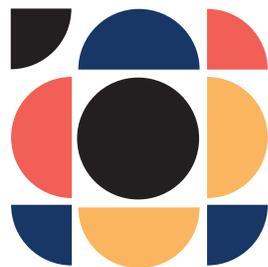
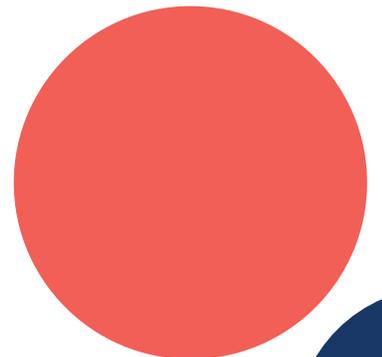




# INTERNATIONAL COLLOQUIUM



**MUSEOLOGÍA**  
*SOCIAL,  
PARTICIPATIVA  
Y CRÍTICA*





# **International colloquium on social, participative and critical museology**

## **Museo de la Educación Gabriela Mistral**

*Santiago, Chile, 1st and 3rd of July 2020*



### **Presentation**

The current global field of museology is under a cumulus of patrimonial requirements, that resolves in: the multiplication of community demands that seek to identify, analyse, value and appreciate very diverse heritage; the renovation of private and state museums; and profound changes connected with widely differing socio-political contexts. All these actions are the result of endeavours that take shape initially in Latin America, arising in varied scenarios ranging from the socio-political situations of the 60's, 70's and 80's (revision and reaction with respect to european cultural canons, military dictatorships and processes of transition to democracy...) to the new trends in theory (new museology, social museology and critical museology). In this way, the cultural panorama was progressively transformed, thanks to the creation of community museums and centres of scientific, technical and industrial culture (Orellana, 2011), and, in the final instance, as a result of the processes of crisis and economic globalization and the flows of migration that are connected to these processes. This uncertain and changing panorama has been conducive to innovative initiatives installed in territories whose populations suffer the consequences of all these phenomena; this is the case of Mexico, where these initiatives began in the sixties, with the creation of the National Museum of Anthropology in 1964. However, it is since the Round Table of Santiago Chile in 1972 that we witness the development of a throng of community museums and school museums that defend a greater autonomy and decentralization of local cultures. Outstanding among these initiatives is the work realized by Mario Vásquez in the Museum House (Casa del Museo) and Guillermo Bonfil Batalla in the National Museum of Popular Cultures, who introduced in clear fashion a break from the nationalistic and eurocentric museology by which the origen and development of latin-american museums was characterized. However, this phenomenon is far from being only a latin-american trend; in european countries such as France, Italy and Portugal, since the 1970's and thanks to the impulse of George Henri Rivière and Hugues de Varine, new museal structures have progressively been developed; the ecomuseums, which have transformed the modes of local heritage management and have also been developed in other continents (De Varine, 2017).



At the present, many different projects carried out by professionals who are not necessarily representative of the context described above, or who began their processes without knowledge of these experiences, have given a new impulse to museology, defending actions such as territorial contact, social participation, criticism of the state and its institutions and cultural democracy...

In a parallel and progressive fashion, researchers and professionals from diverse parts of the World, inspired by postcolonial Studies (Saïd, 1978 ; 1993) – initially developed in the United States and later on in Europe, in reaction to the cultural legacy of colonialism – have carried forward thought that puts the concepts of patrimony, museum, conservation and memory in tension. In Africa, for example, museum professionals have on the one hand progressively made opposition to the old african museal institutions that were undeniably “associated with the west and its old colonial business” (Bouttiaux, 2007), and on the other, to what may be considered a second wave of creation-rehabilitation of museums, carried out post-colonialization. This enthusiasm for museums of new nations was not entirely without political interest, given that the generally recognized objective was the construction of nacional identity through the erasure of historical, linguistic and ethnographic specificities that were the inheritance of populations whose ancestral territories overlay, to a greater or lesser extent, the new frontiers imposed at the moment of decolonization. Thus, the museum took part in the creation of a “collective of ideas” (Anderson, 1996) that sought to give rise to a conscience of community belonging. Finally, after ten years, and as a reaction to these processes, numerous minority populations or those without access to dominant power structures developed their own museums with the purpose of defending their culture, afirming their identity, making themselves visible and even conserving their existence. (Bouttiaux, 2007; Paillalef, 2015 ; Girault, 2016).

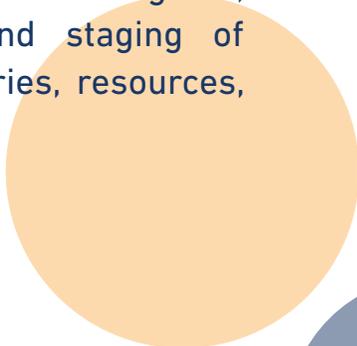
In this way, many museum professionals and technicians have endeavoured, not always with desired success, to adopt participative and/or critical strategies based on exchange with the final recipients and beneficiaries of their activities (inhabitants, users, elected representatives, community functionaries and associates, members of the diaspora, etc.).



In regard to all these actions, the notions of participative museology, social museology and critical museology reveal themselves to be a certain backbone to which very diverse experiences are joined, many of the latter conceived according to the principles of the Round Table of Santiago –integral museum and museum of action (Chagas, 2007)- and to the Mexican letter for the defense of cultural heritage (1976), but also in response to the trauma of dictatorships, decolonialization, inequality and extreme poverty in which many of these projects are realized. However, notwithstanding the fact that this frame of analysis fits various definitions of museology, there is agreement between a number of authors (Orellana, 2007; Simon, 2010) on the need to integrate local populations in thought regarding the limits and rights that communities have: to select objects that they consider patrimonial, to participate in the interpretation of these collections, to undertake research, and as regards the conservation and exposition of the cultural goods that they themselves produce. It is worthy of note that these new forms of managing heritage have also had an important development in North America in the context of the creation of museums linked with native populations (Shannon, 2009) and minorities.

As a result of this thinking and of the changes that it has produced, the notions of heritage and social participation at the heart of museal institutions have been enormously diversified and enriched, a phenomenon that bears witness to the impact that the incorporation of local experience and knowledge has on these organizations. (Bounia 2017).

Attending to the context described above, we extend an invitation to museum workers and functionaries, researchers and community representatives from ecological, political, economic and diverse social backgrounds to present experiences of revival and participative valuation of natural and cultural heritage taking place in national, regional and local organizations. These presentations are to concentrate primarily on analysis of the role of agents, their actions and discourses in the processes of validation and staging of heritage (material and immaterial) that relates to the territories, resources, knowledge and know-how of communities.





In the same way, the propositions may focus on decisions made by local communities –including also new inhabitants who conserve their original culture, for example members of the diaspora, when these are responsible for demonstrating culture, history or environment (for example, from the perspective of touristic appreciation). Equally, we invite the analysis of the commercial and/or political instrumentalization of heritage, from the search for identity to the construction of nationality. In this context, it is also edifying to question and enquire with respect to the place of the museum in the integration, negation, presentation and transmission of traditional rites and knowledge, without these being caricatured.

Preference will be given to contributions that articulate with regard to the following issues:

- Community participation in museum activities vs. methodological aspects: How are local communities defined (diaspora, neighbourhood residents...) that are affected by the creation or renovation of a museum? How are the collaborative teams between museum and communities or minorities constituted? Are representatives elected? If so, by whom, and by what criteria? Who is responsible for making decisions in relation to the gathering and interpretation of objects, the establishment of objectives and the proposition of activities to be developed, and how are these decisions made?

- Community participation in the choice of issues and approach to them as they present conflict in actual society (LGBTI, memory, migration, racism...): What are the institutional limits with respect to tackling controversial issues that are relevant for communities? Are the latter actual participants or objects of instrumental employment?

- Community participation in the policy of acquisition (ritual objects, contemporary objects, etc.) and/or in the choice of forms of collection management, especially as far as concerns sacred objects (preventive conservation, curative conservation): What constitutes heritage for these social groups? What consideration is given to objects “without heritage value” that exemplify the evolution of materials used in the design and construction of cultural objects?

- The involvement of communities in the design of expositions: What are their interests and contributions for the museal structure? What do the communities want? What are the forms of collaborative work? How may the co-interpretation of collections be assumed? To what point are the aesthetic criteria defined by community participants considered?

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## Disciplines concerned

Anthropology, gender studies, museum studies, heritage studies, postcolonial studies, cultural history, history of science, social history, history of technology, museography, museology, scenography



## Keywords

Curative conservation, preventive conservation, local communities, local development, community rights, ecomuseums, ethics, identity, interpretation, memory, museology, community museums, heritage, local population



## Quotations

Proposals for papers must be submitted by e-mail before 29 February 2020 to the following two addresses:

*isabel.orellana@museoschile.gob.cl / yves.girault@mnhn.fr*

These proposals (15,000 characters maximum) must include a title, a 120-word abstract in three languages (English, Spanish, French) and a short biographical presentation of the author.

The articles will be reviewed by members of the Scientific Committee and, after validation, will be published online before the end of June 2020 in one of the three languages of the conference. Some articles will later be published in a collective book.

Applicants will be informed of the acceptance of their proposal by 29 March 2020 at the latest by e-mail.



## Organization of the Conference

Presentations can be made in English, Spanish or French. They will be limited to 20 minutes.



## Registration

Subscriptions (free of charge) are sent by e-mail to the following address:

*[fernanda.martinez@museoschile.gob.cl](mailto:fernanda.martinez@museoschile.gob.cl)*



## Members of the organizing committee:

Isabel Orellana (MEGM, Chile)  
Yves Girault (MNHN, Francia)  
Nicolás Aguayo (MEGM, Chile)  
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## Post symposium July 3, 2020 (list of museums):

For the 3rd of July, free guided tours will be offered to the following museums:

- Museo de la Educación Gabriela Mistral
- Museo Nacional de Historia Natural
- Museo de Ciencia y Tecnología
- Museo Ferroviario
- Museo de Arte Contemporáneo (sede Quinta Normal)
- Museo Artequin
- Museo de la Memoria y los Derechos Humanos

