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Information Design and Digital Curation at the Museum of the Person

Folksonomy Converged to the Social Technology of Memory

Conception de l'information et conservation numérique au Musée de la personne

La folksonomie a convergé vers la technologie sociale de la mémoire

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Résumé de l'article

Le Web 2.0 a présenté des défis et des possibilités pour les équipements culturels et les professionnels de l'information. Penser stratégiquement ces aspects implique de créer des ouvertures pour la collaboration des communautés d'intérêt dans l'identification des objets informationnels, et de faire converger les concepts, méthodologies et techniques de conception de l'information, de conservation numérique et de folksonomie, ce qui permettrait de relever les défis qui émergent dans le processus de numérisation. -virtualisation et mise à disposition des collections sur le Web. Dans cette perspective, les équipements culturels doivent se rapprocher des communautés d'intérêt, comme le fait le Musée de la personne (Museu da Pessoa), un musée numérique-virtuel et collaboratif dont la collection est composée d'histoires de vie. Le Musée utilise la technologie sociale de la mémoire, une méthodologie qui consiste en un ensemble de pratiques, de concepts et de principes essentiels pour que diverses communautés d'intérêt et institutions s'approprient la production et l'enregistrement de récits. La présente étude pose la question suivante : comment la folksonomie, considérée comme une ressource de conception de l'information et de conservation numérique, peut-elle converger vers la technologie sociale de la mémoire ? Ainsi, l'objectif est d'analyser les possibilités de convergence de la folksonomie, de la conception de l'information et de la conservation numérique vers la technologie sociale de la mémoire. Les objectifs spécifiques sont : étudier les principaux concepts de la Folksonomie dans le contexte de la conception de l'information et de la conservation numérique ; analyser la technologie sociale de la mémoire ; identifier les convergences possibles de la Folksonomie dans la méthodologie. La méthodologie appliquée dans la présente étude est théorique et exploratoire et qualitative, la méthode appliquée était le Design Thinking.

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Information Design and Digital Curation at the Museum of the Person: Folksonomy Converged to the Social Technology of Memory

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Web 2.0 has presented challenges and possibilities for cultural facilities and information professionals. Thinking strategically about such aspects implies creating openings for the collaboration of communities of interest in the identification of informational objects, and converging concepts, methodologies and techniques of information design, digital curation and folksonomy, which would address the challenges that emerge in the process of digitization-virtualization and availability of collections on the Web. Given this, cultural facilities must get closer to the communities of interest, as is done by the Museum of the Person (Museu da Pessoa), a digital-virtual and collaborative museum whose collection is composed of life stories. The museum uses the social technology of memory, a methodology that consists of a set of practices, concepts and principles essential for diverse communities of interest and institutions to take ownership of the production and recording of narratives. The present study asks how folksonomy, seen as a resource of information design and digital curation, can converge to the social technology of memory? Thus, the objective is to analyze the possibilities of convergence of folksonomy, information design, and digital curation to the social technology of memory. The specific objectives are to study the main concepts of folksonomy in the context of information design and digital curation, analyze the social technology of memory, and identify possible convergences of folksonomy in methodology. The methodology applied in the present study is theoretical, exploratory, and qualitative, and the method applied was design thinking.

Keywords: folksonomy, social technology of memory, museum of the person, information design, digital curation

Introduction

The advancements in Information and Communication Technologies (ICT) during the 20th and early 21st centuries have led to concerns regarding the representation and presentation of information in various forms of creation, storage, and sharing. This is particularly true after the emergence of the Web, where information is static, dynamic, and hypertextualized. The conditions of the Web imply the perception of the need for different methods for searching, sharing, and presenting information. This is since the Web has become one of the most commonly used means of information retrieval.

This is because Web 2.0 presents possibilities for sharing and collaboration and proposes challenges and possibilities for cultural facilities and, consequently, for information professionals. Thinking strategically about such aspects implies creating openings for the collaboration of communities of interest in identifying informational objects through horizontal processes among network participants. One form of collaborative indexing on the Web is Folksonomy. To think about such transformations, especially in the museological context, it is necessary to converge Folksonomy to integrate into the concepts, methodologies and techniques of Information Design and Digital Curation. Such convergence would address the challenges in digitization-virtualization and the availability of collections in the platform's environments.

Given this convergence, information and science professionals face challenges and opportunities. Technological resources also provide various forms of interaction (Brayner, 2018) and new performance spaces for cultural institutions. However, these transformations also create greater proximity between Internet users, communities of interest, and the platform.

Folksonomy, a form of collaborative categorization in Web 2.0, enables interaction between Internet users, communities of interest, and information professionals. Information Design (ID), in turn, allows the creation of means that facilitate knowledge acquisition since it acts on the means of reception and production of information (Jorente, 2015). On the other hand, Digital Curation (CD) emerges as a solution to the large volume of data and information on the Web. It comprises concepts and actions developed to "preserve and add value to digital research data throughout its life cycle" (DCC, 2004).

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Thus, the emergence of a new area resulting from the interaction between Folksonomy, Information Design and Digital Curation is highlighted.

Faced with the complexity of how information is organized, preserved, accessed and shared on Web 2.0, cultural institutions, including museums, must strive to engage with communities of interest. This is because archives, libraries, and museums play a crucial role in people's cultural and social lives (Butler, 1971).

Therefore, it is essential to master the concepts and methods of ID, DC and Folksonomy in the museological context due to the challenges that arise in the process of digitizing and making collections available on the Web. It is noteworthy that museums, especially smaller, regional, and municipal ones, face the challenge of lacking contextual information about the objects in their collections.

In this sense, the digitization and availability of museum object representations on the web can facilitate the identification of these objects by communities of interest through collaborative processes such as Folksonomy. The resulting Folksonomy can integrate tools like thesauri and controlled vocabularies based on natural language terminology created by Web users in the community of interest. The Museum of the Person (*Museu da Pessoa*) is a Brazilian digital-virtual and collaborative museum that stands out in this context. Its collection consists of life stories and uses the Social Technology of Memory. This methodology includes a set of practices, concepts, and principles essential for different communities of interest and institutions with various objectives to appropriate the production and recording of narratives.

However, it is pointed out that although the Museum of the Person is a digital-virtual and collaborative museum, strangely, it does not integrate Folksonomy as a resource of ID and DC in its museological practices. Considering the social and collaborative nature of the institution's methodology, the present study asks: How can Folksonomy, seen as a resource of Information Design and Digital Curation, be converged to the Social Technology of Memory?

Thus, the objective is to analyze the possibilities of convergence of Folksonomy, Information Design and Digital Curation to the Social Technology of Memory since such an approach has not yet been studied in the scope of Information Science. The specific objectives are to study the main concepts of Folksonomy in the context of Information Design and Digital Curation, analyze the Social Technology of Memory, and identify possible convergences of Folksonomy in methodology.

The methodology used in this study is theoretical, exploratory, and qualitative. It is based on a literature review of the proposed theme and an analysis of the Social Technology of Memory and its application in the Museum of the Person. The aim is to identify how Folksonomy could be used in this methodology. To achieve this, Design Thinking was employed to search for solutions based on the principles of Information Design that can be practically implemented.

The method consists of three phases: immersion, ideation, and prototyping. The immersion phase seeks to identify problems and needs. The ideation phase, on the other hand, uses design elements to find solutions to the problems identified earlier. The prototyping phase involves developing a proposed solution to the problems identified in the other stages (Nakano et al., 2018).

During immersion, a bibliographic survey was conducted using the Brapci, Periódicos Capes, and SciELO databases. Articles were selected based on their abstracts, titles, and keywords. In the ideation phase, the selected literature was analyzed, and the theoretical framework was constructed. The prototyping phase involved identifying the convergences between Folksonomy and the Social Technology of Memory.

Folksonomy in the Context of Information Design and Digital Curation

Robert E. Horn (1999) defined information design (ID) as the harmonization of words, images, and shapes in a unified communication unit. Cristina Portugal (2013) complemented this definition by defining ID as an area that has as its basic principle the improvement of obtaining information through analog and digital communication systems. In this context, ID produces an informational object that constantly communicates with the individual, seeking to make the information clearer, more objective, understandable, and usable (Fernandes, 2015).

According to Yvonne Rogers, Helen Sharp, and Jennifer Preece (2013), individuals' experiences are extremely important for ID since one must always consider how real people use certain information or information products. In this context, it is not possible to design an experience but rather to create conditions for an experience based on the characteristics of ID. The objective is to create information products that are efficient, effective, and user-friendly, ensuring a positive user experience (Rogers et al., 2013).

As a discipline, ID provides resources, methods, strategies, and tools that enable the convergence of languages and interoperability between information systems. This, in turn, facilitates social interaction (Jorente, Nakano, and Padua 2020) and ensures a better experience for individuals. Thus, information professionals who work with ID elements must be prepared to understand the transformations in the area, evidenced by the hybridity of digit-virtual environments that "modeled by the Collaborative Web, such environments provide emergencies, create trends and informational protocols with which one lives on a daily basis" (Jorente et al., 2020, p. 38).

Jesse James Garrett (2011) defines ID as dealing with the presentation of information to facilitate effective communication. ID combines task-oriented functionality and information-oriented systems and involves communication

between systems and informational subjects (Garrett, 2011). In this context, the popularization of web platforms that allowed internet users to add tags to digital objects, such as Flickr, raised questions among professionals about the most appropriate term to define this type of indexing, categorization, or collaborative classification. One of these professionals, Thomas Vander Wal, the information architect responsible for coining the term Folksonomy, stands out.

On July 24, 2004, the author pointed out, "So the user-created bottom-up categorical structure development with an emergent thesaurus would become a Folksonomy?" (Wal, 2007, unpaginated). The term Folksonomy is a neologism created by Wal, from the junction of the words folk and taxonomy (Wal, 2007). Folksonomy is the practice of personal tagging of information and digital objects for easy retrieval (Wal, 2007). According to Wal (2007), the value of tagging refers to the use of the vocabulary of informational subjects, who imprint on the object a meaning from their understanding, that is, semantics. Thus, in addition to categorizing or classifying a digital object, individuals establish connections between various objects and provide new meanings to them.

Wal (2007) also stated that Folksonomy has three main elements: the tag, the object marked by a tag, and identity. The author emphasizes that these principles are fundamental to understanding the tagged object and the process. Additionally, Wal (2005) notes that Folksonomy is a social activity, as web users classify an informational object and use existing tags to help others find it.

With the emergence of Web 2.0, Folksonomy became popular as a response to the increasing interaction of Web users in digital environments (Yu and Chen, 2020). According to Wei Yu and Junpeng Chen (2020), Folksonomy can reflect the vocabulary of communities of interest. It is a simple form of indexing that uses natural language and adds value to browsing web environments. The authors suggest that the collaboration of internet users can enhance traditional tools like subject headings, catalogues, thesauri, and controlled vocabularies.

Although there may be criticism about the validity of indexing carried out freely by Internet users, experiences with such practice in different Web environments demonstrate that Folksonomy can contribute significantly to the quality of metadata of digital informational objects and, consequently, to information retrieval (Yu and Chen, 2020).

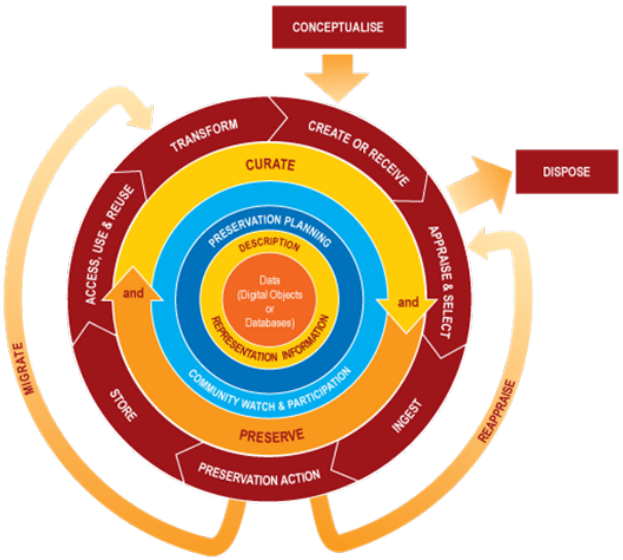
In the contemporary digital-virtual scenario, Digital Curation (DC) has emerged as a new area that employs continuous practices and methodologies to optimize access and preservation while meeting the demands of information subjects (Jorente et al., 2021). According to the Digital Curation Centre (DCC), DC involves managing and preserving digital objects and information in the long term. This is achieved through actions that maintain, preserve, and add value to digital data throughout its lifecycle (DCC, 2004).

The DC was developed from museology concepts related to the curation of museums in general. However, DC also considers digital preservation processes in data curation and applies these concepts to creating, preserving, disseminating, and accessing information on the web (Santos, 2014).

According to Gillian Oliver and Ross Harvey (2016), digital curation (DC) should be based on conceptual models for efficient and effective development. Sarah Higgins (2008) presented the Life Cycle of DCC Digital Curation (Figure 1), a graphical representation of the stages and actions of DC, which is understood as a continuous and cyclical process. The model is indicative rather than exhaustive and can be applied in different institutions (Higgins, 2008). The effectiveness of the entire process is directly influenced by the actions taken or not taken at each stage of the Digital Curation Lifecycle Model. Oliver and Harvey (2016) suggest that the model can also serve as a checklist to aid in managing the DC process.

Figure 1

The Digital Curation Lifecycle Model (Higgins, 2008)



This study emphasizes the importance of community watch and participation in the Digital Curation Lifecycle Model. According to Higgins (2008), this action corresponds to the collaborative development of standards, resources and software. Although community participation is part of an action, the term "community" is often associated with communities of information professionals and technical information technology teams (Brayner, 2018).

However, for this study, community participation is considered to be the performance of any informational subject in DC actions since the collaboration of Internet users can present several benefits to the information units. Through various processes of verifying the records of interactions, for example, it is still possible to know how people classify a

certain informational object and how they search for it on a digital platform.

According to Oliver and Harvey (2016), effective development of the DC process requires collaboration among all communities involved, including data creators, professionals, internet users, and any community directly or indirectly involved. The application of DC presents several challenges, including institutional, structural, and technological issues. Communities of interest can provide valuable problem-solving solutions, as Oliver and Harvey (2016) noted.

The Museum of the Person and the Social Technology of Memory

The Museum of the Person *(Museu da Pessoa)* is a digital-virtual and collaborative Brazilian museum whose collection is composed of life stories. It is a non-profit, public-interest civil society organization that:

> [...] connects people and groups through their life stories. Virtual museum, acts to record, preserve and transform into information the life stories of each and every person. Based on its own methodology, it captures, organizes and edits its content that is disseminated through publications, radio and TV programs, exhibitions and the digital platform. (Museu da Pessoa 2019, 6, our translation)

One of the Museum's highlights is the Tell Your Story Program (*Programa Conte Sua História*), which serves as the collection's main source of new stories (Museu da Pessoa, 2019). The program captures, processes, and shares the museum's collection and is central to its methodology - the musicalization of life stories (Museu da Pessoa, 2019).

The Museum of the Person was founded in 1991 by historian Karen Worcman. The idea for the museum originated in the 1980s when Worcman was studying at the History School at the Fluminense Federal University. During her studies, she researched the concepts presented in History textbooks published in Brazil from the 1930s onwards (Museu da Pessoa, 2019). This research made Karen Worcman realize how memory and history are created and shared. After working with the collection of a photojournalist, she also realized that people's experiences result in very rich content, which tells more about the history of Brazil than the so-called 'official history', present in textbooks (Museu da Pessoa, 2019).

In 1988, Karen Worcman worked on a project about Jewish immigrants in Rio de Janeiro, in which she created an oral history center. In the three years she worked on the project, Karen recorded more than 200 hours of footage of the life stories of Jewish immigrants and turned these stories into a collection. From this experience, historians became interested in what people had to tell, and they created a museum where all people could preserve their life stories (Museu da Pessoa, 2019).

The Museum of the Person is a pioneer in combining social museology, information technologies, and life stories. Its collection comprises narratives and audiovisual objects that complement each story. The narratives are intangible informational objects, and the institution reflected on the best way to make the collection available.

Due to its complexity and the advent of the internet, the collection was housed on a digital platform, "understood and seen as the museum itself" (Museu da Pessoa 2019, p. 13, our translation). According to Rosana Miziara (2016), the Museum of the Person's collection consists of life stories and is based on three axes: registration, preservation, and dissemination of life stories. The collection comprises approximately 20,000 life stories recorded in audio, video, text, and an image bank with 62,000 photos and digitized documents, including drawings, illustrations, personal documents, maps, and more (Museu 2022).

The museum's methodology, known as Social Technology of Memory (T*ecnologia Social da Memória*), aims to conceive and develop collective projects for preserving memories. Social Technology of Memory (STM) values people's memories and considers memory a mobilization tool that values collective experiences and knowledge. This methodology allows people to use the Museum of the Person techniques, stimulating social participation (Museu da Pessoa, 2019).

The Museum actively disseminates STM in public schools and various study projects through face-to-face and online training. It presents several tools to those interested in learning about the recording methodology and collective construction of memory projects (Museu da Pessoa, 2019). The Museum disseminates STM in public schools and study projects through face-to-face and online training. It presents tools for learning about the methodology of recording and collective construction of memory projects (Museu da Pessoa, 2019).

The Museum of the Person employs the Social Technology of Memory (STM) as its primary methodology. The STM "brings together essential practices, concepts and principles so that different audiences, with different objectives, can appropriate the methodology of recording and producing historical narratives" (Museu da Pessoa, 2009, p. 12, our translation). The methodology is based on four guidelines:

1. For whom?
2. With what?
3. Why?
4. For what?

The first guideline (for whom?) states that STM can be applied by any social organization, community, or company that

wishes to record, organize, and share its stories. The methodology assumes that different individuals, both specialists and non-specialists, can collectively develop a memory preservation project. The second guideline (with what?) emphasizes valuing people's memory, not just documents, objects, and monuments (Museu da Pessoa, 2009).

The third guideline (why?) explains the methodology's rationale. According to the Museum of the Person principles, memory and history play a crucial role in shaping a community's identity, and everyone has the right to participate in creating this collective memory. Finally, the fourth guideline (for what?) highlights the potential of recording and constructing a memory project to bring about social change (Museu da Pessoa, 2009).

For the application of STM, some basic principles must be considered:

1. *History is a narrative*: History is always narrated by someone, so there is no single version of history. Additionally, it is constructed based on the group's perception that applies the methodology.

2. *People make history*: Each person is both the author and character of their own history and their relationship to societal events. Individuals have the right to determine what is recorded about their history and how it is recorded.

3. *Every story has value*: Every story deserves to be preserved and shared, as there are no more or less important stories. Preserved stories take on a social meaning, and it is important to ensure that they are shared.

4. *What is produced socially must be appropriated by society:* Each story corresponds to the history of the group or society. Therefore, it is necessary to ensure access to and sharing of narratives.

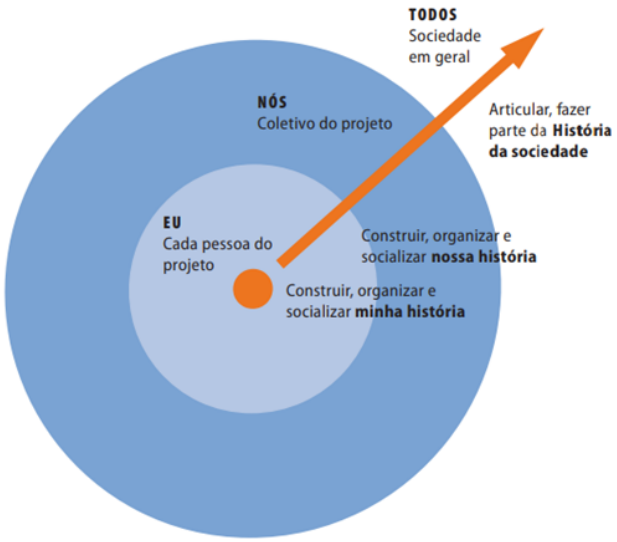
5. *The articulation of histories contributes to forming a new social memory:* When the histories of different people and groups are articulated, they create a new social memory that accurately represents these groups and individuals (Museu da Pessoa, 2009).

Following these principles, the Social Technology of Memory consists of three stages: construct *(construir),* organize *(organizar),* and socialize *(socializar)* stories. These stages traverse three dimensions: me *(eu),* us *(nós),* and everyone *(todos),* as shown in Figure 2.

Figure 2 illustrates the stages of applying the STM, with the individual narrative at the center. This narrative is then interconnected with the narratives of other individuals who participate in the memory project and, finally, shared with society in general. The stages of the methodology can be carried out in different order according to the needs of the proposed project. Such stages "actually happen in parallel and are continuously intertwined" (Museu da Pessoa, 2009, p. 16, our translation).

Figure 2

Stages of the Social Technology of Memory (Museu da Pessoa, 2009)



During the process, groups are encouraged to narrate their stories, gather documents, photos and objects, and identify spaces that complement these memories. The methodology includes various tools for collecting stories and producing records, such as interviews, story circles, timelines, and the selection of objects and photographs (Museu da Pessoa, 2009).

After collecting the stories, organizing and socializing the records is necessary. The methodology considers it essential to ensure that stories can be accessed and shared by anyone. The Museum of the Person carries out such actions on its website.

> The cycle is only complete when the content produced is socialized. Every story presupposes an exchange – narratives only exist to the extent that, in addition to being narrated, they are heard and interpreted by someone. This socialization can happen at different levels: from the group involved to the worldwide internet audience. In this web, the narratives connect, opening new possibilities for social interaction. (Museu da Pessoa, 2009, p. 16, our translation).

The Museum's methodology relies on the interaction between subjects and communities of interest. Web 2.0 has brought a new perspective to museology by facilitating col-

laboration and bringing people closer to museums. The Museum of the Person is a notable example of this collaborative approach, as it emphasizes the construction of knowledge through collaboration. The public created the collection focusing on realizing life stories, resulting in an open museum built on a network. These factors have led the institution to reconsider concepts such as space, preservation, and collection (Museu da Pessoa, 2019). However, the professionals responsible for the Museum of the Person's web environment did not consider Folksonomy a coherent resource for creating a digitally curated environment that adheres to the principles of Information Design.

Convergences between Folksonomy, Information Design, Digital Curation and the Social Technology of Memory

The concept of museums and the theoretical discussions within Museology have transformed as society has changed (Hernández Hernández, 1994). Over time, Museology came to understand museums as a form of connection between individuals and society. It assumed the conception that everything could be musealizable and that museums should value the diverse communities of interest and the cultural heritage created by them.

Thus, new perspectives on how museums interact with communities of interest are needed. According to Jorge Wagensberg (2000), teaching, training, informing, and protecting heritage are some of the attributes of museums, but they are not their priority. The priority, according to the author, is to cause changes in individuals between before and after their visit to the museum so that their attitudes towards the museum change, especially in other activities of their lives, since "the museum offers more questions than answers" (Wagensberg 2000, not paginated, our translation).

Museums are instruments of individual and social transformation and, in this context, the importance of new museological practices (Wagensberg, 2005) is highlighted - collaborative practices that provide greater interaction between museums and communities of interest, as explained by Wagensberg (2005) "In museology, as a whole, everything is conversation. Interactivity is a form of conversation. Thought is self-talk. Teamwork is based on conversation" (Wagensberg 2005, p. 7, our translation). For Wagensberg (2005), museums must know their public and their community of interest, paying attention to their needs, since, due to their characteristic of integrating - and not excluding - they can "develop collective identification" (Wagensberg 2005, 19, our translation).

Folksonomy, converged with the Social Technology of Memory (STM), can be a valuable resource for facilitating interaction between museums and communities of interest. It can be understood in two ways: as a process or as the result of a process. As a process, Folksonomy represents the action of adding tags to digital objects available on the web in natural language and free form. Internet users carry out this process in a specific digital information environment (Sundström and Moraes 2019). Pauline Rafferty (2017) identifies it as tagging.

As the result of a process, Folksonomy corresponds to the result of free tagging carried out by Internet users. In this case, it would represent the product of this activity, the set of tags added by Internet users (Sundström and Moraes 2019). In both perspectives, Folksonomy takes place in the context of Web 2.0 and relies on terms – in natural language – inserted by Internet users, which contributes to the organization and retrieval of information (Sundström and Moraes 2019). In both forms, Folksonomy can be present in all stages of STM, as they all involve the socialization of stories.

The informational environments that use Folksonomy allow the Internet user to create and share information, making the informational flows on the Web dynamic. Some authors consider tagging a subjective process associated with what Internet users wish to inform, preserve, and share (Gonçalves and Assis, 2016). These aspects represent the collaborative and sharing nature that is typical of STM. The process is only complete when the produced content is shared, which can be achieved through Folksonomy.

Although tagging may be considered a "unique cognitive action" since it initially occurs subjectively in the mind of each Internet user, Folksonomy becomes social when the subject shares his or her tags in a collaborative environment with other Internet users (Vignoli et al., 2014). As a presupposition in Web 2.0, such an informational subject becomes active and "manifests its subjectivity through the establishment of identities and informational paths on the web" (Assis and Moura, 2013, p. 86, our translation).

In addition, it is necessary to converge the concepts and practices arising from ID and DC when dealing with ICT, as it enables the creation, storage, and sharing of a large volume of information. However, it may present weaknesses that put safeguarding digital informational objects at risk. This is because digital objects require different methodologies for their treatment and management, as they possess distinct characteristics from traditional documents, whether on paper or other physical support (Sayão and Sales, 2012).

Sharing creates new relationships between informational objects and other subjects who interact on the Web. This is reflected in two dimensions of STM: us (project collective) and everyone (society in general). In the us dimension, Folksonomy can facilitate socialization and interaction among the stories of a specific group. In the everyone dimension, Folksonomy can facilitate sharing stories on the Web, making them available to society at large.

Notably, Folksonomy can be applied in all three essential and complementary stages of the Social Technology of Memory (STM), particularly in the organizing and socializing stages. In the organizing stage, Folksonomy can serve as a tool for information organization, as its output can produce

a controlled vocabulary or thesaurus using natural language terms.

STM considers that the content created through the methodology should be organized so that it is part of people's daily lives and can be used in the long term through the creation of instruments and resources for this purpose, which can be guaranteed through Folksonomy, converged with the actions of Digital Curation (DC). DC involves the necessary actions and practices to ensure and support the long-term preservation, access, sharing, use, and reuse of content. Information Design (ID) can be converged at this stage to ensure that the content generated through STM is shared in an understandable and objective way, that is, efficient and effective.

The final stage of the methodology is socializing, which can be carried out in web environments through information design, digital curation, and folksonomy. It is important to preserve and share the produced content and make it available on various platforms and supports over time using DC and ID. The ID, when converged to the DC, can enhance the experience of informational subjects during the socialization of content. Together with the Folksonomy, it ensures interaction between the community and stories since, according to the Museum of the Person:

> The perception that each one is the author of individual and collective history and that listening to the other's story helps to better understand and intervene in reality can become inspiring learning of new attitudes and practices at school, in the union, in the company or any other institution or community. The recorded and processed histories can begin to be used, for example, in the knowledge management of an institution. [...] Stories reveal themselves as an unparalleled source of knowledge, practices and values. Acknowledging the construction and organization of stories as a means of strengthening the identity and cohesion of the group and broadening the understanding of the world can become an instrument of local diagnosis and action planning. (Museu da Pessoa 2009, p. 90, our translation)

In this context, the convergence of folksonomy, ID, DC, and social technology of memory is relevant to ensure an optmized sharing of stories representing historical, social, and cultural importance.

Conclusion

Based on the literature analysis, Folksonomy convergence is a valuable resource for Information Design (ID) and Digital Curation (DC) of cultural facilities. It promotes collaboration and enables new ways of analyzing interactions between communities of interest and collections.

It can be said that Folksonomy depends on the performance of non-specialized individuals. This participation is crucial for bridging the gap between informational subjects and information professionals. Despite the challenges faced by cultural facilities, their presence contributes to the recovery, sharing and creation of new knowledge in a collective and collaborative way.

Although it is a digital-virtual and collaborative museum, the Museum of the Person does not use Folksonomy, which could be used as an element of Information Design and Digital Curation in the Social Technology of Memory, a methodology used by the Museum. Folksonomy converged with the Social Technology of Memory (STM), can be an important resource for providing this interaction between museums and communities of interest.

However, the opening for Internet users in general to add tags can, in addition to ensuring greater interaction between Internet users and the collection, help the Museum's team in the technical processes since the Internet users themselves and individuals who use TSM could tag the stories, videos and images. The tags inserted by Internet users can also be used as sources for constructing controlled vocabularies and thesauri, which would also assist in the technical processing of the collection.

Folksonomy, converged with information design, contributes to a large part of digital curation actions and ensures the efficient and effective creation, preservation, access, retrieval, and sharing of information. On the other hand, Folksonomia contributes to a participatory experience of Internet users in digital-virtual environments, as it enables the realization of interactive and collaborative activities and encourages the construction of collective knowledge. Therefore, Folksonomy, viewed as a collaborative practice, involves the participation of individuals and communities with shared interests in information.

When this happens, new skills are required of the information professional, which must be acquired and exercised contextually in the specific informational places and times of the complex set that determines the information and communication processes. It is important to note that Folksonomy does not exclude the role of the information professional but rather opens up new possibilities for their involvement and brings them closer to communities of interest. This is especially true if they are considered a resource for Information Design and Digital Curation within the field of Information Science. Nevertheless, the new competencies must be understood and undertaken in the new spaces opening in this context.

The Museum of the Person was the object of this reflection because it intends to get closer to people and make their processes collaborative. It stands out in this sense since it depends on collaboration and focuses on the realization of

life stories. As a pioneer in combining social museology, information and communication technologies (ICT), and life stories, the Museum has the potential to create resources in its interaction interface that would allow for greater participation by Internet users. It would introduce a coherent resource to the very nature of its collection, constructed by the informational subjects, and its methodology, the Social Technology of Memory, which encourages the development of collective projects to preserve memory.

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