelage																
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church	Ministry of Culture	Ministry of Defence	Meerlândia	Other Private	Other Ministries and State Organizations	Private	Public University	
		Regional Administration Asses / Madets	Association															
% Verticals	Base	Base	402	11	4	22	134	6	15	22	3	117	15	7	1	8	2	3
				2.7%	1.0%	5.5%	33.3%	1.5%	3.7%	8.5%	0.7%	28.1%	3.7%	1.7%	0.2%	2.0%	0.5%	8.7%
Never	13.4%	90	54	-	2	4	21	1	2	3	-	10	2	1	-	-	-	-
			-	3.7%	7.4%	38.9%	1.9%	3.7%	5.8%	-	18.5%	3.7%	1.9%	-	-	-	-	14.8%
			50.0%	18.2%	15.7%	18.7%	13.3%	13.8%	-	8.5%	13.3%	14.3%	-	-	-	-	22.8%	
			3	1	6	34	3	3	6	1	14	3	1	1	1	1	2	1
			3.3%	1.1%	6.7%	37.8%	3.3%	3.3%	6.7%	1.1%	15.8%	3.3%	1.1%	1.1%	1.1%	2.2%	12.2%	
			22.4%	27.3%	25.0%	27.3%	25.4%	50.0%	20.0%	27.3%	33.3%	12.0%	20.0%	14.3%	100.0%	12.5%	100.0%	31.4%
			5	-	5	38	1	6	1	-	30	8	4	-	2	-	-	-
			4.7%	-	4.7%	34.0%	0.9%	4.7%	0.9%	-	28.3%	7.5%	3.8%	-	1.9%	-	8.5%	
			26.4%	45.5%	-	22.7%	28.8%	18.7%	33.3%	4.5%	-	28.6%	53.3%	57.1%	-	25.0%	-	25.7%
			2	1	4	28	1	3	7	1	30	2	-	-	4	-	-	-
Not very often	22.4%	108	54	-	2	4	21	1	2	3	-	10	2	1	-	-	-	-
			-	3.7%	7.4%	38.9%	1.9%	3.7%	5.8%	-	18.5%	3.7%	1.9%	-	-	-	-	14.8%
			50.0%	18.2%	15.7%	18.7%	13.3%	13.8%	-	8.5%	13.3%	14.3%	-	-	-	-	22.8%	
			3	1	6	34	3	3	6	1	14	3	1	1	1	1	2	1
			3.3%	1.1%	6.7%	37.8%	3.3%	3.3%	6.7%	1.1%	15.8%	3.3%	1.1%	1.1%	1.1%	2.2%	12.2%	
			22.4%	27.3%	25.0%	27.3%	25.4%	50.0%	20.0%	27.3%	33.3%	12.0%	20.0%	14.3%	100.0%	12.5%	100.0%	31.4%
			5	-	5	38	1	6	1	-	30	8	4	-	2	-	-	-
			4.7%	-	4.7%	34.0%	0.9%	4.7%	0.9%	-	28.3%	7.5%	3.8%	-	1.9%	-	8.5%	
			26.4%	45.5%	-	22.7%	28.8%	18.7%	33.3%	4.5%	-	28.6%	53.3%	57.1%	-	25.0%	-	25.7%
			2	1	4	28	1	3	7	1	30	2	-	-	4	-	-	-
Frequently	26.4%	98	54	-	2	4	21	1	2	3	-	10	2	1	-	-	-	-
			-	3.7%	7.4%	38.9%	1.9%	3.7%	5.8%	-	18.5%	3.7%	1.9%	-	-	-	-	14.8%
			50.0%	18.2%	15.7%	18.7%	13.3%	13.8%	-	8.5%	13.3%	14.3%	-	-	-	-	22.8%	
			3	1	6	34	3	3	6	1	14	3	1	1	1	1	2	1
			3.3%	1.1%	6.7%	37.8%	3.3%	3.3%	6.7%	1.1%	15.8%	3.3%	1.1%	1.1%	1.1%	2.2%	12.2%	
			22.4%	27.3%	25.0%	27.3%	25.4%	50.0%	20.0%	27.3%	33.3%	12.0%	20.0%	14.3%	100.0%	12.5%	100.0%	31.4%
			5	-	5	38	1	6	1	-	30	8	4	-	2	-	-	-
			4.7%	-	4.7%	34.0%	0.9%	4.7%	0.9%	-	28.3%	7.5%	3.8%	-	1.9%	-	8.5%	
			26.4%	45.5%	-	22.7%	28.8%	18.7%	33.3%	4.5%	-	28.6%	53.3%	57.1%	-	25.0%	-	25.7%
			2	1	4	28	1	3	7	1	30	2	-	-	4	-	-	-
Very often	21.9%	86	54	-	2	4	21	1	2	3	-	10	2	1	-	-	-	-
			-	3.7%	7.4%	38.9%	1.9%	3.7%	5.8%	-	18.5%	3.7%	1.9%	-	-	-	-	14.8%
			50.0%	18.2%	15.7%	18.7%	13.3%	13.8%	-	8.5%	13.3%	14.3%	-	-	-	-	22.8%	
			3	1	6	34	3	3	6	1	14	3	1	1	1	1	2	1
			3.3%	1.1%	6.7%	37.8%	3.3%	3.3%	6.7%	1.1%	15.8%	3.3%	1.1%	1.1%	1.1%	2.2%	12.2%	
			22.4%	27.3%	25.0%	27.3%	25.4%	50.0%	20.0%	27.3%	33.3%	12.0%	20.0%	14.3%	100.0%	12.5%	100.0%	31.4%
			5	-	5	38	1	6	1	-	30	8	4	-	2	-	-	-
			4.7%	-	4.7%	34.0%	0.9%	4.7%	0.9%	-	28.3%	7.5%	3.8%	-	1.9%	-	8.5%	
			26.4%	45.5%	-	22.7%	28.8%	18.7%	33.3%	4.5%	-	28.6%	53.3%	57.1%	-	25.0%	-	25.7%
			2	1	4	28	1	3	7	1	30	2	-	-	4	-	-	-
Always	15.9%	64	54	-	2	4	21	1	2	3	-	10	2	1	-	-	-	-
			-	3.7%	7.4%	38.9%	1.9%	3.7%	5.8%	-	18.5%	3.7%	1.9%	-	-	-	-	14.8%
			50.0%	18.2%	15.7%	18.7%	13.3%	13.8%	-	8.5%	13.3%	14.3%	-	-	-	-	22.8%	
			3	1	6	34	3	3	6	1	14	3	1	1	1	1	2	1
			3.3%	1.1%	6.7%	37.8%	3.3%	3.3%	6.7%	1.1%	15.8%	3.3%	1.1%	1.1%	1.1%	2.2%	12.2%	
			22.4%	27.3%	25.0%	27.3%	25.4%	50.0%	20.0%	27.3%	33.3%	12.0%	20.0%	14.3%	100.0%	12.5%	100.0%	31.4%
			5	-	5	38	1	6	1	-	30	8	4	-	2	-	-	-
			4.7%	-	4.7%	34.0%	0.9%	4.7%	0.9%	-	28.3%	7.5%	3.8%	-	1.9%	-	8.5%	
			26.4%	45.5%	-	22.7%	28.8%	18.7%	33.3%	4.5%	-	28.6%	53.3%	57.1%	-	25.0%	-	25.7%
			2	1	4	28	1	3	7	1	30	2	-	-	4	-	-	-

Table 101 – Tasks / The study of collections / Tutelage



Absolute values		% Horizontal		Tutelage																								
				Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University		
% Verticals		Base		Regional Administration Assoc. / Madets		Association		Public Company or Anonymous Society																				
Base		404		11	3	24	135	6	14	21	4	115	16	7	1	8	3	36										
				2,7%	0,7%	5,9%	33,4%	1,5%	3,5%	5,2%	1,0%	28,5%	4,0%	1,7%	0,2%	2,0%	0,7%	8,9%										
Never		73		-	1	5	29	2	1	2	-	22	3	-	-	-	-	-	-	-	-	-	-	-	-	-	8	
				-	1,4%	6,6%	39,7%	2,7%	1,4%	2,7%	-	30,1%	4,1%	-	-	-	-	-	-	-	-	-	-	-	-	-	11,0%	
	18,1%			33,3%	20,8%	21,5%	33,3%	7,1%	9,5%	-	19,1%	18,8%	-	-	-	-	-	-	-	-	-	-	-	-	-	22,2%	6	
		105		2	1	9	42	2	1	3	1	26	7	-	-	1	2	2	2	2	2	2	2	2	2	5,7%		
				1,9%	1,0%	8,6%	40,0%	1,9%	1,0%	2,9%	1,0%	24,8%	6,7%	-	1,0%	1,9%	1,9%	1,9%	1,9%	1,9%	1,9%	1,9%	1,9%	1,9%	1,9%	1,9%	5,7%	
Not very often	26,0%			33,3%	37,5%	31,1%	33,3%	7,1%	14,3%	25,0%	22,8%	43,8%	-	100,0%	25,0%	66,7%	16,7%											7
		80		3	-	4	26	1	6	2	-	20	4	5	-	2	-	-	-	-	-	-	-	-	-	-	6,8%	
Frequently				3,8%	-	5,0%	32,5%	1,3%	7,5%	2,5%	-	25,0%	5,0%	6,3%	-	2,5%	-	-	-	-	-	-	-	-	-	-	6,8%	
	19,8%			27,3%	-	16,7%	19,3%	16,7%	42,9%	9,5%	-	17,4%	25,0%	71,4%	-	25,0%	-	19,4%										11
Very often		82		4	1	6	14	-	3	9	2	25	2	1	-	3	1	1	1	1	1	1	1	1	1	1	13,4%	
				4,9%	1,2%	7,3%	17,1%	-	3,7%	11,0%	2,4%	30,5%	2,4%	1,2%	-	3,7%	1,2%	13,4%									13,4%	
Always	20,3%			36,4%	33,3%	25,0%	10,4%	-	21,4%	42,9%	50,0%	21,7%	12,5%	14,3%	-	37,5%	33,3%	30,8%										4
		54		2	-	-	24	1	3	5	1	22	-	1	-	1	-	-	-	-	-	-	-	-	-	-	6,3%	
				3,1%	-	-	37,5%	1,6%	4,7%	7,8%	1,6%	34,4%	-	1,6%	-	1,6%	-	6,3%									6,3%	
	15,8%			18,2%	-	-	17,8%	16,7%	21,4%	23,8%	25,0%	18,1%	-	14,3%	-	12,5%	-	11,1%									11,1%	

Table 102 - Tasks / Inventory / Tutelage

Absolute values	% Horizontal	Tutelage																													
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University							
% Verticals	Base	Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society																									
	Base	395	11		4		22		133		6		14		19		4		114		15		7		1		8		3		34
			2.8%		1.0%		5.8%		33.7%		1.5%		3.5%		4.8%		1.0%		28.8%		3.8%		1.8%		0.3%		2.0%		0.8%		8.6%
Never		101	1		1		5		40		1		2		2		-		31		3		1		-		1		-		13
			1.0%		1.0%		5.0%		30.8%		1.0%		2.0%		2.0%		-		30.7%		3.0%		1.0%		-		1.0%		-		12.8%
Not very often	25.6%	99	9.1%		25.0%		22.7%		30.1%		16.7%		14.3%		10.5%		-		27.2%		20.0%		14.3%		-		12.5%		-		38.2%
			4		-		9		33		1		1		4		2		28		3		-		1		2		1		9
			4.0%		-		9.1%		33.3%		1.0%		1.0%		4.0%		2.0%		28.3%		3.0%		-		1.0%		2.0%		1.0%		9.1%
Frequently	25.1%	94	36.4%		-		40.9%		24.8%		16.7%		7.1%		21.1%		50.0%		25.4%		20.0%		-		100.0%		25.0%		33.3%		26.5%
			2		2		5		32		1		6		7		1		21		6		2		-		3		1		5
			2.1%		2.1%		5.3%		34.0%		1.1%		6.4%		7.4%		1.1%		22.3%		6.4%		2.1%		-		3.2%		1.1%		5.3%
Very often	23.8%	58	18.2%		50.0%		22.7%		24.1%		16.7%		42.9%		36.8%		25.0%		18.4%		40.0%		28.6%		-		37.5%		33.3%		14.7%
			1		1		3		20		2		3		3		-		17		-		2		-		1		-		5
			1.7%		1.7%		5.2%		34.5%		3.4%		5.2%		5.2%		-		29.3%		-		3.4%		-		1.7%		-		8.6%
Always	14.7%	43	9.1%		25.0%		13.8%		15.0%		33.3%		21.4%		15.8%		-		14.9%		-		28.6%		-		12.5%		-		14.7%
			3		-		-		8		1		2		3		1		16		3		2		-		1		1		2
			7.0%		-		-		18.6%		2.3%		4.7%		7.0%		2.3%		37.2%		7.0%		4.7%		-		2.3%		2.3%		4.7%
	10.9%		27.3%		-		-		6.0%		16.7%		14.3%		15.8%		25.0%		14.0%		20.0%		28.6%		-		12.5%		33.3%		5.9%

Table 103- Tasks / Conservation / Tutelage

Absolute values	% Horizontals	Tutelage																	
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church	Ministry of Culture	Ministry of Defence	Miseriórdia	Other Private	Other Ministries and State Organizations	Private	Public University		
		Regional Administration Azores / Madeira	Association	Public Company or Anonymous Society															
% Verticals	Base	Base	395	11	4	25	131	6	15	21	4	110	14	6	1	8	3	36	
				2.8%	1.0%	6.3%	33.2%	1.6%	3.8%	5.3%	1.0%	27.8%	3.5%	1.5%	0.3%	2.0%	0.8%	9.1%	
Never	35.9%	90	142	1	-	4	41	3	6	8	-	45	6	3	-	4	3	18	
				0.7%	-	2.8%	28.9%	2.1%	4.2%	5.8%	-	31.7%	4.2%	2.1%	-	2.8%	2.1%	12.7%	
				9.1%	-	16.0%	31.3%	50.0%	40.0%	36.1%	-	40.9%	42.9%	50.0%	-	50.0%	100.0%	50.0%	
				2	-	9	27	1	4	5	2	28	4	-	1	3	-	6	
				2.2%	-	10.0%	30.0%	1.1%	4.4%	5.8%	2.2%	28.9%	4.4%	-	1.1%	3.3%	-	6.7%	
				18.2%	-	36.0%	20.6%	16.7%	26.7%	23.8%	50.0%	23.6%	28.6%	-	100.0%	37.5%	-	16.7%	
				5	2	5	28	1	1	2	1	14	2	2	-	1	-	4	
				7.4%	2.9%	7.4%	41.2%	1.5%	1.5%	2.9%	1.5%	20.6%	2.9%	2.9%	-	1.5%	-	5.9%	
				17.2%	45.5%	50.0%	20.0%	21.4%	16.7%	6.7%	9.5%	26.0%	12.7%	14.3%	33.3%	-	12.5%	-	11.1%
				2	-	4	25	1	3	5	-	14	2	1	-	-	-	6	
Not very often	22.8%	68		3.2%	-	6.3%	36.7%	1.6%	4.8%	7.9%	-	22.2%	3.2%	1.6%	-	-	9.5%		
				18.2%	-	16.0%	19.1%	16.7%	20.0%	23.8%	-	12.7%	14.3%	16.7%	-	-	-	16.7%	
				1	2	3	10	-	1	1	1	11	-	-	-	-	-	2	
Frequently	15.9%	32		3.1%	6.3%	9.4%	31.3%	-	3.1%	3.1%	3.1%	34.4%	-	-	-	-	6.3%		
				9.1%	50.0%	12.0%	7.6%	-	6.7%	4.8%	25.0%	10.0%	-	-	-	-	-	5.6%	
				8.1%	9.1%	50.0%	12.0%	7.6%	-	6.7%	4.8%	25.0%	10.0%	-	-	-	-	-	5.6%

Table 104 – Tasks / Designing programmes for schools / Tutelage

Absolute values	% Horizontal	Tutelage																															
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University									
		Regional Administration Azores / Madeira				Association				Public Company or Anonymous Society																							
% Verticals	Base	Base	387	11	4	25	130	8	15	21	4	112	14	7	1	8	3	36	2.8%	1.0%	6.3%	32.7%	1.8%	3.8%	5.3%	1.0%	28.2%	3.5%	1.8%	0.3%	2.0%	0.8%	9.1%
Never		151	1	-	4	39	3	8	8	-	52	7	3	1	4	3	20	0.7%	-	2.6%	25.8%	2.0%	4.0%	5.3%	-	34.4%	4.6%	2.0%	0.7%	2.6%	2.0%	13.2%	
Not very often	38.0%	63	3	-	8	34	1	4	6	2	17	3	-	-	1	-	4	9.1%	-	18.0%	30.0%	50.0%	40.0%	38.1%	-	46.4%	50.0%	42.8%	100.0%	50.0%	100.0%	55.6%	
			3	-	8	34	1	4	6	2	17	3	-	-	-	-	-	3.6%	-	9.6%	41.0%	1.2%	4.8%	7.2%	2.4%	20.5%	3.6%	-	-	1.2%	-	4.8%	
Frequently	20.9%	67	4	1	7	23	1	2	2	1	15	2	3	-	-	2	-	27.3%	-	32.0%	28.2%	16.7%	28.7%	28.6%	50.0%	15.2%	21.4%	-	-	12.5%	-	11.1%	
			4	1	7	23	1	2	2	1	15	2	3	-	-	-	-	6.0%	1.5%	10.4%	34.3%	1.5%	3.0%	3.0%	1.5%	22.4%	3.0%	4.5%	-	3.0%	-	6.0%	
Very often	16.9%	63	2	1	3	24	1	3	4	-	16	2	1	-	-	-	6	34.4%	25.0%	28.0%	17.7%	16.7%	13.3%	9.5%	25.0%	13.4%	14.3%	42.8%	-	25.0%	-	11.1%	
			2	1	3	24	1	3	4	-	16	2	1	-	-	-	-	3.2%	1.6%	4.8%	38.1%	1.6%	4.8%	6.3%	-	25.4%	3.2%	1.6%	-	-	-	9.5%	
Always	15.9%	33	1	2	3	10	-	-	1	1	12	-	-	-	-	-	2	18.2%	25.0%	12.0%	18.5%	16.7%	20.0%	19.0%	-	14.3%	14.3%	14.3%	-	-	-	16.7%	
			1	2	3	10	-	-	1	1	12	-	-	-	-	-	-	3.0%	6.1%	9.1%	30.3%	-	-	3.0%	3.0%	36.4%	-	-	-	3.0%	-	6.1%	
	8.3%		9.1%	50.0%	12.0%	7.7%	-	-	4.8%	26.0%	10.7%	-	-	-	-	-		9.1%	50.0%	12.0%	7.7%	-	-	4.8%	26.0%	10.7%	-	-	-	12.5%	-	5.6%	

Table 105 – Tasks / Implementing Programmes for Schools/ Tutelage

Absolute values		% Horizontals		Tutelage																															
				Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University									
% Verticals		Base		Regional Administration Ayuntres / Mairías				Association				Public Company or Anonymous Society																							
		Base	362	11	3	24	132	6	14	20	4	111	14	5	1	8	3	36	2.8%	0.8%	6.1%	33.7%	1.8%	3.6%	5.1%	1.0%	28.3%	3.6%	1.3%	0.3%	2.0%	0.8%	9.2%		
Never		115		2	-	2	30	2	6	7	-	42	4	2	1	2	1	14	1.7%	-	1.7%	26.1%	1.7%	5.2%	6.1%	-	36.5%	3.5%	1.7%	-	0.9%	1.7%	0.9%	12.2%	
		29.3%		18.2%	-	8.3%	22.7%	33.3%	42.9%	35.0%	-	37.8%	28.6%	40.0%	100.0%	25.0%	33.3%	38.9%																	
	Not very often		110		3	-	7	44	3	4	3	2	27	4	1	-	3	2	7	2.7%	-	6.4%	40.0%	2.7%	3.6%	2.7%	1.8%	24.5%	3.6%	0.9%	-	2.7%	1.8%	6.4%	
			28.1%		27.3%	-	29.2%	33.3%	50.0%	28.6%	15.0%	50.0%	24.3%	28.6%	20.0%	-	37.5%	66.7%	19.4%																
	Frequently		83		2	-	4	34	1	2	5	1	18	6	1	-	3	-	6	2.4%	-	4.8%	41.0%	1.2%	2.4%	6.0%	1.2%	21.7%	7.2%	1.2%	-	3.6%	-	7.2%	
		21.2%		18.2%	-	16.7%	25.8%	16.7%	14.3%	25.0%	25.0%	16.2%	42.0%	20.0%	-	37.5%	-	16.7%																	
Very often		67		4	3	9	18	-	2	4	1	18	-	1	-	-	-	7	6.0%	4.5%	13.4%	26.9%	-	3.0%	6.0%	1.5%	26.9%	-	1.5%	-	-	-	10.4%		
		17.1%		36.4%	100.0%	37.5%	13.6%	-	14.3%	20.0%	25.0%	16.2%	-	20.0%	-	-	-	19.4%																	
Always		17		-	-	2	6	-	-	1	-	6	-	-	-	-	-	2	-	-	11.8%	35.3%	-	-	5.9%	-	35.3%	-	-	-	-	-	11.8%		
		4.3%		-	-	8.3%	4.5%	-	-	5.0%	-	5.4%	-	-	-	-	-	5.6%															5.6%		

Table 106 – Tasks / Designing other public programmes / Tutelage

Absolute values	% Horizontal	Tutelage																															
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University									
		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society																											
% Verticals	Base	Base	389	11	2	25	132	6	14	20	4	110	14	5	1	8	1	38	2.8%	0.5%	6.4%	33.8%	1.5%	3.6%	5.1%	1.0%	28.3%	3.6%	1.3%	0.3%	2.1%	0.3%	9.3%
Never		112	2	-	3	32	1	6	7	-	30	4	2	1	3	1	11	1.8%	-	2.7%	28.0%	0.9%	5.4%	8.3%	-	34.8%	3.6%	1.8%	0.9%	2.7%	0.9%	8.8%	
Not very often	28.8%	18.2%	-	12.0%	24.2%	16.7%	42.9%	36.0%	-	35.5%	28.8%	40.0%	100.0%	37.5%	100.0%	30.6%	2.5%	-	7.5%	36.7%	2.5%	3.3%	3.3%	1.7%	27.5%	3.3%	0.8%	-	3.3%	-	7.5%		
	30.8%	27.3%	-	36.0%	33.3%	50.0%	28.8%	20.0%	50.0%	30.0%	28.8%	20.0%	-	50.0%	-	25.0%	5.2%	-	1.3%	41.6%	2.6%	2.6%	2.6%	1.3%	20.8%	7.8%	1.3%	-	1.3%	-	11.7%		
Frequently	19.8%	38.4%	-	4.0%	24.2%	33.3%	14.3%	10.0%	25.0%	14.5%	42.9%	20.0%	-	12.5%	-	25.0%	3.1%	3.1%	15.8%	28.1%	-	3.1%	9.4%	1.6%	25.0%	-	1.6%	-	-	-	-	9.4%	
	16.5%	18.2%	100.0%	40.0%	13.8%	-	14.3%	30.0%	25.0%	14.5%	-	20.0%	-	-	-	16.7%	-	-	12.5%	37.5%	-	-	6.3%	-	37.5%	-	-	-	-	-	-	6.3%	
Very often	4.1%	-	-	8.0%	4.5%	-	-	5.0%	-	5.5%	-	-	-	-	-	2.8%	-	-	8.0%	4.5%	-	-	5.0%	-	5.5%	-	-	-	-	-	-	2.8%	
		-	-	12.5%	37.5%	-	-	6.3%	-	37.5%	-	-	-	-	-	-	6.3%	-	-	37.5%	-	-	6.3%	-	37.5%	-	-	-	-	-	-	6.3%	
Always		16	-	-	2	6	-	-	1	-	6	-	-	-	-	-	-	-	12.5%	37.5%	-	-	6.3%	-	37.5%	-	-	-	-	-	-	6.3%	

Table 107 – Tasks / Implementing other public programmes /Tutelage

Absolute values	% Horizontals	Tutelage																	
		Municipal Assembly	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University						
% Verticals	Base	Regional Administration Azores / Madeira	Association	Public Company or Anonymous Society															
	Base	302	11	3	24	131	6	16	19	4	113	15	5	1	8	3	34		
			2,8%	0,8%	6,1%	33,4%	1,8%	3,8%	4,8%	1,0%	28,8%	3,8%	1,3%	0,3%	2,0%	0,8%	8,7%		
Never		115	2	-	4	44	1	3	3	-	34	2	3	-	1	2	18		
			1,7%	-	3,6%	38,3%	0,8%	2,6%	2,6%	-	28,8%	1,7%	2,6%	-	0,8%	1,7%	13,8%		
Not very often		29,3%	18,2%	-	16,7%	33,8%	16,7%	20,0%	15,8%	-	30,1%	13,3%	60,0%	-	12,5%	66,7%	47,1%		
		88	-	-	9	28	1	3	4	1	24	7	2	1	3	-	5		
			-	-	10,2%	31,8%	1,1%	3,4%	4,5%	1,1%	27,3%	8,0%	2,3%	1,1%	3,4%	-	5,7%		
Frequently		22,4%	-	-	37,5%	21,4%	16,7%	20,0%	21,1%	25,0%	21,2%	48,7%	40,0%	100,0%	37,5%	-	14,7%		
		88	6	-	4	30	2	5	3	2	20	4	-	-	4	1	7		
			6,8%	-	4,5%	34,1%	2,3%	5,7%	3,4%	2,3%	22,7%	4,8%	-	-	4,8%	1,1%	8,0%		
Very often		22,4%	54,5%	-	16,7%	22,9%	33,3%	33,3%	15,8%	50,0%	17,7%	28,7%	-	-	50,0%	33,3%	20,6%		
		64	1	1	3	19	-	3	6	1	24	1	-	-	-	-	5		
			1,6%	1,6%	4,7%	29,7%	-	4,7%	9,4%	1,6%	37,5%	1,6%	-	-	-	-	7,8%		
Always		18,3%	9,1%	33,3%	12,5%	14,5%	-	20,0%	31,6%	25,0%	21,2%	6,7%	-	-	-	-	14,7%		
		37	2	2	4	10	2	1	3	-	11	1	-	-	-	-	1		
			5,4%	5,4%	10,8%	27,0%	5,4%	2,7%	8,1%	-	28,7%	2,7%	-	-	-	-	2,7%		
		9,4%	18,2%	66,7%	16,7%	7,6%	33,3%	6,7%	15,8%	-	9,7%	6,7%	-	-	-	-	2,9%		

Table 108 – Tasks / Marketing and Public Relations /Tutelage

Absolute values	% Horizontal	Tutelage																
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University	
		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society												
% Verticals	Base																	
	Base	401	11	3	24	132	7	15	20	4	113	16	7	1	8	3	37	
			2,7%	0,7%	6,0%	32,8%	1,7%	3,7%	5,0%	1,0%	28,2%	4,0%	1,7%	0,2%	2,0%	0,7%	9,2%	
Never	10,5%	42	1	-	-	8	-	-	3	-	25	-	-	-	-	-	5	
			2,4%	-	-	19,0%	-	-	7,1%	-	59,5%	-	-	-	-	-	11,9%	
		115	9,1%	-	-	8,1%	-	15,0%	-	22,1%	-	-	-	-	-	-	13,5%	
			4	-	9	39	1	3	4	1	28	5	1	-	3	1	16	
			3,5%	-	7,8%	33,9%	0,9%	2,6%	3,5%	0,9%	24,3%	4,3%	0,9%	-	2,6%	0,9%	13,9%	
		28,7%	36,4%	-	37,5%	29,5%	14,3%	20,0%	20,0%	25,0%	24,8%	31,3%	14,3%	-	37,5%	33,3%	43,2%	
		93	2	-	5	39	4	7	1	1	16	4	3	1	2	2	6	
			2,2%	-	5,4%	41,8%	4,3%	7,5%	1,1%	1,1%	17,2%	4,3%	3,2%	1,1%	2,2%	2,2%	6,5%	
		23,2%	18,2%	-	20,8%	29,5%	57,1%	46,7%	5,0%	25,0%	14,2%	25,0%	42,9%	100,0%	25,0%	66,7%	16,2%	
			1	1	3	31	2	2	7	1	21	5	3	-	1	-	4	
Not very often	28,7%		1,2%	1,2%	3,7%	37,8%	2,4%	2,4%	8,5%	1,2%	25,6%	6,1%	3,7%	-	1,2%	-	4,9%	
		20,4%	9,1%	33,3%	12,5%	23,5%	28,6%	13,3%	35,0%	25,0%	18,6%	31,3%	42,9%	-	12,5%	-	10,8%	
		69	3	2	7	15	-	3	5	1	23	2	-	-	2	-	6	
			4,3%	2,9%	10,1%	21,7%	-	4,3%	7,2%	1,4%	33,3%	2,9%	-	-	2,9%	-	8,7%	
Frequently	17,2%		27,3%	66,7%	29,2%	11,4%	-	20,0%	25,0%	25,0%	20,4%	12,5%	-	25,0%	-	16,2%		

Table 109 – Tasks / Exhibitions / Tutelage



Absolute values	% Horizontals	Tutelage																							
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University	
		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society																			
% Verticals	Base	361	11	3	25	132	8	15	21	4	108	15	8	1	8	3	33								
			2.8%	0.8%	6.4%	33.8%	1.9%	3.8%	5.4%	1.0%	27.8%	3.8%	1.5%	0.3%	2.0%	0.8%	8.4%								
Never	Not very often	Frequently	Very often	Always	117	1	-	3	36	1	2	8	-	42	4	2	-	2	1	14					
					29.9%	9.1%	-	12.0%	29.5%	16.7%	13.3%	28.6%	-	38.9%	28.7%	33.3%	-	25.0%	33.3%	42.4%					
					98	1	-	11	23	5	4	8	-	38.9%	28.7%	33.3%	-	25.0%	33.3%	42.4%					
					25.1%	9.1%	-	44.0%	17.4%	83.3%	28.7%	28.6%	-	28.9%	28.7%	33.3%	100.0%	37.5%	33.3%	24.2%					
					53	5	-	3	21	-	2	3	2	10	2	1	-	-	1	3					
					13.8%	45.5%	-	12.0%	15.9%	-	13.3%	14.3%	50.0%	9.3%	13.3%	16.7%	-	-	33.3%	9.1%					
					54	2	1	4	23	-	5	2	-	8	2	-	-	2	-	5					
					13.8%	3.7%	1.9%	7.4%	42.6%	-	9.3%	3.7%	-	14.8%	3.7%	-	-	3.7%	-	9.3%					
					69	2	2	4	28	-	2	4	2	19	3	1	-	1	-	3					
					17.8%	18.2%	66.7%	18.0%	19.7%	-	13.3%	19.0%	50.0%	17.8%	20.0%	16.7%	-	12.5%	-	9.1%					

Table 110 – Tasks / Guided visits to schools / Tutelage

Absolute values	% Horizontals	Tutelage																	
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private	
% Verticals	Base	Regional Administration Autors / Maders		Association		Public Company or Anonymous Society												Other Ministries and State Organizations	
		Base	387	11	4	25	133	6	16	22	4	110	14	7	1	8	3	34	
				2,8%	1,0%	6,3%	33,5%	1,5%	3,8%	5,5%	1,0%	27,7%	3,5%	1,8%	0,3%	2,0%	0,8%	8,8%	
Never		107		2	1	4	33	1	2	7	-	32	4	2	-	1	1	17	
				1,9%	0,9%	3,7%	30,8%	0,9%	1,9%	6,5%	-	29,8%	3,7%	1,9%	-	0,9%	0,9%	15,9%	
Not very often	27,0%	127		18,2%	26,0%	16,0%	24,8%	16,7%	13,3%	31,8%	-	29,1%	28,6%	28,6%	-	12,5%	33,3%	50,0%	
				3	1	10	38	4	6	7	-	36	3	2	1	4	2	9	
				2,4%	0,8%	7,9%	30,7%	3,1%	4,7%	5,5%	-	28,3%	2,4%	1,6%	0,8%	3,1%	1,6%	7,1%	
Frequently	32,0%	64		27,3%	25,0%	40,0%	29,3%	66,7%	40,0%	31,8%	-	32,7%	21,4%	28,6%	100,0%	50,0%	66,7%	26,5%	
				4	1	3	28	-	2	2	-	19	2	2	-	1	-	2	
				6,3%	1,6%	4,7%	40,6%	-	3,1%	3,1%	-	29,7%	3,1%	3,1%	-	1,6%	-	3,1%	
Very often	16,1%	51		36,4%	25,0%	12,0%	19,5%	-	13,3%	9,1%	-	17,3%	14,3%	28,6%	-	12,5%	-	5,9%	
				2	-	4	15	1	4	2	1	13	3	-	-	1	-	5	
				3,9%	-	7,9%	29,4%	2,0%	7,8%	3,9%	2,0%	25,5%	5,9%	-	-	2,0%	-	9,8%	
Always	12,8%	48		18,2%	-	16,0%	11,3%	16,7%	26,7%	9,1%	25,0%	11,8%	21,4%	-	-	12,5%	-	14,7%	
				-	1	4	20	-	1	4	3	10	2	1	-	1	-	1	
				-	2,1%	8,3%	41,7%	-	2,1%	8,3%	6,3%	20,8%	4,2%	2,1%	-	2,1%	-	2,1%	
	12,1%			25,0%	16,0%	15,0%	-	6,7%	18,2%	75,0%	9,1%	14,3%	14,3%	-	-	12,5%	-	2,9%	

Table 111 – Tasks / Guided visits to the general public / Tutelage

Absolute values		% Horizontals		Tutelage																													
				Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Mileariodda		Other Private		Other Ministries and State Organizations		Private		Public University							
% Verticals		Base		Regional Administration Agencies / Madeira		Association		Public Company or Anonymous Society																									
Base		364		11	3	25	133	7	14	18	4	112	15	7	1	8	3	33	2,8%	0,8%	8,3%	33,8%	1,8%	3,8%	4,8%	1,0%	28,4%	3,8%	1,8%	0,3%	2,0%	0,8%	8,4%
Never		128	-	-	10	34	-	5	10	2	32	8	1	1	3	2	20	-	-	7,8%	28,8%	-	3,9%	7,8%	1,6%	25,0%	8,3%	0,8%	0,8%	2,3%	1,8%	15,8%	
	32,5%	180	-	-	40,0%	25,8%	-	35,7%	55,8%	50,0%	28,8%	53,3%	14,3%	100,0%	37,5%	66,7%	60,6%	-	-	40,0%	25,8%	-	35,7%	55,8%	50,0%	28,8%	53,3%	14,3%	100,0%	37,5%	66,7%	60,6%	
			3,3%	1,1%	4,4%	38,1%	2,2%	2,2%	2,8%	0,6%	34,4%	2,8%	2,2%	-	2,2%	0,8%	5,0%	3,3%	3,3%	1,1%	4,4%	38,1%	2,2%	2,2%	2,8%	0,6%	34,4%	2,8%	2,2%	-	2,2%	0,8%	5,0%
	45,7%	52	54,5%	66,7%	32,0%	48,8%	57,1%	28,8%	27,8%	25,0%	55,4%	33,3%	57,1%	-	50,0%	33,3%	27,3%	4	-	-	20,0%	13,5%	42,9%	28,8%	5,8%	-	9,8%	13,3%	28,8%	-	-	6,1%	
			7,7%	-	9,6%	34,6%	5,8%	7,7%	1,6%	-	21,2%	3,8%	3,8%	-	-	-	3,8%	7,7%	7,7%	-	20,0%	13,5%	42,9%	28,8%	5,8%	-	9,8%	13,3%	28,8%	-	-	6,1%	
	13,2%	28	36,4%	-	20,0%	13,5%	42,9%	28,8%	5,8%	-	9,8%	13,3%	28,8%	-	-	-	6,1%	1	-	-	20,0%	13,5%	42,9%	28,8%	5,8%	-	9,8%	13,3%	28,8%	-	-	6,1%	
Very often			3,8%	3,8%	7,7%	38,5%	-	3,8%	7,7%	3,8%	23,1%	-	-	-	3,8%	-	3,8%	3,8%	3,8%	3,8%	7,7%	38,5%	-	3,8%	7,7%	3,8%	23,1%	-	-	3,8%	-	3,8%	
	8,6%	8	9,1%	33,3%	8,0%	7,5%	-	7,1%	11,1%	25,0%	5,4%	-	-	-	12,5%	-	3,0%	3,0%	3,0%	3,0%	8,0%	7,5%	-	7,1%	11,1%	25,0%	5,4%	-	-	12,5%	-	3,0%	
	2,0%		-	-	-	4,5%	-	-	-	-	0,9%	-	-	-	-	-	3,0%	3,0%	3,0%	3,0%	-	4,5%	-	-	-	0,9%	-	-	-	-	-	3,0%	

Table 112 – Tasks / Short training sessions / Tutelage

Absolute values	% Horizontal	Tutelage																
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University	
		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society												
		Base	396	11	3	23	132	6	15	20	3	113	16	6	1	8	3	36
		2,8%	0,8%	5,8%	33,3%	1,9%	3,8%	5,1%	0,8%	28,5%	4,0%	1,5%	0,3%	2,0%	0,8%	9,1%		
Never		157	1	2	7	51	2	2	4	-	60	8	3	-	1	-	16	
			0,6%	1,3%	4,5%	32,5%	1,3%	1,3%	2,9%	-	38,2%	5,1%	1,8%	-	0,6%	-	10,2%	
	39,6%	9,1%	66,7%	30,4%	38,6%	33,3%	13,3%	20,0%	-	53,1%	50,0%	50,0%	-	12,5%	-	44,4%		
		48	2	-	4	15	1	3	3	1	12	1	1	-	-	2	3	
			4,2%	-	8,3%	31,3%	2,1%	6,3%	6,3%	2,1%	25,0%	2,1%	2,1%	-	-	4,2%	8,3%	
	12,1%	18,2%	-	17,4%	11,4%	16,7%	20,0%	15,0%	33,3%	10,6%	6,3%	16,7%	-	-	66,7%	8,3%		
		34	1	-	3	11	1	3	2	-	8	2	1	-	1	-	1	
			2,9%	-	8,8%	32,4%	2,9%	8,8%	5,9%	-	23,5%	5,9%	2,9%	-	2,9%	-	2,9%	
	8,8%	9,1%	-	13,0%	8,3%	16,7%	20,0%	10,0%	-	7,1%	12,5%	16,7%	-	12,5%	-	2,8%		
		43	1	-	5	14	1	3	4	-	9	1	-	1	-	-	4	
Frequently			2,3%	-	11,6%	32,6%	2,3%	7,0%	9,3%	-	20,9%	2,3%	-	2,3%	-	-	9,3%	
	10,9%	9,1%	-	21,7%	10,6%	16,7%	20,0%	20,0%	-	8,0%	6,3%	-	100,0%	-	-	11,1%		
		114	6	1	4	41	1	4	7	2	24	4	1	-	6	1	12	
			5,3%	0,9%	3,5%	36,0%	0,9%	3,5%	6,1%	1,8%	21,1%	3,5%	0,9%	-	5,3%	0,9%	10,5%	
Very often																		
	28,8%	54,5%	33,3%	17,4%	31,1%	16,7%	26,7%	35,0%	66,7%	21,2%	25,0%	16,7%	-	75,0%	33,3%	33,3%		

Table 113 – Tasks / Museum management / Tutelage

Absolute values		% Horizontal	Tutelage																
			Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University	
% Verticals	Base	387	Regional Administration Agencies / Madeira		Association		Public Company or Anonymous Society												
	Base	387	11	4	25	133	6	15	19	4	112	15	6	1	8	3	35		
			2.8%	1.0%	6.3%	33.5%	1.6%	3.8%	4.8%	1.0%	29.2%	3.8%	1.6%	0.3%	2.0%	0.8%	8.8%		
Never		52	-	1	5	11	2	3	4	-	12	1	3	-	-	1	9		
			-	1.9%	9.6%	21.2%	3.8%	6.8%	7.7%	-	23.1%	1.9%	5.8%	-	-	1.9%	17.3%		
Not very often	13.1%	103	25.0%	20.0%	8.3%	33.3%	20.0%	21.1%	-	10.7%	6.7%	50.0%	-	-	33.3%	25.7%	6		
			2	-	6	45	1	2	7	-	28	1	2	1	2	-	6		
			1.9%	-	5.8%	43.7%	1.0%	1.9%	6.8%	-	27.2%	1.0%	1.9%	1.0%	1.9%	-	5.8%		
Frequently	25.9%	98	18.2%	-	24.0%	33.8%	16.7%	13.3%	36.8%	-	25.0%	6.7%	33.3%	100.0%	25.0%	-	17.1%	8	
			6	1	6	26	1	5	3	1	29	8	-	-	4	-	8		
			6.1%	1.0%	6.1%	26.5%	1.0%	5.1%	3.1%	1.0%	29.6%	6.2%	-	-	4.1%	-	8.2%		
Very often	24.7%	88	54.5%	25.0%	24.0%	19.5%	16.7%	33.3%	15.8%	26.0%	25.9%	53.3%	-	-	50.0%	-	22.9%	10	
			2	1	5	29	1	3	4	2	26	3	-	-	-	2	10		
			2.3%	1.1%	5.7%	33.0%	1.1%	3.4%	4.5%	2.3%	29.5%	3.4%	-	-	-	2.3%	11.4%		
Always	22.2%	56	18.2%	25.0%	20.0%	21.8%	16.7%	20.0%	21.1%	50.0%	23.2%	20.0%	-	-	-	66.7%	28.6%	2	
			1	1	3	22	1	2	1	1	17	2	1	-	2	-	2		
			1.8%	1.8%	5.4%	30.3%	1.6%	3.6%	1.8%	1.8%	30.4%	3.6%	1.8%	-	3.6%	-	3.6%		
	14.1%		9.1%	25.0%	12.0%	16.5%	16.7%	13.3%	5.3%	25.0%	15.2%	13.3%	16.7%	-	25.0%	-	5.7%		

Table 114 – Tasks / Attending the public / Information / Tutelage

Absolute values	% Horizontal	Tutelage																
		Regional Administration Azores / Madeira	Municipal Assembly	Municipality	Association	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University		
% Verticals	Base	399	11	3	24	133	8	15	21	3	114	15	7	1	8	3	35	
			2.8%	0.8%	6.0%	33.3%	1.8%	3.8%	5.3%	0.8%	28.6%	3.8%	1.8%	0.3%	2.0%	0.8%	8.8%	
Never		110	-	2	7	34	1	1	2	-	48	2	2	-	2	-	17	
			-	1.7%	5.9%	28.6%	0.8%	0.8%	1.7%	-	41.2%	1.7%	1.7%	-	1.7%	-	14.3%	
	29.8%		66.7%	29.2%	25.8%	16.7%	6.7%	9.5%	-	43.0%	13.3%	26.8%	-	25.0%	-	48.6%		
	Not very often	89	2	-	7	35	2	2	7	1	19	3	3	-	-	1	7	
			2.2%	-	7.9%	39.3%	2.2%	2.2%	7.9%	1.1%	21.3%	3.4%	3.4%	-	-	1.1%	7.9%	
	22.3%		18.2%	-	29.2%	26.3%	33.3%	13.3%	33.3%	33.3%	16.7%	20.0%	42.9%	-	-	33.3%	20.0%	
Frequently	84	5	-	5	25	1	7	3	2	19	5	1	1	2	2	6		
		6.0%	-	6.0%	29.8%	1.2%	8.3%	3.6%	2.4%	22.6%	6.0%	1.2%	1.2%	2.4%	2.4%	7.1%		
Very often	21.1%	45.5%	-	20.8%	18.8%	16.7%	48.7%	14.3%	66.7%	16.7%	33.3%	14.3%	100.0%	25.0%	66.7%	17.1%		
	56	1	1	4	25	1	1	3	-	14	2	1	-	1	-	2		
Always			1.8%	1.8%	7.1%	44.6%	1.8%	1.8%	5.4%	-	25.0%	3.6%	1.8%	-	1.8%	-	3.6%	
	14.0%	9.1%	33.3%	16.7%	18.8%	16.7%	6.7%	14.3%	-	12.3%	13.3%	14.3%	-	12.5%	-	5.7%		
	51	3	-	1	14	1	4	6	-	13	3	-	-	3	-	3		
			5.9%	-	2.0%	27.5%	2.0%	7.8%	11.8%	-	25.5%	5.9%	-	-	5.9%	-	5.9%	
12.8%		27.3%	-	4.2%	10.5%	16.7%	26.7%	28.6%	-	11.4%	20.0%	-	-	37.5%	-	8.8%		

Table 115 – Tasks / Maintenance of exhibition spaces / Tutelage

Absolute values	% Horizontals	Tutelage																															
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University									
		Regional Administration Alcaldes / Mayors		Association		Public Company or Anonymous Society																											
% Verticals	Base	Base	362	11	4	23	132	7	16	18	3	108	15	6	1	8	3	36	2.8%	1.0%	5.8%	33.7%	1.8%	4.1%	4.8%	0.8%	27.8%	3.8%	1.5%	0.3%	2.0%	0.8%	9.2%
Never		106	4	1	3	33	-	3	7	1	32	4	-	1	2	-	14	3.8%	1.0%	2.8%	31.4%	-	2.8%	8.7%	1.0%	30.5%	3.8%	-	1.0%	1.8%	-	13.3%	
Not very often	28.8%	119	36.4%	25.0%	13.0%	25.0%	-	18.8%	38.9%	33.3%	29.4%	26.7%	-	100.0%	25.0%	-	38.8%	2.5%	0.8%	9.2%	28.8%	4.2%	5.9%	5.0%	0.8%	27.7%	4.2%	0.8%	-	3.4%	1.7%	8.7%	
	30.4%	68	27.3%	25.0%	47.8%	24.2%	71.4%	43.8%	33.3%	33.3%	30.3%	33.3%	16.7%	-	50.0%	66.7%	22.2%	5.9%	-	7.4%	30.9%	2.9%	4.4%	5.8%	1.5%	23.5%	2.9%	5.9%	-	-	1.5%	7.4%	
Frequently	17.3%	69	36.4%	-	21.7%	15.9%	28.8%	18.8%	22.2%	33.3%	14.7%	13.3%	66.7%	-	-	33.3%	13.8%	-	1.4%	4.3%	43.5%	-	4.3%	1.4%	-	31.9%	2.9%	-	-	1.4%	-	8.7%	
	17.8%	31	-	25.0%	13.0%	22.7%	-	18.8%	5.8%	-	20.2%	13.3%	-	-	12.5%	-	16.7%	-	3.2%	3.2%	51.8%	-	-	-	-	19.4%	6.5%	3.2%	-	3.2%	-	9.7%	
Always	7.8%		-	25.0%	4.3%	12.1%	-	-	-	-	5.8%	13.3%	16.7%	-	12.5%	-	8.3%	-	25.0%	4.3%	12.1%	-	-	-	-	5.8%	13.3%	16.7%	-	12.5%	-	8.3%	

Table 116 – Tasks / Fieldwork / Tutelage

Absolute values	% Horizontals	Tutelage																																
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University										
		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society																												
% Verticals	Base	Base	300	11	3	24	133	8	14	20	3	118	14	7	1	8	3	36	2,8%	0,8%	6,0%	33,3%	1,5%	3,5%	5,0%	0,8%	28,1%	3,5%	1,8%	0,3%	2,0%	0,8%	9,0%	
Never		89		2	-	5	29	2	3	4	1	28	3	1	-	-	-	3																
				2,2%	-	5,6%	32,8%	2,2%	3,4%	4,5%	1,1%	31,8%	3,4%	1,1%	-	-	-	3,4%																
	22,3%			18,2%	-	20,8%	21,8%	33,3%	21,4%	20,0%	33,3%	24,1%	21,4%	14,3%	-	-	100,0%	22,2%																
Not very often		111		2	1	5	32	1	6	4	-	34	5	4	1	4	-	12																
				1,8%	0,8%	4,5%	28,8%	0,8%	5,4%	3,6%	-	30,8%	4,5%	3,6%	0,9%	3,6%	-	10,8%																
	27,8%			18,2%	33,3%	20,8%	24,1%	16,7%	42,9%	20,0%	-	28,3%	35,7%	57,1%	100,0%	50,0%	-	33,3%																
Frequently		95		4	1	8	32	3	2	4	-	28	2	-	-	-	3																	
				4,2%	1,1%	8,4%	33,7%	3,2%	2,1%	4,2%	-	29,5%	2,1%	-	-	-	3,2%																	
	23,8%			36,4%	33,3%	33,3%	24,1%	50,0%	14,3%	20,0%	-	24,1%	14,3%	-	-	37,5%	-	22,2%																
Very often		75		3	-	5	30	-	3	4	2	17	4	1	-	-	-	6																
				4,0%	-	6,7%	40,0%	-	4,0%	5,3%	2,7%	22,7%	5,3%	1,3%	-	-	-	8,0%																
	18,8%			27,3%	-	20,8%	22,8%	-	21,4%	20,0%	66,7%	14,7%	28,8%	14,3%	-	-	-	16,7%																
Always		29		-	1	1	10	-	-	4	-	9	-	1	-	1	-	2																
				-	3,4%	3,4%	34,5%	-	-	13,8%	-	31,0%	-	3,4%	-	-	3,4%																	
	7,3%			-	33,3%	4,2%	7,5%	-	-	20,0%	-	7,8%	-	14,3%	-	12,5%	-	5,8%																

Table 117 – Tasks / Writing / editing of material for publication / Tutelage



Absolute values	% Horizontals	Tutelage																	
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church	Ministry of Culture		Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University	
		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society													
% Verticals	Base	Base	368	11	3	23	128	8	14	17	3	114	15	5	1	8	3	37	
				2,8%	0,8%	5,8%	33,0%	1,8%	3,6%	4,4%	0,8%	28,4%	3,8%	1,3%	0,3%	2,1%	0,8%	9,5%	
Never	53,9%	209	6	2	9	78	4	9	10	1	98	11	2	-	2	2	14		
			2,9%	1,0%	4,3%	37,3%	1,9%	4,3%	4,8%	0,5%	28,2%	5,3%	1,0%	-	1,0%	1,0%	6,7%		
			3	-	4	22	2	4	7	1	25	3	3	-	4	1	8		
			3,4%	-	4,8%	25,3%	2,3%	4,8%	8,0%	1,1%	28,7%	3,4%	3,4%	-	4,8%	1,1%	9,2%		
			27,3%	-	17,4%	17,2%	33,3%	28,6%	41,2%	33,3%	21,9%	20,0%	60,0%	-	50,0%	33,3%	21,6%		
			2	1	5	13	-	1	-	1	13	1	-	1	1	-	10		
			4,1%	2,0%	10,2%	26,5%	-	2,0%	-	2,0%	26,5%	2,0%	-	2,0%	2,0%	-	20,4%		
Very often	28	18,2%	33,3%	21,7%	10,2%	-	7,1%	-	33,3%	11,4%	8,7%	-	100,0%	12,5%	-	27,0%			
		-	-	10,7%	39,3%	-	-	-	-	42,9%	-	-	-	-	-	7,1%			
		-	-	13,0%	8,8%	-	-	-	10,5%	-	-	-	-	-	-	5,4%			
Always	15	-	-	2	4	-	-	-	-	5	-	-	-	1	-	3			
		-	-	13,3%	26,7%	-	-	-	33,3%	-	-	-	-	6,7%	-	20,0%			
		-	-	8,7%	3,1%	-	-	-	4,4%	-	-	-	-	12,5%	-	8,1%			

Table 118 – Tasks / Grant / candidature management / Tutelage

Absolute values	% Horizontals	Tutelage																														
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University								
% Verticals	Base	Regional Administration Azores / Madeira				Association				Public Company or Anonymous Society																						
	Base	404	11	3	23	136	5	16	16	4	116	16	6	1	8	3	37	2.7%	0.7%	5.7%	33.7%	1.2%	4.0%	4.7%	1.0%	28.7%	4.0%	1.5%	0.2%	2.0%	0.7%	9.2%
Never		15	-	-	-	3	-	2	3	-	5	-	-	-	1	-	1	-	-	-	20.0%	-	13.3%	20.0%	-	33.3%	-	-	-	6.7%	-	6.7%
	3.7%		-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Not very often		95	3	-	7	37	-	3	4	2	22	4	-	1	-	1	-	1	-	1	2.2%	38.9%	12.5%	15.6%	4.3%	-	-	-	12.5%	-	2.7%	11.6%
	23.5%		3.2%	-	7.4%	38.9%	-	3.2%	4.2%	2.1%	23.2%	4.2%	-	1.1%	-	1.1%	-	1.1%	-	1.1%	-	-	-	-	-	-	-	-	-	-	-	
Frequently		125	27.3%	-	30.4%	27.2%	-	18.8%	21.1%	50.0%	18.0%	25.0%	-	100.0%	-	33.3%	28.7%	4.6%	0.8%	3.2%	29.6%	2.4%	3.2%	5.6%	0.8%	33.6%	3.2%	0.8%	-	2.4%	0.8%	8.8%
	30.8%		54.5%	33.3%	17.4%	27.2%	60.0%	25.0%	36.8%	25.0%	36.2%	25.0%	18.7%	-	37.5%	33.3%	28.7%	4.6%	0.8%	3.2%	29.6%	2.4%	3.2%	5.6%	0.8%	33.6%	3.2%	0.8%	-	2.4%	0.8%	8.8%
Very often		121	1	-	9	41	2	4	3	1	33	8	4	-	3	1	11	0.8%	-	7.4%	33.9%	1.7%	3.3%	2.5%	0.8%	27.3%	6.6%	3.3%	-	2.5%	0.8%	9.1%
	30.0%		9.1%	-	39.1%	30.1%	40.0%	25.0%	15.6%	25.0%	28.4%	50.0%	66.7%	-	37.5%	33.3%	28.7%	9.1%	-	39.1%	30.1%	40.0%	25.0%	15.6%	25.0%	28.4%	50.0%	66.7%	-	37.5%	33.3%	28.7%
Always		48	1	2	3	18	-	3	2	-	14	-	1	-	1	-	3	2.1%	4.2%	6.3%	37.5%	-	6.3%	4.2%	-	28.2%	-	2.1%	-	2.1%	-	6.3%
	11.9%		9.1%	66.7%	13.0%	13.2%	-	18.8%	10.5%	-	12.1%	-	16.7%	-	12.5%	-	8.1%	9.1%	66.7%	13.0%	13.2%	-	18.8%	10.5%	-	12.1%	-	16.7%	-	12.5%	-	8.1%

Table 119 – Tasks / Meetings / Tutelage

Absolute values	% Horizontals	Totalage																
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University	
		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society												
% Verticals	Base																	
	Base	991																
			11	4	23	132	5	15	18	3	112	14	6	1	8	3	36	
			2,8%	1,0%	5,9%	33,8%	1,3%	3,6%	4,6%	0,6%	28,6%	3,6%	1,5%	0,3%	2,0%	0,8%	9,2%	
Never		90	2	-	4	36	-	2	4	1	22	2	1	-	1	1	14	
			2,2%	-	4,4%	40,0%	-	2,2%	4,4%	1,1%	24,4%	2,2%	1,1%	-	1,1%	1,1%	15,6%	
Not very often	23,0%	107	18,2%	-	17,4%	27,3%	-	13,3%	22,2%	33,3%	19,8%	14,3%	16,7%	-	12,5%	33,3%	36,9%	
			0,9%	-	8,4%	30,8%	2,8%	3,7%	3,7%	-	30,8%	3,7%	0,9%	0,9%	1,9%	0,9%	10,3%	
Frequently	27,4%	95	9,1%	-	39,1%	25,0%	60,0%	28,7%	22,2%	-	29,5%	28,6%	16,7%	100,0%	25,0%	33,3%	30,6%	
			7,4%	-	4,2%	33,7%	1,1%	3,2%	4,2%	1,1%	25,3%	4,2%	3,2%	-	4,2%	1,1%	7,4%	
Very often	24,3%	59	63,6%	-	17,4%	24,2%	20,0%	20,0%	22,2%	33,3%	21,4%	28,6%	50,0%	-	50,0%	33,3%	19,4%	
			-	-	5,1%	32,2%	1,7%	6,8%	5,1%	1,7%	35,6%	6,8%	-	-	1,7%	-	3,4%	
Always	15,1%	40	-	-	13,0%	14,4%	20,0%	28,7%	16,7%	33,3%	16,8%	28,6%	-	-	12,5%	-	5,6%	
			2,5%	10,0%	7,5%	30,0%	-	5,0%	7,5%	-	30,0%	-	2,5%	-	-	-	5,0%	
	10,2%		9,1%	100,0%	13,0%	9,1%	-	13,3%	16,7%	-	10,7%	-	16,7%	-	-	-	5,6%	

Table 120 – Tasks / Evaluation / Tutelage

Absolute values	% Horizontal	Type of museum												
		Monuments and Sites		Art	Science and Natural History		Ethnography and Anthropology		History	Specialized	Generic	Regional	Other museums	
% Verticals	Base	Base												
		Zoos, Botanical Gardens and Aquariums	Archaeology		Science and Technology									
	402	16	36	13	79	34	29	20	29	43	60	40	3	
		4.0%	9.0%	3.2%	19.7%	8.5%	7.2%	5.0%	7.2%	10.7%	14.8%	10.0%	0.7%	
Never		54	1	7	2	7	8	4	-	6	6	6	6	1
			1.6%	13.0%	3.7%	13.0%	14.8%	7.4%	-	11.1%	11.1%	11.1%	11.1%	1.9%
	13.4%	90	4	6	2	11	7	11	4	6	12	15	10	2
			4.4%	6.7%	2.2%	12.2%	7.8%	12.2%	4.4%	6.7%	13.3%	16.7%	11.1%	2.2%
	22.4%	106	7	9	3	20	12	7	3	8	9	17	11	-
Frequently			6.6%	8.5%	2.8%	18.9%	11.3%	6.6%	2.8%	7.5%	8.5%	16.0%	10.4%	-
	26.4%	88	3	7	4	20	4	4	5	6	12	13	10	-
Very often			3.4%	8.0%	4.5%	22.7%	4.5%	4.5%	5.7%	6.8%	13.6%	14.8%	11.4%	-
	21.9%	64	1	7	2	21	3	3	8	3	4	9	3	-
Always			1.6%	10.0%	3.1%	32.8%	4.7%	4.7%	12.5%	4.7%	6.3%	14.1%	4.7%	-
	15.9%		6.3%	19.4%	15.4%	26.6%	8.8%	10.3%	40.0%	10.3%	9.3%	15.0%	7.5%	-

Table 121 – Tasks / The study of collections /Type

Absolute values		% Horizontal		Type of museum																							
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums							
% Verticals		Base		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology																			
Base		404		17		35		13		78		35		29		20		30		42		62		40		3	
				4,2%		8,7%		3,2%		19,3%		8,7%		7,2%		5,0%		7,4%		10,4%		15,3%		9,9%		0,7%	
Never		73		3	5	3	12	10	8	-	3	14	7	10	-												
				4,1%	8,8%	4,1%	16,4%	13,7%	8,2%	-	4,1%	19,2%	9,8%	13,7%	-												
Not very often	18,1%	105		17,6%	14,3%	23,1%	15,4%	28,6%	20,7%	-	10,0%	33,3%	11,3%	25,0%	-												
				4	14	5	10	7	7	3	9	11	17	15	3												
				3,8%	13,3%	4,8%	9,5%	8,7%	8,7%	2,9%	8,8%	10,5%	16,2%	14,3%	2,9%												
Frequently	28,0%	80		23,5%	40,0%	38,5%	12,8%	20,0%	24,1%	15,0%	30,0%	26,2%	27,4%	37,5%	100,0%												
				6	7	-	17	8	8	4	7	6	13	6													
				7,5%	8,8%	-	21,3%	7,5%	10,0%	5,0%	8,8%	7,5%	16,3%	7,5%	-												
Very often	19,8%	82		35,3%	20,0%	-	21,8%	17,1%	27,8%	20,0%	23,3%	14,3%	21,0%	15,0%	-												
				2	3	2	21	10	4	4	8	8	15	5													
				2,4%	3,7%	2,4%	25,6%	12,2%	4,9%	4,9%	9,8%	9,8%	16,3%	6,1%	-												
Always	20,3%	64		11,8%	8,8%	15,4%	26,9%	28,6%	13,8%	20,0%	26,7%	19,0%	24,2%	12,5%	-												
				2	6	3	18	2	4	9	3	3	10	4													
				3,1%	9,4%	4,7%	26,1%	3,1%	6,3%	14,1%	4,7%	4,7%	15,8%	6,3%	-												
	15,8%			11,8%	17,1%	23,1%	23,1%	5,7%	13,8%	45,0%	10,0%	7,1%	16,1%	10,0%	-												

Table 122 – Tasks / Inventory / Type

Absolute values	% Horizontal	Type of museum																	
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums	
% Verticals	Base	Base	305	Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology											
				15	34	12	75	33	28	21	28	42	63	41	3				
				3,8%	8,6%	3,0%	19,0%	8,4%	7,1%	5,3%	7,1%	10,6%	15,9%	10,4%	0,8%				
Never			101	1	8	3	16	12	10	8	8	12	10	18	1				
				1,0%	5,9%	3,0%	14,9%	11,8%	8,9%	5,0%	7,9%	11,6%	9,9%	17,8%	1,0%				
Not very often	25,6%		90	6,7%	17,6%	25,0%	20,0%	36,4%	35,7%	23,8%	26,6%	26,6%	15,9%	43,9%	33,3%				
				-	14,1%	4,0%	19,2%	11,1%	5,1%	3,0%	8,1%	12,1%	15,2%	7,1%	1,0%				
Frequently	25,1%		94	-	41,2%	33,3%	25,3%	33,3%	17,9%	14,3%	26,6%	26,6%	23,8%	17,1%	33,3%				
				6,4%	6,4%	2,1%	19,1%	4,3%	7,4%	5,3%	8,6%	10,6%	20,2%	9,6%	-				
Very often	23,8%		58	40,0%	17,6%	16,7%	24,0%	12,1%	25,0%	23,8%	26,6%	23,8%	30,2%	22,0%	-				
				3	4	2	12	4	5	3	3	4	14	4	-				
Always	14,7%		43	5,2%	6,9%	3,4%	20,7%	6,9%	8,6%	5,2%	5,2%	6,9%	24,1%	6,6%	-				
				20,0%	11,8%	16,7%	16,0%	12,1%	17,9%	14,3%	10,7%	9,5%	22,2%	9,8%	-				
				11,8%	9,3%	2,3%	25,6%	4,7%	2,3%	11,6%	2,3%	6,3%	11,6%	7,0%	2,3%				
	10,9%			33,3%	11,8%	8,3%	14,7%	6,1%	3,6%	23,8%	3,6%	9,5%	7,9%	7,3%	33,3%				

Table 123 – Tasks / Conservation / Type

Absolute values	% Horizontals	Type of museum													
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic	
% Verticals	Base	Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology									
		Base	395	14	34	11	78	35	28	19	29	43	60	41	3
				3.5%	8.6%	2.8%	19.7%	8.8%	7.1%	4.8%	7.3%	10.9%	15.2%	10.4%	0.8%
Never	35.9%	142	8	16	1	31	15	10	8	8	10	15	20	2	
				5.6%	10.6%	0.7%	21.8%	10.8%	7.0%	6.3%	4.2%	7.0%	10.8%	14.1%	1.4%
Not very often	22.8%	90	4	4	3	17	9	6	2	11	12	16	5	1	
				4.4%	4.4%	3.3%	18.9%	10.0%	6.7%	2.2%	12.2%	13.3%	17.6%	6.6%	1.1%
Frequently	17.2%	68	-	4	4	11	4	5	6	6	6	9	14	5	
				-	5.9%	5.9%	16.2%	5.9%	7.4%	8.8%	8.8%	13.2%	20.8%	7.4%	-
Very often	15.9%	63	2	4	2	14	6	6	2	8	7	9	5	-	
				3.2%	6.3%	3.2%	22.2%	9.5%	9.5%	3.2%	9.5%	11.1%	14.3%	7.9%	-
Always	8.1%	32	-	7	1	5	1	1	-	-	-	5	6	6	
				-	21.6%	3.1%	15.6%	3.1%	3.1%	-	-	15.6%	18.8%	18.8%	-
				-	20.6%	8.1%	6.4%	2.8%	3.6%	-	-	11.6%	10.0%	14.6%	-

Table 124 – Tasks / Designing programmes for schools /Type

Absolute values	% Horizontal	Type of museum																	
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums	
% Verticals	Base	Base	387	Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology											
				14	34	12	78	35	28	20	29	44	80	40	3				
				3,5%	8,8%	3,0%	19,8%	8,8%	7,1%	5,0%	7,3%	11,1%	15,1%	10,1%	0,8%				
Never		151		8	14	1	37	17	9	11	8	12	14	17	3				
				5,3%	9,3%	0,7%	24,5%	11,3%	6,0%	7,3%	5,3%	7,9%	9,3%	11,3%	2,0%				
	38,0%	83		4	6	5	9	6	8	1	10	12	18	6					
				4,8%	7,2%	6,0%	10,8%	7,2%	9,8%	1,2%	12,0%	14,5%	19,3%	7,2%	-				
Not very often	20,9%	67		-	3	3	11	7	5	6	5	8	12	7					
				-	4,5%	4,5%	16,4%	10,4%	7,5%	9,0%	7,5%	11,9%	17,0%	10,4%	-				
Frequently	18,9%	63		-	4	2	14	4	5	2	6	8	13	3					
				-	8,8%	25,0%	14,1%	20,0%	17,9%	30,0%	17,2%	18,2%	20,0%	17,5%	-				
Very often	15,9%	33		-	7	1	7	1	1	-	-	4	5	7					
				-	21,2%	3,0%	21,2%	3,0%	3,0%	-	-	12,1%	15,2%	21,2%	-				
Always	8,3%	-		-	20,6%	8,3%	9,0%	2,8%	3,8%	-	-	9,1%	8,3%	17,5%	-				

Table 125 – Tasks / Implementing programmes for schools/Type



Absolute values	% Horizontal	Type of museum																	
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums	
		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology													
% Verticals	Base	Base	392	14	34	12	74	35	28	20	29	43	80	40	3				
				3,6%	8,7%	3,1%	18,9%	8,9%	7,1%	5,1%	7,4%	11,0%	18,3%	10,2%	0,8%				
Never	118	7	15	3	25	9	8	8	8	6	12	8	12	1					
		6,1%	13,0%	2,6%	21,7%	7,8%	7,0%	7,8%	5,2%	10,4%	7,0%	10,4%	0,9%						
Not very often	29,3%	110	2	8	2	17	14	6	4	12	11	22	12	2					
		1,8%	5,5%	1,8%	15,5%	12,7%	5,5%	3,6%	10,9%	10,0%	20,0%	10,9%	1,8%						
Frequently	28,1%	83	5	2	5	20	5	5	3	6	12	14	7						
		6,0%	2,4%	6,0%	24,1%	8,0%	6,0%	3,6%	6,0%	14,5%	18,9%	8,4%	-						
Very often	21,2%	67	-	10	2	8	8	7	4	6	6	12	6						
		-	14,9%	3,0%	11,9%	9,0%	10,4%	8,0%	9,0%	9,0%	17,9%	9,0%	-						
Always	17,1%	17	-	1	-	4	1	2	-	-	2	4	3						
		-	5,9%	-	23,5%	5,9%	11,8%	-	-	11,8%	23,5%	17,6%	-						
	4,3%	-	2,8%	-	5,4%	2,9%	7,1%	-	-	4,7%	6,7%	7,5%	-						

Table 126 – Tasks / designing programmes the general public / Type

Absolute values	% Horizontal	Type of museum														
		Monuments and Sites		Art	Science and Natural History		Ethnography and Anthropology		History	Specialized	Generic	Regional	Other museums			
		Zoos, Botanical Gardens and Aquariums	Archaeology			Science and Technology										
	Base	Base	380	14	34	12	74	35	28	20	28	43	58	40		
				3.6%	8.7%	3.1%	19.0%	9.0%	7.2%	5.1%	7.5%	11.1%	14.8%	10.3%	0.8%	
Never		112	7	10	3	25	10	5	11	7	13	7	13			
			6.3%	8.9%	2.7%	22.3%	8.9%	4.5%	9.8%	8.3%	11.6%	8.3%	11.6%	0.9%		
	28.8%	50.0%	29.4%	25.0%	33.8%	28.8%	17.9%	55.0%	24.1%	30.2%	12.1%	32.5%	50.0%			
		120	3	10	2	20	14	10	2	12	12	23	11			
			2.5%	8.3%	1.7%	16.7%	11.7%	8.3%	1.7%	10.0%	10.0%	19.2%	9.2%	0.8%		
	30.8%	21.4%	29.4%	18.7%	27.0%	40.0%	35.7%	10.0%	41.4%	27.9%	39.7%	27.5%	50.0%			
		77	4	5	4	15	5	5	4	4	9	13	9			
			5.2%	6.5%	5.2%	19.5%	6.5%	6.5%	5.2%	5.2%	11.7%	16.8%	11.7%	-		
	19.8%	28.8%	14.7%	33.3%	20.3%	14.3%	17.9%	20.0%	13.8%	20.8%	22.4%	22.5%	-			
		64	-	8	3	10	5	7	3	5	8	11	4			
		-	12.5%	4.7%	15.6%	7.8%	10.8%	4.7%	7.8%	12.5%	17.2%	6.3%	-			
	16.5%	-	23.5%	25.0%	13.5%	14.3%	25.0%	15.0%	17.2%	18.6%	19.0%	10.0%	-			
Always		18	-	1	-	4	1	1	-	1	1	4	3			
			-	6.3%	-	25.0%	6.3%	6.3%	-	6.3%	6.3%	25.0%	18.6%	-		
	4.1%	-	2.9%	-	5.4%	2.9%	3.6%	-	3.4%	2.3%	6.8%	7.5%	-			

Table 127 – Tasks / Implementing programmes for the general public / Type



Absolute values		% Horizontal		Type of museum																	
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums	
% Verticals		Base		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology													
Base		401		15	33	14	77	36	28	20	29	44	60	41	3						
				3.7%	8.2%	3.6%	19.2%	9.0%	7.2%	6.0%	7.2%	11.0%	15.0%	10.2%	0.7%						
Never		42		1	12	-	12	5	1	2	1	3	2	3	-						
				2.4%	28.6%	-	28.6%	11.9%	2.4%	4.8%	2.4%	7.1%	4.8%	7.1%	-						
	10.5%	115		5	9	2	17	16	5	6	11	14	13	15	2						
				4.3%	7.8%	1.7%	14.8%	13.0%	4.3%	5.2%	9.6%	12.2%	11.3%	13.0%	1.7%						
	28.7%	93		7	4	4	17	5	12	3	4	10	12	14	1						
Frequently				7.5%	4.3%	4.3%	18.3%	5.4%	12.8%	3.2%	4.3%	10.8%	12.8%	15.1%	1.1%						
	23.2%	82		2	5	4	15	8	5	5	8	6	19	5	-						
				2.4%	6.1%	4.9%	18.3%	9.8%	6.1%	6.1%	9.8%	7.3%	23.2%	6.1%	-						
Very often	20.4%	69		13.3%	15.2%	28.6%	19.5%	22.2%	17.2%	25.0%	27.8%	13.8%	31.7%	12.2%	-						
				-	4.3%	5.8%	23.2%	2.8%	6.7%	5.8%	7.2%	15.8%	20.3%	5.8%	-						
	17.2%	-		9.1%	28.6%	20.8%	5.6%	20.7%	20.0%	17.2%	25.0%	23.3%	9.8%	-							

Table 129 – Tasks / Exhibitions / Type

Absolute values

% Horizontal

% Vertical

Base

301

Type of museum																								
Monuments and Sites			Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums							
Zoos, Botanical Gardens and Aquariums			Archaeology			Science and Technology																		
15			34		12		77		33		29		20		30		40		59		39			
3,8%			8,7%		3,1%		19,7%		8,4%		7,4%		5,1%		7,7%		10,2%		15,1%		10,0%		0,8%	
17	4		18		1		24		11		8		9		8		8		12		17			
	3,4%		13,7%		0,9%		20,5%		9,4%		8,8%		7,7%		8,8%		5,1%		10,3%		14,5%		0,9%	
26,7%	47,1%		8,3%		31,2%		33,3%		27,6%		45,0%		26,7%		15,0%		20,3%		43,6%		33,3%			
99	5		4		4		20		8		10		5		8		14		11		7			
	5,1%		4,1%		4,1%		20,4%		8,2%		10,2%		5,1%		8,2%		14,3%		11,2%		7,1%		2,0%	
33,3%	11,8%		33,3%		26,0%		24,2%		34,5%		25,0%		28,7%		38,0%		18,6%		17,9%		66,7%			
53	2		4		3		9		5		2		2		4		6		13		3			
	3,8%		7,5%		5,7%		17,0%		9,4%		3,8%		3,8%		7,5%		11,3%		24,5%		5,7%		-	
13,3%	11,8%		25,0%		11,7%		15,2%		6,9%		10,0%		13,3%		15,0%		22,0%		7,7%		-			
54	3		1		2		9		5		6		3		5		4		11		5			
	5,8%		1,9%		3,7%		16,7%		9,3%		11,1%		5,8%		9,3%		7,4%		20,4%		9,3%		-	
20,0%	2,9%		16,7%		11,7%		15,2%		20,7%		15,0%		16,7%		10,0%		18,6%		12,8%		-			
99	1		9		2		15		4		3		1		5		10		12		7			
	1,4%		13,0%		2,9%		21,7%		5,8%		4,3%		1,4%		7,2%		14,5%		17,4%		10,1%		-	
6,7%	26,5%		16,7%		18,5%		12,1%		10,3%		5,0%		16,7%		25,0%		20,3%		17,9%		-			

Table 130 – Tasks / Guided visits to schools / Type

Absolute values	% Horizontal	Type of museum																	
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums	
% Verticals	Base	Base		Base		Base		Base		Base		Base		Base		Base		Base	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397		397		397		397		397		397		397		397		397	
		397																	

Table 131 – Tasks / Guided visits to the general public / Type

Absolute values % Horizontals

% Verticals

Base  
Base 394

Type of museum																								
Monuments and Sites			Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums							
Zoos, Botanical Gardens and Aquariums			Archaeology		Science and Technology																			
15			34		13		76		32		29		20		27		43		60		42		3	
3.6%			8.6%		3.3%		19.3%		6.1%		7.4%		5.1%		6.9%		10.0%		15.2%		10.7%		0.8%	
3			8		4		24		19		11		8		11		22		13		3		2	
2.3%			6.3%		3.1%		18.8%		14.8%		8.6%		6.3%		8.6%		17.2%		10.2%		2.3%		1.6%	
20.0%			23.5%		30.6%		31.6%		59.4%		37.9%		40.0%		40.7%		51.2%		21.7%		7.1%		66.7%	
7			22		8		37		8		12		4		9		13		33		26		1	
3.9%			12.2%		4.4%		20.6%		4.4%		6.7%		2.2%		5.0%		7.2%		18.3%		14.4%		0.6%	
46.7%			64.7%		61.5%		48.7%		25.0%		41.4%		20.0%		33.3%		30.2%		55.0%		61.9%		33.3%	
4			1		1		8		3		5		7		3		8		8		6		-	
7.7%			1.9%		1.9%		15.4%		5.8%		9.6%		13.5%		5.8%		11.5%		15.4%		11.5%		-	
26.7%			2.8%		7.7%		10.5%		9.4%		17.2%		35.0%		11.1%		14.0%		13.3%		14.3%		-	
1			2		-		8		1		1		1		4		2		4		4		-	
3.8%			7.7%		-		23.1%		3.8%		3.8%		3.8%		15.4%		7.7%		15.4%		15.4%		-	
6.7%			5.9%		-		7.9%		3.1%		3.4%		5.0%		14.6%		4.7%		6.7%		6.5%		-	
-			1		-		1		1		-		-		-		-		2		3		-	
-			12.5%		-		12.5%		12.5%		-		-		-		-		25.0%		37.5%		-	
-			2.9%		-		1.3%		3.1%		-		-		-		-		3.3%		7.1%		-	

Absolute values	% Horizontal	Type of museum																
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		General		Regional		Other museums
% Verticals	Base	300	Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology											
			16	34	14	75	35	20	20	20	42	60	30	3				
			4.0%	8.6%	3.5%	18.8%	8.8%	7.3%	5.1%	7.3%	10.6%	15.2%	9.8%	0.8%				
Never		157	5	17	2	35	13	9	7	9	18	19	23	-				
			3.2%	10.8%	1.3%	22.3%	8.3%	5.7%	4.5%	6.7%	11.5%	12.1%	14.8%	-				
Not very often	39.6%	48	31.3%	50.0%	14.3%	46.7%	37.1%	31.0%	35.0%	31.0%	42.8%	31.7%	59.0%	-				
			3	2	-	11	3	2	2	1	7	6	9	2				
			8.3%	4.2%	-	22.9%	8.3%	4.2%	4.2%	2.1%	14.8%	12.5%	18.8%	4.2%				
Frequently	12.1%	34	18.8%	5.9%	-	14.7%	8.6%	8.8%	10.0%	3.4%	16.7%	10.0%	23.1%	66.7%				
			3	5	2	4	3	3	2	5	1	5	1	-				
			8.8%	14.7%	5.9%	11.8%	8.8%	8.8%	5.9%	14.7%	2.9%	14.7%	2.9%	-				
Very often	8.6%	43	18.8%	14.7%	14.3%	5.3%	8.6%	10.3%	10.0%	17.2%	2.4%	8.3%	2.6%	-				
			3	3	2	7	4	5	1	3	4	10	1	-				
			7.0%	7.0%	4.7%	16.3%	9.3%	11.6%	2.3%	7.0%	9.3%	23.3%	2.3%	-				
Always	10.8%	114	18.8%	8.8%	14.3%	9.3%	11.4%	17.2%	5.0%	10.3%	9.5%	16.7%	2.6%	-				
			2	7	8	18	12	10	8	11	12	20	5	1				
			1.8%	8.1%	7.0%	15.8%	10.5%	8.8%	7.0%	9.8%	10.5%	17.5%	4.4%	0.9%				
	28.8%		12.5%	20.6%	57.1%	24.0%	34.3%	34.5%	40.0%	37.9%	28.8%	33.3%	12.8%	33.3%				

Table 133 – Tasks / Museum management Type



Absolute values	% Horizontal	Type of museum															
		Monuments and Sites			Art		Science and Natural History		Ethnography and Anthropology		History	Specialized	Generic	Regional	Other museums		
% Verticals	Base	Zoos, Botanical Gardens and Aquariums			Archaeology		Science and Technology										
		Base	387														
				15	33	13	73	34	29	20	28	47	60	42	3		
				3.8%	8.3%	3.3%	18.4%	8.8%	7.3%	5.0%	7.1%	11.8%	15.1%	10.8%	0.8%		
Never		52	3	2	1	9	8	3	5	-	7	4	9	1			
Not very often		103	20.0%	6.1%	7.7%	12.3%	23.5%	10.3%	25.0%	-	14.8%	6.7%	21.4%	33.3%			
Frequently		98	25.9%	26.7%	30.3%	38.5%	24.7%	5.9%	34.5%	25.0%	35.7%	25.5%	18.7%	40.5%	-		
Very often		88	24.7%	20.0%	30.3%	30.8%	19.2%	23.5%	20.7%	30.0%	35.7%	29.8%	28.3%	11.8%	33.3%		
Always		56	22.2%	26.7%	15.2%	7.7%	28.8%	35.3%	13.8%	10.0%	14.3%	21.3%	28.3%	18.7%	33.3%		

Table 134 – Tasks / Attending the public / Information / Type

Absolute values		% Horizontals		Type of museum													
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic	
% Verticals		Base		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology									
		Base	390	16	34	12	77	34	28	20	28	44	60	42	3		
				4.0%	8.5%	3.0%	19.3%	8.5%	7.0%	5.0%	7.3%	11.0%	15.0%	10.5%	0.8%		
Never		119		2	12	-	28	14	5	8	7	14	12	18	1		
				1.7%	10.1%	-	23.5%	11.8%	4.2%	6.7%	5.0%	11.8%	10.1%	13.4%	0.8%		
Not very often	29.8%	89		2	10	1	16	7	9	2	7	10	9	16	-		
				2.2%	11.2%	1.1%	18.0%	7.9%	10.1%	2.2%	7.9%	11.2%	10.1%	18.0%	-		
Frequently	22.3%	84		5	4	6	15	6	7	3	7	7	17	5	2		
				6.0%	4.8%	7.1%	17.9%	7.1%	8.3%	3.6%	8.3%	8.3%	20.2%	6.0%	2.4%		
Very often	21.1%	56		31.3%	11.8%	50.0%	19.5%	17.8%	25.0%	15.0%	24.1%	15.9%	28.3%	11.9%	86.7%		
				2	5	5	9	5	3	3	2	6	14	2	-		
				3.6%	8.9%	8.9%	16.1%	8.9%	5.4%	5.4%	3.6%	10.7%	28.0%	3.6%	-		
Always	14.0%	51		12.5%	14.7%	41.7%	11.7%	14.7%	10.7%	15.0%	6.9%	13.6%	23.3%	4.8%	-		
				5	3	-	9	2	4	4	6	7	8	3	-		
				8.8%	5.9%	-	17.8%	3.9%	7.8%	7.8%	11.8%	13.7%	15.7%	5.9%	-		
	12.8%			31.3%	8.8%	-	11.7%	5.9%	14.3%	20.0%	20.7%	15.9%	13.3%	7.1%	-		

Table 135 – Tasks / Maintenance of exhibition spaces / Type

Absolute values		% Horizontals		Type of museum																		
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums		
% Verticals		Base		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology														
		Base	302	16	34	12	71	34	30	20	29	41	61	41	3							
				4.1%	8.7%	3.1%	18.1%	8.7%	7.7%	5.1%	7.4%	10.5%	15.6%	10.5%	0.8%							
Never		105		2	10	1	28	11	8	3	8	17	8	11	-							
				1.9%	9.5%	1.0%	26.7%	10.5%	7.6%	2.9%	7.6%	16.2%	5.7%	10.5%	-							
	28.6%	119		8	5	5	20	8	12	10	12	7	20	10	2							
				8.7%	4.2%	4.2%	16.8%	6.7%	10.1%	8.4%	10.1%	5.9%	16.8%	8.4%	1.7%							
	30.4%	98		2	5	3	17	5	6	4	4	8	9	4	1							
Frequently				2.9%	7.4%	4.4%	25.0%	7.4%	6.8%	5.9%	5.9%	11.8%	13.2%	5.9%	1.5%							
	17.3%	59		3	10	2	4	8	2	3	2	8	19	8	-							
				4.3%	14.5%	2.6%	5.6%	11.6%	2.9%	4.3%	2.9%	11.6%	27.5%	11.6%	-							
Very often				18.8%	29.4%	16.7%	5.9%	23.5%	6.7%	15.0%	6.9%	19.5%	31.1%	19.5%	-							
	17.6%	31		1	4	1	2	2	2	-	3	1	7	8	-							
				3.2%	12.9%	3.2%	6.5%	6.5%	6.5%	-	9.7%	3.2%	22.6%	25.8%	-							
Always				7.6%	6.3%	11.6%	8.3%	2.8%	5.9%	6.7%	-	10.3%	2.4%	11.5%	19.5%	-						

Table 136 – Tasks // Fieldwork / Type

Absolute values	% Horizontal	Type of museum																	
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums	
% Verticals	Base	Base	399	Zoo, Botanical Gardens and Aquariums		Archaeology		Science and Technology											
				14	36	12	76	35	29	20	29	44	61	41	3				
				3,5%	8,6%	3,0%	19,0%	8,8%	7,3%	5,0%	7,3%	11,0%	15,3%	10,3%	0,8%				
Never		89	6	11	-	21	9	7	2	1	12	12	6	2					
			6,7%	12,4%	-	23,6%	10,1%	7,9%	2,2%	1,1%	13,5%	13,5%	6,7%	2,2%					
	22,3%	42,9%	31,4%	-	27,6%	25,7%	24,1%	10,0%	3,4%	27,3%	19,7%	14,8%	66,7%						
		5	8	3	20	11	9	8	9	11	9	17	1						
		4,5%	7,2%	2,7%	18,0%	9,9%	8,1%	7,2%	8,1%	9,9%	8,1%	15,3%	0,8%						
Not very often		111																	
	27,8%	35,7%	22,9%	25,0%	26,3%	31,4%	31,0%	40,0%	31,0%	25,0%	14,8%	41,5%	33,3%						
Frequently		95	-	9	6	16	8	9	5	5	9	17	11	-					
		-	9,5%	6,3%	16,8%	8,4%	9,5%	5,3%	5,3%	9,5%	17,9%	11,8%	-						
Very often		75																	
	23,8%	-	25,7%	50,0%	21,1%	22,9%	31,0%	25,0%	17,2%	20,5%	27,9%	26,8%	-						
		3	6	3	13	6	3	3	10	6	16	6	-						
Always		29																	
	18,8%	21,4%	17,1%	25,0%	17,1%	17,1%	10,3%	15,0%	34,5%	13,8%	28,2%	14,8%	-						
		-	3,4%	-	20,7%	3,4%	3,4%	6,9%	13,8%	20,7%	24,1%	3,4%	-						
	7,3%	-	2,9%	-	7,9%	2,9%	3,4%	10,0%	13,8%	13,8%	11,5%	2,4%	-						

Table 137 – Tasks / Writing / editing of material for publication / Type

Absolute values	% Horizontals		Type of museum											
			Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized	
% Verticals	Base	Base	Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology						Generic	
			15	34	13	71	38	28	20	27	41	98	40	3
			3.9%	8.8%	3.4%	18.3%	8.3%	7.5%	5.2%	7.0%	10.6%	15.2%	10.3%	0.8%
Never		206	11	16	4	42	12	15	10	14	20	30	34	1
			5.3%	7.7%	1.9%	20.1%	5.7%	7.2%	4.8%	6.7%	9.6%	14.4%	18.3%	0.5%
Not very often	53.9%	87	3	6	3	22	10	5	3	6	12	11	4	2
			3.4%	6.0%	3.4%	25.3%	11.5%	5.7%	3.4%	6.9%	13.8%	12.6%	4.6%	2.3%
Frequently	22.4%	49	1	3	2	1	9	5	7	3	5	12	1	-
			2.0%	6.1%	4.1%	2.0%	18.4%	10.2%	14.3%	6.1%	10.2%	24.6%	2.0%	-
Very often	12.8%	28	6.7%	8.8%	15.4%	1.4%	25.0%	17.2%	35.0%	11.1%	12.2%	20.3%	2.5%	-
			-	25.0%	7.1%	14.3%	7.1%	10.7%	-	10.7%	3.6%	17.8%	3.6%	-
Always	7.2%	15	-	20.8%	15.4%	5.6%	5.6%	10.3%	-	11.1%	2.4%	8.5%	2.5%	-
			-	13.3%	13.3%	13.3%	20.0%	6.7%	-	6.7%	20.0%	6.7%	-	-
	3.9%	-	-	5.9%	15.4%	2.8%	8.3%	3.4%	-	3.7%	7.3%	1.7%	-	-

Table 138 – Tasks / Grant / candidature management /Type

Absolute values

% Horizontal

% Vertical

Base

Base 404

Type of museum																																						
Monuments and Sites			Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums																					
Zoos, Botanical Gardens and Aquariums			Archaeology			Science and Technology																																
16			36			14			78			36			28			21			27			45			59			42								
4.0%			8.7%			3.5%			19.3%			8.9%			6.9%			5.2%			6.7%			11.1%			14.6%			10.4%			0.7%					
5			1			-			-			5			1			2			-			2			2			2			-			-		
6.7%			-			-			33.3%			6.7%			13.3%			-			-			13.3%			13.3%			13.3%			-			-		
6.3%			-			-			6.4%			2.8%			7.1%			-			7.4%			4.4%			3.4%			-			-					
36			5			6			3			17			11			5			1			5			14			15			13					
5.3%			5.3%			3.2%			17.0%			11.6%			6.3%			1.1%			5.3%			14.7%			15.8%			13.7%			1.1%					
31.3%			14.3%			21.4%			21.8%			30.6%			17.9%			4.8%			18.5%			31.1%			25.4%			31.0%			33.3%					
25			2			14			6			24			9			10			10			13			12			16			8					
1.6%			11.2%			4.8%			19.2%			7.2%			8.0%			8.0%			10.4%			9.8%			12.8%			6.4%			0.8%					
12.5%			40.0%			42.9%			30.8%			25.0%			35.7%			47.6%			48.1%			26.7%			27.1%			19.0%			33.3%					
21			6			13			4			21			14			8			7			5			12			15			15					
5.0%			10.7%			3.3%			17.4%			11.6%			6.8%			5.8%			4.1%			9.9%			12.4%			12.4%			0.8%					
37.5%			37.1%			28.6%			26.9%			38.9%			28.6%			33.3%			18.5%			26.7%			25.4%			36.7%			33.3%					
38			2			3			1			11			1			3			3			2			5			11			6					
4.2%			6.3%			2.1%			22.9%			2.1%			6.3%			6.3%			4.2%			10.4%			22.9%			12.5%			-					
12.5%			8.6%			7.1%			14.1%			2.8%			10.7%			14.3%			7.4%			11.1%			18.6%			14.3%			-					

Table 139 – Tasks / Meetings/ Type

Absolute values      % Horizontal

% Verticals

Base  
Base      301

Type of museum																		
Monuments and Sites			Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums	
Zoos, Botanical Gardens and Aquariums			Archaeology			Science and Technology												
	14	32	13	77	34	27	20	27	43	59	42							
	3.8%	8.2%	3.3%	19.7%	8.7%	6.8%	5.1%	6.8%	11.0%	15.1%	10.7%	0.8%						
90	3	7	1	18	13	5	4	6	7	13	12							
	3.3%	7.8%	1.1%	20.0%	14.4%	5.8%	4.4%	6.7%	7.8%	14.4%	13.3%	1.1%						
21.4%	21.8%	7.7%	23.4%	38.2%	18.5%	20.0%	22.2%	16.3%	22.0%	28.6%	33.3%							
07	2	7	5	19	10	7	5	8	20	15	9							
	1.9%	6.5%	4.7%	17.8%	9.3%	6.5%	4.7%	7.5%	18.7%	14.0%	8.4%	-						
14.3%	21.9%	38.5%	24.7%	29.4%	25.9%	25.0%	29.8%	46.5%	25.4%	21.4%	-							
05	4	11	4	21	4	8	5	6	9	13	8							
	4.2%	11.6%	4.2%	22.1%	4.2%	8.4%	5.3%	6.3%	9.5%	13.7%	8.4%	2.1%						
28.6%	34.4%	30.8%	27.3%	11.8%	29.8%	25.0%	22.2%	20.9%	22.0%	19.0%	66.7%							
59	3	5	2	9	6	6	4	5	2	11	6							
	5.1%	8.5%	3.4%	15.3%	10.2%	10.2%	6.8%	6.5%	3.4%	16.6%	10.2%	-						
21.4%	15.6%	15.4%	11.7%	17.8%	22.2%	20.0%	18.5%	4.7%	16.6%	14.3%	-							
40	2	2	1	10	1	1	2	2	5	7	7							
	5.0%	5.0%	2.5%	25.0%	2.5%	2.5%	5.0%	5.0%	12.5%	17.5%	17.5%	-						
14.3%	6.3%	7.7%	13.0%	2.9%	3.7%	10.0%	7.4%	11.8%	11.8%	16.7%	-							

Table 140 – Tasks / Evaluation / Type

Absolute values	% Horizontals	Tutelage																	
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defense		Misericórdia		Other Private	
% Verticals	Base	Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society													
		Base	435	11	4	26	141	7	19	23	4	125	17	7	1	8	3		
				2.5%	0.9%	6.0%	32.4%	1.6%	4.4%	5.3%	0.9%	28.7%	3.8%	1.6%	0.2%	1.8%	0.7%	9.0%	
Exciting		41		1	-	4	12	-	2	3	2	13	1	1	-	-	-	-	
				2.4%	-	9.8%	29.3%	-	4.9%	7.3%	4.9%	31.7%	2.4%	2.4%	-	-	-	4.9%	
Frustrating		32		1	1	1	11	-	2	1	-	9	-	-	-	1	-	5.1%	
				3.1%	3.1%	3.1%	34.4%	-	6.3%	3.1%	-	28.1%	-	-	-	3.1%	-	15.6%	
Boring		6		-	-	-	2	-	-	-	-	1	-	-	-	-	-	12.8%	
				-	-	-	33.3%	-	-	-	-	16.7%	-	-	-	-	-	50.0%	
Creative		129		3	1	7	41	1	5	8	2	39	4	1	-	3	-	7.7%	
				2.3%	0.8%	5.4%	31.8%	0.8%	3.9%	6.2%	1.6%	30.2%	3.1%	0.8%	-	2.3%	-	10.9%	
Challenging		158		5	1	15	52	3	6	6	1	46	5	2	1	3	1	35.8%	
				3.2%	0.6%	9.5%	32.9%	1.9%	3.8%	3.8%	0.6%	29.1%	3.2%	1.3%	0.6%	1.9%	0.6%	7.0%	
Routine		53		-	-	3	23	1	4	-	-	13	4	-	-	-	-	3.8%	
				-	-	5.7%	43.4%	1.9%	7.5%	-	-	24.5%	7.5%	-	-	1.9%	3.8%	3.8%	
				-	-	11.5%	16.3%	14.3%	21.1%	-	-	10.4%	23.5%	-	-	12.5%	66.7%	5.1%	



Fulfilling	94	6	-	4	27	2	5	6	1	32	-	2	-	3	-
		6.4%	-	4.3%	28.7%	2.1%	5.3%	6.4%	1.1%	34.0%	-	2.1%	-	3.2%	-
Interesting	228	54.5%	-	15.4%	19.1%	28.8%	26.3%	26.1%	25.0%	25.8%	-	28.6%	-	37.5%	-
		0.9%	0.9%	8.1%	30.7%	2.2%	3.9%	5.7%	0.9%	28.8%	8.1%	2.2%	0.4%	2.2%	0.4%
Uninteresting	6	18.2%	50.0%	53.8%	49.6%	71.4%	47.4%	56.5%	50.0%	52.8%	82.4%	71.4%	100.0%	62.5%	33.3%
		-	-	-	-	-	-	-	1	-	2	-	-	-	-
		-	-	-	-	-	-	16.7%	-	33.3%	-	-	-	-	-
New	87	1.4%	-	-	-	-	-	4.3%	-	1.6%	-	-	-	-	-
		1.5%	-	9.0%	26.9%	-	7.5%	-	1.5%	29.9%	4.5%	1.5%	-	1.5%	-
Gratifying	121	9.1%	-	23.1%	14.2%	-	26.3%	-	25.0%	16.0%	17.6%	14.3%	-	12.5%	-
		3.3%	1.7%	5.8%	29.8%	3.3%	2.5%	5.8%	-	29.8%	4.1%	4.1%	-	0.8%	0.8%
Monotonous	21	27.6%	36.4%	50.0%	26.9%	25.5%	57.1%	15.8%	30.4%	-	28.8%	29.4%	71.4%	-	12.5%
		-	-	-	-	38.1%	-	4.8%	4.8%	-	19.0%	4.8%	-	-	4.8%
Positive	197	4.8%	-	-	5.7%	-	5.3%	4.3%	-	3.2%	5.8%	-	-	12.5%	33.3%
		2.5%	2.0%	3.6%	37.1%	1.0%	3.0%	6.6%	1.0%	24.9%	4.6%	1.0%	0.5%	2.0%	1.5%
Dynamic	121	45.3%	45.5%	100.0%	26.9%	51.8%	28.6%	31.8%	56.5%	50.0%	39.2%	52.9%	28.6%	100.0%	50.0%
		4.1%	0.8%	7.4%	29.8%	2.5%	5.8%	8.3%	0.8%	26.4%	4.1%	1.7%	-	0.8%	-
		27.8%	45.5%	25.0%	34.6%	25.5%	42.9%	36.8%	43.5%	25.0%	25.6%	29.4%	28.6%	-	12.5%

Table 141 - Adjectives which describe the work done in the last year / Tutelage

Absolute values % Horizontals

% Verticals

Base  
Base 435

Type of museum													
Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic	
Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology									
19	37	15	63	38	31	21	31	50	64	43	3		
4.4%	8.6%	3.4%	19.1%	8.7%	7.1%	4.8%	7.1%	11.5%	14.7%	9.9%	0.7%		

Exciting	41	2	2	2	7	2	2	1	3	7	11	2	-
		4.9%	4.9%	4.9%	17.1%	4.9%	4.9%	2.4%	7.3%	17.1%	26.8%	4.9%	-
Frustrating	32	1	3	3	6	3	1	-	1	3	7	4	-
		3.1%	9.4%	9.4%	18.8%	9.4%	3.1%	-	3.1%	9.4%	21.9%	12.5%	-
Boring	6	-	-	1	-	3	-	-	-	1	-	1	-
		-	-	16.7%	-	50.0%	-	-	-	16.7%	-	16.7%	-
Creative	129	3	12	5	18	14	9	8	10	13	20	17	-
		2.3%	9.3%	3.9%	14.0%	10.9%	7.0%	6.2%	7.8%	10.1%	15.5%	13.2%	-
Challenging	158	5	15	4	26	13	10	8	11	24	28	13	1
		3.2%	9.5%	2.5%	16.5%	8.2%	6.3%	5.1%	7.0%	15.2%	17.7%	8.2%	0.6%
Routine	53	7	4	3	14	-	4	1	2	3	3	10	2
		13.2%	7.5%	5.7%	26.4%	-	7.5%	1.9%	3.8%	5.7%	5.7%	18.9%	3.8%
		12.2%	36.8%	10.8%	20.0%	16.9%	-	12.9%	4.8%	6.5%	6.0%	4.7%	23.3%
												66.7%	

Fulfilling	94	3	12	3	20	8	5	9	4	11	13	8	-
		3.2%	12.8%	3.2%	21.3%	8.6%	5.3%	9.8%	4.3%	11.7%	13.8%	8.4%	-
Interesting	228	12	20	7	44	23	16	10	21	28	27	19	1
		5.3%	8.8%	3.1%	19.3%	10.1%	7.0%	4.4%	9.2%	12.3%	11.8%	8.3%	0.4%
Uninteresting	6	-	-	-	1	3	1	-	-	1	-	-	-
		-	-	-	16.7%	50.0%	16.7%	-	-	16.7%	-	-	-
New	67	3	5	1	9	4	8	5	7	11	7	6	1
		4.5%	7.5%	1.5%	13.4%	6.0%	11.9%	7.5%	10.4%	16.4%	10.4%	9.0%	1.5%
Gratifying	121	4	13	5	25	9	8	3	10	12	22	10	-
		3.3%	10.7%	4.1%	20.7%	7.4%	6.6%	2.5%	8.3%	9.9%	18.2%	8.3%	-
monotonous	21	1	1	1	5	2	3	-	2	1	1	3	1
		4.8%	4.8%	4.8%	23.8%	9.5%	14.3%	-	9.5%	4.8%	4.8%	14.3%	4.8%
positive	197	7	9	4	45	16	17	10	12	19	30	25	3
		3.6%	4.6%	2.0%	22.8%	8.1%	8.6%	5.1%	6.1%	9.6%	15.2%	12.7%	1.5%
dynamic	121	7	14	2	23	10	6	8	9	14	17	11	-
		5.8%	11.6%	1.7%	19.0%	8.3%	5.0%	6.6%	7.4%	11.6%	14.0%	9.1%	-
	27.8%	36.8%	37.8%	13.3%	27.7%	26.3%	19.4%	38.1%	29.0%	28.0%	26.6%	25.6%	-

Table 142 - Adjectives which describe the work done in the last year / Type

Absolute values		% Horizontals		Tutelage																													
				Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public Univers							
% Verticals		Base		Regional Administration Açores / Madeira		Association		Public Company or Anonymous Society																									
		Base 434		11		4		27		141		7		18		23		4		123		17		8		1		8		3			
				2.5%		0.8%		6.2%		32.5%		1.6%		4.1%		5.3%		0.9%		28.3%		3.9%		1.8%		0.2%		1.8%		0.7%		9.0%	
The study of collections		141	5	-	4	40	-	3	7	2	58	5	2	-	3	1																	
			3.5%	-	2.8%	28.4%	-	2.1%	5.0%	1.4%	38.7%	3.5%	1.4%	-	2.1%	0.7%	9.2%																
	32.5%	45.5%	-	14.8%	28.4%	-	16.7%	30.4%	50.0%	45.5%	28.4%	25.0%	-	37.5%	33.3%	33.3%																	
	Designing public programmes	36	-	-	4	15	-	1	-	1	9	1	-	-	1	-																	
			-	-	11.1%	41.7%	-	2.8%	-	2.8%	25.0%	2.8%	-	-	2.8%	-	11.1%																
	8.3%	31	-	14.8%	10.8%	-	5.6%	-	25.0%	7.3%	5.9%	-	-	12.5%	-	10.3%																	
	Implementing public programmes		-	-	4	10	-	1	2	-	7	2	1	-	2	-																	
			-	-	12.9%	32.3%	-	3.2%	6.5%	-	22.6%	6.5%	3.2%	-	6.5%	-	6.5%																
	7.1%	3	-	14.8%	7.1%	-	5.6%	8.7%	-	5.7%	11.8%	12.5%	-	25.0%	-	5.1%																	
	Social recognition		-	-	-	-	1	-	-	1	-	1	-	-	1	-																	
		-	-	-	33.3%	-	-	33.3%	-	-	33.3%	-	-	33.3%	-	-																	
0.7%	80	-	-	-	0.7%	-	-	4.3%	-	-	5.9%	-	-	-	-																		
Cultural impact			3	-	7	24	2	2	4	-	10	-	1	-	2	-																	
			5.0%	-	11.7%	40.0%	3.3%	3.3%	6.7%	-	16.7%	-	1.7%	-	3.3%	-	8.3%																
13.8%	27.3%	-	25.9%	17.0%	28.6%	11.1%	17.4%	-	8.1%	-	12.5%	-	25.0%	-	12.8%																		
Working in a cultural environment	103	-	1	5	43	2	2	7	3	29	6	2	-	2	1																		
		-	1.0%	4.9%	41.7%	1.9%	1.9%	6.8%	2.9%	28.2%	5.8%	1.9%	-	1.9%	1.0%	-																	
23.7%	67	-	25.0%	18.5%	30.5%	26.6%	11.1%	30.4%	75.0%	23.6%	35.3%	25.0%	-	25.0%	33.3%	-																	
Teamwork		5	2	8	33	1	3	4	1	24	1	3	1	1	1	1																	
		5.2%	2.1%	8.2%	34.0%	1.0%	3.1%	4.1%	1.0%	24.7%	1.0%	3.1%	1.0%	1.0%	1.0%	1.0%																	
22.4%	45.5%	50.0%	29.6%	23.4%	14.3%	16.7%	17.4%	25.0%	19.5%	5.9%	37.5%	100.0%	12.5%	33.3%	23.1%																		

Exhibitions	112	3	1	6	34	3	2	6	1	32	6	1	1	2	1	
		2.7%	0.9%	5.4%	30.4%	2.7%	1.8%	5.4%	0.9%	26.6%	5.4%	0.9%	0.9%	1.8%	0.9%	11.6%
Work rhythm	25.8%	27.3%	25.0%	22.2%	24.1%	42.9%	11.1%	26.1%	25.0%	26.0%	35.3%	12.5%	100.0%	25.0%	33.3%	33.3%
	15	-	-	-	-	5	-	2	1	-	4	-	1	-	-	-
		-	-	-	33.3%	-	13.3%	6.7%	-	26.7%	-	6.7%	-	-	-	13.3%
Concreteization of projects	3.5%	-	-	-	3.5%	-	11.1%	4.3%	-	3.3%	-	12.5%	-	-	-	5.1%
	143	4	1	10	49	3	9	8	1	32	6	2	-	2	1	
		2.8%	0.7%	7.0%	34.3%	2.1%	6.3%	5.6%	0.7%	22.4%	4.2%	1.4%	-	1.4%	0.7%	10.5%
Location of work	32.9%	36.4%	25.0%	37.0%	34.8%	42.9%	50.0%	34.8%	25.0%	26.0%	35.3%	25.0%	-	25.0%	33.3%	36.5%
	56	-	1	4	18	2	3	2	-	22	-	1	-	1	-	-
		-	1.8%	7.1%	32.1%	3.6%	5.4%	3.6%	-	39.3%	-	1.8%	-	1.8%	-	3.6%
Exhibition fitting up	12.9%	-	25.0%	14.8%	12.8%	26.6%	16.7%	8.7%	-	17.9%	-	12.5%	-	12.5%	-	5.1%
	48	2	-	5	12	1	3	5	-	12	3	-	1	2	-	-
		4.2%	-	10.4%	25.0%	2.1%	6.3%	10.4%	-	25.0%	6.3%	-	2.1%	4.2%	-	4.2%
Creativity	11.1%	18.2%	-	18.5%	8.5%	14.3%	16.7%	21.7%	-	9.8%	17.6%	-	100.0%	25.0%	-	5.1%
	100	3	1	4	32	2	6	5	1	30	4	1	-	2	-	-
		3.0%	1.0%	4.0%	32.0%	2.0%	6.0%	5.0%	1.0%	30.0%	4.0%	1.0%	-	2.0%	-	9.0%
Conservation work	23.0%	27.3%	25.0%	14.8%	22.7%	26.6%	33.3%	21.7%	25.0%	24.4%	23.5%	12.5%	-	25.0%	-	23.1%
	44	2	2	1	10	1	-	2	-	14	2	4	-	-	2	-
		4.5%	4.5%	2.3%	22.7%	2.3%	-	4.5%	-	31.8%	4.5%	9.1%	-	-	4.5%	9.1%
Salary	10.1%	18.2%	50.0%	3.7%	7.1%	14.3%	-	8.7%	-	11.4%	11.8%	50.0%	-	-	66.7%	10.3%
	3	-	-	-	1	-	-	-	-	-	1	-	-	-	-	-
		-	-	-	33.3%	-	-	-	-	-	33.3%	-	-	-	-	33.3%
Communication	0.7%	-	-	0.7%	-	-	-	-	-	5.9%	-	-	-	-	-	2.6%
	46	-	-	5	11	1	2	3	1	16	1	-	-	1	-	-
		-	-	10.9%	23.9%	2.2%	4.3%	6.5%	2.2%	34.8%	2.2%	-	-	2.2%	-	10.9%
	10.6%	-	-	16.5%	7.8%	14.3%	11.1%	13.0%	25.0%	13.0%	5.9%	-	-	12.5%	-	12.8%

Table 143 - Most satisfying aspects of work / Tutelage

Most satisfying aspects of work

Absolute values

% Horizontale

% Verticals

Base

		Tutelage																														
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University								
% Verticals	Base	Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society																										
	Base	434	11	4	27	141	7	18	23	4	123	17	8	1	8	3	2.5%	0.9%	6.2%	32.5%	1.6%	4.1%	5.3%	0.9%	26.3%	3.9%	1.8%	0.2%	1.8%	0.7%	8.0%	
Social impact		17	1	-	3	3	-	1	-	-	-	4	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
			5.0%	-	17.6%	17.6%	-	5.9%	-	-	-	23.5%	5.9%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	23.5%
	3.9%	99	9.1%	-	11.1%	2.1%	-	5.8%	-	-	3.3%	5.9%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	10.3%	
			4	1	4	27	1	6	2	-	23	3	4	-	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	13.5%
			4.5%	1.1%	4.5%	30.3%	1.1%	6.7%	2.2%	-	26.8%	3.4%	4.5%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	13.5%
	20.5%	8	36.4%	25.0%	14.8%	19.1%	14.3%	33.3%	8.7%	-	18.7%	17.6%	50.0%	-	-	-	12.5%	33.3%	30.8%													
			-	-	-	37.5%	-	-	-	-	50.0%	12.5%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	1.8%	20	-	-	2.1%	-	-	-	-	3.3%	5.9%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
			-	-	-	45.0%	5.0%	10.0%	15.0%	-	5.0%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	15.0%
	4.8%	44	-	-	8.4%	14.3%	11.1%	13.0%	-	0.8%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	7.7%
		-	-	11.4%	28.5%	-	6.8%	6.8%	-	38.6%	6.8%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
10.1%	54	-	-	18.5%	9.2%	-	16.7%	13.0%	-	13.8%	17.6%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
		1	2	1	11	-	3	4	1	20	4	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
		1.9%	3.7%	1.9%	20.4%	-	5.8%	7.4%	1.9%	37.0%	7.4%	1.9%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	9.3%
12.4%	4	9.1%	50.0%	3.7%	7.8%	-	16.7%	17.4%	25.0%	16.3%	23.5%	12.5%	-	-	-	-	12.5%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	12.8%
		-	-	-	50.0%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	50.0%
0.9%		-	-	-	1.4%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	5.1%

Table 144 - Most satisfying aspects of work / Tutelage

Absolute values

% Horizontal

% Verticals

Base

Base 434

Type of museum

Monuments and Sites

Art

Science and Natural  
HistoryEthnography and  
Anthropology

History

Specialized

General

Regional

Other museums

Zoos, Botanical  
Gardens and Aquariums

Archaeology

Science and  
Technology

	18	37	15	81	37	32	21	31	51	64	44	3
	4.1%	8.5%	3.5%	18.7%	8.5%	7.4%	4.8%	7.1%	11.8%	14.7%	10.1%	0.7%

Study of collections	141	5	18	8	32	12	8	8	8	12	23	11	-
		3.5%	11.3%	4.3%	22.7%	8.5%	5.7%	5.7%	5.7%	8.5%	16.3%	7.6%	-
Designing public programmes	36	1	1	1	5	4	5	-	-	8	7	4	-
		2.8%	2.8%	2.8%	13.8%	11.1%	13.8%	-	-	22.2%	19.4%	11.1%	-
Implementing public programmes	31	5.8%	2.7%	8.7%	8.2%	10.8%	15.8%	-	-	15.7%	10.8%	9.1%	-
		-	6.5%	3.2%	18.1%	9.7%	3.2%	3.2%	12.9%	16.1%	19.4%	9.7%	-
Social recognition	3	5.4%	8.7%	8.2%	8.1%	3.1%	4.8%	12.9%	9.8%	9.4%	8.8%	8.8%	-
		-	-	33.3%	-	-	33.3%	-	33.3%	-	-	-	-
Cultural impact	60	-	6.7%	-	-	3.1%	-	3.2%	-	-	-	-	-
		-	5.0%	3.3%	13.3%	6.7%	3.3%	8.7%	15.0%	11.7%	18.3%	15.0%	1.7%
Working in a cultural environment	103	8.1%	13.3%	9.9%	10.8%	6.3%	19.0%	20.0%	13.7%	17.2%	20.5%	33.3%	-
		2	10	2	24	3	6	2	15	9	16	13	1
		1.8%	9.7%	1.9%	23.3%	2.9%	5.8%	1.9%	14.6%	8.7%	15.5%	12.8%	1.0%
Teamwork	97	11.1%	27.0%	13.3%	29.8%	8.1%	18.8%	9.5%	48.4%	17.8%	25.0%	29.5%	33.3%
		3	6	2	18	11	9	3	3	15	11	14	2
		3.1%	6.2%	2.1%	18.8%	11.3%	9.3%	3.1%	3.1%	15.5%	11.3%	14.4%	2.1%
Exhibition design	112	18.7%	18.2%	13.3%	22.2%	29.7%	28.1%	14.3%	9.7%	29.4%	17.2%	31.8%	66.7%
		3	2	5	22	10	11	6	8	17	21	7	-
		2.7%	1.8%	4.5%	18.8%	8.8%	9.8%	5.4%	7.1%	15.2%	18.8%	6.3%	-
		25.8%	16.7%	5.4%	33.3%	27.2%	34.4%	28.8%	25.8%	33.3%	32.8%	15.8%	-

Work rhythm	15	-	1	1	2	3	1	1	-	2	1	3	-	
			6.7%	6.7%	13.3%	20.0%	6.7%	6.7%	-	13.3%	6.7%	20.0%	-	
Concretisation of projects	3.5%	143	6	14	4	22	17	13	7	9	19	15	15	2
			4.2%	9.8%	2.8%	15.4%	11.9%	9.1%	4.9%	6.3%	13.3%	10.5%	10.5%	1.4%
Location of work	32.9%	56	5	12	2	11	3	4	1	2	7	4	5	-
			8.9%	21.4%	3.6%	19.6%	5.4%	7.1%	1.8%	3.6%	12.5%	7.1%	8.9%	-
Fitting up of exhibitions	12.9%	48	3	1	1	12	1	4	3	4	8	8	3	-
			6.3%	2.1%	2.1%	25.0%	2.1%	8.3%	6.3%	8.3%	16.7%	16.7%	6.3%	-
Creativity	11.1%	100	4	10	4	12	9	7	5	10	9	17	13	-
			4.0%	10.0%	4.0%	12.0%	9.0%	7.0%	5.0%	10.0%	9.0%	17.0%	13.0%	-
Conservation work	23.0%	44	3	7	-	7	1	4	3	-	5	11	2	1
			6.8%	15.9%	-	15.9%	2.3%	9.1%	6.8%	-	11.4%	25.0%	4.5%	2.3%
Salary	10.1%	3	1	-	-	-	1	1	-	-	-	-	-	-
			33.3%	-	-	-	33.3%	33.3%	-	-	-	-	-	-
Communication	0.7%	46	2	4	-	9	5	2	1	4	8	7	4	-
			4.3%	8.7%	-	19.6%	10.9%	4.3%	2.2%	8.7%	17.4%	15.2%	8.7%	-
	10.8%		11.1%	10.8%	-	11.1%	13.5%	6.3%	4.8%	12.9%	15.7%	10.8%	9.1%	-

Table 145 - Most satisfying aspects of work / Type





Absolute values		% Horizontals		Totalage														

Work rhythm	45	1	1	3	13	1	1	8	-	10	1	1	-	2	-	6
		2.2%	2.2%	6.7%	28.9%	2.2%	2.2%	11.1%	-	22.2%	2.2%	2.2%	-	4.4%	-	13.3%
Non-implementing of projects	11.0%	9.1%	25.0%	12.0%	9.7%	14.3%	5.9%	25.0%	-	8.8%	8.3%	12.5%	-	25.0%	-	16.2%
	198	9	2	13	63	4	9	8	2	54	2	5	1	4	2	22
		4.5%	1.0%	6.6%	31.8%	2.0%	4.5%	3.0%	1.0%	27.3%	1.0%	2.5%	0.5%	2.0%	1.0%	11.1%
Location of work	48.4%	81.8%	50.0%	52.0%	47.0%	57.1%	52.8%	30.0%	50.0%	47.4%	12.5%	62.5%	100.0%	50.0%	66.7%	58.5%
	22	1	2	-	9	-	3	-	-	3	2	-	-	-	-	2
		4.5%	9.1%	-	40.9%	-	13.6%	-	-	13.6%	9.1%	-	-	-	-	9.1%
Exhibition fitting up	5.4%	9.1%	50.0%	-	6.7%	-	17.8%	-	-	2.6%	12.5%	-	-	-	-	5.4%
	8	1	-	-	1	2	-	-	1	-	-	-	-	-	-	3
		12.5%	-	-	12.5%	25.0%	-	-	12.5%	-	-	-	-	-	-	37.5%
Lack of opportunities to be creative	2.0%	9.1%	-	4.0%	1.5%	-	-	5.0%	-	-	-	-	-	-	-	8.1%
	60	1	-	-	4	24	1	3	3	-	12	3	1	-	1	7
		1.7%	-	-	6.7%	40.0%	1.7%	5.0%	5.0%	-	20.0%	5.0%	1.7%	-	1.7%	11.7%
Conservation work	14.7%	9.1%	-	16.0%	17.9%	14.3%	17.6%	15.0%	-	10.5%	18.8%	12.5%	-	12.5%	-	18.9%
	9	-	-	-	2	4	1	-	-	-	1	-	-	-	-	1
		-	-	-	22.2%	44.4%	11.1%	-	-	-	11.1%	-	-	-	-	11.1%
Salary	2.2%	-	-	8.0%	3.0%	14.3%	-	-	-	0.6%	-	-	-	-	-	2.7%
	148	4	1	6	47	2	6	7	2	53	5	4	-	2	-	7
		2.7%	0.7%	4.1%	32.2%	1.4%	4.1%	4.8%	1.4%	36.3%	3.4%	2.7%	-	1.4%	-	4.8%
Lack of communication with outside world	35.7%	36.4%	25.0%	24.0%	35.1%	28.6%	35.3%	35.0%	50.0%	46.5%	31.3%	50.0%	-	25.0%	-	18.9%
	39	3	-	-	12	-	2	-	1	11	2	-	-	1	2	4
		7.7%	-	-	30.8%	-	5.1%	-	2.6%	28.2%	5.1%	-	-	2.6%	5.1%	10.3%
Lack of social impact	9.5%	27.3%	-	-	9.0%	-	11.8%	-	25.0%	9.6%	12.5%	-	100.0%	25.0%	33.3%	10.6%
	21	-	-	-	4	5	-	-	1	1	7	2	-	-	-	1
		-	-	-	19.0%	23.8%	-	-	4.8%	4.8%	33.3%	9.5%	-	-	-	4.8%
	5.1%	-	-	16.0%	3.7%	-	-	5.0%	25.0%	6.1%	12.5%	-	-	-	-	2.7%

Table 147 - What do you least like about work? / Tutelage

Absolute values	% Horizontals	Tutelage															
		Regional Administration Assres / Madets	Association	Municipal Assembly	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University		
% Verticals	Base	409	11	4	25	134	7	17	20	4	114	16	8	1	8	3	37
			2.7%	1.0%	6.1%	32.6%	1.7%	4.2%	4.9%	1.0%	27.6%	3.9%	2.0%	0.2%	2.0%	0.7%	9.0%
Working hours	25		-	-	1	6	-	7	4	1	3	1	-	-	-	-	2
			-	-	4.0%	24.0%	-	28.0%	16.0%	4.0%	12.0%	4.0%	-	-	-	-	8.0%
Job insecurity	6.1%	46	-	-	4.0%	4.5%	-	41.2%	20.0%	25.0%	2.6%	6.3%	-	-	-	-	5.4%
			-	-	7	14	-	-	1	-	21	2	1	-	-	-	-
			-	-	15.2%	30.4%	-	-	2.2%	-	45.7%	4.3%	2.2%	-	-	-	-
Lack of scope for interaction	11.2%	71	-	-	28.0%	10.4%	-	-	5.0%	-	18.4%	12.5%	12.5%	-	-	-	-
			-	-	2	26	-	2	5	-	20	3	-	-	2	3	8
			-	-	2.8%	36.6%	-	2.8%	7.0%	-	28.2%	4.2%	-	-	2.8%	4.2%	11.3%
Work environment	17.4%	30	-	-	8.0%	19.4%	-	11.8%	25.0%	-	17.5%	18.8%	-	-	25.0%	100.0%	21.6%
			-	-	1	14	-	1	-	-	6	2	-	-	1	1	4
			-	-	3.3%	46.7%	-	3.3%	-	-	20.0%	6.7%	-	-	3.3%	3.3%	13.3%
Lack of autonomy	7.3%	72	-	-	4.0%	10.4%	-	5.9%	-	-	5.3%	12.5%	-	-	12.5%	33.3%	10.6%
			1	-	5	23	1	5	4	-	19	4	2	1	-	-	7
			1.4%	-	6.9%	31.9%	1.4%	6.9%	5.6%	-	26.4%	5.6%	2.8%	1.4%	-	-	9.7%
I enjoy everything	17.6%	52	-	-	20.0%	17.2%	14.3%	29.4%	20.0%	-	16.7%	25.0%	25.0%	100.0%	-	-	18.9%
			-	1	2	20	1	-	4	1	16	2	1	-	-	-	4
			-	1.9%	3.8%	38.5%	1.9%	-	7.7%	1.9%	30.8%	3.8%	1.9%	-	-	-	7.7%
Other	12.7%	27	-	-	25.0%	8.0%	14.9%	14.3%	-	20.0%	25.0%	14.0%	12.5%	12.5%	-	-	10.8%
			-	1	-	9	-	2	-	-	9	1	-	-	1	-	4
			-	3.7%	-	33.3%	-	7.4%	-	-	33.3%	3.7%	-	-	3.7%	-	14.8%
	6.8%		-	25.0%	-	6.7%	-	11.8%	-	-	7.9%	6.3%	-	-	12.5%	-	10.8%

Table 148 - What do you least like about work?/ Tutelage

Absolute values

% Horizontal

% Verticals

Base

Base 400

Type of museum

Monuments and Sites

Art

Science and Natural  
HistoryEthnography and  
Anthropology

History

Specialized

Generic

Regional

Other museums

Zoos, Botanical  
Gardens and Aquariums

Archaeology

Science and  
Technology

	18	35	14	74	36	30	20	28	48	61	42	3
	4.4%	8.6%	3.4%	18.1%	8.8%	7.3%	4.8%	6.8%	11.7%	14.9%	10.3%	0.7%

Study of collections	5	-	-	-	-	2	-	-	-	1	-	2
		-	-	-	-	40.0%	-	-	-	20.0%	-	40.0%
Designing public programmes	12	-	-	-	2	5	1	-	1	2	1	-
		-	-	-	16.7%	41.7%	8.3%	-	8.3%	16.7%	8.3%	-
Implementing public programmes	12	-	1	-	2	4	1	1	2	-	1	-
		-	8.3%	-	16.7%	33.3%	8.3%	8.3%	16.7%	-	8.3%	-
Lack of social recognition	14	1	-	1	3	-	-	1	1	1	2	4
		7.1%	-	7.1%	21.4%	-	-	7.1%	7.1%	7.1%	14.3%	28.6%
Lack of social impact	37	1	3	3	8	4	-	1	4	3	4	5
		2.7%	8.1%	8.1%	21.6%	10.8%	-	2.7%	10.8%	8.1%	10.8%	13.5%
Teamwork	8	-	3	-	1	1	-	-	-	-	2	1
		-	37.5%	-	12.5%	12.5%	-	-	-	-	25.0%	12.5%
Exhibition design	4	-	-	-	-	2	-	-	-	-	1	1
		-	-	-	-	50.0%	-	-	-	-	25.0%	25.0%
Work rhythm	45	1	2	-	11	5	6	1	4	6	7	2
		2.2%	4.4%	-	24.4%	11.1%	13.3%	2.2%	8.8%	13.3%	15.6%	4.4%
Non-implementing of projects	198	5	14	8	39	21	17	11	9	24	32	16
		2.5%	7.1%	4.0%	19.7%	10.6%	8.6%	5.6%	4.5%	12.1%	16.2%	8.1%

	48.4%	27.8%	40.0%	57.1%	52.7%	58.3%	58.7%	56.0%	32.1%	50.0%	52.5%	38.1%	66.7%	
Location of work	22	-	-	1	-	1	2	3	2	1	3	4	4	1
		-	4.5%	-	4.5%	9.1%	13.6%	9.1%	4.5%	13.6%	18.2%	18.2%	4.5%	
Fitting up of exhibitions	8	-	2.0%	1	-	-	4	-	3.0%	6.3%	6.8%	9.5%	33.3%	
		-	12.5%	-	-	50.0%	-	-	12.5%	12.5%	12.5%	-	-	
Lack of opportunity to be creative	60	-	2.0%	-	-	11.1%	-	-	3.6%	2.1%	1.6%	-	-	
		3.3%	5.0%	3.3%	21.7%	8.3%	10.0%	-	10.0%	10.0%	11.7%	16.7%	-	
Conservation work	9	11.1%	8.6%	14.3%	17.6%	13.9%	20.0%	-	21.4%	12.5%	11.5%	23.8%	-	
		-	-	-	11.1%	-	22.2%	11.1%	11.1%	33.3%	11.1%	-	-	
Salary	146	-	-	-	1.4%	-	6.7%	5.0%	3.6%	6.3%	1.6%	-	-	1
		2.1%	9.6%	3.4%	18.2%	6.2%	4.1%	11.0%	6.2%	8.9%	14.4%	14.4%	0.7%	
Lack of communication with outside world	39	16.7%	40.0%	35.7%	37.8%	25.0%	20.0%	80.0%	32.1%	27.1%	34.4%	50.0%	33.3%	1
		7.7%	7.7%	2.8%	25.6%	7.7%	5.1%	2.8%	7.7%	7.7%	12.8%	10.3%	2.8%	
Lack of social impact	21	16.7%	8.6%	7.1%	13.5%	8.3%	6.7%	5.0%	10.7%	6.3%	8.2%	9.5%	33.3%	
		4.8%	4.8%	-	33.3%	4.8%	9.5%	-	14.3%	9.5%	19.0%	-	-	
	5.1%	5.6%	2.9%	-	9.5%	2.8%	6.7%	-	10.7%	4.2%	6.6%	-	-	

Table 149 - What do you least like about work?/ Type

Absolute values		% Horizontal		Type of museum																			
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums			
% Verticals	Base	Base	408	Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology															
				18	35	14	74	36	30	20	28	48	61	42	3								
				4.4%	8.6%	3.4%	18.1%	8.6%	7.3%	4.9%	6.8%	11.7%	14.9%	10.3%	0.7%								
Working hours		25	6	1	1	5	2	3	-	-	-	3	4	-	-	-	-	-	-	-	-		
			24.0%	4.0%	4.0%	20.0%	8.0%	12.0%	-	-	-	12.0%	16.0%	-	-	-	-	-	-	-	-	-	
Job insecurity		46	-	9	1	8	1	1	5	3	10	6	2	-	-	-	-	-	-	-	-		
			-	19.6%	2.2%	17.4%	2.2%	2.2%	10.9%	6.5%	21.7%	13.0%	4.3%	-	-	-	-	-	-	-	-	-	
Lack of scope for interaction		71	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
			25.7%	7.1%	10.8%	2.8%	3.3%	25.0%	10.7%	20.8%	9.8%	4.8%	-	-	-	-	-	-	-	-	-	-	
Work environment		30	4	3	5	14	8	3	2	2	11	12	5	2	-	-	-	-	-	-	-		
			5.6%	4.2%	7.0%	19.7%	11.3%	4.2%	2.8%	2.8%	15.5%	16.9%	7.0%	2.8%	-	-	-	-	-	-	-	-	
Lack of autonomy		72	2	4	1	4	4	2	-	3	2	4	3	1	-	-	-	-	-	-	-		
			6.7%	13.3%	3.3%	13.3%	13.3%	6.7%	-	10.0%	6.7%	13.3%	10.0%	3.3%	-	-	-	-	-	-	-	-	
I enjoy everything		52	11.1%	11.4%	7.1%	5.4%	11.1%	6.7%	-	10.7%	4.2%	6.8%	7.1%	33.3%	-	-	-	-	-	-	-		
			3	7	4	14	5	6	5	4	11	8	5	-	-	-	-	-	-	-	-	-	
Other		27	4.2%	9.7%	5.6%	19.4%	6.9%	8.3%	6.9%	5.6%	15.3%	11.1%	6.9%	-	-	-	-	-	-	-	-		
			16.7%	20.0%	28.6%	18.9%	13.9%	20.0%	25.0%	14.3%	22.9%	13.1%	11.9%	-	-	-	-	-	-	-	-	-	
			4	6	2	5	1	4	-	5	6	11	8	8	-	-	-	-	-	-	-		
			7.7%	11.5%	3.8%	9.8%	1.9%	7.7%	-	9.8%	11.5%	21.2%	15.4%	-	-	-	-	-	-	-	-	-	
			22.2%	17.1%	14.3%	6.8%	2.8%	13.3%	-	17.9%	12.5%	18.0%	19.0%	-	-	-	-	-	-	-	-		
			1	3	1	4	2	2	2	2	1	5	4	-	-	-	-	-	-	-	-	-	
			3.7%	11.1%	3.7%	14.8%	7.4%	7.4%	7.4%	7.4%	3.7%	18.5%	14.8%	-	-	-	-	-	-	-	-		
			5.6%	8.6%	7.1%	5.4%	5.6%	6.7%	10.0%	7.1%	2.1%	8.2%	9.5%	-	-	-	-	-	-	-	-	-	

Table 150 - What do you least like about work? / Type

Absolute values Horizontale		%	Tutelage																							
			Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University	
% Verticals	Base		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society																			
	Base	406	11	4	24	130	8	16	22	4	119	15	7	1	7	3	37									
			2,7%	1,0%	5,9%	32,0%	1,5%	3,9%	5,4%	1,0%	29,3%	3,7%	1,7%	,2%	1,7%	,7%	9,1%									
None	Little	7	-	-	1	-	-	1	-	-	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	3
		1,7%	-	-	14,3%	-	-	14,3%	-	-	14,3%	14,3%	-	-	-	-	-	-	-	-	-	-	-	-	-	42,9%
		11	-	2	1	4	1	2	-	-	,8%	6,7%	-	-	-	-	-	-	-	-	-	-	-	-	-	8,1%
		-	18,2%	9,1%	36,4%	9,1%	18,2%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	9,1%
		2,7%	50,0%	4,2%	3,1%	16,7%	12,5%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2,7%
Some	A lot	62	-	-	7	16	3	4	5	1	10	4	1	-	1	-	1	-	1	-	1	-	-	-	10	
		-	-	11,3%	25,8%	4,8%	6,5%	8,1%	1,6%	16,1%	6,5%	1,6%	-	1,6%	-	1,6%	-	1,6%	-	1,6%	-	1,6%	-	16,1%		
An enormous amount		175	-	-	28,2%	12,3%	50,0%	25,0%	22,7%	25,0%	8,4%	26,7%	14,3%	-	14,3%	-	27,0%	-	-	-	-	-	-	-	27,0%	
		7	2	10	71	2	7	11	3	41	5	4	1	3	1	7										
4,0%		1,1%	5,7%	40,6%	1,1%	4,0%	6,3%	1,7%	23,4%	2,9%	2,3%	,6%	1,7%	,8%	4,0%											
43,1%		63,6%	50,0%	41,7%	54,6%	33,3%	43,8%	50,0%	75,0%	34,5%	33,3%	57,1%	100,0%	42,9%	33,3%	18,9%										
151		4	-	5	39	-	2	6	-	67	5	2	-	3	2	18										
			2,6%	-	3,3%	25,6%	-	1,3%	4,0%	-	44,4%	3,3%	1,3%	-	2,0%	1,3%	10,6%									
		37,2%	36,4%	-	20,8%	30,0%	-	12,5%	27,3%	-	56,3%	33,3%	28,6%	-	42,9%	68,7%	43,2%									

Table 151 - Satisfaction with the study of collections / Tutelage



For each of the following tasks, professionals are told on how much satisfaction do you have in fulfilling them.

	None	Not much	Some	A lot	Very much	Nº
Study of collections	1.6	2.5	14	39.5	34.1	8.4
Conservation	5.4	9.9	29.8	31.6	13.1	10.2
Guided visits to schools	6.5	16.5	29.1	26.4	12.6	8.8
Guided visits to the general public	5.2	19.1	29.3	26.4	12.9	9.1
Preparation of public talks	7	16.3	32.1	23.5	9.5	11.7
Exhibitions	0.5	1.6	13.8	40	37.2	7
Marketing and Public Relations	6.8	14	32.5	27.8	10.4	8.6
Attendance to short training sessions	2.3	5.9	19	41.8	24.8	6.5
Administrative tasks	26	36.1	23	4.3	0.7	7.9

Table 151-a- Tasks / satisfaction

Absolute values		Tutelage															
Horizontale																	
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia	
		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society											
% Verticals		Base		Base		Base		Base		Base		Base		Base		Base	
		308		308		308		308		308		308		308		308	
		11	4	23	131	7	15	19	4	114	15	7	1	8	3	36	
		2,8%	1,0%	5,9%	32,9%	1,8%	3,8%	4,8%	1,0%	28,8%	3,8%	1,8%	,3%	2,0%	,8%	0,0%	
None	24	-	1	2	7	1	-	-	-	7	1	-	-	-	-	-	5
		-	4,2%	8,3%	29,2%	4,2%	-	-	-	29,2%	4,2%	-	-	-	-	-	20,8%
Little	44	-	25,0%	8,7%	5,3%	14,3%	-	-	-	8,1%	8,7%	-	-	-	-	-	13,9%
		-	-	9,1%	45,5%	-	6,8%	2,3%	-	22,7%	4,5%	2,3%	-	-	-	-	6,8%
Some	132	-	17,4%	16,3%	-	20,0%	5,3%	-	8,8%	13,3%	14,3%	-	-	-	-	-	8,3%
		3	-	9	42	3	5	8	2	35	7	-	1	3	-	-	16
		2,3%	-	6,8%	31,8%	2,3%	3,8%	4,5%	1,5%	26,5%	5,3%	-	,8%	2,3%	-	-	12,1%
A lot	140	27,3%	-	38,1%	32,1%	42,9%	33,3%	31,6%	50,0%	30,7%	46,7%	-	100,0%	37,8%	-	44,4%	6
		7	1	7	48	2	6	9	2	40	3	4	-	3	2	-	6
		5,0%	,7%	5,0%	34,3%	1,4%	4,3%	6,4%	1,4%	28,6%	2,1%	2,9%	-	2,1%	1,4%	4,3%	
An enormous amount	58	83,6%	25,0%	30,4%	36,8%	28,6%	40,0%	47,4%	50,0%	35,1%	20,0%	57,1%	-	37,5%	86,7%	16,7%	6
		1	2	1	14	1	1	3	-	22	2	2	2	2	1	-	
		1,7%	3,4%	1,7%	24,1%	1,7%	1,7%	5,2%	-	37,9%	3,4%	3,4%	-	3,4%	1,7%	10,3%	
		14,6%	9,1%	50,0%	4,3%	10,7%	14,3%	6,7%	15,8%	-	19,3%	13,3%	28,6%	-	25,0%	33,3%	16,7%

Table 152 - Satisfaction with conservation / Tutelage

Absolute values		Tutelage															
Horizontals																	
% Verticals	Base																
		Municipal Assembly	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University				
		Regional Administration Azores / Madeira	Association	Public Company or Anonymous Society													
	Base 404	11	4	28	132	7	18	21	4	114	18	7	1	7	3	35	
		2,7%	1,0%	6,4%	32,7%	1,7%	4,0%	5,2%	1,0%	28,2%	4,0%	1,7%	,2%	1,7%	,7%	8,7%	
None	29	-	-	2	10	2	-	2	-	7	2	-	-	-	-	-	4
		-	-	6,9%	34,5%	6,9%	-	6,9%	-	24,1%	6,9%	-	-	-	-	-	13,8%
		-	-	7,7%	7,6%	28,6%	-	9,5%	-	6,1%	12,5%	-	-	-	-	-	11,4%
		-	-	5,5%	34,2%	2,7%	9,8%	2,7%	-	27,4%	2,7%	1,4%	-	1,4%	1,4%	11,0%	8
		-	-	15,4%	18,9%	28,6%	43,8%	9,5%	-	17,5%	12,5%	14,3%	-	14,3%	33,3%	22,9%	11
		3	1	5	37	1	4	10	-	39	7	4	1	4	2	1	
		2,3%	,8%	3,8%	28,7%	,8%	3,1%	7,8%	-	30,2%	5,4%	3,1%	,8%	3,1%	1,8%	8,5%	
		31,9%	27,3%	25,0%	19,2%	28,0%	14,3%	25,0%	47,6%	-	34,2%	43,8%	57,1%	100,0%	57,1%	66,7%	31,4%
		6	2	13	45	1	3	5	3	27	3	-	-	1	-	-	6,8%
		5,1%	1,7%	11,1%	38,5%	,9%	2,6%	4,3%	2,6%	23,1%	2,6%	-	-	,9%	-	-	
A lot	117	29,0%	54,5%	50,0%	34,1%	14,3%	18,8%	23,8%	75,0%	23,7%	18,8%	-	-	14,3%	-	22,9%	
		2	1	2	15	1	2	2	1	21	2	2	-	1	-	-	
		3,6%	1,6%	3,6%	26,8%	1,6%	3,6%	3,6%	1,6%	37,5%	3,6%	3,6%	-	1,6%	-	7,1%	
An enormous amount	56	13,9%	18,2%	25,0%	7,7%	11,4%	14,3%	12,5%	9,5%	25,0%	18,4%	12,5%	28,6%	-	14,3%	-	11,4%

Table 153 – Satisfaction with guided visits for schools / Tutelage

Absolute values		Tutelage														
Horizontal																
% Verticals	Base															
		Regional Administration Agencies / Mediators	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Mercicórdia	Other Private	Other Ministries and State Organizations	Private	Public University
		Base	407													
		11	4	25	135	7	17	20	4	115	15	7	1	8	3	35
		2,7%	1,0%	5,1%	33,2%	1,7%	4,2%	4,8%	1,0%	28,3%	3,7%	1,7%	,2%	2,0%	,7%	8,6%
None	23	-	-	2	9	1	-	2	-	3	1	-	-	-	1	4
		-	-	8,7%	39,1%	4,3%	-	8,7%	-	13,0%	4,3%	-	-	-	4,3%	17,4%
Little	80	-	-	8,0%	6,7%	14,3%	-	10,0%	-	2,6%	6,7%	-	-	-	33,3%	11,4%
		2	2	3	32	2	5	4	-	19	2	1	1	-	-	7
		2,5%	2,5%	3,8%	40,0%	2,5%	6,3%	5,0%	-	23,8%	2,5%	1,3%	1,3%	-	-	8,8%
Some	130	18,2%	50,0%	12,0%	23,7%	28,6%	29,4%	20,0%	-	16,5%	13,3%	14,3%	100,0%	-	-	20,0%
		4	1	5	35	1	6	5	1	42	7	3	-	5	2	13
		3,1%	,8%	3,8%	26,9%	,8%	4,8%	3,8%	,8%	32,3%	5,4%	2,3%	-	3,8%	1,5%	10,0%
A lot	117	31,8%	36,4%	25,0%	20,0%	25,8%	14,3%	35,3%	25,0%	25,0%	36,5%	46,7%	42,9%	-	62,5%	66,7%
		3	-	13	44	2	5	5	2	29	4	1	-	2	-	7
		2,6%	-	11,1%	37,6%	1,7%	4,3%	4,3%	1,7%	24,8%	3,4%	,9%	-	1,7%	-	6,0%
An enormous amount	57	28,7%	27,3%	-	52,0%	32,6%	28,6%	29,4%	25,0%	50,0%	25,2%	28,7%	14,3%	-	25,0%	20,0%
		2	1	2	15	1	1	4	1	22	1	2	-	1	-	4
		3,5%	1,8%	3,5%	28,3%	1,8%	1,8%	7,0%	1,8%	38,8%	1,8%	3,5%	-	1,8%	-	7,0%
		14,0%	18,2%	25,0%	8,0%	11,1%	14,3%	5,9%	20,0%	25,0%	19,1%	6,7%	28,6%	-	12,5%	11,4%

Table 154 – Satisfaction with guided visits for the general public / Tutelage

Absolute values Horizontale		Tutelage															
		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society		Foundation		Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdas	Other Private	Other Ministries and State Organizations	Private	Public University
% Verticais		Base		Base		Base		Base		Base		Base		Base		Base	
		391		391		391		391		391		391		391		391	
		11		4		24		131		6		14		18		4	
		2,8%		1,0%		6,1%		33,5%		1,5%		3,6%		4,6%		1,0%	
		22,8%		3,8%		1,8%		,3%		2,0%		,8%		9,2%			
None		31	-	1	-	13	1	-	3	-	7	2	1	-	-	-	3
			-	3,2%	-	41,9%	3,2%	-	9,7%	-	22,8%	8,5%	3,2%	-	-	-	9,7%
Little	7,9%	72	-	25,0%	-	9,9%	16,7%	-	16,7%	-	6,4%	13,3%	14,3%	-	-	-	8,3%
			1	1	8	21	3	3	3	-	28	3	1	-	-	1	4
			1,4%	1,4%	8,3%	29,2%	4,2%	4,2%	4,2%	-	34,7%	4,2%	1,4%	-	-	1,4%	5,6%
Some	18,4%	142	9,1%	25,0%	25,0%	18,0%	50,0%	21,4%	16,7%	-	22,8%	20,0%	14,3%	-	-	33,3%	11,1%
			7	1	9	45	2	6	6	3	39	8	3	1	1	-	11
			4,8%	,7%	8,3%	31,7%	1,4%	4,2%	4,2%	2,1%	27,5%	5,6%	2,1%	,7%	,7%	-	7,7%
A lot	36,3%	104	63,6%	25,0%	37,5%	34,4%	33,3%	42,9%	33,3%	75,0%	35,8%	53,3%	42,9%	100,0%	12,5%	-	30,8%
			1	1	7	39	-	5	5	1	28	2	1	-	3	2	11
			1,0%	1,0%	6,7%	37,5%	-	4,8%	4,8%	1,0%	25,0%	1,9%	1,0%	-	2,9%	1,9%	10,8%
An enormous amount	28,6%	42	9,1%	25,0%	29,2%	29,8%	-	35,7%	27,8%	25,0%	23,9%	13,3%	14,3%	-	37,5%	66,7%	30,8%
			2	-	2	13	-	-	1	-	12	-	1	-	4	-	7
			4,8%	-	4,8%	31,0%	-	-	2,4%	-	28,8%	-	2,4%	-	9,5%	-	16,7%
	10,7%		18,2%	-	8,3%	9,9%	-	-	5,6%	-	11,0%	-	14,3%	-	50,0%	-	19,4%

Table 155 – Satisfaction with preparing public talks / Tutelage

Absolute values		Tutelage														
Horizontals																

Table 156 – Satisfaction with organizing exhibitions / Tutelage

Absolute values		Tutelage																
Horizontal																		

Table 157 – Satisfaction with Marketing and P. R. / Tutelage





Absolute values		Tutelage														
Horizontale																

Table 159 – Satisfaction with administrative work / Tutelage

Absolute values																					
Horizontals		%	Type of museum																		
			Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums		
% Verticals		Base	Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology														
		Base 406	17	35	15	76	35	29	21	29	43	62	41	3							
			4,2%	8,6%	3,7%	18,7%	8,6%	7,1%	5,2%	7,1%	10,6%	15,3%	10,1%	7%							
None		7	-	1	-	-	-	3	1	-	1	1	-	-							
			-	14,3%	-	-	-	42,9%	14,3%	-	14,3%	14,3%	-	-	-	-	-	-	-	-	
		1,7%	-	2,9%	-	-	-	8,6%	3,4%	-	3,4%	2,3%	-	-	-	-	-	-	-	-	
Little		11	-	-	-	-	-	2	3	-	-	2	3	1							
			-	-	-	-	-	18,2%	27,3%	-	-	18,2%	27,3%	9,1%	-						
		2,7%	-	-	-	-	-	5,7%	10,3%	-	-	4,7%	4,8%	2,4%	-						
Some		62	5	5	2	8	7	8	2	6	7	8	4								
			8,1%	8,1%	3,2%	12,9%	11,3%	12,9%	3,2%	9,7%	11,3%	12,9%	6,5%	-							
		15,3%	29,4%	14,3%	13,3%	10,5%	20,0%	27,6%	9,5%	20,7%	16,3%	12,9%	9,8%	-							
A lot		175	10	12	7	33	8	10	13	12	20	26	23								
			5,7%	6,9%	4,0%	18,9%	4,6%	5,7%	7,4%	6,9%	11,4%	14,9%	13,1%	6%							
		43,1%	58,8%	34,3%	48,7%	43,4%	22,9%	34,5%	81,9%	41,4%	46,5%	41,9%	56,1%	33,3%							
An enormous amount		151	2	17	6	35	15	7	8	10	13	25	13								
			1,3%	11,3%	4,0%	23,2%	9,8%	4,6%	4,0%	6,6%	8,6%	16,6%	8,6%	1,3%							
		37,2%	11,8%	48,8%	40,0%	46,1%	42,9%	24,1%	28,6%	34,5%	30,2%	40,3%	31,7%	66,7%							

Table 160 - Satisfaction with the study of collections / Type



Absolute values Horizontals	%	Type of museum														
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History	Specialized	Generic	Regional	Other museums		
		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology										
% Verticals	Base	404	16	32	13	81	36	28	21	27	48	60	38			
			4,0%	7,8%	3,2%	20,0%	8,9%	6,0%	5,2%	6,7%	11,8%	14,8%	9,7%	7%		
None		29	1	4	-	3	5	2	1	1	2	4	8			
			3,4%	13,8%	-	10,3%	17,2%	6,9%	3,4%	3,4%	6,8%	13,8%	20,7%	-		
			7,2%	6,3%	12,5%	-	3,7%	13,9%	7,1%	4,8%	3,7%	4,2%	6,7%	15,4%	-	
			73	5	6	3	17	7	6	3	6	4	7	7		
Little			8,8%	8,2%	4,1%	23,3%	9,8%	8,2%	4,1%	8,2%	5,8%	9,8%	9,8%	2,7%		
			18,1%	31,3%	18,8%	23,1%	21,0%	19,4%	21,4%	14,3%	22,2%	8,3%	11,7%	17,9%	66,7%	
			128	6	4	6	31	13	9	8	8	16	18	9		
			4,7%	3,1%	4,7%	24,0%	10,1%	7,0%	6,2%	6,2%	12,4%	14,0%	7,0%	,8%		
Some			31,9%	37,5%	12,5%	46,2%	36,3%	36,1%	32,1%	38,1%	29,8%	33,3%	30,0%	23,1%	33,3%	
			117	3	10	1	15	6	11	7	10	17	22	15		
			2,6%	8,5%	,9%	12,8%	5,1%	9,4%	6,0%	8,5%	14,5%	18,8%	12,8%	-		
			28,0%	18,8%	31,3%	7,7%	18,5%	16,7%	39,3%	33,3%	37,0%	35,4%	36,7%	36,5%	-	
An enormous amount		56	1	8	3	15	5	-	2	2	9	9	2			
			1,8%	14,3%	5,4%	26,8%	8,9%	-	3,6%	3,6%	16,1%	16,1%	3,8%	-		
			13,9%	6,3%	25,0%	23,1%	18,5%	13,9%	-	9,5%	7,4%	18,8%	15,0%	5,1%	-	

Table 162 – Satisfaction with guided visits for schools / Type



Absolute values Horizontals	%	Type of museum													
		<div>Monuments and Sites</div> <div>Art</div> <div>Science and Natural History</div> <div>Ethnography and Anthropology</div> <div>History</div> <div>Specialized</div> <div>Generic</div> <div>Regional</div> <div>Other museums</div>													
% Verticals	Base	<div>Zoos, Botanical Gardens and Aquariums</div> <div>Archaeology</div> <div>Science and Technology</div>													
		Base	391	15	32	13	72	37	26	21	27	41	63	41	3
				3,8%	8,2%	3,3%	18,4%	9,5%	6,6%	5,4%	6,6%	10,5%	16,1%	10,6%	8%
None	31	2	2	-	11	1	2	1	2	1	2	1	4	5	-
		6,5%	6,5%	-	36,5%	3,2%	6,5%	3,2%	6,5%	3,2%	6,5%	3,2%	12,9%	16,1%	-
Little	72	13,3%	6,3%	-	15,3%	2,7%	7,7%	4,8%	7,4%	2,4%	6,3%	12,2%	-	7	-
		4,2%	6,9%	1,4%	20,8%	4,2%	13,9%	4,2%	1,4%	16,7%	16,7%	9,7%	-	-	-
Some	142	20,0%	15,6%	7,7%	20,8%	8,1%	38,5%	14,3%	3,7%	29,3%	19,0%	17,1%	-	15	1
		5,6%	9,2%	2,1%	15,5%	12,0%	4,9%	9,9%	4,9%	9,9%	14,8%	10,6%	7%	-	-
A lot	104	53,3%	40,6%	23,1%	30,6%	45,9%	26,9%	66,7%	25,9%	34,1%	33,3%	36,6%	33,3%	-	-
		1,9%	9,6%	4,8%	16,3%	11,5%	3,8%	1,9%	11,5%	8,7%	18,3%	9,6%	1,9%	-	-
An enormous amount	42	26,6%	13,3%	31,3%	38,5%	23,6%	32,4%	15,4%	9,5%	44,4%	22,0%	30,2%	24,4%	66,7%	-
		-	4,8%	9,5%	16,7%	9,5%	7,1%	2,4%	11,9%	11,9%	16,7%	9,5%	-	-	-
	10,7%	-	6,3%	30,8%	9,7%	10,8%	11,5%	4,8%	18,5%	12,2%	11,1%	9,8%	-	-	-

Table 164 – Satisfaction with preparing public talks / Type

Absolute values Horizontal	%	Type of museum													
		Monuments and Sites		Art	Science and Natural History		Ethnography and Anthropology		History	Specialized	General	Regional	Other museums		
		Zoo, Botanical Gardens and Aquariums	Archaeology	Science and Technology											
% Vertical	Base	Base	412	17	33	14	75	38	30	21	30	45	64	42	
				4.1%	8.0%	3.4%	18.2%	9.2%	7.3%	5.1%	7.3%	10.8%	15.5%	10.2%	7%

None		2	2	-	-	-	-	-	-	-	-	-	-	-	-
			100.0%	-	-	-	-	-	-	-	-	-	-	-	-
Little	5%	7	11.8%	-	-	-	2	2	-	-	-	1	-	2	-
			-	-	-	28.6%	28.6%	-	-	14.3%	-	28.6%	-	-	
Some	1.7%	61	-	-	-	2.7%	5.3%	-	-	-	2.2%	-	4.8%	-	-
			2	6	2	9	9	4	-	3	4	8	14	-	
A lot	14.8%	177	11.8%	18.2%	14.3%	12.0%	23.7%	13.3%	-	10.0%	8.8%	12.5%	33.3%	-	-
			10	20	8	29	16	14	11	15	15	28	10	-	
An enormous amount	43.0%	165	5.6%	11.3%	3.4%	16.4%	9.0%	7.9%	6.2%	8.5%	8.5%	15.8%	5.6%	1.7%	-
			58.8%	60.6%	42.9%	38.7%	42.1%	46.7%	52.4%	50.0%	33.3%	43.8%	23.8%	100.0%	-
			3	7	6	35	11	12	10	12	25	28	16	-	-
			1.8%	4.2%	3.6%	21.2%	6.7%	7.3%	6.1%	7.3%	15.2%	17.0%	9.7%	-	-
			40.0%	17.6%	21.2%	42.9%	46.7%	28.9%	40.0%	47.6%	40.0%	55.6%	43.8%	38.1%	-

Table 165 – Satisfaction with organizing exhibitions / Type

Table 166 – Satisfaction with Marketing and P. R. / Type



Absolute values		%	Type of museum												
Horizontal															
			Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History	Specialized	Generic	Regional	Other museums
% Verticals	Base		Zoo, Botanical Gardens and Aquariums		Archaeology		Science and Technology								
	Base	414	16	35	13	79	36	30	21	29	47	64	41		
			3,9%	8,5%	3,1%	19,1%	8,7%	7,2%	5,1%	7,0%	11,4%	15,5%	9,9%	7%	
None		10	-	1	-	-	2	-	-	2	3	1	1		
			-	10,0%	-	-	20,0%	-	-	20,0%	30,0%	10,0%	10,0%	-	
	2,4%	-	2,9%	-	-	5,6%	-	-	6,9%	6,4%	1,6%	2,4%	-		
		28	2	3	4	6	2	2	-	-	2	4	1		
Little			7,7%	11,5%	15,4%	23,1%	7,7%	7,7%	-	-	7,7%	15,4%	3,8%	-	
	6,3%	84	12,5%	8,6%	30,8%	7,6%	5,6%	6,7%	-	-	4,3%	6,3%	2,4%		
Some			6	8	2	16	2	7	5	7	11	15	5		
			7,1%	9,5%	2,4%	19,0%	2,4%	8,3%	8,0%	8,3%	13,1%	17,9%	6,0%		
A lot	20,3%	186	37,5%	22,9%	15,4%	20,3%	5,6%	23,3%	23,6%	24,1%	23,4%	23,4%	12,2%		
			8	14	5	33	21	16	10	12	15	31	19		
An enormous amount			3,2%	7,6%	2,7%	17,8%	11,4%	8,6%	5,4%	6,5%	8,1%	16,6%	10,3%		
	44,7%	108	37,5%	40,0%	38,5%	41,8%	58,3%	53,3%	47,6%	41,4%	31,9%	48,4%	46,3%		
			2	9	2	24	9	5	6	8	16	13	15		
			1,8%	8,3%	1,6%	22,0%	8,3%	4,6%	5,5%	7,3%	14,7%	11,6%	13,6%		
	26,3%		12,5%	25,7%	15,4%	30,4%	25,0%	16,7%	28,6%	27,6%	34,0%	20,3%	36,6%		

Table 167 – Satisfaction with attending training sessions / Type



Absolute values		% Horizontale		Titulage															
				Regional Administration Azores / Madeira	Municipal Assembly	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University			
% Verticale		Base	Base	432	Association														
					11	4	26	140	7	19	23	3	124	16	7	1	8	3	40
					2,5%	0,9%	6,0%	32,4%	1,6%	4,4%	5,3%	0,7%	26,7%	3,7%	1,6%	0,2%	1,6%	0,7%	9,3%
Yes, it meets my expectations		317			8	4	22	98	8	12	19	2	94	11	7	-	6	3	25
					2,5%	1,3%	6,9%	30,9%	1,9%	3,8%	6,0%	0,6%	29,7%	3,5%	2,2%	-	1,9%	0,9%	7,9%
	73,4%				72,7%	100,0%	84,6%	70,0%	85,7%	63,2%	82,6%	66,7%	75,6%	66,8%	100,0%	-	75,0%	100,0%	62,5%
		16			1	-	-	4	-	-	1	1	-	7	-	-	-	1	-
It exceeds my expectations					6,3%	-	-	25,0%	-	6,3%	6,3%	-	43,8%	-	-	-	6,3%	-	6,3%
	3,7%				9,1%	-	-	2,9%	-	5,3%	4,3%	-	5,6%	-	-	-	12,5%	-	2,5%
No, it does not meet my expectations		99			2	-	4	38	1	6	3	1	23	5	-	1	1	-	14
					2,0%	-	4,0%	38,4%	1,0%	6,1%	3,0%	1,0%	23,2%	5,1%	-	1,0%	1,0%	-	14,1%
	22,9%				18,2%	-	15,4%	27,1%	14,3%	31,6%	13,0%	33,3%	18,5%	31,3%	-	100,0%	12,5%	-	35,0%

Absolute values		% Horizontals		Type of museum																	
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums	
% Verticals	Base		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology														
	Base	432	18	37	16	82	38	31	20	31	49	64	43	3							
			4,2%	8,6%	3,7%	19,0%	8,8%	7,2%	4,6%	7,2%	11,3%	14,8%	10,0%	0,7%							
Yes, it meets my expectations		317	10	27	11	61	26	23	18	28	37	47	29	3							
			3,2%	8,5%	3,5%	19,2%	7,9%	7,3%	5,7%	8,2%	11,7%	14,8%	9,1%	0,9%							
	73,4%	65,8%	73,0%	68,8%	74,4%	65,8%	74,2%	90,0%	83,9%	75,5%	73,4%	87,4%	100,0%								
		16	1	3	1	4	2	-	-	1	-	3	1	-							
			8,3%	18,8%	6,3%	25,0%	12,5%	-	-	6,3%	-	18,8%	6,3%	-							
It exceeds my expectations		3,7%	5,6%	8,1%	6,3%	4,9%	5,3%	-	-	3,2%	-	4,7%	2,3%	-							
		99	7	7	4	17	11	8	2	4	12	14	13	-							
			7,1%	7,1%	4,0%	17,2%	11,1%	8,1%	2,0%	4,0%	12,1%	14,1%	13,1%	-							
No, it does not meet my expectations		22,9%	38,9%	18,8%	25,0%	20,7%	28,8%	25,8%	10,0%	12,9%	24,5%	21,9%	30,2%	-							

Tables 169 - 170 - Does the present work meet your expectations? / Tutelage and Type

Absolute values		% Horizontal		Tutelage														
				Regional Administration Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University
% Verticals		Base	429	11	4	26	136	7	19	21	4	127	16	8	1	8	3	38
		Base	429	2,6%	0,9%	6,1%	31,7%	1,6%	4,4%	4,9%	0,9%	29,6%	3,7%	1,8%	0,2%	1,9%	0,7%	8,9%
Never	2,6%	12	1	-	-	3	-	1	1	-	4	-	-	-	-	-	-	2
			8,3%	-	-	25,0%	-	8,3%	8,3%	-	33,3%	-	-	-	-	-	-	16,7%
		47	9,1%	-	-	2,2%	-	5,3%	4,8%	-	3,1%	-	-	-	-	-	-	5,3%
			4,3%	-	4,3%	42,6%	2,1%	8,5%	-	-	10,6%	8,5%	-	-	-	2,1%	-	17,0%
		92	18,2%	-	7,7%	14,7%	14,3%	21,1%	-	-	3,9%	25,0%	-	-	-	12,5%	-	21,1%
			2,2%	1,1%	7,6%	37,0%	2,2%	4,3%	4,3%	1,1%	28,1%	3,3%	1,1%	-	-	1,1%	1,1%	7,6%
		189	18,2%	25,0%	26,9%	25,0%	28,6%	21,1%	19,0%	25,0%	18,8%	18,8%	12,5%	-	-	12,5%	33,3%	18,4%
			2,5%	-	7,0%	30,7%	1,5%	4,5%	5,0%	1,5%	31,7%	3,5%	2,0%	-	-	2,5%	1,0%	8,5%
		79	45,5%	-	53,8%	44,9%	42,9%	47,4%	47,6%	75,0%	49,6%	43,8%	50,0%	-	-	62,5%	66,7%	34,2%
			1,3%	3,8%	3,8%	22,8%	1,3%	1,3%	7,6%	-	38,2%	2,5%	3,8%	1,3%	1,3%	-	-	10,1%
18,4%	9,1%	75,0%	11,5%	13,2%	14,3%	5,3%	28,6%	-	24,4%	12,5%	37,5%	100,0%	12,5%	-	-	21,1%		

Table 171 - How often do you get a positive feedback from your superiors?/ Tutelage

Absolute values		% Horizontals		Tutelage																															
				Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University									
% Verticals		Base		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society																											
		Base		421		11		4		25		136		7		18		20		4		125		16		7		1		7		3		37	
				2,6%		1,0%		5,9%		32,3%		1,7%		4,3%		4,8%		1,0%		29,7%		3,8%		1,7%		0,2%		1,7%		0,7%		8,8%			
Never			4	-	-	-	-	1	-	-	-	1	-	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			
				-	-	-	25,0%	-	-	-	25,0%	-	-	50,0%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			
	1,0%			-	-	0,7%	-	-	-	5,0%	-	-	1,6%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-			
				2	-	3	9	1	2	1	-	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	1			
Rarely				8,3%	-	12,5%	37,5%	4,2%	8,3%	4,2%	-	-	20,6%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	4,2%				
	5,7%			18,2%	-	12,0%	6,6%	14,3%	11,1%	5,0%	-	-	4,0%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2,7%					
Occasionally			78	1	-	4	23	4	4	4	-	-	21	6	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	8			
				1,3%	-	5,1%	29,5%	5,1%	5,1%	5,1%	-	-	26,9%	7,7%	1,3%	1,3%	1,3%	1,3%	1,3%	1,3%	1,3%	1,3%	1,3%	1,3%	1,3%	1,3%	1,3%	1,3%	1,3%	1,3%	10,3%				
Fairly				9,1%	-	16,0%	16,9%	57,1%	22,2%	20,0%	-	-	16,8%	37,5%	14,3%	100,0%	14,3%	-	-	-	-	-	-	-	-	-	-	-	-	-	21,6%				
	18,5%		211	6	1	15	72	1	9	7	4	68	8	2	-	-	2	-	2	2	2	2	2	2	2	2	2	2	2	2	2	14			
Always				2,8%	0,5%	7,1%	34,1%	0,5%	4,3%	3,3%	1,9%	32,2%	3,8%	0,9%	-	-	0,9%	-	0,9%	0,9%	0,9%	0,9%	0,9%	0,9%	0,9%	0,9%	0,9%	0,9%	0,9%	0,9%	6,6%				
	50,1%			54,5%	25,0%	60,0%	52,9%	14,3%	50,0%	35,0%	100,0%	54,4%	50,0%	28,6%	-	-	28,6%	66,7%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%				
			104	2	3	3	31	1	3	7	-	29	2	4	-	4	-	4	1	1	1	1	1	1	1	1	1	1	1	1	1	14			
				1,9%	2,9%	2,9%	29,8%	1,0%	2,9%	6,7%	-	27,9%	1,9%	3,8%	-	-	3,8%	1,0%	13,5%	13,5%	13,5%	13,5%	13,5%	13,5%	13,5%	13,5%	13,5%	13,5%	13,5%	13,5%	13,5%	13,5%			
	24,7%			18,2%	75,0%	12,0%	22,8%	14,3%	16,7%	35,0%	-	23,2%	12,5%	57,1%	-	-	57,1%	33,3%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%	37,8%			

Table 172 - And from your colleagues?/ Tutelage

Absolute values	% Horizontals	Tutelage																
		Regional Administration Seniors / Masters	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University		
% Verticals	Base	430	11	4	26	138	7	19	21	4	127	16	8	1	8	3	37	
			2,8%	0,8%	6,0%	32,1%	1,6%	4,4%	4,9%	0,8%	29,5%	3,7%	1,8%	0,2%	1,8%	0,7%	8,6%	
Never		6	-	-	-	-	-	-	2	-	1	-	-	-	-	-	3	
			-	-	-	-	-	-	33,3%	-	16,7%	-	-	-	-	-	50,0%	
	1,4%	23	2	-	1	12	-	-	9,5%	-	0,8%	-	-	-	-	-	8,1%	
			8,7%	-	4,3%	52,2%	-	-	4,3%	-	13,0%	4,3%	-	-	4,3%	-	8,7%	
	5,3%	64	18,2%	-	3,8%	8,7%	-	-	4,8%	-	2,4%	6,3%	-	-	12,5%	-	5,4%	
Occasionally			2	1	5	24	2	1	-	2	13	2	-	-	1	1	10	
			3,1%	1,8%	7,8%	37,5%	3,1%	1,8%	-	3,1%	20,3%	3,1%	-	-	1,8%	1,8%	15,6%	
Fairly	14,9%	187	18,2%	25,0%	19,2%	17,4%	28,6%	5,3%	-	50,0%	10,2%	12,5%	-	-	12,5%	33,3%	27,0%	
			5	1	12	58	4	12	8	1	57	6	8	1	1	2	13	
Always			2,7%	0,5%	6,4%	31,0%	2,1%	6,4%	4,3%	0,5%	30,5%	3,2%	3,2%	0,5%	0,5%	1,1%	7,0%	
	43,5%	150	45,5%	25,0%	48,2%	42,0%	57,1%	63,2%	38,1%	25,0%	44,8%	37,5%	75,0%	100,0%	12,5%	66,7%	35,1%	
			2	2	8	44	1	8	10	1	53	7	2	-	5	-	9	
			1,3%	1,3%	5,3%	29,3%	0,7%	4,0%	6,7%	0,7%	35,3%	4,7%	1,3%	-	3,3%	-	8,0%	
	34,8%		18,2%	50,0%	30,8%	31,8%	14,3%	31,8%	47,8%	25,0%	41,7%	43,8%	25,0%	-	62,5%	-	24,3%	

Table 173 - Does your immediate superior listen to your opinions / ideas?/ Tutelage

Absolute values	% Horizontals	Tutelage															
		Municipal Assembly      Municipality      Private Company      Foundation      Catholic Church      Ministry of Culture      Ministry of Defence      Misericórdia      Other Private      Other Ministries and State Organizations      Private      Public University															
% Verticals	Base	Regional Administration Agencies / Madeira															
		Association      Public Company or Anonymous Society															
	Base	435	11	4	27	139	7	19	23	4	125	17	8	1	8	3	39
			2,5%	0,9%	6,2%	32,0%	1,6%	4,4%	5,3%	0,9%	28,7%	3,9%	1,8%	0,2%	1,8%	0,7%	9,0%
Never		23	-	-	-	-	8	-	2	2	-	3	-	-	-	1	-
			-	-	-	34,8%	-	8,7%	8,7%	-	13,0%	-	-	-	4,3%	-	30,4%
Rarely	8,3%	45	-	-	-	5,8%	-	10,5%	8,7%	-	2,4%	-	-	-	12,5%	-	17,9%
			-	-	8,9%	35,8%	-	6,7%	4,4%	-	28,7%	6,7%	-	-	2,2%	-	8,9%
Occasionally	10,3%	120	-	-	14,8%	11,5%	-	15,8%	8,7%	-	9,8%	17,6%	-	-	12,5%	-	10,3%
			4	1	10	46	5	7	6	-	25	6	5	-	-	1	4
regularly	27,6%	171	3,3%	0,8%	8,3%	38,3%	4,2%	5,8%	5,0%	-	20,8%	5,0%	4,2%	-	-	0,8%	3,3%
			38,4%	25,0%	37,0%	33,1%	71,4%	36,8%	26,1%	-	20,0%	35,3%	62,5%	-	-	33,3%	10,3%
Always	39,3%	76	5	1	8	45	2	7	8	4	63	6	3	1	3	1	14
			2,8%	0,6%	4,7%	28,3%	1,2%	4,1%	4,7%	2,3%	36,8%	3,5%	1,8%	0,8%	1,8%	0,6%	8,2%
	17,5%		45,9%	25,0%	29,8%	32,4%	28,6%	36,8%	34,8%	100,0%	50,4%	35,3%	37,5%	100,0%	37,5%	33,3%	35,9%
			2	2	5	24	-	-	5	-	22	2	-	-	3	1	10
			2,6%	2,6%	6,6%	31,6%	-	-	6,6%	-	28,9%	2,6%	-	-	3,9%	1,3%	13,2%
			18,2%	50,0%	18,5%	17,3%	-	-	21,7%	-	17,8%	11,8%	-	-	37,5%	33,3%	25,6%

Table 174 - Do you have autonomy to develop your own projects and ideas?/ Tutelage



Absolute values		% Horizontale		Type of museum													
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic	
% Verticals		Base		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology									
		Base	429	19	37	18	84	34	32	21	29	49	64	41	3		
				4,4%	8,6%	3,7%	19,6%	7,9%	7,5%	4,8%	6,8%	11,4%	14,9%	9,8%	0,7%		
Never		12		1	1	-	5	1	1	1	-	-	-	-	2		
				8,3%	8,3%	-	41,7%	8,3%	8,3%	8,3%	-	-	-	-	16,7%	-	
Rarely		47		5,3%	2,7%	-	6,0%	2,9%	3,1%	4,8%	-	-	-	4,9%	-		
				5	2	1	7	6	4	-	3	6	7	6	-		
				10,8%	4,3%	2,1%	14,9%	12,8%	8,5%	-	6,4%	12,8%	14,9%	12,8%	-		
Occasionally		92		20,3%	5,4%	6,3%	8,3%	17,6%	12,5%	-	10,3%	12,2%	10,9%	14,6%	-		
				7	8	3	18	7	9	3	2	13	12	9			
				7,6%	8,7%	3,3%	19,6%	7,6%	8,8%	3,3%	2,2%	14,1%	13,0%	9,8%	1,1%		
Fairly		199		36,8%	21,6%	18,8%	21,4%	20,6%	28,1%	14,3%	6,9%	26,5%	18,8%	22,0%	33,3%		
				4	20	7	38	14	13	13	22	20	20	17			
				2,0%	10,1%	3,5%	19,1%	7,0%	8,5%	8,5%	11,1%	10,1%	14,6%	8,5%	1,0%		
Always		79		21,1%	54,1%	43,8%	45,2%	41,2%	40,6%	61,9%	75,9%	40,8%	45,3%	41,5%	66,7%		
				2	6	5	16	6	5	4	2	10	16	7	-		
				2,5%	7,6%	6,3%	20,3%	7,6%	6,3%	5,1%	2,5%	12,7%	20,3%	8,9%	-		
				18,4%	10,5%	16,2%	31,3%	19,0%	17,6%	15,6%	19,0%	6,9%	20,4%	25,0%	17,1%	-	

Table 175 - How often do you get a positive feedback from your superiors?/ Type

Absolute values		% Horizontal		Type of museum																	
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums	
% Verticals		Base		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology													
		Base	421	19	36	15	82	32	30	21	29	48	83	43	3						
				4,5%	8,8%	3,8%	19,5%	7,8%	7,1%	5,0%	6,9%	11,4%	15,0%	10,2%	0,7%						
Never		4		-	1	-	2	-	-	-	1	-	-	-	-	-	-	-	-	-	-
				-	25,0%	-	50,0%	-	-	-	25,0%	-	-	-	-	-	-	-	-	-	-
	1,0%			-	2,8%	-	2,4%	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	Rarely	24		3	1	-	4	-	3	3	-	5	1	4	-	-	-	-	-	-	-
				12,5%	4,2%	-	16,7%	-	12,5%	12,5%	-	20,8%	4,2%	16,7%	-	-	-	-	-	-	-
Occasionally	5,7%	78		15,8%	2,8%	-	4,9%	-	10,0%	14,3%	-	10,4%	1,8%	9,3%	-	-	-	-	-	-	-
				3	6	3	15	5	10	1	6	11	11	7	-	-	-	-	-	-	-
Fairly				3,8%	7,7%	3,8%	19,2%	6,4%	12,8%	1,3%	7,7%	14,1%	14,1%	9,0%	-	-	-	-	-	-	-
	18,5%	211		15,8%	16,7%	20,0%	18,3%	15,6%	33,3%	4,8%	20,7%	22,9%	17,5%	16,3%	-	-	-	-	-	-	-
				10	22	6	41	17	9	10	17	21	32	24	-	-	-	-	-	-	-
Always				4,7%	10,4%	2,8%	19,4%	8,1%	4,3%	4,7%	8,1%	10,0%	15,2%	11,4%	0,8%	-	-	-	-	-	-
	50,1%	104		52,6%	61,1%	40,0%	50,0%	53,1%	30,0%	47,6%	56,8%	43,8%	50,8%	55,8%	66,7%	-	-	-	-	-	-
				3	6	6	20	10	8	7	5	11	19	8	-	-	-	-	-	-	-
				2,9%	5,8%	5,8%	19,2%	9,6%	7,7%	6,7%	4,8%	10,6%	18,3%	7,7%	1,0%	-	-	-	-	-	-
	24,7%			15,8%	16,7%	40,0%	24,4%	31,3%	26,7%	33,3%	17,2%	22,9%	30,2%	18,6%	33,3%	-	-	-	-	-	-

Table 176 - And from your colleagues?/ Type

Absolute values	% Horizontal	Type of museum												
		Monuments and Sites		Art	Science and Natural History		Ethnography and Anthropology		History	Specialized	Generic	Regional	Other museums	
% Vertical	Base	Zoos, Botanical Gardens and Aquariums		Archeology		Science and Technology								
	Base 430	18	37	16	84	33	32	21	31	49	64	42	3	
		4,2%	8,6%	3,7%	19,5%	7,7%	7,4%	4,9%	7,2%	11,4%	14,8%	9,8%	0,7%	
Never	0	-	-	-	4	2	-	-	-	-	-	-	-	
		-	-	-	66,7%	33,3%	-	-	-	-	-	-	-	
	1,4%	-	-	-	4,8%	6,1%	-	-	-	-	-	-	-	
		-	-	-	-	-	-	-	-	-	-	-	-	
		-	-	-	-	-	-	-	-	-	-	-	-	
Rarely	23	2	1	1	5	1	1	-	3	3	3	3	-	
		8,7%	4,3%	4,3%	21,7%	4,3%	4,3%	-	13,0%	13,0%	13,0%	13,0%	-	
Occasionally	5,3%	11,1%	2,7%	6,3%	6,0%	3,0%	3,1%	-	9,7%	6,1%	4,7%	7,1%	-	
	64	2	8	2	11	9	7	3	-	5	11	5	1	
		3,1%	12,5%	3,1%	17,2%	14,1%	10,9%	4,7%	-	7,8%	17,2%	7,8%	1,6%	
		11,1%	21,6%	12,5%	13,1%	27,3%	21,9%	14,3%	-	10,2%	17,2%	11,8%	33,3%	
Fairly	14,9%	9	14	6	38	14	15	9	9	21	28	22	2	
		4,8%	7,5%	3,2%	20,3%	7,5%	8,0%	4,8%	4,8%	11,2%	15,0%	11,8%	1,1%	
Always	43,5%	50,0%	37,8%	37,5%	45,2%	42,4%	46,9%	42,9%	28,0%	42,9%	43,8%	52,4%	66,7%	
	150	5	14	7	26	7	9	9	19	20	22	12	-	
		3,3%	9,3%	4,7%	17,3%	4,7%	6,0%	6,0%	12,7%	13,3%	14,7%	8,0%	-	
	34,9%	27,8%	37,8%	43,8%	31,0%	21,2%	28,1%	42,9%	61,3%	40,8%	34,4%	28,8%	-	

Table 177 - Does your immediate superior listen to your opinions / ideas?/ Type

Absolute values		% Horizontals		Type of museum											
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized	
				Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology							
		Base	436	19	37	16	82	36	32	21	31	51	65	42	3
				4.4%	8.5%	3.7%	18.8%	8.3%	7.4%	4.8%	7.1%	11.7%	14.8%	9.7%	0.7%
% Verticals															
Never	23	-	-	-	2	1	5	4	3	-	2	2	1	3	-
	5.3%	-	-	8.7%	4.3%	21.7%	17.4%	13.0%	-	8.7%	8.7%	4.3%	13.0%	-	-
Rarely	45	5	5	5.4%	6.3%	6.1%	11.1%	9.4%	-	6.5%	3.9%	1.5%	7.1%	-	-
		11.1%	11.1%	2.2%	20.0%	4.4%	8.9%	4.4%	4.4%	6.7%	17.8%	11.1%	2.2%	-	-
Occasionally	120	28.3%	13.5%	8.3%	11.0%	5.6%	12.5%	9.5%	9.7%	15.7%	7.7%	2.4%	-	-	1
		6.7%	5.8%	1.7%	20.8%	4.2%	10.8%	3.3%	5.0%	15.0%	11.7%	14.2%	0.8%	-	-
Fairly	171	42.1%	18.9%	12.5%	30.5%	13.9%	40.6%	19.0%	19.4%	35.3%	21.5%	40.5%	33.3%	-	2
		2.9%	11.1%	5.3%	19.0%	8.2%	5.3%	7.6%	7.0%	8.2%	15.8%	7.6%	1.2%	-	-
Always	76	28.3%	51.4%	56.3%	41.5%	38.9%	28.1%	61.8%	38.7%	27.5%	41.5%	31.0%	66.7%	-	-
		1.3%	5.3%	3.8%	11.8%	14.5%	3.9%	2.8%	10.5%	11.8%	23.7%	10.5%	-	-	-
	17.5%	5.3%	10.8%	18.8%	11.0%	30.8%	9.4%	9.5%	25.8%	17.6%	27.7%	19.0%	-	-	-

Table 178 - Do you have autonomy to develop your own projects and ideas? / Type

Absolute values		% Horizontals		Tutelage														
				Regional Administration Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University
% Verticals		Base	435	11	4	28	142	7	17	23	4	125	17	7	1	8	3	40
				2,6%	0,9%	6,0%	32,6%	1,6%	3,9%	5,3%	0,9%	28,7%	3,8%	1,6%	0,2%	1,8%	0,7%	9,2%
Never		12		-	-	1	4	1	1	3	-	-	-	-	-	-	-	2
				-	-	8,3%	33,3%	8,3%	8,3%	25,0%	-	-	-	-	-	-	-	16,7%
Rarely	2,8%	27		-	-	3,8%	2,8%	14,3%	5,9%	13,0%	-	-	-	-	-	-	-	5,0%
				-	-	7,4%	33,3%	-	3,7%	7,4%	-	22,2%	-	-	-	3,7%	-	22,2%
Occasionally	6,2%	76		-	-	7,7%	6,3%	-	5,9%	8,7%	-	4,8%	-	-	-	12,5%	-	15,0%
				1	1	2	26	3	5	3	2	22	3	-	-	-	-	8
Fairly	17,2%	209		1,3%	1,3%	2,7%	33,3%	4,0%	6,7%	4,0%	2,7%	29,3%	4,0%	-	-	-	-	10,7%
				9,1%	25,0%	7,7%	17,6%	42,9%	29,4%	13,0%	50,0%	17,8%	17,8%	-	-	-	-	20,0%
Always	47,4%	115		8	1	12	70	3	9	10	1	56	9	3	1	5	-	18
				3,9%	0,5%	5,8%	34,0%	1,5%	4,4%	4,9%	0,5%	27,2%	4,4%	1,5%	0,5%	2,4%	-	8,7%
				72,7%	25,0%	46,2%	49,3%	42,9%	52,9%	43,9%	25,0%	44,8%	52,9%	42,9%	100,0%	62,5%	-	45,0%
				2	2	9	34	-	1	5	1	41	5	4	-	2	3	6
				1,7%	1,7%	7,8%	29,6%	-	0,9%	4,3%	0,9%	35,7%	4,3%	3,5%	-	1,7%	2,6%	5,2%
	26,4%			18,2%	50,0%	34,6%	23,9%	-	5,9%	21,7%	25,0%	32,8%	29,4%	57,1%	-	25,0%	100,0%	15,0%

Table 179 - How often do you do teamwork in your museum? Tutelage

Absolute values		% Horizontal		Tutelage																
				Regional Administration Ayores / Mairas	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University		
% Verticals		Base	Base	11	4	25	140	6	16	22	4	121	17	7	1	7	3	40		
		Base	424	2,6%	0,9%	5,9%	33,0%	1,4%	3,8%	5,2%	0,9%	26,6%	4,0%	1,7%	0,2%	1,7%	0,7%	9,4%		
It should be done more regularly		118		5	-	6	37	-	8	6	1	36	3	-	-	3	-	13		
				4,2%	-	5,1%	31,4%	-	6,8%	5,1%	0,8%	30,5%	2,5%	-	-	2,5%	-	11,0%		
I like the present frequency		227	27,8%	45,5%	-	24,0%	26,4%	-	50,0%	27,3%	25,0%	26,8%	17,6%	-	-	42,9%	-	32,5%		
				5	3	13	75	4	7	10	1	68	12	7	-	3	3	16		
It should be done more often		68	53,5%	2,2%	1,3%	5,7%	33,0%	1,8%	3,1%	4,4%	0,4%	30,0%	6,3%	3,1%	-	1,3%	1,3%	7,0%		
				45,5%	75,0%	52,0%	53,6%	66,7%	43,8%	45,5%	25,0%	56,2%	70,6%	100,0%	-	42,9%	100,0%	40,0%		
I like to work alone		11	16,0%	1	1	6	24	1	-	5	2	13	2	-	1	1	-	11		
				1,5%	1,5%	8,8%	35,3%	1,5%	-	7,4%	2,9%	19,1%	2,9%	-	1,5%	1,5%	-	16,2%		
			2,6%	9,1%	25,0%	24,0%	17,1%	16,7%	-	22,7%	50,0%	10,7%	11,8%	-	100,0%	14,3%	-	27,5%		
				-	-	-	36,4%	9,1%	9,1%	9,1%	-	36,4%	-	-	-	-	-	-	-	
				-	-	-	2,9%	16,7%	6,3%	4,5%	-	3,3%	-	-	-	-	-	-		

Table 180 - What is your opinion on teamwork? Tutelage

Absolute values		% Horizontal		Tutelage														
				Regional Administration Asocios / Madres	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University
% Verticals		Base	420	10	4	25	134	7	18	23	4	123	17	7	1	8	3	36
				2.4%	1.0%	6.0%	31.9%	1.7%	4.3%	5.5%	1.0%	29.3%	4.0%	1.7%	0.2%	1.9%	0.7%	9.8%
Never		20		1	-	-	8	-	2	4	-	1	1	-	-	-	-	3
				5.0%	-	-	40.0%	-	10.0%	20.0%	-	5.0%	5.0%	-	-	-	-	15.0%
Rarely	4.8%	53		10.0%	-	-	6.0%	-	11.1%	17.4%	-	0.8%	5.0%	-	-	-	-	8.3%
				-	-	1	27	-	2	1	1	8	2	1	-	2	-	6
				-	-	1.9%	50.8%	-	3.8%	1.9%	1.9%	15.1%	3.8%	1.9%	-	3.8%	-	15.1%
Occasionally	12.8%	128		-	-	4.0%	20.1%	-	11.1%	4.3%	25.0%	6.5%	11.8%	14.3%	-	25.0%	-	22.2%
				2	1	14	36	3	-	6	1	42	1	-	1	1	2	16
				1.6%	0.8%	11.1%	28.6%	2.4%	-	4.8%	0.8%	33.3%	0.8%	-	0.8%	0.8%	1.6%	12.7%
Fairly	30.0%	185		20.0%	25.0%	56.0%	26.9%	42.9%	-	26.1%	25.0%	34.1%	5.9%	-	100.0%	12.5%	66.7%	44.4%
				7	-	5	53	3	10	10	2	66	12	5	-	4	1	8
				3.8%	-	2.7%	26.6%	1.6%	5.4%	5.4%	1.1%	35.1%	6.5%	2.7%	-	2.2%	0.5%	4.3%
Always	44.0%	36		70.0%	-	20.0%	39.6%	42.9%	55.6%	43.5%	50.0%	52.8%	70.6%	71.4%	-	50.0%	33.3%	22.2%
				-	8.3%	13.9%	27.8%	2.8%	11.1%	5.6%	-	19.4%	2.8%	2.8%	-	2.8%	-	2.8%
	8.6%	-		-	75.0%	20.0%	7.5%	14.3%	22.2%	8.7%	-	5.7%	5.9%	14.3%	-	12.5%	-	2.8%

Table 181 - How often do the senior staff in your museum meet(?) / Tutelage

Absolute values		% Horizontals		Tutelage																													
				Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University	
% Verticals		Base		Base		Base		Base		Base		Base		Base		Base		Base		Base		Base		Base		Base		Base		Base		Base	
		394		9		3		24		124		7		16		19		4		121		16		7		1		8		3		32	
		2.3%		0.8%		6.1%		31.5%		1.8%		4.1%		4.8%		1.0%		30.7%		4.1%		1.8%		0.3%		2.0%		0.8%		8.1%			
To assess the present situation		249		3	3	11	68	6	13	12	2	84	9	6	1	6	3	21															
				1.2%	1.2%	4.4%	27.7%	2.4%	5.2%	4.8%	0.8%	33.7%	3.6%	2.4%	0.4%	2.4%	1.2%	8.4%															
To exchange information	63.2%	183		33.3%	100.0%	45.8%	56.6%	86.7%	81.3%	63.2%	50.0%	66.4%	56.3%	65.7%	100.0%	75.0%	100.0%	65.6%															
				5	3	11	48	5	9	4	4	68	8	2	-	1	1	14															
Planning projects	46.4%	211		55.6%	100.0%	45.8%	38.7%	71.4%	56.3%	21.1%	100.0%	66.2%	50.0%	28.8%	-	12.5%	33.3%	43.8%															
				8	3	13	72	4	5	7	3	71	8	3	1	3	1	9															
Project design	53.6%	134		88.9%	100.0%	54.2%	58.1%	57.1%	31.3%	38.8%	75.0%	58.7%	50.0%	42.8%	100.0%	37.5%	33.3%	28.1%															
				1	3	8	44	2	7	6	2	40	5	2	1	2	-	11															
Project management				0.7%	2.2%	6.0%	32.8%	1.5%	5.2%	4.5%	1.5%	29.9%	3.7%	1.5%	0.7%	1.5%	-	8.2%															
	34.0%	75		11.1%	100.0%	33.3%	35.5%	28.6%	43.8%	31.6%	50.0%	33.1%	31.3%	28.8%	100.0%	25.0%	34.4%																
Brainstorming				1	3	3	25	2	4	3	2	22	2	2	-	2	-	4															
				1.3%	4.0%	4.0%	33.3%	2.7%	5.3%	4.0%	2.7%	28.3%	2.7%	2.7%	-	2.7%	-	5.3%															
I cannot understand the objectives	19.0%	39		11.1%	100.0%	12.5%	20.2%	28.6%	25.0%	15.8%	50.0%	18.2%	12.5%	28.8%	-	25.0%	12.5%																
				-	7.7%	2.8%	25.6%	2.8%	10.3%	5.1%	-	38.5%	-	-	-	-	-	5.1%															
Other	9.9%	18		-	100.0%	4.2%	8.1%	14.3%	25.0%	10.5%	-	12.4%	-	-	-	12.5%	6.3%																
				-	-	-	7	-	2	1	-	4	-	-	-	-	-	6.3%															
	4.1%	12		-	-	-	43.8%	-	12.5%	6.3%	-	25.0%	-	-	-	-	-	6.3%															
				-	-	5.8%	1	1	-	5.3%	1	1	-	4	2	-	-	-	3.1%														
				-	-	8.3%	8.3%	-	8.3%	8.3%	-	33.3%	16.7%	-	-	-	-	16.7%															
	3.0%	-		-	-	4.2%	0.8%	-	6.3%	5.3%	-	3.3%	12.5%	-	-	-	6.3%																

Table 182 - What is the aim of these meetings? Tutelage



Absolute values		% Horizontals		Tutelage																							
				Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University	
% Verticals		Base		Regional Administration Agencies / Mediators		Association		Public Company or Anonymous Society																			
		Base		401		10	4	26	133	7	15	19	4	117	15	7	1	7	3	33							
				2,5%	1,0%	6,5%	33,2%	1,7%	3,7%	4,7%	1,0%	29,2%	3,7%	1,7%	0,2%	1,7%	0,7%	8,2%									
We should have meetings more frequently		202	3	1	14	72	2	6	7	2	58	5	1	1	4	3	23										
			1,5%	0,5%	6,9%	35,6%	1,0%	3,0%	3,5%	1,0%	28,7%	2,5%	0,5%	0,5%	2,0%	1,5%	11,4%										
	50,4%	30,0%	25,0%	53,8%	54,1%	28,8%	40,0%	36,8%	50,0%	46,6%	33,3%	14,3%	100,0%	57,1%	100,0%	68,7%											
	I agree with the present frequency	194	7	3	12	61	4	8	12	2	57	10	6	-	3	-	9										
			3,6%	1,5%	6,2%	31,4%	2,1%	4,1%	6,2%	1,0%	29,4%	5,2%	3,1%	-	1,5%	-	4,6%										
48,4%		70,0%	75,0%	46,2%	45,9%	57,1%	53,3%	63,2%	50,0%	48,7%	66,7%	85,7%	-	42,9%	-	27,3%											
We should have meetings less frequently		5	-	-	-	-	1	1	-	-	2	-	-	-	-	-	1										
			-	-	-	-	20,0%	20,0%	-	-	40,0%	-	-	-	-	-	20,0%										
	1,2%		-	-	-	-	14,3%	6,7%	-	-	1,7%	-	-	-	-	-	3,0%										

Table 183 – What do you think of the frequency of these meetings? / Tutelage

Absolute values		% Horizontals		Type of museum																	
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums	
% Verticals		Base		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology													
		Base	435	17	37	16	84	37	32	21	31	49	64	44	3						
				3,9%	8,5%	3,7%	19,3%	8,5%	7,4%	4,8%	7,1%	11,3%	14,7%	10,1%	0,7%						
Never		12	-	2	-	2	1	1	-	2	2	2	2	-	-	-	-	-	-	-	
			-	16,7%	-	16,7%	8,3%	8,3%	-	16,7%	16,7%	16,7%	-	-	-	-	-	-	-	-	
Rarely		27	2,8%	1	1	-	6	4	2	-	8,5%	4,1%	3,1%	-	-	-	-	-	-		
			3,7%	3,7%	-	22,2%	14,8%	7,4%	-	7,4%	22,2%	11,1%	7,4%	-	-	-	-	-	-		
Occasionally		75	6,2%	5,9%	2,7%	-	7,1%	10,8%	8,3%	-	8,5%	12,2%	4,7%	4,5%	-	-	-	-	-		
			4,0%	6,7%	6,7%	24,0%	10,7%	9,3%	2,7%	2,7%	10,7%	18,7%	4,0%	-	-	-	-	-	-		
Fairly		208	17,2%	17,6%	13,5%	31,3%	21,4%	21,6%	21,8%	9,5%	8,5%	16,3%	21,9%	6,8%	-	-	-	-	-		
			4,9%	8,3%	1,9%	18,0%	8,7%	9,2%	7,8%	8,7%	9,7%	10,7%	11,7%	0,5%	-	-	-	-	-		
Always		115	47,4%	58,6%	45,9%	25,0%	44,0%	48,6%	59,4%	78,2%	58,1%	40,8%	34,4%	54,5%	33,3%	-	-	-	-		
			2,6%	10,4%	6,1%	18,3%	5,2%	2,6%	2,6%	6,1%	11,3%	20,0%	13,0%	1,7%	-	-	-	-	-		
			26,4%	17,8%	32,4%	43,8%	25,0%	16,2%	9,4%	14,3%	22,6%	26,5%	35,9%	34,1%	66,7%						

Table 184 - How often do you do teamwork in your museum? / Type





Absolute values	% Horizontals	Type of museum																
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums
% Verticals	Base	Base	394	Zoos, Botanical Gardens and Aquariums	Archeology	Science and Technology												
				18	37	13	77	29	28	20	27	45	56	41	3			
				4.6%	9.4%	3.3%	19.5%	7.4%	7.1%	5.1%	6.9%	11.4%	14.2%	10.4%	0.8%			
To assess the present situation		249		14	22	10	48	14	22	13	12	31	30	30	3			
				5.6%	8.8%	4.0%	19.3%	5.6%	8.8%	5.2%	4.8%	12.4%	12.0%	12.0%	1.2%			
To exchange information	63.2%	183		77.8%	58.5%	78.9%	82.3%	48.3%	78.6%	65.0%	44.4%	68.6%	53.6%	73.2%	100.0%			
				12	19	8	30	13	13	13	9	20	30	30	15	1		
				6.6%	10.4%	4.4%	16.4%	7.1%	7.1%	7.1%	4.9%	10.9%	16.4%	8.2%	0.5%			
	46.4%			66.7%	51.4%	61.5%	39.0%	44.8%	46.4%	65.0%	33.3%	44.4%	53.6%	36.6%	33.3%			
Planning projects		211		12	15	7	42	12	11	15	13	23	36	24	1			
				5.7%	7.1%	3.3%	19.9%	5.7%	5.2%	7.1%	6.2%	10.9%	17.1%	11.4%	0.5%			
	53.6%			66.7%	40.5%	53.8%	54.5%	41.4%	39.3%	75.0%	48.1%	51.1%	64.3%	58.5%	33.3%			
Project design		134		5	9	4	18	12	9	11	9	19	23	14	1			
				3.7%	6.7%	3.0%	13.4%	9.0%	6.7%	8.2%	6.7%	14.2%	17.2%	10.4%	0.7%			
	34.0%			27.8%	24.3%	30.8%	23.4%	41.4%	32.1%	55.0%	33.3%	42.2%	41.1%	34.1%	33.3%			
Project management		75		3	9	2	11	3	5	6	7	5	12	12	-			
				4.0%	12.0%	2.7%	14.7%	4.0%	6.7%	8.0%	9.3%	6.7%	16.0%	16.0%	-			
	19.0%			16.7%	24.3%	15.4%	14.3%	10.3%	17.9%	30.0%	25.9%	11.1%	21.4%	29.3%	-			
Brainstorming		39		3	3	1	3	3	1	2	5	4	9	5	-			
				7.7%	7.7%	2.8%	7.7%	7.7%	2.8%	5.1%	12.8%	10.3%	23.1%	12.8%	-			
	9.8%			16.7%	8.1%	7.7%	3.9%	10.3%	3.6%	10.0%	18.5%	8.9%	16.1%	12.2%	-			
I cannot understand the objectives		18		2	-	-	2	1	-	-	1	1	7	2	-			
				12.5%	-	-	12.5%	6.3%	-	-	6.3%	6.3%	43.8%	12.5%	-			
	4.1%			11.1%	-	-	2.6%	3.4%	-	-	3.7%	2.2%	12.5%	4.8%	-			
Other		12		2	-	-	3	-	1	1	1	-	3	1	-			
				16.7%	-	-	25.0%	-	8.3%	8.3%	8.3%	-	25.0%	8.3%	-			
	3.0%			11.1%	-	-	3.9%	-	3.6%	5.0%	3.7%	-	5.4%	2.4%	-			

Table 187 - What is the aim of these meetings?/ Type

Absolute values		% Horizontals		Type of museum																	
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums	
% Verticals	Base	Base		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology													
		Base	401																		
				18	36	14	77	29	30	20	28	48	59	43	3						
				4,5%	9,0%	3,5%	19,2%	7,2%	7,5%	5,0%	6,5%	11,5%	14,7%	10,7%	0,7%						
We should have meetings more frequently		202		6	16	7	51	18	15	5	10	28	28	18	2						
				3,0%	7,9%	3,5%	25,2%	8,9%	7,4%	2,5%	5,0%	12,9%	13,9%	8,9%	1,0%						
	50,4%		33,3%	44,4%	50,0%	66,2%	62,1%	50,0%	25,0%	38,5%	56,5%	47,5%	41,9%	66,7%							
		194		11	18	7	26	10	15	15	18	19	31	25	1						
				5,7%	9,3%	3,6%	13,4%	5,2%	7,7%	7,7%	8,2%	9,8%	16,0%	12,9%	0,5%						
I agree with the present frequency																					
	48,4%		61,1%	50,0%	50,0%	33,8%	34,5%	50,0%	75,0%	61,5%	41,3%	52,5%	58,1%	33,3%							
		5		1	2	-	-	1	-	-	-	1	-	-	-						
We should have meetings less frequently																					
				20,0%	40,0%	-	-	20,0%	-	-	-	20,0%	-	-	-						
	1,2%		5,6%	5,6%	-	-	3,4%	-	-	-	2,2%	-	-	-							

Table 188 - What do you think of the frequency of these meetings? / Type

Absolute values	% Horizontal	Tutelage															
		Municipal Assembly      Municipality      Private Company      Foundation      Catholic Church      Ministry of Culture      Ministry of Defence      Misericórdia      Other Private      Other Ministries and State Organizations      Private      Public University															
% Verticals	Base	Regional Administration Azores / Madeira      Association      Public Company or Anonymous Society															
		430	11	4	25	140	7	19	23	3	123	17	6	1	8	3	40
			2.6%	0.9%	5.8%	32.6%	1.6%	4.4%	5.3%	0.7%	28.6%	4.0%	1.4%	0.2%	1.9%	0.7%	9.3%
Yes		413	11	4	22	136	7	19	18	3	119	17	6	1	8	3	39
			2.7%	1.0%	5.3%	32.9%	1.7%	4.8%	4.4%	0.7%	28.8%	4.1%	1.5%	0.2%	1.8%	0.7%	9.4%
No	96.0%	17	-	-	3	4	-	-	5	-	4	-	-	-	-	-	1
			-	-	17.6%	23.5%	-	-	29.4%	-	23.5%	-	-	-	-	-	5.9%
	4.0%	-	-	-	12.0%	2.9%	-	-	21.7%	-	3.3%	-	-	-	-	-	2.5%

Table 189 - Have you ever felt you could not solve a problem on your own?/ Tutelage

Absolute values		% Horizontals	Tutelage																													
			Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University							
% Verticals	Base	Base	Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society																									
	Base	347	10		4		19		115		7		17		14		2		98		15		7		-		7		3		31	
			2,9%		1,2%		5,5%		33,1%		2,0%		4,9%		4,0%		0,6%		27,7%		4,3%		2,0%		-		2,0%		0,6%		8,9%	
I speak to a colleague from the museum / or Tutelage entity		198		3		4		13		64		3		8		7		-		70		8		2		-		2		1		13
				1,5%		2,0%		6,6%		32,3%		1,5%		4,0%		3,5%		-		35,4%		4,0%		1,0%		-		1,0%		0,5%		6,6%
I speak / write to a colleague from another museum	57,1%	67	30,0%		100,0%		88,4%		55,7%		42,9%		47,1%		50,0%		-		72,9%		53,3%		28,6%		-		28,6%		33,3%		41,9%	
				6		-		5		23		4		6		4		2		9		1		2		-		2		2		1
				9,0%		-		7,5%		34,3%		6,0%		9,0%		6,0%		3,0%		13,4%		1,5%		3,0%		-		3,0%		3,0%		1,5%
I speak / write to a specialist who does not work in a museum	19,3%	35	80,0%		-		26,3%		20,0%		57,1%		35,3%		28,6%		100,0%		9,4%		6,7%		28,6%		-		28,6%		66,7%		3,2%	
				1		-		1		12		-		2		-		-		6		2		-		-		2		-		9
				2,9%		-		2,9%		34,3%		-		5,7%		-		-		17,1%		5,7%		-		-		5,7%		-		25,7%
Look for information on the Internet	10,1%	3	10,0%		-		5,3%		10,4%		-		11,8%		-		-		6,3%		13,3%		-		-		28,6%		-		28,0%	
				-		-		-		1		-		1		1		-		-		-		-		-		-		-		-
				-		-		-		33,3%		-		33,3%		33,3%		-		-		-		-		-		-		-		-
I look for information in a library	0,6%	24	-		-		-		0,9%		-		5,6%		7,1%		-		-		-		-		-		-		-		-	-
				-		-		-		41,7%		-		-		4,2%		-		20,8%		16,7%		4,2%		-		-		-		12,5%
Nothing	6,6%	20	-		-		-		8,7%		-		-		7,1%		-		5,2%		26,7%		14,3%		-		-		-		8,7%	
				-		-		-		5		-		-		1		-		6		-		2		-		1		-		5
				-		-		-		26,0%		-		-		5,0%		-		30,0%		-		10,0%		-		6,0%		-		25,0%
	5,8%			-		-		-		4,3%		-		-		7,1%		-		6,3%		-		26,6%		-		14,3%		-		16,1%

Table 190 - What do you usually do in these situations?/ Tutelage



Absolute values		% Horizontals		Type of museum																							
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums							
% Verticals		Base		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology																			
		Base	430	19	37	16	79	37	32	21	31	48	64	43	3	4.4%	8.6%	3.7%	18.4%	8.6%	7.4%	4.9%	7.2%	11.2%	14.8%	10.0%	0.7%
Yes		413		18	37	15	74	36	32	19	29	45	63	41	3	4.0%	8.0%	3.6%	17.9%	8.7%	7.7%	4.6%	7.0%	10.0%	15.3%	9.9%	0.7%
	98.0%	100.0%		100.0%	93.8%	93.7%	97.3%	100.0%	90.5%	93.6%	93.6%	98.4%	95.3%	100.0%													
No		17		-	-	1	5	1	-	2	2	3	1	2	-	-	-	5.9%	29.4%	5.9%	-	11.8%	11.8%	17.6%	5.9%	11.8%	-
	4.0%	-		-	6.3%	6.3%	2.7%	-	9.5%	6.5%	6.3%	1.6%	4.7%	-													

Table 191 - Have you ever felt you could not solve to problem on your own?/ Type

Absolute values	% Horizontal	Type of museum															
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional	
% Verticals	Base	Zoos, Botanical Gardens and Aquariums		Archeology		Science and Technology											
		Base	347	13	33	10	61	31	27	17	26	39	52	36	2		
		3,7%	9,5%	2,8%	17,6%	6,9%	7,8%	4,8%	7,5%	11,2%	15,0%	10,4%	0,6%				
I speak to a colleague from the museum / or Tutelage entity	108	10	19	7	31	11	16	12	13	25	29	24	1				
		5,1%	9,6%	3,5%	15,7%	5,6%	8,1%	6,1%	6,6%	12,6%	14,8%	12,1%	0,5%				
I speak / write to a colleague from another museum	57,1%	76,9%	57,6%	70,0%	50,8%	35,5%	56,3%	70,6%	50,0%	64,1%	55,6%	66,7%	50,0%				
	67	-	7	2	16	2	6	3	5	9	14	2	1				
		-	10,4%	3,0%	23,8%	3,0%	9,0%	4,5%	7,5%	13,4%	20,9%	3,0%	1,5%				
I speak / write to a specialist who does not work in a museum	19,3%	-	21,2%	20,0%	26,2%	6,5%	22,2%	17,6%	16,2%	23,1%	26,9%	5,6%	50,0%				
	35	2	4	1	2	11	3	-	3	2	5	2	-				
		5,7%	11,4%	2,9%	5,7%	31,4%	8,6%	-	6,6%	5,7%	14,3%	5,7%	-				
Look for information on the Internet	10,1%	15,4%	12,1%	10,0%	3,3%	35,5%	11,1%	-	11,5%	5,1%	9,8%	5,6%	-				
	3	1	-	-	1	-	1	-	-	-	-	-	-				
		33,3%	-	-	33,3%	-	33,3%	-	-	-	-	-	-				
I look for information in a library	0,9%	7,7%	-	-	1,6%	-	3,7%	-	-	-	-	-	-				
	24	-	3	-	5	3	-	1	4	1	2	5	-				
		-	12,5%	-	20,8%	12,5%	-	4,2%	16,7%	4,2%	8,3%	20,8%	-				
Nothing	6,6%	-	9,1%	-	8,2%	9,7%	-	5,6%	15,4%	2,6%	3,8%	13,9%	-				
	20	-	-	-	6	4	1	1	1	2	2	3	-				
		-	-	-	30,0%	20,0%	5,0%	5,0%	5,0%	10,0%	10,0%	15,0%	-				
	5,6%	-	-	-	9,6%	12,9%	3,7%	5,9%	3,8%	5,1%	3,8%	8,3%	-				

Table 192 - And what do you usually do in these situations? / Type

Absolute values	% Horizontals	Tutelage														
		Regional Administration Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University
% Verticals	Base															
	Base 417	11	4	25	138	7	19	22	2	113	17	7	1	8	3	40
		2,6%	1,0%	6,0%	33,1%	1,7%	4,6%	5,3%	0,5%	27,1%	4,1%	1,7%	0,2%	1,8%	0,7%	9,6%
Yes	195	7	3	10	68	4	7	5	-	49	9	3	-	6	2	22
		3,6%	1,5%	5,1%	34,0%	2,1%	3,6%	2,6%	-	25,1%	4,6%	1,5%	-	3,1%	1,0%	11,3%
No	222	4	1	15	70	3	12	17	2	64	8	4	1	2	1	18
		1,8%	0,5%	6,8%	31,5%	1,4%	5,4%	7,7%	0,9%	28,8%	3,6%	1,8%	0,5%	0,9%	0,5%	8,1%
	53,2%	36,4%	25,0%	60,0%	50,7%	42,9%	63,2%	77,3%	100,0%	66,6%	47,1%	57,1%	100,0%	25,0%	33,3%	45,0%

Table 193 - Have you taken part in any scientific meeting in the year? / Tutelage

Absolute values	% Horizontals	Tutelage														
		Regional Administration Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University
% Verticals	Base															
	Base 438	11	4	27	142	7	19	23	3	125	17	8	1	8	3	40
		2,5%	0,9%	6,2%	32,4%	1,6%	4,3%	5,3%	0,7%	28,5%	3,9%	1,8%	0,2%	1,8%	0,7%	9,1%
Yes	283	8	3	14	90	5	12	14	2	81	12	7	1	6	2	30
		2,8%	1,1%	4,9%	30,4%	1,8%	4,2%	4,9%	0,7%	28,6%	4,2%	2,5%	0,4%	2,1%	0,7%	10,6%
No	155	3	1	13	56	2	7	9	1	44	5	1	-	2	1	10
		1,9%	0,6%	8,4%	36,1%	1,3%	4,5%	5,8%	0,6%	28,4%	3,2%	0,6%	-	1,3%	0,6%	6,5%
	35,4%	27,3%	25,0%	48,1%	36,4%	28,6%	36,8%	36,1%	33,3%	35,2%	29,4%	12,5%	-	25,0%	33,3%	25,0%

Table 194 – In the last year have you written any text / s for publication? / Tutelage

Absolute values	% Horizontals	Tutelage																
		Regional Administration Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University		
% Verticals	Base	Base	282	8	3	13	86	5	12	14	2	81	12	7	1	6	2	30
				2.8%	1.1%	4.6%	30.5%	1.8%	4.3%	5.0%	0.7%	28.7%	4.3%	2.5%	0.4%	2.1%	0.7%	10.6%
Museum activities		122		4	3	9	35	2	8	7	1	31	7	2	1	3	-	9
				3.3%	2.5%	7.4%	28.7%	1.6%	6.6%	5.7%	0.8%	25.4%	5.7%	1.6%	0.8%	2.5%	-	7.4%
Conservation	43.3%	15		50.0%	100.0%	66.2%	40.7%	40.0%	66.7%	50.0%	50.0%	38.3%	58.3%	28.6%	100.0%	50.0%	-	30.0%
				1	-	-	5	-	2	-	-	4	-	1	-	1	1	-
				6.7%	-	-	33.3%	-	13.3%	-	-	26.7%	-	6.7%	-	6.7%	6.7%	-
Collection studies	5.3%	86		12.5%	-	-	5.8%	-	16.7%	-	-	4.9%	-	14.3%	-	16.7%	50.0%	-
				2	1	3	28	-	1	7	-	37	3	2	-	1	-	5
				2.3%	1.1%	3.4%	29.5%	-	1.1%	8.0%	-	42.0%	3.4%	2.3%	-	1.1%	-	5.7%
Education	31.2%	44		25.0%	33.3%	23.1%	30.2%	-	8.3%	50.0%	-	45.7%	25.0%	28.6%	-	16.7%	-	16.7%
				3	2	1	11	1	2	2	1	13	-	-	-	-	-	8
				6.8%	4.5%	2.3%	25.0%	2.3%	4.5%	4.5%	2.3%	29.5%	-	-	-	-	-	18.2%
Exhibitions	15.6%	86		37.5%	66.7%	7.7%	12.8%	20.0%	16.7%	14.3%	50.0%	16.0%	-	-	-	-	-	26.7%
				3	2	1	30	1	2	4	1	27	4	2	-	1	-	8
				3.5%	2.3%	1.2%	34.9%	1.2%	2.3%	4.7%	1.2%	31.4%	4.7%	2.3%	-	1.2%	-	9.3%
Management	30.5%	11		37.5%	66.7%	7.7%	34.9%	20.0%	16.7%	28.6%	50.0%	33.3%	33.3%	28.6%	-	16.7%	-	26.7%
				1	-	2	3	-	-	-	-	4	-	-	-	1	-	-
				9.1%	-	18.2%	27.3%	-	-	-	-	36.4%	-	-	-	9.1%	-	-
New Technologies	3.8%	4		12.5%	-	15.4%	3.5%	-	-	-	-	4.9%	-	-	-	16.7%	-	-
				1	-	-	-	-	-	-	-	3	-	-	-	-	-	-
				25.0%	-	-	-	-	-	-	-	75.0%	-	-	-	-	-	-
Other	1.4%	98		12.5%	-	-	-	-	-	-	-	3.7%	-	-	-	-	-	-
				2	-	2	38	1	3	3	-	23	2	3	-	3	1	17
				2.0%	-	2.0%	38.8%	1.0%	3.1%	3.1%	-	23.5%	2.0%	3.1%	-	3.1%	1.0%	17.3%
	34.8%			25.0%	-	15.4%	44.2%	20.0%	25.0%	21.4%	-	28.4%	16.7%	42.8%	-	50.0%	50.0%	56.7%

Table 195 - Theme / Tutelage

Absolute values		% Horizontals		Tutelage																												
				Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University						
% Verticals	Base	Base	281	Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society																								
				8		3		14		86		5		12		14		2		80		12		7		1		6		2		29
				2.8%		1.1%		5.0%		30.6%		1.8%		4.3%		5.0%		0.7%		28.5%		4.3%		2.5%		0.4%		2.1%		0.7%		10.3%
Book		57		1		-		3		12		1		-		3		-		23		-		1		-		2		-		11
				1.8%		-		5.3%		21.1%		1.8%		-		5.3%		-		40.4%		-		1.8%		-		3.5%		-		19.3%
Museum / Exhibition Catalogue	20.3%	112		12.5%		-		21.4%		14.0%		20.0%		-		21.4%		-		28.8%		-		14.3%		-		33.3%		-		37.0%
				3		1		4		36		1		-		5		1		37		6		3		-		1		-		11
				2.7%		0.9%		3.6%		34.8%		0.9%		-		4.5%		0.9%		33.0%		5.4%		2.7%		-		0.9%		-		9.8%
Professional Journal	34.9%	56		37.5%		33.3%		28.6%		45.3%		20.0%		-		35.7%		50.0%		48.3%		50.0%		42.9%		-		16.7%		-		37.9%
				1		-		3		19		2		3		3		-		12		2		1		1		3		-		9
				1.7%		-		5.1%		32.2%		3.4%		5.1%		5.1%		-		20.3%		3.4%		1.7%		1.7%		5.1%		-		15.3%
Museum Journal	21.0%	27		12.5%		-		21.4%		22.1%		40.0%		25.0%		21.4%		-		15.0%		16.7%		14.3%		100.0%		50.0%		-		31.0%
				2		2		5		7		1		1		2		-		2		-		2		-		-		-		3
				7.4%		7.4%		18.5%		25.9%		3.7%		3.7%		7.4%		-		7.4%		-		7.4%		-		-		-		11.1%
Newspaper	9.6%	43		25.0%		66.7%		35.7%		8.1%		20.0%		8.3%		14.3%		-		2.5%		-		28.6%		-		-		-		10.3%
				1		2		2		15		-		1		5		1		11		-		-		-		1		1		3
				2.3%		4.7%		4.7%		34.9%		-		2.3%		11.6%		2.3%		25.6%		-		-		-		2.3%		2.3%		7.0%
Conference Proceedings	15.3%	81		12.5%		66.7%		14.3%		17.4%		-		8.3%		35.7%		50.0%		13.6%		-		-		-		16.7%		50.0%		10.3%
				3		2		3		30		1		3		2		1		19		1		-		-		4		1		11
				3.7%		2.5%		3.7%		37.0%		1.2%		3.7%		2.5%		1.2%		23.5%		1.2%		-		-		4.9%		1.2%		13.6%
Leaflets	28.8%	85		37.5%		66.7%		21.4%		34.9%		20.0%		25.0%		14.3%		50.0%		23.6%		8.3%		-		-		66.7%		50.0%		37.9%
				3		2		5		31		3		2		5		5		21		5		2		1		1		-		2
				3.5%		2.4%		5.9%		36.5%		3.5%		2.4%		5.9%		2.4%		24.7%		5.9%		2.4%		1.2%		1.2%		-		2.4%
Other	30.2%	65		37.5%		66.7%		35.7%		36.0%		60.0%		16.7%		35.7%		100.0%		26.3%		41.7%		28.6%		100.0%		16.7%		-		6.8%
				2		1		4		19		1		4		2		-		18		4		2		-		2		-		6
				3.1%		1.5%		6.2%		29.2%		1.5%		6.2%		3.1%		-		27.7%		6.2%		3.1%		-		3.1%		-		9.2%
	23.1%	25.0%		33.3%		28.6%		22.1%		20.0%		33.3%		14.3%		-		22.5%		33.3%		28.6%		-		33.3%		-		-		20.7%

Table 196 – Where it was or will be published / Tutelage

Absolute values	% Horizontals	Type of museum																									
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums									
		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology																					
% Verticals	Base	417	19	35	16	75	38	32	21	31	46	80	41	3	4.6%	8.4%	3.8%	18.0%	9.1%	7.7%	5.0%	7.4%	11.0%	14.4%	9.8%	0.7%	
Yes		195	9	10	9	25	22	15	14	13	22	29	25	2	46.8%	47.4%	28.6%	56.3%	33.3%	57.9%	46.8%	66.7%	41.9%	47.8%	48.3%	61.0%	66.7%
No		222	10	25	7	50	16	17	7	18	24	31	16	1	4.5%	11.3%	3.2%	22.5%	7.2%	7.7%	3.2%	8.1%	10.8%	14.0%	7.2%	0.5%	
		53.2%	52.8%	71.4%	43.8%	66.7%	42.1%	53.1%	33.3%	58.1%	52.2%	51.7%	38.0%	33.3%													

Absolute values	% Horizontals	Type of museum													
		Monuments and Sites		Art	Science and Natural History	Ethnography and Anthropology		History	Specialized	Generic	Regional	Other museums			
		Zoos, Botanical Gardens and Aquariums	Archaeology	Science and Technology											
% Verticals	Base	Base	438	19	36	18	84	38	32	21	31	50	64	44	3
				4,3%	8,2%	3,7%	19,2%	8,7%	7,3%	4,8%	7,1%	11,4%	14,6%	10,0%	0,7%
Yes		283	7	19	15	53	28	21	14	23	29	45	28	3	
			2,5%	6,7%	5,3%	18,7%	9,9%	7,4%	4,9%	8,1%	10,2%	15,9%	9,2%	1,1%	
		64,8%	36,8%	52,8%	93,8%	83,1%	73,7%	65,6%	66,7%	74,2%	58,0%	70,3%	58,1%	100,0%	
		155	12	17	1	31	10	11	7	8	21	19	18	-	
No			7,7%	11,0%	0,6%	20,0%	6,5%	7,1%	4,5%	5,2%	13,5%	12,3%	11,6%	-	
		35,4%	63,2%	47,2%	6,3%	36,8%	28,3%	34,4%	33,3%	25,8%	42,0%	29,7%	40,9%	-	

Tables 197 - 198 – Have you taken part in any scientific meeting in the year? / and / In the last year have you written any text? / Type

Absolute values	% Horizontal	Type of museum															
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional	
% Verticals	Base	Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology											
		Base	262	7	19	15	53	28	21	14	22	28	45	28	45	28	3
				2.5%	6.7%	5.3%	18.8%	9.9%	7.4%	5.0%	7.8%	10.3%	16.0%	9.2%	1.1%		
Museum activities		122		3	8	8	18	5	14	8	14	18	23	8			
				2.5%	6.6%	4.9%	14.8%	4.1%	11.5%	4.9%	11.5%	15.6%	18.9%	4.9%	-		
Conservation	43.3%	15		42.9%	42.1%	40.0%	34.0%	17.9%	66.7%	42.9%	63.6%	65.5%	51.1%	23.1%	-		
				1	-	-	4	-	1	1	2	1	2	2	2	1	
				6.7%	-	-	26.7%	-	6.7%	6.7%	13.3%	6.7%	13.3%	13.3%	6.7%		
Collections studies	5.3%	88		14.3%	-	-	7.5%	4.8%	7.1%	9.1%	3.4%	4.4%	7.7%	33.3%			
				1	9	3	20	6	3	3	3	12	20	8			
				1.1%	10.2%	3.4%	22.7%	6.8%	3.4%	3.4%	3.4%	13.6%	22.7%	9.1%	-		
Education	31.2%	44		14.3%	47.4%	20.0%	37.7%	21.4%	14.3%	21.4%	13.6%	41.4%	44.4%	30.8%	-		
				-	-	5	3	5	7	3	1	3	6	6	3		
				-	11.4%	6.8%	11.4%	15.9%	6.8%	2.3%	6.8%	13.6%	18.2%	6.8%	-		
Exhibitions	15.6%	86		-	26.3%	20.0%	9.4%	25.0%	14.3%	7.1%	13.6%	20.7%	17.8%	11.5%	-		
				-	4	3	23	5	5	5	6	7	20	8			
				-	4.7%	3.5%	26.7%	5.8%	5.8%	5.8%	7.0%	8.1%	23.3%	9.3%	-		
Management	30.5%	11		-	21.1%	20.0%	43.4%	17.9%	23.8%	35.7%	27.3%	24.1%	44.4%	30.8%	-		
				-	1	2	-	-	1	1	1	1	4	-	-		
				-	9.1%	18.2%	-	-	9.1%	9.1%	9.1%	9.1%	36.4%	-	-		
New technologies	3.9%	4		-	5.3%	13.3%	-	-	4.8%	7.1%	4.8%	3.4%	8.9%	-	-		
				-	2	1	-	-	-	1	-	-	-	-	-		
				-	50.0%	25.0%	-	-	-	25.0%	-	-	-	-	-		
Other	1.4%	98		-	10.5%	6.7%	-	-	7.1%	-	-	-	-	-	-		
				2	4	7	14	16	6	6	9	6	13	11			
				2.0%	4.1%	7.1%	14.3%	18.4%	6.1%	6.1%	9.2%	6.1%	13.3%	11.2%	2.0%		
				34.8%	28.6%	21.1%	46.7%	28.4%	64.3%	28.6%	42.9%	40.9%	20.7%	28.9%	42.3%	66.7%	

Table 199 – Theme / Type

Absolute values	% Horizontals	Type of museum														
		Monuments and Sites			Art		Science and Natural History		Ethnography and Anthropology		History	Specialized	Generic	Regional	Other museums	
		Zoos, Botanical Gardens and Aquariums	Archaeology		Science and Technology											
% Verticals	Base	Base	281	7	19	15	52	27	21	14	23	29	45	28	3	
				2.5%	6.8%	5.3%	18.5%	9.6%	7.5%	5.0%	8.2%	10.3%	16.0%	9.3%	1.1%	
Book		57		-	-	4	5	9	10	3	5	6	5	9	1	-
				-	7.0%	8.8%	15.8%	17.5%	5.3%	8.8%	10.5%	8.8%	15.8%	1.8%	-	
Catalogue	20.3%	112		1	21.1%	33.3%	17.3%	37.0%	14.3%	35.7%	26.1%	17.2%	20.0%	3.8%	-	
				0.9%	8.0%	3.6%	25.9%	6.3%	4.5%	5.4%	7.1%	6.9%	17.0%	12.5%	-	
Professional journal	36.9%	59		3	14.3%	47.4%	26.7%	55.8%	25.9%	23.8%	42.9%	34.8%	34.5%	42.2%	53.8%	-
				5.1%	1.7%	6.8%	16.8%	13.6%	10.2%	1.7%	6.5%	8.5%	15.3%	11.9%	-	
Museum journal	21.0%	27		-	42.9%	5.3%	26.7%	19.2%	29.6%	28.6%	7.1%	21.7%	17.2%	20.0%	26.9%	-
				-	7.4%	3.7%	11.1%	7.4%	18.5%	3.7%	11.1%	14.8%	18.5%	3.7%	-	
Newspaper	8.6%	43		-	10.5%	6.7%	5.8%	7.4%	23.8%	7.1%	13.0%	13.8%	11.1%	3.8%	-	
				-	2.3%	4.7%	25.6%	4.7%	4.7%	-	9.3%	11.6%	27.9%	7.0%	2.3%	
Conference proceedings	15.3%	81		1	5.3%	13.3%	21.2%	7.4%	9.5%	-	17.4%	17.2%	26.7%	11.8%	33.3%	
				1.2%	2.5%	8.8%	11.1%	12.3%	7.4%	4.9%	8.2%	9.8%	21.0%	13.6%	1.2%	
Leaflets	26.8%	85		2	14.3%	10.5%	46.7%	17.3%	37.0%	26.6%	26.6%	21.7%	27.6%	37.8%	42.3%	33.3%
				2.4%	5.9%	7.1%	16.5%	3.5%	8.2%	5.9%	8.2%	15.3%	17.6%	8.2%	1.2%	
Other	30.2%	65		1	28.6%	26.3%	40.0%	26.9%	11.1%	33.3%	35.7%	30.4%	44.8%	33.3%	26.9%	33.3%
				1.5%	10.8%	1.5%	13.8%	12.3%	9.2%	4.8%	10.8%	10.8%	16.9%	7.7%	-	
	23.1%			14.3%	36.8%	6.7%	17.3%	29.6%	26.6%	21.4%	30.4%	24.1%	24.4%	19.2%	-	

Table 200 – Where it was or will be published / Type



In the last year have you written any text/s for publication?		
	Frequency	%
Yes	283	63,9
No	155	35
Total	438	98,8
Does not answer	5	1,1
Total	443	100,0

Tables 201 – 202 – In the last year have you written any text/s for publication? What about?

What about?		
	Frequency	%
Museum activities	122	27,5
Conservation	15	3,4
Study of collections	88	19,8
Education	44	9,8
Exhibitions	86	19,4
Management	11	2,5
New technologies	4	0,9
Other	98	22,1
Total	282	63,7
Does not apply	155	35
Does not answer	6	1,3
Total	443	100

Table 203 – Where is it / are they going to be published?

Where is it / are they going to be published?		
	Frequency	%
Book	57	12,9
Catalogue	112	25,3
Professional journal	58	13,3
Museum journal	27	6,1
Newspaper	43	9,7
Conference proceedings	81	18,3
Leaflets	85	19,2
Other	85	14,7
Does not apply	155	-
Does not answer	7	-

Services rendered by the museum they work at	Very poor	Poor	Fair	Good	Excellent	Nr
Inventory and documentation	1,6	12,6	41,1	35	4,5	5,2
Research of the collections	3,2	19,2	40	27,8	3,6	6,3
Education	1,4	13,5	31,8	38,6	8,6	6,1
Publications	7,7	28,4	29,1	22,1	6,1	6,5
Exhibitions	1,1	16	30,2	37,2	10,2	5,2
Conservation	1,8	16	38,4	30,9	7,2	5,6

Table 204 - Quality of museum services

What do you think of the rate of improvement of the museum where you work?		
	Frequency	%
Very slow	34	7,7
Slow	117	26,4
Adequate	156	35,2
Fast	68	15,3
Very fast	27	6,1
Total	402	90,7
It has not improved	27	6,1
Does not answer	14	3,2
Total	443	100,0

Tables 205 – 206 - Rate of improvement of the museum where I work / priority areas of intervention

And museums in general? Their improvement has been:		
	Frequency	%
Very slow	27	6,1
Slow	163	41,3
Adequate	143	32,3
Fast	50	11,3
Very fast	6	1,4
Total	409	92,3
It has not improved	5	1,1
Does not answer	29	6,5
Total	443	100,0

Priority intervention sectors in the museum where I work		
	Frequency	%
Collections management	39	8,8
Public events	12	2,7
Conservation	41	9,3
Increase of human resources	129	29,1
Education	30	6,8
The building itself	64	14,4
New technologies	23	5,2
The library	4	0,9
Exhibitions	26	5,4
Publications	10	2,3
Training of senior staff	11	2,5
Total	367	87,4
Other	11	2,5
Does not answer	45	10,2
Total	443	100,0

Priority intervention sectors of museums in general		
	Frequency	%
Collections management	51	11,5
Public events	23	5,2
Conservation	44	9,9
Increase of human resources	102	23
Education	51	11,5
The building itself	5	1,1
New technologies	48	10,8
The library	1	0,2
Exhibitions	19	4,3
Publications	15	3,4
Training of senior staff	27	6,1
Total	366	87,1
Other	8	2
Does not answer	49	10,9
Total	443	100,0

Tables 207 - 208 - Rate of improvement of museums in general./ priority areas of intervention

Absolute values	% Horizontal	Tutelage															
		Municipal Assembly	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University				
% Verticals	Base	Regional Administration Azores / Madeira	Association	Public Company or Anonymous Society													
	Base	420	11	4	23	138	7	18	23	4	121	17	7	1	8	3	35
			2.6%	1.0%	5.5%	32.8%	1.7%	4.3%	5.5%	1.0%	28.6%	4.0%	1.7%	.2%	1.9%	.7%	8.3%
Very bad	7	-	-	1	2	-	1	-	-	-	-	-	-	-	1	-	2
		-	-	14.3%	28.6%	-	14.3%	-	-	-	-	-	-	-	14.3%	-	28.6%
Poor	58	1.7%	-	4.3%	1.4%	-	5.6%	-	-	-	-	-	-	-	12.5%	-	5.7%
		1	-	8	14	1	1	3	1	15	3	-	-	-	2	1	8
Fair	182	13.3%	9.1%	-	26.1%	10.1%	14.3%	5.6%	13.0%	25.0%	12.4%	17.6%	-	-	25.0%	33.3%	22.8%
		4	4	10	64	1	11	10	2	42	10	2	1	2	1	18	
Good	155	43.3%	36.4%	100.0%	43.5%	48.4%	14.3%	81.1%	43.5%	50.0%	34.7%	58.8%	28.6%	100.0%	25.0%	33.3%	51.4%
		6	-	6	52	5	5	9	1	54	4	4	-	3	-	8	
Excellent	20	36.9%	54.5%	-	26.1%	37.7%	71.4%	27.8%	38.1%	25.0%	44.6%	23.5%	57.1%	-	37.5%	-	17.1%
		-	-	-	30.0%	-	-	5.0%	-	50.0%	-	5.0%	-	-	5.0%	5.0%	
		4.8%	-	-	4.3%	-	4.3%	-	8.3%	-	14.3%	-	-	-	33.3%	2.9%	

Table - 209 - Museum services: Inventory and documentation / Tutelage



Absolute values	% Horizontal	Tutelage														
		Regional Administration Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University
% Verticals	Base	Base 416														
		11	4	26	130	7	17	21	4	122	16	7	1	7	3	34
		2,6%	1,0%	6,3%	32,7%	1,7%	4,1%	5,0%	1,0%	29,3%	3,8%	1,7%	,2%	1,7%	,7%	8,2%
Very bad	6	-	-	-	1	-	-	-	-	-	-	-	-	-	1	1
		-	-	-	16,7%	-	-	-	-	-	-	-	-	-	16,7%	50,0%
Poor	60	1	-	3	14	2	3	5	-	15	2	-	1	3	2	9
		1,7%	-	5,0%	23,3%	3,3%	5,0%	8,3%	-	25,0%	3,3%	-	1,7%	5,0%	3,3%	15,0%
Fair	141	5	2	5	48	3	7	5	2	43	9	-	-	1	-	13
		3,5%	1,4%	3,5%	32,6%	2,1%	5,0%	3,5%	1,4%	30,5%	6,4%	-	-	,7%	-	9,2%
Good	171	4	1	11	62	2	8	9	2	54	5	5	-	2	-	8
		2,3%	,6%	6,4%	36,3%	1,2%	3,5%	5,3%	1,2%	31,6%	2,9%	2,8%	-	1,2%	-	4,7%
Excellent	38	1	1	7	13	-	1	2	-	10	-	2	-	-	-	1
		2,6%	2,6%	18,4%	34,2%	-	2,6%	5,3%	-	26,3%	-	5,3%	-	-	-	2,6%
		9,1%	9,1%	26,0%	26,9%	9,6%	-	5,9%	9,5%	-	8,2%	-	26,6%	-	-	2,9%

Table 211 - Museum services: Education / Tutelage

Absolute values		% Horizontal		Tutelage														
				Municipal Assembly	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University			
% Verticals		Base	Regional Administration Azores / Madeira															
		Base	414	11	4	24	137	7	17	19	4	120	16	7	1	7	3	37
				2,7%	1,0%	5,8%	33,1%	1,7%	4,1%	4,6%	1,0%	29,0%	3,9%	1,7%	2%	1,7%	7%	8,8%
Very bad		34		-	-	2	9	-	3	-	-	6	1	-	-	3	1	9
				-	-	5,9%	26,5%	-	8,8%	-	-	17,6%	2,9%	-	-	8,6%	2,9%	26,5%
Poor		126		-	-	8,3%	6,6%	-	17,6%	-	-	5,0%	6,3%	-	-	42,6%	33,3%	24,3%
				4	-	7	41	2	9	4	3	36	4	-	-	2	1	14
Fair		129		3,2%	-	5,6%	32,5%	1,6%	7,1%	3,2%	2,4%	27,6%	3,2%	-	-	1,6%	,8%	11,1%
				36,4%	-	29,2%	29,9%	28,6%	52,9%	21,1%	75,0%	29,2%	25,0%	-	-	28,6%	33,3%	37,8%
Good		96		6	4	10	37	5	2	5	1	41	6	2	1	1	1	7
				4,7%	3,1%	7,8%	28,7%	3,6%	1,6%	3,9%	,8%	31,8%	4,7%	1,6%	,8%	,8%	,8%	5,4%
Excellent		27		31,2%	54,5%	100,0%	41,7%	27,0%	71,4%	11,8%	26,3%	25,0%	34,2%	37,5%	26,6%	100,0%	14,3%	16,9%
				1	-	3	37	-	3	9	-	30	4	4	-	1	-	6
				1,0%	-	3,1%	37,8%	-	3,1%	9,2%	-	30,6%	4,1%	4,1%	-	1,0%	-	6,1%
				23,7%	9,1%	-	12,5%	27,0%	-	17,6%	47,4%	-	25,0%	25,0%	57,1%	-	14,3%	16,2%
				-	-	2	13	-	-	1	-	8	1	1	-	-	-	1
				-	-	7,4%	48,1%	-	-	3,7%	-	26,6%	3,7%	3,7%	-	-	-	3,7%
				6,5%	-	8,3%	9,5%	-	-	5,3%	-	6,7%	6,3%	14,3%	-	-	-	2,7%

Table 212 - Museum services: Publications / Tutelage

Absolute values	% Horizontals	Tutelage																																
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University										
		Regional Administration Azores / Madeira		Association		Public Company or Anonymous Society																												
% Verticals	Base	420	11	4	28	138	7	18	22	4	121	16	7	1	7	3	35	2,8%	1,0%	6,2%	32,9%	1,7%	4,3%	5,2%	1,0%	28,8%	3,8%	1,7%	,2%	1,7%	,7%	8,3%		
Very bad		5	-	-	-	1	-	-	-	-	1	-	-	-	-	-	-	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-	3	
			-	-	-	20,0%	-	-	-	-	20,0%	-	-	-	-	-	-	80,0%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Poor	1,2%	71	2	-	,7%	5	19	6	4	4	-	18	3	-	-	-	8,6%	8	2,8%	-	7,0%	28,8%	8,5%	5,6%	5,6%	-	25,4%	4,2%	-	-	2,8%	-	11,3%	
			2,8%	-																														
Fair	18,9%	134	18,2%	-	19,2%	13,8%	85,7%	22,2%	18,2%	-	14,9%	18,8%	-	-	-	28,6%	22,9%	11	3,0%	,7%	9,0%	32,1%	,7%	5,2%	,7%	2,2%	28,8%	3,0%	2,2%	,7%	2,2%	-	8,2%	
			3,0%																															
Good	31,9%	165	36,4%	25,0%	46,2%	31,2%	14,3%	38,9%	4,5%	75,0%	33,1%	25,0%	42,9%	100,0%	42,9%	-	31,4%	12	2,4%	1,2%	3,0%	38,2%	-	3,8%	4,8%	,8%	28,1%	5,5%	1,2%	-	1,2%	1,8%	7,3%	
			2,4%	1,2%	3,0%	38,2%	-	3,8%	4,8%	,8%	28,1%	5,5%	1,2%	-	1,2%	1,8%	7,3%																	
Excellent	38,3%	45	36,4%	50,0%	19,2%	45,7%	-	33,3%	36,4%	25,0%	38,7%	56,3%	28,8%	-	28,8%	100,0%	34,3%	1	2,2%	2,2%	8,9%	28,7%	-	2,2%	20,0%	-	31,1%	-	4,4%	-	-	-	2,2%	
			2,2%	2,2%	8,9%	28,7%	-	2,2%	20,0%	-	31,1%	-	4,4%	-	-	-	2,2%																	
	10,7%		9,1%	25,0%	15,4%	8,7%	-	5,8%	40,8%	-	11,8%	-	28,8%	-	-	-	2,8%	1	9,1%	25,0%	15,4%	8,7%	-	5,8%	40,8%	-	11,8%	-	28,8%	-	-	-	2,8%	

Table 213 - Museum services: Exhibitions / Tutelage



Absolute values	% Horizontals	Tutelage															
		Municipal Assembly	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University				
% Verticals	Base	Regional Administration Agencies / Madeira	Association	Public Company or Anonymous Society													
	Base	418	11	4	22	137	7	17	23	4	121	17	7	1	8	3	36
			2,6%	1,0%	5,3%	32,8%	1,7%	4,1%	5,5%	1,0%	28,9%	4,1%	1,7%	,2%	1,9%	,7%	8,6%
Very bad	8	1	-	-	3	-	-	-	-	-	-	-	-	-	1	-	3
		12,5%	-	-	37,5%	-	-	-	-	-	-	-	-	-	12,5%	-	37,5%
		1,9%	9,1%	-	-	2,2%	-	-	-	-	-	-	-	-	12,5%	-	8,3%
		71	-	-	8	31	2	2	3	2	11	3	-	1	1	-	7
		-	-	-	11,3%	43,7%	2,8%	2,8%	4,2%	2,8%	15,5%	4,2%	-	1,4%	1,4%	-	9,8%
		17,0%	-	-	36,4%	22,8%	28,8%	11,8%	13,0%	50,0%	9,1%	17,6%	-	100,0%	12,5%	-	19,4%
		170	5	1	9	52	5	8	8	2	49	8	1	-	2	1	19
Fair	170	2,9%	,6%	5,3%	30,6%	2,8%	4,7%	4,7%	1,2%	28,8%	4,7%	,6%	-	1,2%	,8%	11,2%	
		40,7%	45,5%	25,0%	40,9%	38,0%	71,4%	47,1%	34,8%	50,0%	40,5%	47,1%	14,3%	-	25,0%	33,3%	52,8%
		137	5	2	5	46	-	7	8	-	43	5	5	-	4	2	5
Good	137	3,6%	1,5%	3,6%	33,6%	-	5,1%	5,8%	-	31,4%	3,6%	3,6%	-	2,9%	1,5%	3,6%	
		32,8%	45,5%	50,0%	22,7%	33,6%	-	41,2%	34,8%	-	35,5%	29,4%	71,4%	-	50,0%	66,7%	13,9%
		32	-	1	-	5	-	-	4	-	18	1	1	-	-	-	2
Excellent	32	-	3,1%	-	15,6%	-	-	12,5%	-	56,3%	3,1%	3,1%	-	-	-	-	6,3%
		7,7%	-	25,0%	-	3,6%	-	-	17,4%	-	14,9%	5,9%	14,3%	-	-	-	5,6%

Table 214 - Museum services: Conservation / Tutelage



Absolute values	% Horizontals	Type of museum												
		Type of museum												
% Verticals	Base	Type of museum												
		Type of museum												
		Monuments and Sites	Art	Science and Natural History	Ethnography and Anthropology	History	Specialized	Generic	Regional	Other museums				
		Zoo, Botanical Gardens and Aquariums	Archaeology	Science and Technology										
	Base	415	17	36	14	80	33	30	21	29	48	62	44	3
			4.1%	8.7%	3.4%	19.3%	8.0%	7.2%	5.1%	7.0%	11.1%	14.8%	10.8%	.7%
Very bad	14	-	1	-	4	3	-	-	1	2	2	1	-	-
		7.1%	-	28.6%	21.4%	-	-	7.1%	14.3%	14.3%	7.1%	-	-	-
Poor	85	3.4%	2.8%	5.0%	8.1%	-	-	3.4%	4.3%	3.2%	2.3%	-	-	-
		4	5	2	13	10	10	4	7	9	10	11	-	-
		4.7%	5.9%	2.4%	15.3%	11.8%	11.8%	4.7%	8.2%	10.8%	11.8%	12.9%	-	-
Fair	177	20.5%	23.9%	13.9%	14.3%	16.3%	30.3%	33.3%	19.0%	24.1%	18.8%	18.1%	25.0%	-
		7	19	6	35	16	17	5	13	17	28	13	1	1
		4.0%	10.7%	3.4%	19.8%	9.0%	9.8%	2.8%	7.3%	9.8%	15.8%	7.3%	.6%	-
Good	123	42.7%	41.2%	52.8%	42.9%	43.8%	48.5%	56.7%	23.8%	44.8%	37.0%	45.2%	29.5%	33.3%
		5	10	4	24	4	2	9	9	18	22	17	2	2
		4.1%	8.1%	3.3%	19.5%	3.3%	1.8%	7.3%	6.5%	13.0%	17.8%	13.8%	1.8%	-
Excellent	16	28.6%	28.4%	27.8%	28.6%	30.0%	12.1%	6.7%	42.9%	27.8%	34.8%	35.5%	38.6%	66.7%
		1	1	2	4	-	1	3	-	2	-	2	-	-
		6.3%	6.3%	12.5%	25.0%	-	6.3%	18.8%	-	12.5%	-	12.5%	-	-
		3.9%	5.9%	2.8%	14.3%	5.0%	3.3%	14.3%	-	4.3%	-	4.5%	-	-

Table 216 - Museum Services: Research / Type

Absolute values		% Horizontals		Type of museum																	
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums	
% Verticals	Base		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology														
	Base	416	17	36	16	81	32	30	20	27	48	62	44	3							
			4.1%	6.7%	3.6%	16.6%	7.7%	7.2%	4.8%	6.5%	11.8%	14.8%	10.6%	7%							
Very bad		8	-	-	-	-	3	-	-	1	1	-	-	1	-	-	-	-	-	1	
				-	-	-	50.0%	-	-	16.7%	16.7%	-	-	-	-	-	-	-	16.7%		
Poor		80	1.4%	-	-	-	9.4%	-	-	3.7%	2.1%	-	-	-	-	-	-	-	33.3%		
				2	4	1	9	5	8	4	5	6	14	1	1	1	1	1	1		
Fair		141	14.4%	3.3%	6.7%	1.7%	15.0%	6.3%	13.3%	6.7%	6.3%	10.0%	23.3%	1.7%	1.7%						
				11.8%	11.1%	6.3%	11.1%	15.6%	26.7%	20.0%	16.5%	12.5%	22.6%	2.3%	33.3%						
Good		171	33.9%	4.3%	9.9%	3.6%	19.1%	9.9%	7.8%	7.8%	5.7%	6.4%	18.4%	6.4%	7%						
				35.3%	36.8%	31.3%	33.3%	43.8%	36.7%	55.0%	29.6%	18.8%	41.9%	20.5%	33.3%						
Excellent		38	41.1%	4.7%	8.8%	4.1%	21.6%	5.8%	5.8%	2.9%	6.4%	14.0%	11.1%	14.8%	-						
				47.1%	41.7%	43.8%	45.7%	31.3%	33.3%	25.0%	40.7%	50.0%	30.6%	56.8%	-						
				2.6%	7.9%	7.9%	21.1%	-	2.6%	-	5.3%	21.1%	7.9%	23.7%	-						
		9.1%	5.9%	6.3%	18.8%	9.9%	-	3.3%	-	7.4%	16.7%	4.8%	20.5%	-							

Table 217 - Museum Services: Education / Type

Absolute values	% Horizontals	Type of museum													
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic	
% Verticals	Base	Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology									
		Base	414	17	34	16	79	33	31	21	28	44	64	43	3
				4.1%	8.2%	3.9%	19.1%	8.0%	7.8%	5.1%	7.0%	10.6%	15.5%	10.4%	7%
Very bad	34			1	1	2	5	6	3	2	3	4	6	1	-
				2.9%	2.9%	5.9%	14.7%	17.0%	8.8%	5.9%	8.8%	11.8%	17.8%	2.9%	-
Poor	126	8.2%	5.9%	11	9	3	27	16	7	3	6	12	17	14	1
				8.7%	7.1%	2.4%	21.4%	12.7%	5.6%	2.4%	4.8%	9.5%	13.5%	11.1%	.8%
Fair	129	30.4%	64.7%	3	13	2	25	7	8	11	8	15	25	11	1
				2.3%	10.1%	1.6%	19.4%	5.4%	6.2%	8.5%	6.2%	11.8%	19.4%	8.5%	.8%
Good	98	31.2%	17.8%	2	10	7	18	4	10	3	10	11	11	11	1
				2.0%	10.2%	7.1%	18.4%	4.1%	10.2%	3.1%	10.2%	11.2%	11.2%	11.2%	1.0%
Excellent	27	23.7%	11.8%	-	1	2	4	-	3	2	2	2	5	6	-
				-	3.7%	7.4%	14.8%	-	11.1%	7.4%	7.4%	7.4%	18.5%	22.2%	-
		8.5%	-	2.8%	12.8%	8.1%	-	9.7%	9.5%	6.9%	4.5%	7.8%	14.0%	-	

Table 218 - Museum Services: Publications / Type





Absolute values	% Horizontals	Tutelage														
		Regional Administration Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdias	Other Private	Other Ministries and State Organizations	Private	Public University
% Verticals	Base	Base 402														
	Base	11	4	23	127	7	18	23	4	118	15	8	1	8	3	32
		2,7%	1,0%	5,7%	31,6%	1,7%	4,5%	5,7%	1,0%	29,4%	3,7%	2,0%	2%	2,0%	7%	8,0%
Very slow	34	-	-	1	6	2	2	3	1	3	1	-	-	3	-	12
		-	-	2,9%	17,6%	5,9%	5,9%	8,8%	2,9%	8,8%	2,9%	-	-	8,8%	-	35,3%
Slow	117	8,5%	-	4,3%	4,7%	28,6%	11,1%	13,0%	25,0%	2,5%	6,7%	-	-	37,5%	-	37,5%
		3	-	6	45	3	4	1	1	31	4	2	1	3	1	12
		2,8%	-	5,1%	38,5%	2,6%	3,4%	,9%	,9%	26,5%	3,4%	1,7%	,9%	2,6%	,9%	10,3%
Adequately	156	29,1%	27,3%	-	26,1%	35,4%	42,9%	22,2%	4,3%	25,0%	28,3%	26,7%	25,0%	100,0%	33,3%	37,5%
		7	-	9	50	2	7	11	2	55	4	3	-	-	2	4
		4,5%	-	5,8%	32,1%	1,3%	4,5%	7,1%	1,3%	35,3%	2,6%	1,9%	-	-	1,3%	2,6%
Fast	66	38,8%	83,6%	-	39,1%	39,4%	28,6%	38,9%	47,8%	50,0%	46,6%	26,7%	37,5%	-	66,7%	12,5%
		1	4	6	20	-	3	4	-	17	6	3	-	2	-	2
		1,5%	5,9%	8,8%	29,4%	-	4,4%	5,9%	-	25,0%	8,8%	4,4%	-	2,9%	-	2,9%
Very fast	27	18,9%	9,1%	100,0%	26,1%	15,7%	-	16,7%	17,4%	-	14,4%	40,0%	37,5%	-	25,0%	6,3%
		-	-	-	1	6	-	2	4	-	12	-	-	-	-	2
		-	-	3,7%	22,2%	-	7,4%	14,8%	-	44,4%	-	-	-	-	-	7,4%
		6,7%	-	4,3%	4,7%	-	11,1%	17,4%	-	10,2%	-	-	-	-	-	6,3%

Table 221 - Rate of improvement of the museum where I work / Tutelage



Absolute values	% Horizontal	Tutelage														
		Regional Administration Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University
% Vertical	Base	Base 408														
		11	4	25	130	7	14	21	4	120	17	7	1	8	3	37
		2.7%	1.0%	6.1%	31.8%	1.7%	3.4%	5.1%	1.0%	29.3%	4.2%	1.7%	.2%	2.0%	.7%	9.0%
Very slow	27	-	-	2	10	-	2	-	1	7	-	-	-	-	-	5
	8.6%	-	-	7.4%	37.0%	-	7.4%	-	3.7%	25.9%	-	-	-	-	-	18.5%
Slow	183	4	-	11	54	5	7	10	1	54	5	1	-	6	1	24
	2.2%	-	-	6.0%	29.5%	2.7%	3.8%	5.5%	.5%	29.5%	2.7%	.5%	-	3.3%	.5%	13.1%
Adequately	143	38.4%	-	44.0%	41.5%	71.4%	50.0%	47.6%	25.0%	45.0%	29.4%	14.3%	-	75.0%	33.3%	64.9%
	44.7%	8	1	7	52	2	3	7	2	38	10	5	1	1	2	6
	4.2%	.7%	4.9%	38.4%	1.4%	2.1%	4.8%	1.4%	28.8%	7.0%	3.5%	.7%	.7%	1.4%	4.2%	
Fast	50	54.5%	25.0%	28.0%	40.0%	28.6%	21.4%	33.3%	50.0%	31.7%	58.8%	71.4%	100.0%	12.5%	66.7%	16.2%
	35.0%	1	3	5	12	-	2	4	-	19	2	1	-	-	-	1
	2.0%	6.0%	10.0%	24.0%	-	4.0%	8.0%	-	38.0%	4.0%	2.0%	-	-	-	-	2.0%
Very fast	6	9.1%	75.0%	20.0%	9.2%	-	14.3%	19.0%	-	15.8%	11.8%	14.3%	-	-	-	2.7%
	12.2%	-	-	-	33.3%	-	-	-	-	33.3%	-	-	-	16.7%	-	16.7%
	1.5%	-	-	-	1.5%	-	-	-	1.7%	-	-	-	-	12.5%	-	2.7%

222 – Rate of improvement of museums in general / Tutelage

Absolute values	% Horizontals	Type of museum												
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History	Specialized	Generic	Regional	Other museums
% Verticals	Base	Zoo, Botanical Gardens and Aquariums		Archaeology		Science and Technology								
	Base	402	17	36	14	75	32	31	21	30	44	62	37	3
			4,2%	9,0%	3,5%	19,7%	8,0%	7,7%	5,2%	7,5%	10,0%	15,4%	9,2%	7%
Very slow		34	-	2	1	5	13	3	-	3	3	2	2	-
			-	5,9%	2,9%	14,7%	38,2%	8,8%	-	8,8%	8,8%	5,9%	5,9%	-
	8,5%		5,8%	7,1%	6,7%	40,6%	9,7%	-	10,0%	6,8%	3,2%	5,4%	-	
Slow		117	5	9	1	19	14	13	9	5	12	13	15	2
			4,3%	7,7%	,9%	16,2%	12,0%	11,1%	7,7%	4,3%	10,3%	11,1%	12,8%	1,7%
	26,1%		29,4%	25,0%	7,1%	25,3%	43,8%	41,9%	42,9%	16,7%	27,3%	21,0%	40,5%	66,7%
Adequately		156	7	16	10	30	4	11	9	18	16	27	7	1
			4,5%	10,3%	6,4%	19,2%	2,6%	7,1%	5,8%	11,5%	10,3%	17,3%	4,5%	,6%
	38,8%		41,2%	44,4%	71,4%	40,0%	12,5%	35,5%	42,9%	60,0%	36,4%	43,5%	18,9%	33,3%
Fast		68	4	8	1	15	1	1	2	4	12	12	8	-
			5,9%	11,8%	1,5%	22,1%	1,5%	1,5%	2,9%	5,9%	17,6%	17,8%	11,8%	-
	16,9%		23,5%	22,2%	7,1%	20,0%	3,1%	3,2%	9,5%	13,3%	27,3%	19,4%	21,6%	-
Very fast		27	1	1	1	6	-	3	1	-	1	8	5	-
			3,7%	3,7%	3,7%	22,2%	-	11,1%	3,7%	-	3,7%	29,6%	18,5%	-
	6,7%		5,9%	2,8%	7,1%	8,0%	-	9,7%	4,8%	-	2,3%	12,9%	13,5%	-

Table 223 - Rate of improvement of the museum where I work / Type

Absolute values	% Horizontals	Type of museum											
		<div> <div>Monuments and Sites</div> <div>Art</div> <div>Science and Natural History</div> <div>Ethnography and Anthropology</div> <div>History</div> <div>Specialized</div> <div>Generic</div> <div>Regional</div> <div>Other museums</div> </div>											
% Verticals	Base	<div> <div>Zoos, Botanical Gardens and Aquariums</div> <div>Archaeology</div> <div>Science and Technology</div> </div>											
		13	37	15	78	38	31	20	28	43	64	41	3
		3,2%	9,0%	3,7%	19,1%	8,8%	7,8%	4,8%	6,8%	10,5%	15,6%	10,0%	7%
Very slow	27	-	1	-	6	5	1	1	2	4	4	3	-
		-	3,7%	-	22,2%	18,5%	3,7%	3,7%	7,4%	14,8%	14,8%	11,1%	-
Slow	183	-	2,7%	-	7,7%	13,9%	3,2%	5,0%	7,1%	9,3%	6,3%	7,3%	-
		5	11	8	35	25	14	12	13	17	21	21	1
		2,7%	6,0%	4,4%	10,1%	13,7%	7,7%	6,8%	7,1%	9,3%	11,5%	11,5%	,5%
Adequately	143	44,7%	38,5%	29,7%	53,3%	44,9%	60,4%	45,2%	60,0%	48,4%	39,5%	32,8%	51,2%
		6	17	4	32	4	14	7	9	14	24	10	2
		4,2%	11,9%	2,8%	22,4%	2,8%	9,8%	4,8%	6,3%	9,8%	16,8%	7,0%	1,4%
Fast	50	35,0%	46,2%	45,9%	26,7%	41,0%	11,1%	45,2%	35,0%	32,1%	32,6%	37,5%	24,4%
		2	8	1	5	2	1	-	3	8	15	5	-
		4,0%	16,0%	2,0%	10,0%	4,0%	2,0%	-	6,0%	16,0%	30,0%	10,0%	-
Very fast	6	12,2%	15,4%	21,6%	6,7%	6,4%	5,8%	3,2%	-	10,7%	18,8%	23,4%	12,2%
		-	-	-	2	-	1	-	1	-	-	2	-
		-	-	33,3%	-	-	16,7%	-	16,7%	-	-	33,3%	-
	1,5%	-	-	13,3%	-	-	3,2%	-	3,6%	-	-	4,8%	-

Table 224 - Rate of improvement of museums in general / Type

Absolute values	% Horizontals	Tutelage																
		Municipal Assembly	Municipality	Private Company	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University					
		Regional Administration Azores / Madeira	Association	Public Company or Anonymous Society														
% Verticals	Base	Base	398	11	4	24	130	6	15	18	3	117	15	7	-	8	3	37
				2,8%	1,0%	6,0%	32,7%	1,5%	3,6%	4,5%	,8%	29,4%	3,6%	1,6%	-	2,0%	,8%	9,3%
Collections management	30	-	-	-	7	18	-	-	3	-	7	1	-	-	-	1	1	1
		-	-	17,9%	48,2%	-	-	7,7%	-	17,8%	2,6%	-	-	2,6%	2,6%	2,6%		
	9,8%	-	-	29,2%	13,8%	-	-	16,7%	-	6,0%	6,7%	-	-	12,5%	33,3%	2,7%		
	12	1	-	1	4	-	-	1	-	4	1	-	-	-	-	-	-	
	8,3%	-	8,3%	33,3%	-	-	8,3%	-	33,3%	8,3%	-	-	-	-	-			
	3,0%	9,1%	-	4,2%	3,1%	-	-	5,6%	-	3,4%	6,7%	-	-	-	-	-		
	41	2	-	2	19	-	-	1	-	12	3	-	-	-	-	2		
	4,9%	-	4,9%	48,3%	-	-	2,4%	-	29,3%	7,3%	-	-	-	-	-	4,9%		
	10,3%	18,2%	-	8,3%	14,6%	-	-	5,6%	-	10,3%	20,0%	-	-	-	-	5,4%		
	129	5	1	3	42	1	4	5	1	41	5	4	-	2	-	-	15	
3,9%	,8%	2,3%	32,6%	,8%	3,1%	3,9%	,8%	31,8%	3,9%	3,1%	-	1,6%	-	-	11,6%			
Education	32,4%	45,5%	25,0%	12,5%	32,3%	16,7%	26,7%	27,8%	33,3%	35,0%	33,3%	57,1%	-	25,0%	-	40,5%		
	30	-	-	1	5	-	4	3	-	11	1	-	-	1	1	3		
The building itself	7,5%	-	-	3,3%	16,7%	-	13,3%	10,0%	-	36,7%	3,3%	-	-	3,3%	3,3%	10,0%		
		3	2	6	18	1	1	2	1	19	1	-	-	2	1	7		
	4,7%	3,1%	9,4%	28,1%	1,6%	1,6%	3,1%	1,6%	29,7%	1,6%	-	-	3,1%	1,6%	10,9%			
	16,1%	27,3%	50,0%	25,0%	13,8%	16,7%	6,7%	11,1%	33,3%	16,2%	6,7%	-	-	25,0%	33,3%	18,9%		

New technologies	23	-	-	-	12	2	-	2	-	4	1	1	-	1	-	-
		-	-	-	52.2%	8.7%	-	8.7%	-	17.4%	4.3%	4.3%	-	4.3%	-	-
The library	4	-	-	-	9.2%	33.3%	-	11.1%	-	3.4%	6.7%	14.3%	-	12.6%	-	-
		-	-	-	1	-	-	1	-	2	-	-	-	-	-	-
		-	-	-	25.0%	-	-	25.0%	-	50.0%	-	-	-	-	-	-
Exhibitions	1.0%	-	-	-	8%	-	-	5.6%	-	1.7%	-	-	-	-	-	-
	24	-	-	-	2	5	2	1	-	1	4	1	1	-	1	6
		-	-	-	8.3%	20.8%	8.3%	4.2%	-	4.2%	16.7%	4.2%	4.2%	-	4.2%	25.0%
Publications	6.0%	-	-	-	8.3%	3.8%	33.3%	6.7%	-	33.3%	3.4%	6.7%	14.3%	-	12.6%	16.2%
	10	-	-	-	-	2	-	1	-	-	6	-	-	-	-	1
		-	-	-	20.0%	-	-	10.0%	-	-	60.0%	-	-	-	-	10.0%
Training of senior staff	2.5%	-	-	-	1.5%	-	-	6.7%	-	-	5.1%	-	-	-	-	2.7%
	11	-	1	1	3	-	2	-	-	-	3	-	-	-	-	1
		-	9.1%	9.1%	27.3%	-	18.2%	-	-	-	27.3%	-	-	-	-	9.1%
Other	2.8%	-	25.0%	4.2%	2.3%	-	13.3%	-	-	2.6%	-	-	-	-	-	2.7%
	11	-	-	-	1	1	-	2	-	-	4	1	1	-	-	1
		-	-	-	9.1%	9.1%	-	18.2%	-	-	36.4%	9.1%	9.1%	-	-	9.1%
	2.8%	-	-	-	4.2%	.8%	-	13.3%	-	-	3.4%	6.7%	14.3%	-	-	2.7%

Table 225 - Priority areas of intervention in the museum where I work / Tutelaje

Absolute values		% Horizontals	Tutelage														
			Regional Administration Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defense	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University
% Verticals		Base	Base														
		385	11	4	24	129	7	15	20	2	114	17	7	-	8	3	34
			2,8%	1,0%	6,1%	32,7%	1,8%	3,8%	5,1%	5%	28,9%	4,3%	1,8%	-	2,0%	,8%	8,8%
Collections management		51	-	-	4	16	1	2	4	-	17	3	1	-	-	-	3
			-	-	7,8%	31,4%	2,0%	3,9%	7,8%	-	33,3%	5,9%	2,0%	-	-	-	5,9%
Public events	12,9%	23	-	-	16,7%	12,4%	14,3%	13,3%	20,0%	-	14,9%	17,6%	14,3%	-	-	-	8,8%
			-	-	13,0%	56,5%	-	4,3%	4,3%	-	13,0%	-	-	-	-	-	8,7%
Conservation	5,8%	44	-	-	12,5%	10,1%	-	6,7%	5,0%	-	2,8%	-	-	-	-	-	5,9%
			3	3	2	15	2	-	4	1	7	3	1	-	-	-	3
			6,8%	6,8%	4,5%	34,1%	4,5%	-	9,1%	2,3%	15,9%	8,8%	2,3%	-	-	-	6,8%
Increase of human resources	11,1%	102	27,3%	75,0%	8,3%	11,6%	28,6%	-	20,0%	50,0%	6,1%	17,6%	14,3%	-	-	-	8,8%
			5	1	4	25	-	3	2	1	45	4	1	-	3	1	7
			4,9%	1,0%	3,9%	24,5%	-	2,9%	2,0%	1,0%	44,1%	3,9%	1,0%	-	2,9%	1,0%	6,9%
Education	25,8%	51	45,5%	25,0%	16,7%	19,4%	-	20,0%	10,0%	50,0%	39,5%	23,5%	14,3%	-	37,5%	33,3%	20,0%
			2	-	2	16	1	3	4	-	14	2	1	-	-	-	6
			3,9%	-	3,9%	31,4%	2,0%	5,9%	7,8%	-	27,5%	3,9%	2,0%	-	-	-	11,8%
The building itself	12,9%	5	18,2%	-	8,3%	12,4%	14,3%	20,0%	20,0%	-	12,3%	11,8%	14,3%	-	-	-	17,6%
			-	-	-	20,0%	-	-	-	-	80,0%	-	-	-	-	-	-
	1,3%	-	-	-	-	,8%	-	-	-	-	3,5%	-	-	-	-	-	-

New technologies	48	-	-	-	4	20	2	3	3	-	-	6	3	2	-	1	2	2
		-	-	8.3%	41.7%	4.2%	6.3%	6.3%	-	12.8%	6.3%	4.2%	-	-	2.1%	4.2%	4.2%	
12.2%		-	-	16.7%	15.5%	28.8%	20.0%	15.0%	-	5.3%	17.8%	28.8%	-	12.5%	66.7%	5.9%		
The library	1	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	
		-	-	-	-	-	-	-	-	100.0%	-	-	-	-	-	-	-	
3%		-	-	-	-	-	-	-	-	0%	-	-	-	-	-	-	-	
Exhibitions	10	-	-	-	3	4	-	1	-	-	4	1	-	-	1	-	5	
		-	-	15.8%	21.1%	-	5.3%	-	-	21.1%	5.3%	-	-	5.3%	-	28.3%		
4.8%		-	-	12.5%	3.1%	-	6.7%	-	-	3.5%	5.9%	-	-	12.5%	-	14.7%		
Publications	15	-	-	-	-	5	1	-	2	-	5	-	-	-	1	-	1	
		-	-	-	33.3%	6.7%	-	13.3%	-	33.3%	-	-	-	6.7%	-	6.7%		
3.8%		-	-	-	3.8%	14.3%	-	10.0%	-	4.4%	-	-	-	12.5%	-	2.8%		
Training of senior staff	27	1	-	2	10	-	2	-	-	-	6	-	-	-	1	-	5	
		3.7%	-	7.4%	37.0%	-	7.4%	-	-	22.2%	-	-	-	3.7%	-	18.5%		
6.8%	9.1%	-	-	8.3%	7.8%	-	13.3%	-	-	5.3%	-	-	-	12.5%	-	14.7%		
Other	9	-	-	-	-	4	-	-	-	-	2	1	1	-	1	-	-	
		-	-	-	44.4%	-	-	-	-	22.2%	11.1%	11.1%	-	11.1%	-	-	-	
2.3%		-	-	-	3.1%	-	-	-	-	1.8%	5.8%	14.3%	-	12.5%	-	-	-	

Tables 226 - Priority areas of intervention in museums in general / Tutelaje

Absolute values	% Horizontal	Type of museum															
		Monumentos e Sítios		Museus de Arte		Museus de Ciências e da História Natural		Museus de Etnografia e de Antropologia		Museus de História		Museus Especializ.		Museus Genéricos		Museus Regionais	
% Verticais	Base	Jardins Zoológicos, Botânicos e Aquários		Museus de Arqueologia		Museus de Ciência e de Tecnologia											
		Base	308	16	35	13	74	34	29	21	28	43	61	42	2		
				4,0%	8,8%	3,3%	18,8%	8,5%	7,3%	5,3%	7,0%	10,8%	15,3%	10,8%	5%		
Collections management		39	-	3	-	7	2	1	1	6	5	3	10	1			
			-	7,7%	-	17,9%	5,1%	2,8%	2,8%	15,4%	12,8%	7,7%	25,6%	2,8%			
Public events	9,8%	12	-	2	-	3	-	-	-	3	1	2	1	-			
			-	16,7%	-	25,0%	-	-	-	25,0%	8,3%	16,7%	8,3%	-			
Conservation	3,0%	41	-	7	-	10	3	2	1	2	4	4	5	-			
			2	4,8%	17,1%	2,4%	24,4%	7,3%	4,8%	2,4%	4,8%	9,8%	12,2%	-			
Increase of human resources	10,3%	128	12,5%	20,0%	7,7%	13,5%	8,8%	5,9%	4,8%	7,1%	9,3%	6,6%	11,9%	-			
			5	3,8%	14,7%	5,4%	15,5%	8,5%	6,2%	7,0%	7,8%	7,0%	18,8%	5,4%			
Education	32,4%	30	31,3%	54,3%	53,8%	27,0%	32,4%	27,6%	42,9%	35,7%	20,8%	39,3%	18,7%	-			
			3	-	2	7	-	3	-	2	6	5	1	1			
			10,0%	-	6,7%	23,3%	-	10,0%	-	6,7%	20,0%	18,7%	3,3%	3,3%			
	7,6%		18,8%	-	15,4%	9,5%	-	10,3%	-	7,1%	14,0%	8,2%	2,4%	50,0%			



The building itself	64	-	-	3	1	4	3	8	7	4	10	16	8	-
		-	4,7%	1,6%	6,3%	4,7%	12,5%	10,9%	6,3%	15,6%	25,0%	12,5%	-	
New technologies	23	16,1%	8,6%	7,7%	5,4%	8,8%	27,6%	33,3%	14,3%	23,3%	26,2%	19,0%	-	
		1	-	-	1	7	3	2	-	-	2	2	5	
		4,3%	-	4,3%	30,4%	13,0%	8,7%	-	-	8,7%	8,7%	21,7%	-	
The library	4	5,8%	6,3%	7,7%	9,5%	8,8%	8,9%	-	-	4,7%	3,3%	11,9%	-	
		-	-	-	-	2	-	-	-	-	1	-	1	
		-	-	-	-	50,0%	-	-	-	-	25,0%	-	25,0%	
Exhibitions	24	1,0%	-	-	2,7%	-	-	-	-	2,3%	-	2,4%	-	
		1	-	-	-	4	9	3	1	1	2	2	1	
		4,2%	-	-	16,7%	37,5%	12,5%	4,2%	4,2%	8,3%	8,3%	4,2%	-	
Publications	10	6,0%	6,3%	-	5,4%	26,5%	10,3%	4,8%	3,6%	4,7%	3,3%	2,4%	-	
		-	-	1	-	4	1	1	-	-	1	1	1	
		-	10,0%	-	40,0%	10,0%	10,0%	-	-	10,0%	10,0%	10,0%	-	
Training of senior staff	11	2,5%	-	2,8%	5,4%	2,9%	3,4%	-	-	2,3%	1,6%	2,4%	-	
		1	-	-	-	1	1	1	2	-	2	1	2	
		9,1%	-	-	9,1%	9,1%	9,1%	18,2%	-	18,2%	9,1%	18,2%	-	
Other	11	2,8%	6,3%	-	1,4%	2,9%	3,4%	9,5%	-	4,7%	1,6%	4,8%	-	
		3	-	-	1	5	1	-	-	-	-	1	-	
		27,3%	-	9,1%	45,5%	9,1%	-	-	-	-	9,1%	-	-	
		2,8%	18,8%	-	7,7%	6,8%	2,9%	-	-	-	1,6%	-	-	

Table 227- Priority areas of intervention in the museum where I work / Type

The building itself	64	-	-	3	1	4	3	8	7	4	10	16	8	-
		4,7%		1,6%		6,3%	4,7%	12,5%	10,0%	6,3%	15,6%	25,0%	12,5%	-
New technologies	23	16,1%	8,6%	7,7%	5,4%	8,8%	27,8%	33,3%	14,3%	23,3%	26,2%	19,0%	-	-
		4,3%	1	-	1	7	3	2	-	-	2	2	5	-
		4,3%	-		4,3%	30,4%	13,0%	8,7%	-	-	8,7%	8,7%	21,7%	-
The library	4	5,6%	6,3%	-	7,7%	9,5%	8,8%	-	-	4,7%	3,3%	11,9%	-	-
								</						

Table 227- Priority areas of intervention in the museum where I work / Type

Absolute values		% Horizontal		Type of museum																	
				Monumentos e Sítios		Museus de Arte		Museus de Ciências e de História Natural		Museus de Etnografia e de Antropologia		Museus de História		Museus Especializ.		Museus Genéricos		Museus Regionais		Outros Museus	
% Verticais		Base		Jardins Zoológicos, Botânicos e Aquários		Museus de Arqueologia		Museus de Ciência e de Tecnologia													
		Base	385	14	35	13	74	32	30	21	30	43	58	42							
				3,5%	8,9%	3,3%	18,7%	8,1%	7,6%	5,3%	7,6%	10,8%	14,7%	10,6%							
Collections management		51		2	7	1	11	2	5	3	2	8	6	6							
				3,8%	13,7%	2,0%	21,8%	3,9%	9,8%	5,9%	3,9%	11,8%	11,8%	11,8%							-
Public events		12,0%		14,3%	20,0%	7,7%	14,9%	6,3%	16,7%	14,3%	6,7%	14,0%	10,3%	14,3%							-
		23		-	-	-	2	1	1	1	5	5	5	3							3
				-	-	-	8,7%	4,3%	4,3%	4,3%	21,7%	21,7%	21,7%	13,0%							-
Conservation		5,6%		-	-	-	2,7%	3,1%	3,3%	4,8%	16,7%	11,6%	8,6%	7,1%							-
		44		2	5	1	10	2	3	-	5	1	10	5							5
				4,5%	11,4%	2,3%	22,7%	4,5%	6,8%	-	11,4%	2,3%	22,7%	11,4%							-
Increase of human resources		11,1%		14,3%	14,3%	7,7%	13,5%	6,3%	10,0%	-	16,7%	2,3%	17,2%	11,9%							-
		102		2	11	4	24	6	2	11	7	12	16	7							7
				2,0%	10,8%	3,9%	23,5%	5,9%	2,0%	10,8%	6,9%	11,8%	15,7%	6,9%							-
Education		25,6%		14,3%	31,4%	30,8%	32,4%	18,8%	8,7%	52,4%	23,3%	27,6%	27,6%	16,7%							-
		51		3	5	3	12	4	6	-	1	6	6	5							5
				5,8%	9,8%	5,9%	23,5%	7,6%	11,8%	-	2,0%	11,8%	11,8%	9,8%							-
The building itself		12,9%		21,4%	14,3%	23,1%	16,2%	12,5%	20,0%	-	3,3%	14,0%	10,3%	11,9%							-
		5		-	1	-	-	-	-	2	1	-	-	1							-
				-	20,0%	-	-	-	40,0%	20,0%	-	-	-	20,0%							-
		1,3%		-	2,9%	-	-	-	8,7%	4,8%	-	-	-	1,7%							-

New technologies	48	2	2	1	8	5	5	1	8	3	10	3	2
		4.2%	4.2%	2.1%	16.7%	10.4%	10.4%	2.1%	12.5%	8.3%	20.8%	6.3%	4.2%
The library	12.2%	14.3%	5.7%	7.7%	10.8%	15.6%	16.7%	4.8%	20.0%	7.0%	17.2%	7.1%	66.7%
	1	-	-	-	-	-	-	-	-	1	-	-	-
		-	-	-	-	-	-	-	-	100.0%	-	-	-
Exhibitions	3%	-	-	-	-	-	-	-	-	2.3%	-	-	-
	18	1	-	-	1	8	1	1	-	3	2	2	-
		5.3%	-	-	5.3%	42.1%	5.3%	5.3%	-	15.8%	10.5%	10.5%	-
Publications	4.8%	7.1%	-	-	1.4%	25.0%	3.3%	4.8%	-	7.0%	3.4%	4.8%	-
	15	-	-	1	1	2	2	2	-	2	2	-	3
		-	6.7%	6.7%	13.3%	13.3%	13.3%	-	13.3%	13.3%	-	20.0%	-
Training of senior staff	3.8%	-	2.9%	7.7%	2.7%	6.3%	8.7%	-	6.7%	4.7%	-	7.1%	-
	27	1	2	1	2	2	3	3	1	4	1	8	1
		3.7%	7.4%	3.7%	7.4%	7.4%	11.1%	11.1%	3.7%	14.8%	3.7%	22.2%	3.7%
Other	6.8%	7.1%	5.7%	7.7%	2.7%	6.3%	10.0%	14.3%	3.3%	9.3%	1.7%	14.3%	33.3%
	9	1	1	1	2	-	-	-	-	1	-	1	2
		11.1%	11.1%	11.1%	22.2%	-	-	-	11.1%	-	11.1%	22.2%	-
	2.3%	7.1%	2.9%	7.7%	2.7%	-	-	-	3.3%	-	1.7%	4.8%	-

Table 228 - Priority areas of intervention in museums in general / Type

Absolute values	% Horizontals	Tutelage														
		Regional Administration Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defense	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University
% Verticals	Base	420	11	4	25	138	7	18	21	4	118	17	7	1	7	3
	Base	420	2,6%	1,0%	6,0%	32,8%	1,7%	4,3%	5,0%	1,0%	28,1%	4,0%	1,7%	,2%	1,7%	9,3%
Yes	254	7	2	19	78	4	9	19	1	74	9	4	1	6	2	19
	80,5%	83,8%	50,0%	76,0%	56,5%	57,1%	50,0%	90,5%	25,0%	82,7%	52,8%	57,1%	100,0%	85,7%	66,7%	48,7%
No	166	4	2	6	60	3	9	2	3	44	8	3	-	1	1	20
	39,5%	36,4%	50,0%	24,0%	43,5%	42,9%	50,0%	9,5%	75,0%	37,3%	47,1%	42,9%	-	14,3%	33,3%	51,3%

Table 229 – Do you feel your career has developed as you wished? / Tutelage

Absolute values	% Horizontals	Type of museum												
		Monuments and Sites		Art	Science and Natural History	Ethnography and Anthropology		History	Specialized	Generic	Regional	Other museums		
% Verticals	Base	Zoos, Botanical Gardens and Aquariums	Archaeology		Science and Technology									
	Base	420	19	35	14	78	36	31	21	29	47	63	43	3
		4,5%	8,3%	3,3%	18,8%	8,8%	7,4%	5,0%	6,9%	11,2%	15,0%	10,2%	,7%	
Yes		254	10	23	12	50	22	14	11	18	32	40	20	2
			3,9%	9,1%	4,7%	19,7%	8,7%	5,5%	4,3%	7,1%	12,6%	15,7%	7,9%	,8%
	80,5%	52,6%	65,7%	85,7%	63,3%	61,1%	45,2%	52,4%	82,1%	68,1%	63,5%	46,5%	66,7%	
No		166	9	12	2	28	14	17	10	11	15	23	23	1
			5,4%	7,2%	1,2%	17,5%	8,4%	10,2%	6,0%	6,6%	9,0%	13,9%	13,9%	,6%
	39,5%	47,4%	34,3%	14,3%	36,7%	38,9%	54,8%	47,6%	37,9%	31,8%	36,5%	53,5%	33,3%	

Table 230 – Do you feel your career has developed as you wished? / Type

Absolute values	% Horizontals	Tutelage																
		Regional Administration Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University		
% Verticals	Base	Base	387	10	3	25	128	6	16	17	3	112	16	5	1	6	2	37
				2,6%	,8%	6,5%	33,1%	1,6%	4,1%	4,4%	,8%	28,6%	4,1%	1,3%	,3%	1,6%	,5%	9,8%
Lack of experience		35		1	-	3	14	-	-	3	-	10	2	1	-	-	-	1
				2,9%	-	6,6%	40,0%	-	-	6,6%	-	28,6%	5,7%	2,9%	-	-	-	2,9%
	9,0%	29		1	1	2	11	-	1	-	1	10	-	-	-	-	-	2,7%
				3,4%	3,4%	6,6%	37,9%	-	3,4%	-	3,4%	34,5%	-	-	-	-	-	6,8%
	7,5%	5		-	-	-	-	-	-	-	-	2	-	-	-	1	-	5,4%
				-	-	-	-	-	-	-	-	40,0%	-	-	-	20,0%	-	40,0%
	1,3%	7		-	-	1	4	-	2	-	-	1,8%	-	-	-	16,7%	-	5,4%
				-	-	14,3%	57,1%	-	28,6%	-	-	-	-	-	-	-	-	-
	1,6%	57		2	-	2	20	1	2	2	1	17	6	-	-	1	-	3
				3,5%	-	3,5%	35,1%	1,6%	3,5%	3,5%	1,6%	29,8%	10,5%	-	-	1,6%	-	5,3%
Lack of specific education / training			20,0%	-	8,0%	15,6%	16,7%	12,5%	11,6%	33,3%	15,2%	37,5%	-	-	-	16,7%	-	8,1%
	14,7%	68		3	-	3	29	3	3	2	-	9	3	1	-	2	1	9
Relation with Tutelage institution			4,4%	-	4,4%	42,6%	4,4%	4,4%	2,9%	-	13,2%	4,4%	1,5%	-	2,9%	1,5%	13,2%	
	17,6%	13		30,0%	-	12,0%	22,7%	50,0%	18,6%	11,8%	-	8,0%	18,6%	20,0%	-	33,3%	50,0%	24,3%
Family life			-	-	23,1%	38,5%	-	-	-	-	-	38,5%	-	-	-	-	-	-
	3,4%	130		3	2	7	31	-	5	8	1	47	5	3	-	2	-	16
None of above			2,3%	1,5%	5,4%	23,8%	-	3,8%	6,2%	,8%	36,2%	3,8%	2,3%	-	1,5%	-	12,3%	
	33,6%	43		30,0%	66,7%	28,0%	24,2%	-	31,3%	47,1%	33,3%	42,0%	31,3%	80,0%	-	33,3%	-	43,2%
I have experienced no difficulty			-	-	4	14	2	3	2	-	12	-	-	-	1	-	1	4
			-	-	9,3%	32,6%	4,7%	7,0%	4,7%	-	27,9%	-	-	2,3%	-	2,3%	9,3%	
	11,1%			-	-	16,0%	10,9%	33,3%	18,8%	11,8%	-	10,7%	-	-	100,0%	-	50,0%	10,8%

Table 231 – Potential difficulties / Tutelage

Absolute values	% Horizontals	Type of museum												
		Monuments and Sites			Art	Science and Natural History		Ethnography and Anthropology		History	Specialized	Generic	Regional	Other museums
% Verticals	Base	Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology								
	Base	387	16	32	14	70	34	28	20	27	44	58	41	3
		4,1%	8,3%	3,6%	18,1%	8,8%	7,2%	5,2%	7,0%	11,4%	15,0%	10,6%	8%	
Lack of experience		35	3	3	1	6	2	1	2	1	5	9	2	
			8,6%	8,6%	2,9%	17,1%	5,7%	2,9%	5,7%	2,9%	14,3%	25,7%	5,7%	-
Lack of influence	9,0%	29		1	2	5	2	2	3	1	4	4	5	
			-	3,4%	6,9%	17,2%	6,9%	6,9%	10,3%	3,4%	13,8%	13,8%	17,2%	-
Competition for the position I wanted	7,5%	5					2	1	1	1				
			-	-	-	-	40,0%	20,0%	20,0%	20,0%	-	-	-	-
Gender	1,3%	7												
			1		1	1					2		2	
			14,3%	-	14,3%	14,3%	-	-	-	-	28,6%	-	28,6%	-
Lack of specific education / training	1,8%	57												
			1	6	1	10	4	6	4	5	4	9	6	1
			1,8%	10,5%	1,8%	17,5%	7,0%	10,5%	7,0%	6,8%	7,0%	15,6%	10,5%	1,8%
Relation with Tutelage Institution	14,7%	68												
			4	4	1	13	8	6	1	4	8	9	9	1
			5,9%	5,9%	1,5%	19,1%	11,8%	8,8%	1,5%	5,9%	11,8%	13,2%	13,2%	1,5%
Family life	17,6%	13												
			-	1	-	4	-	1	-	-	2	3	2	
			-	7,7%	-	30,8%	-	7,7%	-	-	15,4%	23,1%	15,4%	-
None of above	3,4%	130												
			4	15	5	27	14	7	8	12	10	15	13	
			3,1%	11,5%	3,8%	20,8%	10,8%	5,4%	6,2%	9,2%	7,7%	11,5%	10,0%	-
I have experienced no difficulty	33,6%	43												
			3	2	3	4	2	4	1	3	9	9	2	1
			7,0%	4,7%	7,0%	9,3%	4,7%	9,3%	2,3%	7,0%	20,8%	20,9%	4,7%	2,3%
	11,1%													
			18,8%	6,3%	21,4%	5,7%	5,9%	14,3%	5,0%	11,1%	20,5%	15,5%	4,9%	33,3%

Table 232 – Potential difficulties / Type

Absolute values	% Horizontals	Tutelage																														
		Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University								
		Regional Administration Assoc. / Madeira		Association		Public Company or Anonymous Society																										
% Verticals	Base	428	11	4	25	141	7	18	23	4	120	17	7	1	8	3	36	2,8%	9%	5,8%	32,9%	1,6%	4,2%	5,4%	8%	28,0%	4,0%	1,6%	2%	1,8%	7%	9,1%
I would not mind		164	5	1	11	54	4	6	4	1	50	6	2	-	1	2	17	3,0%	6%	6,7%	32,9%	2,4%	3,7%	2,4%	8%	30,5%	3,7%	1,2%	-	8%	1,2%	10,4%
I would not like it	38,3%	45,5%	25,0%	44,0%	38,3%	57,1%	33,3%	17,4%	25,0%	41,7%	35,3%	28,6%	-	12,5%	86,7%	43,6%	12,9%	3,0%	6%	6,7%	32,9%	2,4%	3,7%	2,4%	8%	30,5%	3,7%	1,2%	-	8%	1,2%	10,4%
		129	3	1	6	48	3	6	9	2	28	6	2	1	3	-	13	2,3%	8%	4,7%	35,7%	2,3%	4,7%	7,0%	1,6%	21,7%	4,7%	1,6%	8%	2,3%	-	10,1%
Fine	30,1%	27,3%	25,0%	24,0%	32,6%	42,9%	33,3%	39,1%	50,0%	23,3%	35,3%	28,6%	100,0%	37,5%	-	33,3%	13,5%	2,2%	1,5%	5,9%	30,4%	-	4,4%	7,4%	7%	31,1%	3,7%	2,2%	-	3,0%	7%	6,7%
		135	3	2	8	41	-	6	10	1	42	5	3	-	4	1	9	2,2%	1,5%	5,9%	30,4%	-	4,4%	7,4%	7%	31,1%	3,7%	2,2%	-	3,0%	7%	6,7%
	31,5%	27,3%	50,0%	32,0%	26,1%	-	33,3%	43,5%	25,0%	35,0%	29,4%	42,9%	-	50,0%	33,3%	23,1%	13,5%	2,2%	1,5%	5,9%	30,4%	-	4,4%	7,4%	7%	31,1%	3,7%	2,2%	-	3,0%	7%	6,7%

Table 234 - How would you feel in 2005 if you were still doing the same type of work ... / Tutelage

Absolute values	% Horizontals	Type of museum													
		Monuments and Sites		Art	Science and Natural History	Ethnography and Anthropology		History	Specialized	Generic	Regional	Other museums			
		Zoos, Botanical Gardens and Aquariums	Archaeology	Science and Technology											
% Verticals	Base	428	18	36	15	80	37	32	21	31	47	64	44	3	
			4,2%	8,4%	3,5%	18,7%	8,6%	7,5%	4,9%	7,2%	11,0%	15,0%	10,3%	,7%	
I would not mind		164	5	17	5	28	18	15	10	12	14	22	17	1	
			3,0%	10,4%	3,0%	17,1%	11,0%	9,1%	6,1%	7,3%	8,5%	13,4%	10,4%	,8%	
I would not like it	38,3%	129	8	10	8	24	9	11	4	11	9	19	17	1	
			4,7%	7,8%	6,2%	18,6%	7,0%	8,5%	3,1%	8,5%	7,0%	14,7%	13,2%	,8%	
Fine	30,1%	135	7	9	2	28	10	6	7	8	24	23	10	1	
			5,2%	6,7%	1,5%	20,7%	7,4%	4,4%	5,2%	5,9%	17,8%	17,0%	7,4%	,7%	
	31,5%		38,9%	25,0%	13,3%	35,0%	27,0%	18,8%	33,3%	25,8%	51,1%	35,8%	22,7%	33,3%	

Table 235 - How would you feel in 2005 if you were still doing the same type of work ... / Type



Absolute values	% Horizontals	Tutelage														
		Regional Administration Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defence	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University
% Verticals	Base	Base														
	419	10	4	25	141	7	18	23	4	116	17	7	-	7	3	38
		2,4%	1,0%	6,0%	33,7%	1,7%	4,3%	5,5%	1,0%	27,4%	4,1%	1,7%	-	1,7%	,7%	9,1%
Very bad	10	-	-	1	4	-	-	-	-	2	-	-	-	-	-	3
		-	-	10,0%	40,0%	-	-	-	-	20,0%	-	-	-	-	-	30,0%
Bad	39	2,4%	-	4,0%	2,8%	-	-	-	-	1,7%	-	-	-	-	-	7,8%
		-	-	5,1%	28,2%	5,1%	7,7%	5,1%	-	25,8%	7,7%	-	-	5,1%	-	10,3%
Reasonable	201	9,3%	-	8,0%	7,8%	28,6%	16,7%	8,7%	-	8,7%	17,8%	-	-	28,6%	-	10,5%
		7	2	13	72	4	8	9	3	47	7	6	-	4	2	17
		3,5%	1,0%	6,5%	35,8%	2,0%	4,0%	4,5%	1,5%	23,4%	3,5%	3,0%	-	2,0%	1,0%	8,5%
Good	155	48,0%	70,0%	50,0%	52,0%	51,1%	57,1%	44,4%	38,1%	75,0%	40,8%	41,2%	85,7%	-	57,1%	66,7%
		3	1	8	49	1	7	11	1	52	7	1	-	1	1	12
		1,9%	,8%	5,2%	31,8%	,8%	4,5%	7,1%	,8%	33,5%	4,5%	,8%	-	,8%	,8%	7,7%
Excellent	14	37,0%	30,0%	25,0%	32,0%	34,8%	14,3%	38,9%	47,8%	25,0%	45,2%	41,2%	14,3%	-	14,3%	31,6%
		-	1	1	5	-	-	1	-	4	-	-	-	-	-	2
		-	7,1%	7,1%	35,7%	-	-	7,1%	-	28,6%	-	-	-	-	-	14,3%
		3,3%	25,0%	4,0%	3,5%	-	-	4,3%	-	3,5%	-	-	-	-	-	5,3%

Table 236 – What do you think of your chances of advancement in your career? / Tutelage

Absolute values	% Horizontals	Type of museum																
		Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums
% Verticals	Base	419	Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology											
			19	34	14	78	37	30	20	30	47	63	44					
			4,5%	8,1%	3,3%	18,6%	8,8%	7,2%	4,8%	7,2%	11,2%	15,0%	10,5%	7%				
Very bad		10	-	-	-	-	3	3	-	-	-	3	-	1				
			-	-	-	-	30,0%	30,0%	-	-	-	30,0%	-	10,0%	-			
	2,4%	39	-	-	-	3,8%	8,1%	-	-	-	6,4%	-	2,3%	-				
			2	5	3	8	4	4	1	3	2	2	5					
			5,1%	12,8%	7,7%	20,5%	10,3%	10,3%	2,6%	7,7%	5,1%	5,1%	12,8%	-				
Bad	9,3%	201	10,5%	14,7%	21,4%	10,3%	10,8%	13,3%	5,0%	10,0%	4,3%	3,2%	11,4%	-				
			9	15	6	41	15	17	8	13	21	30	24					
Reasonable			4,5%	7,5%	3,0%	20,4%	7,5%	8,5%	4,0%	6,5%	10,4%	14,8%	11,9%	1,0%				
	48,0%	155	47,4%	44,1%	42,9%	52,6%	40,5%	56,7%	40,0%	43,3%	44,7%	47,6%	54,5%	66,7%				
Good			8	12	4	26	13	9	11	12	18	28	13					
			5,2%	7,7%	2,6%	16,8%	6,4%	5,8%	7,1%	7,7%	11,6%	18,1%	8,4%	,6%				
Excellent	37,0%	14	42,1%	35,3%	28,8%	33,3%	35,1%	30,0%	55,0%	40,0%	38,3%	44,4%	29,5%	33,3%				
			-	2	1	-	2	-	-	-	2	3	3	1				
			-	14,3%	7,1%	-	14,3%	-	-	-	14,3%	21,4%	21,4%	7,1%	-			
	3,3%	-	-	5,9%	7,1%	-	5,4%	-	-	6,7%	6,4%	4,8%	2,3%	-				

Table 237 - What do you think of your chances of advancement in your career? / Type

Absolute values	% Horizontals	Tutelage																															
		Municipal Assembly			Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University								
% Verticals	Base	Public Company or Anonymous Society																															
	Base	418	Regional Administration Azores / Madeira	Association																													
			11	4	22	136	7	16	22	4	123	16	7	1	8	3	36	2.6%	1.0%	5.3%	32.5%	1.7%	3.6%	5.3%	1.0%	29.4%	3.6%	1.7%	0.2%	1.9%	0.7%	6.1%	
Age		30	2	-	2	13	1	1	2	1	4	-	1	-	-	1	2	6.7%	-	6.7%	43.3%	3.3%	3.3%	6.7%	3.3%	13.3%	-	3.3%	-	-	-	3.3%	6.7%
		7.2%																															
Convenience		134	5	1	6	46	1	8	4	-	37	6	2	1	3	1	13	18.2%	-	9.1%	9.6%	14.3%	6.3%	9.1%	25.0%	3.3%	-	14.3%	-	-	33.3%	5.3%	
Political affiliation		32.1%																															
Competence		15.1%																															
Length of service		43.5%																															
	47.6%																																

Nepotism	30	1	-	4	13	-	-	-	1	11	3	-	-	-	-	9
		2.6%	-	10.5%	34.2%	-	-	-	2.6%	28.9%	7.9%	-	-	-	-	13.2%
Gender / female	9.1%	9.1%	-	18.2%	9.6%	-	-	-	25.0%	8.9%	18.8%	-	-	-	-	13.2%
	11	-	-	-	-	-	-	-	-	100.0%	-	-	-	-	-	-
Gender / Male	0.2%	-	-	-	-	-	-	-	-	0.8%	-	-	-	-	-	-
	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-
		-	-	-	100.0%	-	-	-	-	-	-	-	-	-	-	-
None of the above	0.2%	-	-	-	0.7%	-	-	-	-	-	-	-	-	-	-	-
	32	-	-	-	1	10	1	2	1	-	11	3	1	-	-	2
		-	-	3.1%	31.3%	3.1%	6.3%	3.1%	-	34.4%	9.4%	3.1%	-	-	-	8.3%
Other	7.7%	-	-	4.5%	7.4%	14.3%	12.5%	4.5%	-	8.9%	18.8%	14.3%	-	-	-	5.3%
	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Table 238 – Primary factors for progress in a career in museums / Tutelage

Absolute values		% Horizontals	Type of museum												
			Monuments and Sites		Art	Science and Natural History	Ethnography and Anthropology		History	Specialized	Generic	Regional	Other museums		
% Verticals		Base	Zoos, Botanical Gardens and Aquariums	Archaeology		Science and Technology									
		Base	418	18	36	15	81	37	30	21	29	43	61	44	
				4.3%	8.8%	3.8%	19.4%	8.9%	7.2%	5.0%	6.9%	10.3%	14.8%	10.5%	0.7%
Age		30		1	2	1	3	2	4	2	-	4	6	5	
				3.3%	6.7%	3.3%	10.0%	6.7%	13.3%	6.7%	-	13.3%	20.0%	16.7%	-
Convenience	7.2%	134		5.6%	5.6%	6.7%	3.7%	5.4%	13.3%	9.5%	-	9.3%	9.8%	11.4%	-
				6	9	7	35	11	9	7	7	13	12	17	
				4.5%	6.7%	5.2%	26.1%	8.2%	6.7%	5.2%	5.2%	9.7%	9.0%	12.7%	0.7%
		32.1%		33.3%	25.0%	46.7%	43.2%	29.7%	30.0%	33.3%	24.1%	30.2%	19.7%	38.6%	33.3%
Political affiliation		63		1	4	2	8	5	4	7	5	9	9	9	
				1.6%	6.3%	3.2%	12.7%	7.9%	6.3%	11.1%	7.9%	14.3%	14.3%	14.3%	-
	15.1%	182		5.6%	11.1%	13.3%	9.8%	13.5%	13.3%	33.3%	17.2%	20.8%	14.8%	20.5%	-
				12	16	7	30	12	10	10	13	23	33	14	
Competence				6.6%	8.8%	3.8%	16.5%	6.6%	5.5%	5.5%	7.1%	12.6%	18.1%	7.7%	1.1%
		43.5%		66.7%	44.4%	46.7%	37.0%	32.4%	33.3%	47.6%	44.8%	53.5%	54.1%	31.8%	66.7%
Length of service		199		6	18	8	42	24	14	5	11	13	37	19	
				3.0%	9.0%	4.0%	21.1%	12.1%	7.0%	2.5%	5.5%	6.5%	18.6%	9.5%	1.0%
	47.6%			33.3%	50.0%	53.3%	51.9%	64.9%	46.7%	23.8%	37.9%	30.2%	60.7%	43.2%	66.7%

Nepotism	38	-	3	-	6	1	6	4	5	5	6	2	-
		-	7.9%	-	15.8%	2.6%	15.8%	10.5%	13.2%	13.2%	15.8%	5.3%	-
Gender / female	9.1%	-	8.3%	-	7.4%	2.7%	20.0%	16.0%	17.2%	11.6%	9.8%	4.5%	-
	1	-	1	-	-	-	-	-	-	-	-	-	-
		-	100.0%	-	-	-	-	-	-	-	-	-	-
Gender / Male	0.2%	-	2.8%	-	-	-	-	-	-	-	-	-	-
	1	-	-	-	1	-	-	-	-	-	-	-	-
		-	-	-	100.0%	-	-	-	-	-	-	-	-
None of the above	0.2%	-	-	-	1.2%	-	-	-	-	-	-	-	-
	32	2	6	1	4	2	3	1	3	4	1	5	-
		6.3%	18.8%	3.1%	12.5%	6.3%	9.4%	3.1%	9.4%	12.5%	3.1%	15.6%	-
	7.7%	11.1%	16.7%	6.7%	4.9%	5.4%	10.0%	4.8%	10.3%	9.3%	1.6%	11.4%	-

Table 239 - Primary factors for progress in a career in museums / Type

Absolute values		% Horizontals	Tutelage																							
			Municipal Assembly		Municipality		Private Company		Foundation		Catholic Church		Ministry of Culture		Ministry of Defence		Misericórdia		Other Private		Other Ministries and State Organizations		Private		Public University	
% Verticals	Base		Regional Administration Açores / Madeira		Association		Public Company or Anonymous Society																			
	Base	418	11	4	25	136	7	17	22	4	121	17	6	1	8	3	36									
			2.6%	1.0%	6.0%	32.6%	1.7%	4.1%	5.3%	1.0%	28.9%	4.1%	1.4%	0.2%	1.9%	0.7%	8.6%									
Age		14	-	-	3	4	-	-	1	1	3	-	-	1	-	-	1	-	-	-	-	-	-	-	-	1
			-	-	21.4%	28.6%	-	-	7.1%	7.1%	21.4%	-	-	7.1%	-	-	7.1%	-	-	7.1%						
Gender / Female		2	-	-	12.0%	2.9%	-	-	4.6%	25.0%	2.5%	-	-	100.0%	-	-	2.8%									
			-	-	-	50.0%	-	-	-	-	50.0%	-	-	-	-	-	-	-								
Gender / Male		0.5%	-	-	0.7%	-	-	-	-	0.8%	-	-	-	-	-	-	-									
			-	-	-	-	-	-	-	-	-	-	-	-	-	-	-									
Academic curriculum		221	7	4	13	66	6	4	14	3	68	9	3	1	3	3	17									
			3.2%	1.8%	5.9%	28.9%	2.7%	1.8%	6.3%	1.4%	30.8%	4.1%	1.4%	0.5%	1.4%	1.4%	7.7%									
Professional curriculum		224	63.6%	100.0%	52.0%	48.5%	85.7%	23.5%	63.6%	75.0%	56.2%	52.9%	50.0%	100.0%	37.5%	100.0%	47.2%									
			9	2	13	76	2	9	8	2	60	10	5	-	4	1	23									
			4.0%	0.9%	5.6%	33.9%	0.9%	4.0%	3.6%	0.9%	26.8%	4.5%	2.2%	-	1.8%	0.4%	10.3%									
			53.6%	81.8%	50.0%	52.0%	55.9%	28.6%	52.9%	36.4%	50.0%	49.6%	58.8%	63.3%	-	50.0%	33.3%	63.9%								

Ability to adapt	50	3	2	3	19	-	5	-	-	8	3	-	-	1	1	5
		6.0%	4.0%	6.0%	38.0%	-	10.0%	-	-	16.0%	6.0%	-	-	2.0%	2.0%	10.0%
Sensitivity	12.0%	27.3%	50.0%	12.0%	14.0%	-	29.4%	-	-	6.8%	17.6%	-	-	12.5%	33.3%	13.9%
	19	1	-	1	6	-	-	-	-	8	1	-	-	1	-	1
		5.3%	-	5.3%	31.6%	-	-	-	-	42.1%	5.3%	-	-	5.3%	-	5.3%
Nepotism	4.5%	9.1%	-	4.0%	4.4%	-	-	-	-	6.8%	5.9%	-	-	12.5%	-	2.8%
	79	-	-	5	25	-	1	4	2	27	4	-	-	1	-	10
		-	-	6.3%	31.6%	-	1.3%	5.1%	2.5%	34.2%	5.1%	-	-	1.3%	-	12.7%
Political affiliation	18.9%	-	-	20.0%	18.4%	-	5.9%	18.2%	50.0%	22.3%	23.5%	-	-	12.5%	-	27.8%
	53	2	-	6	24	2	1	3	-	6	3	1	-	1	-	4
		3.8%	-	11.3%	45.3%	3.8%	1.9%	5.7%	-	11.3%	5.7%	1.9%	-	1.9%	-	7.5%
General culture	12.7%	18.2%	-	24.0%	17.8%	28.8%	5.9%	13.8%	-	5.0%	17.6%	16.7%	-	12.5%	-	11.1%
	10	-	-	1	4	1	1	-	-	2	-	-	-	-	1	-
		-	-	10.0%	40.0%	10.0%	10.0%	-	-	20.0%	-	-	-	-	10.0%	-
None of the above	2.4%	-	-	4.0%	2.9%	14.3%	5.9%	-	-	1.7%	-	-	-	-	33.3%	-
	39	-	-	1	12	-	5	2	-	13	-	1	-	1	-	4
		-	-	2.6%	30.8%	-	12.8%	5.1%	-	33.3%	-	2.6%	-	2.6%	-	10.3%
	9.3%	-	-	4.0%	8.8%	-	29.4%	9.1%	-	10.7%	-	16.7%	-	12.5%	-	11.1%

Table 240 -Primary factors for progress in a career in museums /Tutelage



Absolute values		% Horizontals		Type of museum																	
				Monuments and Sites		Art		Science and Natural History		Ethnography and Anthropology		History		Specialized		Generic		Regional		Other museums	
% Verticals		Base		Zoos, Botanical Gardens and Aquariums		Archaeology		Science and Technology													
		Base	418	18	35	15	79	35	30	21	30	47	62	43	3						
				4.3%	8.4%	3.8%	18.9%	8.4%	7.2%	5.0%	7.2%	11.2%	14.8%	10.3%	0.7%						
Age		14		-	7.1%	-	21.4%	7.1%	-	-	7.1%	28.6%	14.3%	14.3%	-						
Gender / Female		2	3.3%	2.9%	-	3.8%	2.9%	-	-	3.3%	8.5%	3.2%	4.7%	-	-						
Gender / Male			0.5%	-	50.0%	-	50.0%	-	-	-	-	-	-	-	-						
Academic curriculum		221		-	2.9%	-	1.3%	-	-	-	-	-	-	-	-						
Professional curriculum		224	52.9%	4.1%	7.7%	3.8%	19.5%	7.7%	7.2%	6.3%	7.2%	11.8%	15.8%	7.7%	1.4%						
Ability to adapt		50	53.6%	50.0%	48.6%	53.3%	54.4%	48.6%	53.3%	66.7%	53.3%	55.3%	56.5%	39.5%	100.0%						
				12	18	11	39	25	14	11	16	18	37	21	2						
				5.4%	8.0%	4.9%	17.4%	11.2%	6.3%	4.9%	7.1%	8.0%	16.5%	9.4%	0.9%						
				66.7%	51.4%	73.3%	49.4%	71.4%	46.7%	52.4%	53.3%	38.3%	59.7%	48.8%	66.7%						
				8	2	1	5	5	6	1	3	6	7	7	1						

		12.0%	4.0%	2.0%	10.0%	10.0%	12.0%	2.0%	6.0%	12.0%	14.0%	14.0%	2.0%
Sensitivity	12.0%	33.3%	5.7%	6.7%	6.3%	14.3%	20.0%	4.8%	10.0%	12.8%	11.3%	16.3%	33.3%
	19		1	1	2	4	2	-	2	2	1	2	2
		5.3%	5.3%	10.5%	21.1%	10.5%	-	10.5%	10.5%	5.3%	10.5%	10.5%	-
Nepotism	4.5%	5.6%	2.9%	13.3%	5.1%	5.7%	-	9.5%	6.7%	2.1%	3.2%	4.7%	-
	79		1	9	2	15	7	6	7	6	8	11	7
		1.3%	11.4%	2.5%	19.0%	8.9%	7.6%	8.9%	7.6%	10.1%	13.9%	8.9%	-
Political affiliation	18.6%	5.6%	25.7%	13.3%	19.0%	20.0%	20.0%	33.3%	20.0%	17.0%	17.7%	16.3%	-
	53		-	3	3	5	3	5	4	8	7	7	8
		-	5.7%	5.7%	9.4%	5.7%	9.4%	7.5%	15.1%	13.2%	13.2%	15.1%	-
General culture	12.7%	-	8.6%	20.0%	6.3%	8.6%	16.7%	19.0%	28.7%	14.8%	11.3%	16.6%	-
	10		2	1	-	1	-	1	-	-	-	4	1
		20.0%	10.0%	-	10.0%	-	10.0%	-	-	-	40.0%	10.0%	-
None of the above	2.4%	11.1%	2.9%	-	1.3%	-	3.3%	-	-	-	6.5%	2.3%	-
	39		1	4	-	9	2	3	-	2	6	4	6
Age		2.6%	10.3%	-	23.1%	5.1%	7.7%	-	5.1%	15.4%	10.3%	20.5%	-
		9.3%	5.6%	11.4%	-	11.4%	5.7%	10.0%	-	6.7%	12.8%	6.5%	16.6%

Table 241 - Primary factors for access to a career in museums / Type

Absolute values	% Horizontals	Tutelage																
		Regional Administration Azores / Madeira	Municipal Assembly	Association	Municipality	Private Company	Public Company or Anonymous Society	Foundation	Catholic Church	Ministry of Culture	Ministry of Defense	Misericórdia	Other Private	Other Ministries and State Organizations	Private	Public University		
% Verticals	Base	Base	403	10	4	22	133	7	18	20	2	118	17	8	1	8	2	34
				2,5%	1,0%	5,5%	33,0%	1,7%	4,7%	5,0%	5%	29,3%	4,2%	1,8%	2%	2,0%	,5%	8,4%
Yes		367	10	4	19	119	7	16	17	2	112	14	8	1	8	2	30	
			2,7%	1,1%	5,2%	32,4%	1,9%	4,4%	4,6%	5%	30,5%	3,6%	1,8%	,3%	2,2%	,5%	8,2%	
			100,0%	100,0%	88,4%	89,5%	100,0%	84,2%	85,0%	100,0%	94,9%	82,4%	100,0%	100,0%	100,0%	100,0%	88,2%	
			91,1%															
No		36	-	-	3	14	-	3	3	-	8	3	-	-	-	-	4	
			-	-	8,3%	38,0%	-	8,3%	8,3%	-	16,7%	8,3%	-	-	-	-	11,1%	
			8,0%	-	13,8%	10,5%	-	15,8%	15,0%	-	5,1%	17,8%	-	-	-	-	11,8%	

Table 242 - If you were to start again...../ Tutelage

Absolute values	% Horizontals	Type of museum												
		Monuments and Sites		Art	Science and Natural History	Ethnography and Anthropology	History	Specialized	Generic	Regional	Other museums			
% Verticals	Base	Zoos, Botanical Gardens and Aquariums	Archaeology	Science and Technology										
	Base	403	19	33	15	77	33	29	21	26	44	60	42	2
		4,7%	8,2%	3,7%	19,1%	8,2%	7,2%	5,2%	6,9%	10,9%	14,8%	10,4%	,5%	
Yes		367	15	31	15	71	29	26	21	26	41	58	33	2
			4,1%	8,4%	4,1%	19,3%	7,8%	7,1%	6,7%	6,8%	11,2%	15,8%	9,0%	,5%
	91,1%	78,9%	83,8%	100,0%	92,2%	87,9%	88,7%	100,0%	89,3%	93,2%	96,7%	78,8%	100,0%	
No		36	4	2	-	6	4	3	-	3	3	2	9	-
			11,1%	5,6%	-	16,7%	11,1%	8,3%	-	8,3%	8,3%	5,6%	25,0%	-
	8,9%	21,1%	6,1%	-	7,8%	12,1%	10,3%	-	10,7%	6,8%	3,3%	21,4%	-	

Table 243 - If you were to start again..... / Type

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