

**The Inclusive Process of Training in social Museology:
Alternative Museology in Action in Carapaterira, Portugal
Pierre Mayrand**

Pierre Mayrand is a long-time member of ICTOP and founder of MINOM. He did graduate studies in Montreal and overseas, studying art history with a specialization in architecture and urban planning. In 1970, when the Université du Québec was founded, Pierre entered the teaching profession, participating (as director, professor, and researcher) in the setting up of programs in national heritage, museology and cultural development. He is still active in teaching and project development now as a altermuseologist.

Years ago, in the former MINOM-ICTOP meeting, in Lisbon, I presented my views on popular education. The theory and the practice of Social museology has greatly progressed ever since, especially in the field of methodology, but also in its ideological grounding.

At first experimented in Haute-Beauce (Centre international de formation écomuséale), a site of inclusive convergence of trainers, trainees, ideas, which are reflected in the publication (*Cadernos de sociomuseologia, Psychosociology of an Ecomuseum*, 2004), it spread widely to different “hot” places in the three continents, enriching and becoming more self confident : Brazil, Mexico, Spain., Croatia ...

The latest experience actually taking place in Portugal (Carapateira), represents the sum of three decades of experimenting, at times with hesitation ,while introducing new concepts such as museology of “transmission “ (Canada). Carapatera has adopted in its programation a structured training process, the core of which are the “ cliniques de la mémoire “ achieving various objectives: Inclusive training in popular museology, a therapeutic process aiming at demystifying the static memory, gaining abilities to organize joint exhibitions throughout the territory, communicating and acquiring critical abilities. In parallel , an essay on exhibition terminology , which was presented at the Lisbon University, is an attempt of systematisation of the participative exhibition language and concepts (to be published) addressing all the actors involved into the process of imagining and making a collective exhibition, thus enriching through the language the comprehension of the process and its result as a whole.