MUSEUMS INSTITUTIONS AS A PROPOSAL FOR REGIONAL, ECONOMIC AND SOCIAL DEVELOPMENT: THE MUSEU DO AMANHÃ

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RESUMO

Objective: To carry out this study, the objective was to address the main impacts of the Museu do Amanhã on regional development since its inauguration on 2015, in the port region of the city of Rio de Janeiro-RJ.

Theoretical reference: As defined in Article 1 of Federal Law 11.904, and in accordance with the guidelines of the International Council of Museums (ICOM), museums are non-profit institutions that work at the service of societies (2009). However, museums are also important cultural facilities that can be well used according to urban and regional strategic planning to revitalize certain areas. Likewise, museums can make their contribution based on impacts generated by the greater flow of people in the region with increased tourism, which can result in significant regional, economic and social development.

Method: This study is based on exploratory and descriptive research dealing with the impacts of the Museu do Amanhã on regional development, based on bibliographic sources and data and whose analysis method applied was a qualitative approach to analyze the proposed phenomenon.

Results and conclusion: The current analysis leads to the conclusion that the Museu do Amanhã brought significant regional impacts, both economic and social and cultural. However, from bibliographical sources of the time, it was observed that there are signs of gentrifying action in the process of revitalization of the region where the museum was built, which cannot, under any circumstances, be related to the real purposes of a museum institution. And this is because museums have as their mission the purpose of working for the promotion of humanity and the establishment of peace. At the same time, museums are also strategic instruments for urban and regional planning and this context opens up countless analyzes and discussions.

Implications of the research: This study presents important questions focused on the relationship between museums and urban and regional planning, opening up new research and proposing further discussions and analyzes on the topic.

Originality/value: The field of museology is quite comprehensive, and its multidisciplinary and interdisciplinar character must also be taken into account. Even so, most of the time research is carried out that deals more with the activities carried out within museums such as conservation, research, exhibition and educational action, but there are other ways of thinking about a museum for society and regarding this there are still many gaps that need to be filled. One possibility on this path is precisely to carry out research with proposals that recognize museums in another way, for example, as strategic instruments for urban and regional planning.

Keywords: Museums, Regional Development, Economy, Society, Culture.

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INSTUIÇÕES MUSEOLÓGICAS COMO PROPOSTA DE DESENVOLVIMENTO REGIONAL, ECONÔMICO E SOCIAL: O MUSEU DO AMANHÃ

RESUMO

Objetivo: Para a realização desse estudo, foi buscado como objetivo tratar sobre os principais impactos do Museu do Amanhã no desenvolvimento regional a partir de sua abertura no ano de 2015, na região portuária da cidade do Rio de Janeiro-RJ.

Referencial teórico: Conforme definição do Art. 1º da Lei Federal 11.904, e em concordância com as diretrizes do Conselho Internacional de Museus (ICOM), os museus são instituições sem fins lucrativos e que trabalham a serviço das sociedades (2009). Não obstante, os museus também são importantes equipamentos de cultura que podem ser bem utilizados segundo o planejamento estratégico urbano e regional para revitalização de determinadas áreas. Da mesma forma, os museus podem trazer a sua contribuição a partir de impactos gerados pelo maior fluxo de pessoas na região com o aumento turismo, o que pode resultar em significativo desenvolvimento regional, econômico e social.

Método: Este estudo parte de uma pesquisa exploratória e descritiva tratando sobre os impactos do Museu do Amanhã no desenvolvimento regional, com base em fontes e dados bibliográficos e cujo método de análise aplicado foi de abordagem qualitativa para analisar o fenômeno proposto.

Resultados e conclusão: A análise corrente leva à conclusão de que o Museu do Amanhã trouxe significativos impactos regionais, tanto econômicos como sociais e culturais. Porém, a partir de fontes bibliográficas da época, foi observado que há indícios de ação gentrificadora no processo de revitalização da região onde o museu foi construído o que não pode, em hipótese alguma, ter relações com os propósitos reais de uma instituição museológica. E isso porque os museus podem trazer a sua contribuição a partir de impactos gerados pelo maior fluxo de pessoas na região com o aumento turismo, o que pode resultar em significativo desenvolvimento regional, econômico e social.

Implicações da pesquisa: Este estudo apresenta importantes questionamentos voltados à relação dos museus com o planejamento urbano e regional dando abertura a novas pesquisas e propondo maiores discussões e análises sobre o tema.

Originalidade/valor: O campo da museologia é bastante abrangente, e também deve ser levado em conta seu caráter multidisciplinar e interdisciplinar. Mesmo assim, na maioria das vezes são realizadas pesquisas que tratam mais sobre as atividades executadas dentro dos museus como conservação, pesquisa, exposição e ação educativa, porém há outras formas de pensar um museu para a sociedade e sobre isso ainda há muitas lacunas que precisam ser preenchidas. Uma possibilidade nesse caminho, é justamente realizar pesquisas com propostas que reconheçam os museus de outra forma como, por exemplo, instrumentos estratégicos de planejamento urbano e regional.

Palavras-chave: Museus, Desenvolvimento Regional, Economia, Sociedade, Cultura.

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1 INTRODUCTION

From information made available in Revista Museu (2022), Brazil already has about 3,967 museological institutions distributed throughout its territory. And, according to data made available by the Brazilian Institute of Museums (IBrA-M), in the Annual Visitation Form (FVA) not all Brazilian museums count their public, but in the year 2014 the number of 24,638,673 visits in 827 museums, followed by 25,528,788 visits in 716 museums in the year 2015, 28,594,539 visits in 9 museums 2016, 32,239,871 visits to 1,001 museums in 2017, 38,463,602
visits to 1,279 museums in 2018 and 25,528,284 visits to 820 museums in 2019 (IBRAM, 2022).

According to an article published on the website Valor Investe, from the year 2021, from research launched by the electronic magazine Art Newspaper (2021), during 2019 museums around the world received an average of 230 million visitors. While in the year 2020, as a result of the global COVID-19 pandemic, that number dropped to around 54 million visitors. The significant drop represents around 77% and has a direct impact on the revenue of these institutions, considering that many museums have been forced to close their doors permanently, while others have had to decrease their staff. For Lusa, of the Portuguese newspaper Ípsilon (2022), this scenario began to be changed from the first half of 2022 in Portugal and the same can be accompanied in other museums around the world.

It is worth highlighting that there are museums of various formats, genres and typologies, with different collections, programs and access possibilities, and that the cultural reach of these institutions together with the effects on society, are immeasurable. As Pedro Mastrobuono, current Director of IBRAM, points out in an interview with Cláudia Felczak of Agência Brasil (2021), Brazil had a really considerable number of visits to museums in the years leading up to the pandemic. Thus, one can observe the power of museums in terms of public mobilization and the involvement of societies reverberating concurrently in multiple areas, such as tourism, leisure, economics, politics, education, science and more. Certainly there are museums with greater or lesser regional impacts depending on different factors that may also involve issues related to public governance and development.

Since the 1990s, Brazil has been among the countries that have shown the greatest interest in museums, in view of the increase in the number of museological institutions of different types and throughout their territory. Certainly there are still many serious issues and problems to be solved, but the country has been demonstrating its advances that go beyond the creation of new museums, ranging from the increase in the number of university courses in museology to public policies aimed at these institutions. But what has been calling attention is the construction of monument museums as cultural equipment of the state and with great potential for regional development.

Among the monument museums built in Brazil since the beginning of the 21st century, there are the example of the Oscar Niemeyer Museum in Curitiba, Paraná, the Iberê Camargo Museum in Porto Alegre, Rio Grande do Sul, Rio Art Museum and Tomorrow's Museum, both in the city of Rio de Janeiro. All these examples are recognized worldwide as institutions of great size and significant cultural repercussion. Of these, it is evident the Museum of Tomorrow that integrates the project of revitalization and economic development of an entire central territorial area of the city of Rio de Janeiro, however, this is not a museum especially of art.

The Museum of Tomorrow was inaugurated in 2015 and is considered a science museum, aimed at fundamental issues for our future, that is, investigating the multiple possibilities for a more sustainable future for all humanity. His museography has exhibits\(^4\) diverse and specific that refer to interactive exhibitions with immersive experiences. To do so, the use of technology is fundamental, allowing the public to have diverse experiences in the different spaces within the museum. And all this in its space counts as a way to attract and involve the different audiences interested in experiencing the ideas and proposals that are launched with the intention of fostering the awakening to reflections of the present, also with a view to a solid construction of a more critical thinking.

Although this research focuses on museums, its approach involves points that can be correlated with elements such as the State, Government, Society and Public Administration, as

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\(^4\) Expos is the form in which movable objects are called that can be used in an exhibition, such as expository resources, whether of works of art, historical artifacts or just conceptual.
well as others that articulate with each other on the journey of museological institutions. The theme addressed was treated from an interdisciplinary perspective, highlighting this strong characteristic in museums. Based on these considerations, the objective is to deal with the possible regional, economic and social development, starting from museological institutions with the object of study the Museum of Tomorrow. To do so, a documentary and bibliographic research is carried out with a survey of the theoretical reference on the theme, aiming at a qualitative analysis, and also collecting and analyzing the quantitative data from the Museum of Tomorrow.

This article is divided into five sections, the first being used for introduction to the theme addressed and explanation of what the text is about, as well as its objectives and methodological sequence. The second section presents the theoretical foundation that began with a development text and is divided into three topics that guide the research. The third section brings the methodology used for the production of this article, and then the fourth section presents a discussion from the data analysis. Finally, the fifth section presents the conclusion.

2 THEORETICAL GROUNDS

Museology was initially treated as an applied discipline, but is now seen as a science under construction and interdisciplinary because, due to the complexity of the museums, it dialogues very well with so many other areas. For example, we have the study proposed by Marília Xavier Cury that presents an administrative approach in museums, however the author addresses the universe of exhibitions as a priority and its need for production quality, to facilitate the planning and execution of the exhibitions. Thus, Cury argues that "the administrative approach has been gaining ground in museums from the realization that the improvement of the quality of exhibitions does not depend only on money or personnel, but also on appropriate methodologies" (CURY, 2006, p. 58).

With the wide range of possibilities for approaches to studies on museums, emphasis should be placed even on economic. Nevertheless, John Keynes's economic theory (1985) holds that public power needs to intervene in areas neglected by private enterprise, with economics viewed as a moral science rather than as a natural science because it deals with values. From this point of view, we observe that culture, being museums as a form of cultural equipment, is included in this case. Museological governance and management has been increasingly studied, including the economics of museums and other related topics.

There are also various models for managing museums, and many are initiatives of mixed economy that enjoy the participation of state or even private companies, deliberating on the directing of resources made possible by the public authorities. According to Hugues de Varine, the museum "is an asset for economic development because of the possible attraction exerted on tourists, who are also consumers of the local supply of goods and services" (VARINE, 2013, p. 176).

Furthermore, it is worth highlighting the thinking of Waldisa Russo Camargo Guarnieri who sustains the thesis that the museum is, above all, a social institution, highlighting the strong relationship between museology and society, which results in the museum fact. Guarnieri argued that museology cannot be limited to the study of museums, since this should be much more about the relationship of man with the object in the institutionalized scenario, which is the museum (GUARNIERI, 2010).

To complement Guarnieri's thinking regarding museum issues in this proposal, the guidelines of the International Council of Museums (ICOM) were observed, which is a non-governmental body linked to UNESCO and responsible for drawing up international policies for museums. ICOM produces material annually from formal meetings in different countries around the world, and each country is responsible for whether or not to comply with such
guidelines in its legislation. In the case of Brazil, there is also legislation for museums, even in line with the proposals of ICOM, such as Law No. 11,904, Statute of Museums, recognized as a regulatory landmark. In Article 1 of the Statute of Museums we find a definition for this kind of institution in the country, as also defined by ICOM:

For the purposes of this Law, non-profit institutions which conserve, investigate, communicate, interpret and exhibit, for the purposes of preservation, study, research, education, contemplation and tourism, collections and collections of historical, artistic, scientific, technical or other cultural value, open to the public, at the service of society and its development, shall be regarded as museums. (Art. 1 of Law 11,904).

However, the term 'non-profit' cannot be confused with the fact that museums, although they should not be primarily profit-making, can very well work towards financial sustainability. This is because each project needs resources to be carried out, besides, the maintenance of museum spaces and more the conservation and restoration of the collections has costs and demands investment. But all these processes and many others pertinent to museological activities, which extrapolate the activity of receiving public, have an impact on regional development.

In administration it is recognized that there are two types of rationality in organizations, being substantive rationality that is more focused on human and social issues and instrumental rationality that is based on utilitarianism. Organizations or initiatives of the third sector, present mainly elements of substantive rationality in their management, however, it is necessary that there is a balance between rationalities (BARROS; SANTOS, 2010). And museums naturally fit into substantive rationality for their mission and values, but one cannot forget that museums also need instrumental rationality for their management.

There are museums that really transform their surroundings with the amount of audience they receive, influencing and greatly in local trade and development. Several areas may be affected by these large institutions when worked with a view to making the most of their potential, involving regional planning and economy, affecting sectors such as tourism, urbanism, economics, education, culture and more. In Brazil, there are many museums in this format, above all in the capitals of the different states, each museum being a unique institution capable of great accomplishments. For this research especially, the Museum of Tomorrow was chosen as a case study with a view to analyzing its regional impacts.

2.1 The Museum of Tomorrow

Since the beginning of the 21st century, many museums have been created in Brazil bringing advances both in the area of culture, such as tourism, urbanism, economy and more. In Rio de Janeiro, in 2006 began the negotiations for the work that would result in the revitalization of the port area of the city relying on a public-private partnership, with the name of Porto Maravilha Project. The aim was to revitalize the port region of the city as a way to prepare infrastructure for the start of the 2014 FIFA World Cup and 2016 Olympic Games. To do so, the government was supported by Municipal Law No. 101, of November 23, 2009, which deals with Consortium Urban Operations (OUC). The law was passed in November 2009. Thus, the following information is available on interventions in the port area:

The port region is the stage of one of the largest interventions in the city, the Urban Consortium Operation of the Area of Special Urbanistic Interest of the Port Region of Rio de Janeiro, also known as Operation Urban Consortium (OUC) Porto Maravilha, created in 2009 (Municipal Laws 101 and 102, 2009). The Urban Operation covers 5 million m² involving a contiguous area located in the center of the city of Rio de Janeiro. Since the beginning of the 21st century, many museums have been created in Brazil.
Janeiro, in Brazil, quite economically devalued, but with great potential for appreciation for real estate in view of its strategic location close to its financial center - CBD - Central Business District. (SANTOS JUNIOR et al., 2020, p. 03)

Among the proposal to revitalize Porto Maravilha, there was also the idealization of the Museum of Tomorrow considering that the city would need another cultural space to be a landmark of the passage from the twentieth century to the twenty-first century. This, though, did not stop talking with the city's past, but could be more tied up with the questions of the future, that is, the initial intention was to create a contemporary museum. Within this proposal, the place would need to be more in the format of a "museum-forum", that is, open to discussions of the present and also involved in promoting and promoting issues related to global challenges and the real role of all in building a more sustainable future.

About the construction of the Museum of Tomorrow, Assis (2017, p. 38) highlights its insertion in "a scenario of major urban and sociocultural transformations in the city of Rio de Janeiro." Furthermore, Assis points out that "among the museum's objectives, we can cite the offer of an educational platform about the future that we want to the different publics who frequent the place, applying data and resources of science for a cultural, political and ethical experience" (ibid).

To do so, an international public tender notice was opened for the choice of the architect who would be responsible for the project, and the winner of the contest was the futuristic and considered most innovative project, authored by the Spanish architect Santiago Calatrava. Calatrava's project was in dialog with idealizations aimed at a museum for the future, focusing on sustainability and technology for the 21st century (MALICHESKI, 2019). The building itself is contemporary, being a perfect example of museum monument, with a mobile structure formed by metal panels that resemble the wings of a bird. The interior features a futuristic layout, incorporating sustainable elements such as solar panels and rainwater catchment systems. The architectural aspects of a museum are really important and in this way we highlight what Xavier and Bauermann mention about it:

With respect to the provision of quality services, first of all it should be considered that the museum building is the first impression that the public will have of the institution, it should draw the attention of visitors transmitting sensations of clarity, cleanliness, accessibility, organization and fun, suggesting an attractive and modern place. The building needs to become a focal point, a reference to the city for its visuality, printing symbolic and cultural messages to the urban space, competing with other tourist spots. (XAVIER and BAUERMANN, 2022, p. 181)

The Museum of Tomorrow is located in the Mauá square, region of Porto Maravilha and was inaugurated on December 17, 2015. Its interior is divided into five major areas, which are: Cosmos, Earth, Anthropocene, Tomorrow and Us. Each of these areas is specifically aimed at different questions about the future of humanity and the planet, fostering the reflection and construction of critical thinking in the visiting public. To do so, the museum can count on curatorial artifices based on technology as virtual reality and other possibilities of interaction and immersion of the senses. Today it is managed as follows:

The Museum of Tomorrow is managed by the Institute of Development and Management - IDG. The project is an initiative of the City Hall of Rio de Janeiro, conceived in conjunction with the Roberto Marinho Foundation, an institution linked to the Globo Group. A successful example of a partnership between public authorities and private enterprise, the Museum has Banco Santander as its master sponsor, Shell Brasil, ArcelorMittal, Grupo CCR and Instituto Cultural Vale as its maintainers and a broad network of sponsors that includes Engie, IBM and Volvo. With Globo as a strategic partner and B3 sponsor, Raia and White Martins, it also
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has the support of Bloomberg, EMS, Renner, TechnipFMC and Valgroup. In addition to Accenture, Data Prev and Granado supporting in special projects, we have the media partners South America Paradiso, Radio Mix and Revista Piauí. (MUSEUM OF TOMORROW, 2023, s/p.)

It can be seen that the Museum of Tomorrow, in all its museological and cultural representativeness, brings significant contributions by exploring the possibilities of the future in an interactive and educational manner. And an attractive museological and cultural experience for those who visit Rio de Janeiro and are interested in science, technology and sustainability. In addition to these, there are temporary exhibitions and more diverse educational and cultural activities, including the practice of workshops and mediation for space and exhibition shows.

2.2 Conflicts in the revitalization of the port region

Certainly, the work of revitalizing the port area of Rio de Janeiro fitted into certain models already existing and applied in other cities of the world. This shows that the revitalization of the area was not only focused on urban issues in the Latin American context, expanding its results, but also being the focus of many contradictions. In this sense we observe the presence of several criticisms, especially during the period of planning and realization of the revitalization works. There were conflicts throughout the process, with emphasis on the fact that the revitalized area was previously inhabited by groups already identified with the aspects and characteristics of the region. One of the criticisms, as Giannella points out:

In the case of the port area, the situation is more serious, because public land that should be, as a priority, destined to social housing is being passed on to private capital, by means of a mechanism that involves the reproduction of capital in the financial sphere, concentrating it in the hands of few contractors, developers and financiers. (GIANNELLA, 2015, p. 161)

In addition to these questions, for Santos Junior et al. (2020), there are three theses that need to be highlighted about this, the first one bringing evidence of the characteristics of the city and how they should be preserved considering that a very extensive and modern project could harm them in their essence. The second thesis maintains that there is an evident neoliberal aspect "triggered by a coalition of interests, but that its implementation is constrained by the hybrid, unequal and combined urban order and, at the same time, modifies it, in a process of multiscalar creative destruction that produces a local version of a global phenomenon" (SANTOS JUNIOR et al., 2020, p. 01). Finally, the authors present their third thesis pointing to the promotion of the elitization and peripheral gentrification of the works of revitalization of Porto Maravilha with a special emphasis on a kind of annihilation of black culture in the region (2020).

Projects like this may well revitalize an area bringing a whole framework of benefits to the region, but, at the same time, may result in more urban and social inequality. This is because there are people who need to be removed to make room for new buildings, with new concepts of the market and neoliberalism. All this mismatch makes clearer the dichotomy in urban space between "wealth and poverty, growth and decline, inclusion and exclusion, centrality and marginality produced mutually on all spatial scales, from the neighborhood to the planetary" (BRENER and SCHIMID, 2015, apud SANTOS JUNIOR et al., 2020, p. 07).

Also according to Giannella (2015, p. 168), "it is important to understand that there are new forms of social movement, multiple, fluid and heterogeneous, in the contemporary
context." Even so, we must observe all those involved in these new movements that in many cases are based on utopias whose promises involve horizons of total transformation in the social, environmental, urban, economic sense etc. Not necessarily that no major local and even regional transformations can occur, but there are cases and cases and in many cases the demands and results are punctual, which also justifies the need for resistance and struggle for permanence in the face of contradictions. There is a search for the preservation of certain ideas, projects, but this cannot stand out the necessity and urgency of preserving life, especially in the face of enterprises that can result in very adverse and disaggregating circumstances (GIANNELLA, 2015).

On the other hand, we have the observations of Monié e Silva (2015) that highlight the importance of carrying out major projects such as the revitalization of Porto Maravilha, even in the face of the problems that can cause. Obviously, the results cannot justify in any way all the problems and conflicts generated, and a whole apparatus is indispensable for the proper relocation of families and communities in cases like this. This is the effect of certain urban solutions that certainly need to be very well planned and orchestrated in order to integrate society, generating development. In this sense, the authors argue that:

The negative impacts of the enterprises are usually presented as necessary sacrifices in the process of building a new urban order. The mega-events (World Cup; Olympic Games) play a key role in the elaboration of the narrative that justifies and legitimizes state-private action. The general interest is systematically invoked in the face of oppositions which defend 'particular interests'. (MONIÊ and SILVA, 2015, p. 119)

In this way, the biggest problem could not only and necessarily be in the execution of a grandiose project, but in its demands and consequences above all as the way used for the removal of families and communities. This is because, as Giannella (2015) shows, there was a struggle for space in the context of Porto Maravilha, including with the organization, presence and activity of resistance camps that sought, in any way, to remain in place. As a result, the collective known as the Community Forum of Porto was created in 2011, whose struggle involved the realization of complaints about the violation of the rights of the families that inhabited the place before the execution of the project of revitalization of the Port area.

2.3 Regional impacts of the Museum of Tomorrow

The revitalization of Porto Maravilha started from a public-private partnership whose costs reached R$ 7.6 billion (SANTOS JÚNIOR, 2020). The construction of the Museum of Tomorrow was carried out in four years, being its completion in the year 2015, adding an investment of R $ 230 million. Naturally, in the process of its construction, it is already possible to observe a change in terms of trade and new possibilities of enterprises in the region, including on the part of the local communities that remained in the surroundings. The entire revitalization of the Porto Maravilha region has brought significant changes involving spheres that go beyond the construction of the Museum of Tomorrow (MONTOZA, 2018).

In terms of environmental sustainability, one can highlight the care that Calatrava took in his project, when proposing a covering made from mobile metallic plates that move in accordance with the times of the day, seeking to capture the largest possible quantity of sunlight. In this way, the interior of the Museum of Tomorrow is illuminated by natural light, but in a controlled manner and without putting at risk the conservation of certain pieces in the exhibitions. Thus, intelligent capture of sunlight is carried out and in addition, the air-conditioned air-conditioning system makes use of the water of Guanabara Bay for its cooling. It is worth highlighting that the project was created for the Museum of Tomorrow to use up to
50% less energy than any other building of the same size, according to information made available on the institution's own website. (MUSEUM OF TOMORROW, 2023, p.).

In addition to the economic aspect, the museum provides a strong social impact. Conscientious management practices can serve as an example to other actors, whether public or private. Cultural and scientific transfer is also observed through activities with the city's population, empowering populations in situations of economic and social vulnerability by awakening cultural entrepreneurship. In this way, the Museum of Tomorrow is a cultural multiplier, making it possible to broaden the horizons of people who could hardly do it without such initiatives. (ASSIS, 2017, p. 49)

Also according to information on the website of the said museum (2023), it also reuses the water in order to minimize its environmental impacts. To date, this Calatrava project has received several awards and in different categories both in the areas of architecture and sustainability and more. This makes the Museum of Tomorrow a reference point both in museological terms and in architectural and urbanistic terms, being a real example of futuristic design. The project has been awarded in many categories of architecture and sustainability, being considered a world reference in terms of contemporary futuristic projects. Although this construction is recognized as iconic and has had a significant positive impact on the Porto Maravilha region and the city of Rio de Janeiro as a whole, like any development, it has also had some negative effects. One of the main negative effects of the Museum of Tomorrow is its high maintenance cost. The museum is a complex and sophisticated building that requires a specialized staff for its maintenance and conservation. In addition, the museum's high energy consumption, even if in line with sustainability guidelines, can result in high energy and financial resource bills. According to the information available on the website of the Museum of Tomorrow:

We are benefited by being located on the banks of Guanabara Bay and in a region of historical relevance, both from the urban and social point of view. Recognizing the region and its residents as drivers of profound transformations, the Museum has a sector of Communities and Territories, which is dedicated to engaging neighboring audiences in the collective construction process of Tomorrow, through cultural programming and mobilization. The 30,000 or so inhabitants of the Port Region — distributed over the districts of Saúde, Gamboa and Santo Cristo and the hills of Conceição, Pinto, Providência and Livramento — have a series of benefits in the Museum of Tomorrow. (MUSEUM OF TOMORROW, 2023, s/p)

Another negative impact that may have been generated from the construction of the museum is the natural increase in traffic of vehicles and pedestrians in the region, which can lead to congestion and difficulties of access considering the number of public the museum receives. Although the museum has a privileged location, close to various public transport options, the increased flow of tourists can overwhelm the existing infrastructure, especially on busy days. It is worth noting that the construction of the Museum of Tomorrow also generated negative environmental impacts, especially during the construction phase as the work involved the movement of large amounts of land, in addition to the use of heavy machinery, which could result in the emission of pollutant gases and soil degradation.

Overall, despite the negative influences, the Museum of Tomorrow is considered an important milestone in the history of the city of Rio de Janeiro and a model of architecture and sustainability that inspired other entrepreneurs around the world. The Museum of Tomorrow is located in the city of Rio de Janeiro, Brazil. More precisely, it is situated in Mauá Square, in the neighborhood of the Port Region, near Porto Maravilha. It is possible to reach the museum
by public transport, such as bus and subway, or by car. The Museum of Tomorrow has a significant impact on the region where it is located, which is Porto Maravilha, in the city center of Rio de Janeiro. The museum's construction revitalized the area, which was once an abandoned harbor, and turned it into a new cultural and tourist hub.

Since its opening in 2015, the Museum of Tomorrow has attracted millions of visitors from around the world, which has boosted the local economy. With the presence of the museum, there was a significant increase in the number of tourists and visitors in the region, which generated jobs and stimulated the development of local businesses such as restaurants, hotels and shops. In addition, the Museum of Tomorrow has an important impact on raising awareness about environmental and social issues in the region. The museum’s exhibits encourage visitors to reflect on their role in the future of humanity and the importance of sustainability and social responsibility. This can have a positive effect on how people relate to the environment and the local community, which can lead to long-term changes. As the website points out:

Recognizing the region and its residents as drivers of profound transformations, the Museum has a sector of Communities and Territories, which is dedicated to engaging neighboring audiences in the collective construction process of Tomorrow, through cultural programming and mobilization.

The 30,000 or so inhabitants of the Port Region — distributed over the districts of Saúde, Gamboa and Santo Cristo and the hills of Conceição, Pinto, Providência and Livramento — have a series of benefits in the Museum of Tomorrow. (MUSEUM OF TOMORROW, 2023, p.).

The economic impact of the Museum of Tomorrow in the region of Porto Maravilha, in the center of Rio de Janeiro, is significant. Since its opening in 2015, the museum has attracted a large number of visitors, both domestic and international, which has boosted the local economy. According to data from the city hall of Rio de Janeiro, the Museum of Tomorrow has received more than 4.5 million visitors since its opening until the end of 2019. This means a large flow of tourists and visitors to the region, which has stimulated the development of local businesses such as restaurants, bars, hotels, souvenir shops and other tourism-related services. In addition, the presence of the Museum of Tomorrow has been an incentive for the urban rehabilitation of the region of Porto Maravilha. The revitalization of the area, which was once an abandoned port, attracted new investments and developments, which can contribute to the growth of the local economy.

There is no public information about the specific monthly revenue of the Museum of Tomorrow. As the museum is a non-profit, its revenue comes mainly from government funds, sponsorships, donations and ticket sales. The Museum of Tomorrow has a schedule of exhibitions and events that is regularly updated, and ticket sales are an important source of revenue for the institution, plus a gift shop and restaurant that can generate additional revenue. However, it is important to highlight the fact that as the Museum of Tomorrow is an institution focused on social, economic and cultural development and therefore its impact cannot be measured only in financial terms. The museum plays a key role in education, promoting culture and raising awareness about environmental and social issues, and its value to society goes beyond the financial aspect.

The Museum of Tomorrow has significant importance for Brazil in several aspects. First of all, the museum is an international reference in terms of architecture and design, being considered one of the most important works of the Spanish architect Santiago Calatrava. The construction helped revitalize the port region of Rio de Janeiro, which was previously a rejected and tourist-free area. In addition, the Museum of Tomorrow is an institution that aims to promote awareness about environmental, social and technological issues. It is worth highlighting "the contributions that physical structure can bring to the preservation of the
musealized heritage and its extroversion by means of museological communication in the exhibition space” (XAVIER and BAUERMANN, 2022, p. 172).

3 METHODOLOGY

The method employed in carrying out this research was the qualitative approach case study, aiming at the scientific interpretation of the collected data and, in addition, the research is also exploratory and descriptive. Thus, first the survey of the data, followed by the organization, as well as the exploration, analysis and interpretation as indicated in the method of content analysis proposed by Laurence Bardin (1977). Furthermore, the analysis of the information regarding the case of Brazilian museums was carried out in the light of the museological guidelines according to the precepts of the International Council of Museums (ICOM).

The typology can be classified as theoretical, from secondary bibliographic and documentary sources (MARCONI; LAKATOS, 2003). The object of the study analyzed was the Museum of Tomorrow, of the city of Rio de Janeiro, and its impacts on the region. This work became feasible from the information made available on websites such as the site of the Museum of Tomorrow itself, with the availability of its documents and more bibliography already produced, referring to what it was intended to address.

4 DATA ANALYSIS

In order for people to be able to enjoy their right of access to culture, certainly museums, as cultural equipment, need to be up to date with their activities of collection, research, exhibition and educational actions. To this end, well-established governance is essential for the efficient management of such institutions. The Museum of Tomorrow has the Neighbors First Program and thus involves all its surroundings, and can contribute directly to local development in different ways:

Tomorrow’s Museum starts from the idea that tomorrow is a collective construction. For this reason, even before its opening up to the public at large, the Museum received the groups of people who best represent these two notions: construction and collectivity. The workers - scientists from diverse areas, architects, workers, artists - and the inhabitants of the Port Region - members of the Neighbors Program of the Museum of Tomorrow. (MUSEUM OF TOMORROW, 2023, s/p.)

This already demonstrates a concern with the local population, with a view to fostering the sense of belonging about the museum for these people. Since its opening, the Museum of Tomorrow already had its museum plan as an instrument of planning and management, as can be verified on its website. The museological plan for a museum is equivalent to a master plan for any other institution, it is an indispensable document involving all the projects and programs. In addition, the museum plan presents the goals of the institution, as well as mission vision and values and its production is mandatory as provided for in Art. 44 of Law 11.904.

It is worth highlighting that, even though it has its obligatory provision laid down in law, less than 60% of Brazilian museums have this document in their hands, above all because it has to be drawn up by a professional museologist duly registered with a class organ that, in this case, is a Regional Council of Museology (COREM). In addition, it is indicated that the museologist responsible for drawing up the museological plan of an institution also has a CRT (Certification of Technical Responsibility) to start this work. The point is that the museum plan should be reviewed and reprepared from time to time, preferably every four years, in an
interdisciplinary manner and involving the institution's technical staff. Thus, it was verified that the Museum of Tomorrow already has two museological plans, one corresponding to the years 2015 to 2019 and the other to the years 2020 to 2024.

The museological plans of the Museum of Tomorrow are released to the public, including as a way of rendering accounts of their actions, both in relation to the institutional and museological issues and also of their surroundings. Both present questions of planning and strategic objectives of the institution being compared with the results. It is worth noting that the Transparency page available on the website of the Museum of Tomorrow also contains other documents such as Authorization of the Fire Department for operation and temporary exhibitions, contracts and additive terms including management contracts, work plans, management reports, balance sheet, external audit reports and annual reports.

In the first museum plan, a well-founded planning of the actions that the institution was starting is presented, being a very detailed strategic instrument with many prospections. Nevertheless, the museum was still beginning its trajectory and its planning started from observations about the museological reality of other similar institutions, however, already in the second museological plan, it is possible to observe in the topics proposed much more solid considerations. This is because the elaborated management document was already starting from a reality and data, quantitative and qualitative, bringing to institutional management greater experience for planning and decision making.

According to the annual report for the year 2016, made available on the museum's own website, on the weekend of December 18, 2015, at its inauguration, an audience of 25,473 visitors was received. Also in the same report, data were found that between 01/01/2016 and 31/12/2016 the Museum of Tomorrow received an audience of 1,351,993, which represents a very significant number for a museological institution. On the profile of this visiting public, the report shows that 94.5% of this amount visited the Museum accompanied, most of which were by family members. In addition, about 79% of total visitors are between "25 and 59 years old, 43% of the visitors to the Museum of Tomorrow live in Rio de Janeiro (the capital), 34% live in other states, 45% are from the North Zone, 66% are women, 48% are not habitual visitors to museums and 12% had never been to a museum before". (MUSEUM OF TOMORROW, 2016, p. 24).

Another important fact is that the museum, already at its beginning, offered a very diverse program that went beyond the offer of exhibitions, covering several programs directed to different audiences. There were many possibilities for the visiting public who could receive guided tours, attend events, lectures, workshops and more. Thus, the report still brings information that during the year 2016 were carried out 150 activities (workshops, long-term course and artistic presentation) involving more than 4 thousand people, while the exhibitions counted with about 476.000 visitors, the Educational Program counted with 53.593 mediated visits from public and private schools totaling 1.438 groups in mediated visit.

In the report of the following year, 2017, it is highlighted that the Museum of Tomorrow received a total number of just over 1.1 million visitors, 24% were from the city of Rio de Janeiro, 35% were not regular museum visitors and 93% had never been to the Museum of Tomorrow. In addition, 91% of visitors were accompanied to the museum, 95.5% said they would recommend visiting other people, 95% said they intend to return to the museum, while 7% had never visited a museum. Of this amount still 59% of the public was women and 65% with the age group between 25 and 29 years. As the 2017 report points out, there was a growth in investments that year and with this greater impact on both the museum's actions and the region. Thus, we have the following data on the amount of audience as per table 1:
Museums Institutions as A Proposal for Regional, Economic and Social Development: The Museu do Amanhã


<table>
<thead>
<tr>
<th>Month</th>
<th>January</th>
<th>February</th>
<th>March</th>
<th>April</th>
<th>May</th>
<th>June</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan</td>
<td>128,824</td>
<td>65,475</td>
<td>85,368</td>
<td>96,070</td>
<td>78,014</td>
<td>84,268</td>
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<tr>
<td>Feb</td>
<td></td>
<td>111,613</td>
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<td>108,375</td>
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<td>Mar</td>
<td></td>
<td></td>
<td>92,349</td>
<td></td>
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<td>Apr</td>
<td></td>
<td></td>
<td>81,975</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>May</td>
<td></td>
<td></td>
<td>72,589</td>
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<td></td>
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<tr>
<td>Jun</td>
<td></td>
<td></td>
<td>76,937</td>
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In the year 2018, the Museum of Tomorrow's report reveals that this year's attendance was 769,368 visitors, resulting in the sum of more than 3.2 million since the museum's inauguration in 2015. On the other hand, there is already a drop in the number of visitors, which can represent a great challenge for the institution: keeping the public up. Even so, the number remains very significant for a Brazilian museological institution, naturally able to contribute both with the income of the institution and also with the local economy. Of this total, it is worth pointing out that 11% of the visitors had not yet visited a museum, which shows the indication of a work in the area of the promotion of culture and the inclusion of new publics.


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<tr>
<td>Jan</td>
<td>113,479</td>
<td>47,806</td>
<td>63,252</td>
<td>48,874</td>
<td>50,464</td>
<td>47,313</td>
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<td>Feb</td>
<td></td>
<td>81,698</td>
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<td>58,388</td>
<td>62,392</td>
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<td>Mar</td>
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<td></td>
<td>69,218</td>
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<td>Apr</td>
<td></td>
<td></td>
<td>64,427</td>
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<td>May</td>
<td></td>
<td></td>
<td>68,403</td>
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<td></td>
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<td>Jun</td>
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In 2019 there was an increase in the number of visiting visitors to the Museum of Tomorrow compared to the previous year, reaching 835,950 visitors. This result added to the number of previous years' audiences since the museum's inauguration in 2015, results in 4,108,727 which proves to be quite a significant number for a museum setting it up as a blockbuster institution. According to the 2019 report, we also found the following information about the amount of audience in each month of the year:


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<th>Month</th>
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<tbody>
<tr>
<td>Jan</td>
<td>91,595</td>
<td>55,020</td>
<td>48,499</td>
<td>54,961</td>
<td>55,539</td>
<td>56,996</td>
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<td>Feb</td>
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<td>73,399</td>
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<td>84,389</td>
<td>79,979</td>
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<td>Mar</td>
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<td></td>
<td>69,218</td>
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<td></td>
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<tr>
<td>Apr</td>
<td></td>
<td></td>
<td>84,489</td>
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<td>May</td>
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<td>Jun</td>
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In the 2020 report the overall number of visiting audiences was just over 224,000, certainly this drop can be explained by the global pandemic caused by COVID-19 that required diverse actions to contain the virus. Among these actions was the obligation of social isolation that guided many institutions to remain closed for a certain time. As early as 2021 the information in the annual report that the Museum of Tomorrow has received about 215,792 visitors. Since then, the Museum has not yet updated the release of its reports that are likely to present a significant increase in the number of visitors, perhaps close to the number of years preceding the pandemic.

For Nascimento Junior (2010), the museological institutions are the basis of the economic impact analyzes of culture: it is employer of employees and other outsourced workers, is buyer of goods and services of other companies, is seller of products and services,
is tourist attraction pole, educational institution when offering courses - workshops and lectures in general - is skilled labor enabler, is urban development agent and also tax taxpayer.

Furthermore, it is worth highlighting that museums are active agents of culture and that access to culture is a human right and not a privilege. And "the right to culture is the corresponding obligation of the State" (SILVA, 2001, p. 48). According to Article 27 of the Universal Declaration of Human Rights (1948): "Everyone has the right freely to take part in the cultural life of the community, to enjoy the arts and to participate in scientific progress and in the benefits thereof." In the 1988 Brazilian Federal Constitution, Article 215 also deals with the cultural rights of the citizen highlighting that "the State shall guarantee to all the full exercise of cultural rights and access to the sources of national culture, and shall support and encourage the valorization and dissemination of cultural manifestations."

5 CONCLUSION

With the finalization of the production of this text, we observed the scope of the objective of dealing with the impacts on regional development from the opening of the Museum of Tomorrow, in the Port region of the city of Rio de Janeiro. As a result of this study, some other related issues arose giving rise to new reflections and possible future research on the theme. One of the possibilities to be highlighted is the viable openness to the issue of the conflict established between those responsible for the revitalization project and the former inhabitants of the treated region. These residents had to leave their homes and space in favor of a grandiose revitalization project that is nonetheless a process of urban gentrification.

There are many questions that still need to be carefully analyzed before any statement in this regard, the fact that museums are institutions whose purpose has a strong relationship with human promotion and the establishment of peace. Therefore, preservation also serves the actions of knowledge, understanding and respect, which are fundamental for the different groups to be treated fairly. And being aware of that, it becomes ironic, and why not say cruel, to use a museum in a shrewd way as an instrument to minimize a determined local culture or to contribute to real estate speculation.

On the other hand, it is understandable that cities need to undergo changes in their structures over time and that the urban space undergoes transformations, even to better meet the needs of the population. But obviously always with care and respect to the needs of the different groups that make up the population, and for this a museum can always be welcomed. At this point, the fact that the port area has in its memories the strong presence of the identity of certain predominant groups in the place that precedes the revitalization process, however now turned to the possibilities of tomorrow and not in a specific way aimed at the memory of these groups.

On the other hand, doubts about this have become more explicit in texts written before or concomitantly with the construction of the museum, which, although it is focused on the issues of tomorrow, maintains that these are issues pertinent to all the inhabitants of the planet. In addition, it is necessary to highlight that the Museum of Tomorrow develops in the present a substantial work with its surroundings that has been demonstrating to be effective, besides having also some spaces and activities really focused on the history of the place. This social initiative starts from the museological institution contributing in different ways to social, cultural and also economic development. Of course, a museum should be thought out for everyone, regardless of its target audience, but there is a gap to be asked if everyone can really make use of this space and in this respect the analyzes can be multiple.

So this study could also extend to the actions of the Museum of Tomorrow in the inclusion of the population of its surroundings, as well as to the spontaneous public that looks for the institution as a tourist activity. And in this sense, it could also be researched if the groups
removed from the place in the process of revitalizing Porto Maravilha are taking part in the programs of this museum.

However, this topic is broad and would need to be further developed, pointing out that this was not the main objective of conducting this research, but naturally the subject came up as a result of the issues related to local development. Because Tomorrow's Museum is a fairly new institution, it will naturally be easier to get to its genesis with many conflicts and developments. But this cannot make unfeasible the purpose of a museum of such magnitude, as is the Museum of Tomorrow, which is now configured as an important architectural, urban, museological and cultural symbol of the city of Rio de Janeiro.

Thus one can see how complex the decision on an action of urban planning and revitalization can be, involving several agents and resulting in important possibilities for the place and its surroundings. As seen in the documents and reports of the Museum of Tomorrow, many families in the region have benefited in some way, either from access to some program of the institution or even from the increase of tourists and local economic development. In addition, increased surveillance and security in the region can be highlighted, allowing residents to have easier access to the benefits of local development.

What can be perceived throughout this study is that the Museum of Tomorrow does in fact possess rather peculiar characteristics that range from a unique architecture, with a thought-provoking conceptual proposal, to a complex urban, economic and social context. In this way, this museum presents itself openly to research, contributing with diverse themes, and now offering on its website the information and data necessary for subsidizing research. It is worth highlighting that this study is far from exhausting the subject that can give rise, even, to many other researches, besides its scientific, aesthetic, cultural and museological aspects.

REFERÊNCIAS


