

## 2nd Notice

### 28th ICOFOM LAM Meeting

#### **"Towards a museum definition from a Latin American and Caribbean perspective: Epistemological Foundations"**

Virtual Mode  
November 4-6

*A provocative paper on the subject (by Fernando Navarro):*

Every definition entails a precise statement on the determining characteristics of an epistemological object, in this case, the museum. Its validity and difficulty lie in a conceptual delimitation, for it must exhibit universal traits and integrate complex differences, which show the diverse character of particularities. For this reason, the specification of whatever the museum is not only implies a regulatory and epistemological dimension but, moreover, and, primarily, presents itself with all the force of its value of ideal.

There have been different chosen paths to a notion of the museum that show its most outstanding features, integrate the complexity of each historical moment, and contain the demands of the different human communities. Therefore, defining the museum for the beginning of the 21st-century demands asking what subjects think about it. Moreover, it relates to restoring the legitimacy of a definition emerging from an intersubjective and inter-age dialogue. Precisely, the representation of a forged museum will materialize in practice and actions and indicate a new sense for investigation.

The sciences commit themselves to continually question, doubt, disrupt the facts about the conceptual determination of their study object. In this way, the sciences displace the balance of the agreements obtained, and move the limits of their inquiries. Thus, the epistemological rules of the museum demand a new formulation

to rethink its mission, function, and actors in charge. Ultimately, this is about the museum's scientific structure making its theory, practice, and method present once more. This goal cannot be achieved if a precise conceptual terminology is not determined.

The invitation for the 28th ICOFOM LAM Meeting is the continuation of a questioning and reflection movement that presents the Latin American and the Caribbean voice to shape and propose an open, procedural, and heteroglossic definition of a museum.

As previously informed, this year's topic is going to be: ***"Towards a museum definition from a Latin American and Caribbean perspective: Epistemological Foundations."*** The reception of extended abstracts for the meeting's thematic is open until **September 7th** (see deadlines and formats below). Abstracts will be assessed for relevance, and the results will be subsequently informed.

Up to two (2) papers per author can be submitted (on their own or as a co-author). The method to be used will focus on the discussion and debate of the proposed ideas; therefore, at least one of the authors must be present on the assigned day and time for the presentation.

### **Thematic Tables:**

#### ***1- Theoretical considerations on the museum definition.***

In the times in which ICOM has committed itself to carry forward the redefinition of the concept of the museum, this table is open to the submission of papers proposing theoretical analysis, both on the definitions in use and on other proposals or possibilities, emphasizing the Latin American and Caribbean theoretical and epistemological perspective on any possible conceptualization of the museal institution.

#### ***2- Revisiting the classics: 2020, Nelly Decarolis year (by Mónica Gorgas).***

This year, ICOFOM LAM goes back to Córdoba, Argentina, where the relationship between museology and history was heavily debated fourteen years ago. It seems

paradoxical since the museological theory is nourished by the historical contributions of those who laid the foundations for the contemporary museological thought. The analysis of Latin American contributions to the museological general theory brings us back to Nelly Decarolis, a pivotal figure within a process in which ICOFOM LAM plays a leading role. It is essential to recover the theoretical contributions made by Decarolis because the papers she wrote in the past constitute a rich bibliography that we suggest reading since they are ahead in time. Her points of view and the topics she addressed remain under discussion and are subject to intense ideological confrontations. Revisiting Nelly Decarolis involves rereading her theoretical contributions and the concepts she proposed—which are nowadays predictive—and reflecting on the possibility of separating theoretical analysis from knowledge management. To talk about Nelly Decarolis is to think about the importance of providing a voice to the production of Latin American and Caribbean theorists, for we would not be debating a new museum definition today if Latin America and the Caribbean had not called attention on the concepts we are now discussing.

### ***3- Museology and critical approaches.***

In line with the expansion of critical approaches to humanities, critical studies about museums and their application to museum practice have influenced the museological theory for the last thirty years through a massive and diverse production. The emergence of the post-colonial turn, with the subsequent inclusion of gender and "the others" in the museal arena, take specific forms in our region due to their distinctive features. This table invites to present papers that alter and challenge the traditional account of the museal institution, showing how these approaches are being developed in Latin America and the Caribbean.

### **Submission deadline and format for extended abstracts**

The deadline for the receipt of extended abstracts is **September 7th**. Proposals should be sent to [infoicofomlam@gmail.com](mailto:infoicofomlam@gmail.com)

Abstracts must be sent in MS Word format or other MS Word-compatible format. They should state the name of the file, the author's last name (or the last name of the first author, should there be more than one), and the name of the thematic table the paper is proposed for (e.g., SantosMesa1).

**The extended abstract must have a minimum of 6,000 characters and a maximum of 12,000 characters**, including spaces, but not including notes and references. The model for references is below. The header should state:

Thematic Table:

Paper Title:

Author(s) (last name(s) and name(s):

Institution (when applicable):

Email address:

*Information about registration and the program will soon be sent. Full papers will be required after the end of the meeting. The meeting is free of charge.*

## **Guidelines for Citations and Reference Lists** (based on ICOFOM and APA text standards)

### **How to Format In-Text Citations**

In-text citations use the author's last name and the date, separated by a comma:

(Cameron, 1968)

If the author's name is mentioned in the narrative, then only the date needs be given:

Cameron (1968) distinguishes images, writings, and sound recordings...

**Two authors.** Always use both names every time they are referred to in the text. Use the ampersand (&) to connect the names in the parentheses.

(Knez & Wright, 1970)

... as the medium of museum communication was challenged by Knez and Wright (1970), who

**Three or More Authors.** Include only the last name of the first author, followed by “*et al.*”

This is a point similarly stressed by other researchers on national museums (Kneel *et al.* 2011).

Page numbers are encouraged but not required for paraphrased material. Page numbers must be included for **direct quotations** and must include abbreviations ("p." or "pp."):

Léontine Meijer and Peter van Mensch (2011, pp. 15–34) demonstrate the concept of "dynamic collections"...

... “to give voice and be responsive to the needs and interests of local community members; to provide a place for community engagement and dialogue” (Simon, 2010, p. 187).

### **Reference Lists (just sources mentioned in the in-text)**

#### Books

Format: Author. (Date). *Title of the book*. Place of publication: Publisher.

Example:

Silverman, L. H. (2010). *The Social Work of Museums*. London, UK: Routledge.

Example (multiple authors):

Falk, J. H., & Dierking, L. D. (2000). *Learning from museums: Visitor experiences and the making of meaning*. Walnut Creek, CA: AltaMira Press.

#### Book with an Editor

Format: Editor(s). (Ed.). (Date). *Title of book*. Place of publication: Publisher.

Example:

Watson, S. (Ed.). (2007). *Museums and their Communities*. London, UK: Routledge.

Example (multiple editors):

Davis, A., Desvallées, A., & Mairesse, F. (Eds.). (2010). *What is a Museum?* Munich, Germany: Verlag Dr. C. Müller-Straten.

## Book Article or Chapter

Format: Author, A. A. (Date). Title of article or chapter. In E.E. Editor (Ed.), *Title of book* (pp. xx-xx). Place of publication: Publisher.

*Example:*

Maroevic, I. (2010). Towards the New Definition of Museum. In A. Davis, A. Desvallées, & F. Mairesse (Eds.), *What is a Museum?* (pp. 140-151). Munich, Germany: Verlag Dr. C. Müller-Straten.

## Journal or Magazine Article

Format: Author(s). (Date). Title of article. *Name of periodical*, Volume, Pages.

*Example:*

Sofka, V. (1991). Museology research marches on: The museum communication on the agenda. *ICOFOM Study Series*, 19, p. 7-8.

## Newspaper article

Format: Author(s). (Date). Title of article. *Title of Periodical*, Pages.

*Example:*

Kisida, B., Greene, P., & Bowen, D. H. (2013, Noviembre 23). Art Makes You Smart. *New York Times*, SR12.

*If the newspaper was accessed through the online version of the newspaper:*

Kisida, B., Greene, J. P., & Bowen, D. H. (2013, November 23). Art Makes You Smart. *New York Times*. Retrieved from <http://www.nytimes.com/2013/11/24/opinion/sunday/art-makes-you-smart.html>.

## Blog

Format: Author. (Year, Month Day). Title of blog post [Blog post]. Retrieved from URL.

*Example:*

Simon, N. (2013, November 27). Visualizing the Tate's Collection: What Open Data Makes Possible [Blog post]. Retrieved from <http://museumtwo.blogspot.ru/2013/11/visualizing-tates-collection-what-open.html>.

In-text, use the following citation: (Simon, 2013).

## Website

Format: Author(s). (Date). *Title of article*. *Title of webpage*. Retrieved from URL.

Or with no author: *Title of article*. (Date). *Title of webpage*. Retrieved from URL.

*Example:*

*The British Museum's 255th anniversary: from the archives.* (2014, January 14). *The British Museum*. Retrieved from <http://blog.britishmuseum.org/2014/01/14/the-british-museums-255th-anniversary-from-the-archives>.

In-text, use the following citation: ("The British Museum's," 2014). Use a shortened title (as in this example) or the full title (if it is short) enclosed in quotation marks.