

XXIX MEETING OF ICOFOM LAC

9th - 12th November, 2021

Call for extended abstracts for the 29th ICOFOM LAC Meeting Panels

Panel 1: Museology decolonization in Latin America and the Caribbean: museums, mixing and the myths of origins

The debates on Museology and museum decolonization have interested researchers, museum professionals, institutions and associations in recent years. Focusing on this, the last Annual ICOFOM Symposium, held in March 2021 with the theme “The decolonization of Museology: museums, mixing and the myths of origins”, enabled meetings and discussions with professionals from different regions of the world. Inspired by this conference, ICOFOM LAC decided to follow ICOFOM’s path, expanding the challenge and invitation to reflect on this matter from the historical, social, economic and cultural perspectives of Latin America and the Caribbean. In order to support the proposal of papers for this discussion, we can reflect on the following aspects:

- ✓ Which perspectives on the subject of decolonization have prevailed in Latin America and the Caribbean, considering the region has no singular constitution of thought, and because of it, diverse demands and needs in the Museology field have emerged in recent years? Is it possible to establish a single Latin American and Caribbean perspective in a polyphonic and diverse scenario, with distinct historical experiences?
- ✓ How do theoretical approaches produced and experienced in our region collaborate with and oppose hegemonic perspectives, with regard to Museology and the museum? Which experiences of the local context, in connection with the global contexts, have been valued and constituted to question and reconfigure the myths of origins?

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- ✓ Has it been possible to think and act theoretically about the displacement of Museology's disciplinary structure (as a structure and legacy of Modern thought) and to consider the establishment of museology as transdisciplinary?
- ✓ How can cultural, economic, legal and religious aspects of local traditions contribute to think about and propose an institution that surpasses the limits established by a long and insistent colonizing path in our region?
- ✓ How have museological stakeholders (museum professionals and researchers, the local community and people related to museology and museums dynamics) contributed to the decolonization process?

These briefly presented considerations can stimulate the development of articles to be submitted for participation. These are not the only possible reflections, and other discussions on the panel theme are welcome.

Panel 2: Revisiting the classics: Tereza Scheiner

Since 2015, in our annual meetings, we have proposed a table for revisiting the classics, which refers to the intellectual production of prominent figures in the consolidation of Museology discipline in the context of Latin America and the Caribbean, through a relationship with ICOM and ICOFOM. This year, the highlight and recognition will fall on the Brazilian museologist Doctor Teresa Scheiner, professor at the School of Museology at the Federal University of the State of Rio de Janeiro (UNIRIO) and at the Graduate Program in Museology and Heritage (UNIRIO / MAST).



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A prominent figure in the museological and museum fields, Scheiner has played an important role in establishing Museology as a discipline and in the international scenario of museums in recent decades. Her vast work is present in several Brazilian and international journals, with emphasis on the articles in the ICOFOM Study Series (ISS). She has been an active member of ICOM since the 1980s, where she held the position of Vice President between 2010 and 2016. She was Vice President of ICOFOM from 1993 to 1998 and President from 1998 to 2001. In the 1990s, she was responsible for founding the ICOFOM LAM alongside Nelly Decarolis (whose work was revisited at the meeting in 2020). In our committee, Scheiner acts as a permanent consultant since 1990.

Among the areas of activity, we highlight her participation in discussions about museum professionalization, the training of museum workers and the proposition of Museology related to Philosophy, in order to think of the museum as a phenomenon, tracing its origin and methodologically organizing its manifestations. We propose the following questions for the discussion of Scheiner's thought:

- ✓ How do reflections on the museum as a phenomenon – which has its origins in Eastern European thought and has Scheiner as one of its disseminators – affect perspectives for a museum new definition for the 21st century?
- ✓ How can we think about aspects of Museology and/or museum professionalization to deal with the different museal manifestations that emerged from the 20th century?
- ✓ From the current museum manifestations, how can we think about new museums configurations/typologies?
- ✓ Considering Scheiner's thought, what are the possibilities to think about the different origins for the museum phenomenon that cross Modernity?



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Considering these notes, we invite the community of Latin America and the Caribbean to reflect on Scheiner's production, in pursuit of appropriating and expanding the debates from our local realities and the perspectives developed and defended by the museologist in her productions.

[Here](#) you can find some of Teresa Scheiner's papers.

Panel 3: Consciousness and experience: practices and formative processes of museological thought in the context of Latin America and the Caribbean

The debates about the relationship between theory and practice are relevant to Humanities and Social Sciences. The understanding of this relationship makes it possible to overcome dimensions and limits, review paradigms and establish new ways of confronting the object and the observed and surveyed reality.

In the context of Museology, as pointed out by Brulon Soares and Mendonça (2015), the distinction between Museology (as a compact system of knowledge) and museography (as technical and practical action) began to be defined between the 1940s and 1950s. It was consecrated mainly by the definition by Georges Henri Rivière in 1958, during the Regional Meeting for Latin America organized by UNESCO and based in Rio de Janeiro city. The theory-practice relationship, from then on, became one of the themes of discussion in the field.

In the contemporary context, beyond the limits of Museology, we identify some debates from professional museum training, which advocate for overcoming the dualistic and opposing perspective. Instead, they defend the valorization of a feedback concept between theory and practice, adopting terms such as theory-practice and practice-theory-practice.

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These propositions intend to highlight an interdependent relationship, where the practice without reflection does not allow for overcoming and understanding of social reality. Likewise, the theory that distances itself from practice disrupts the social dynamics, creating structures and paradigms that often result in an empty theoretical proposition, falling short and incoherent with the reality experienced by stakeholders.

Therefore, we invite you to think about the dynamics of the relations between theory and practice, or practice and theory, as inseparable elements of the museological and museum process:

- ✓ How are the dynamics of the relationship between theory and practice (or practice and theory) articulated in the face of museological and museum processes in contemporary perspectives and in favor of the decolonization of the museum?
- ✓ Regarding professional museum training, the dynamics between theoretical and technical knowledge are constantly strained. Theory constantly seeks to overcome the practice. Therefore, what are the possibilities to adopt a perspective for professional museum training where tensions between the different realities are valued?
- ✓ How can the decolonial perspective contribute to the proposition and constitution of new matrices and nuances in professional museum formation, going beyond the institutionalized disciplinary and hegemonic knowledge? These new proposals should consider the institutional demands of the field, recognize the importance of knowledge produced in the communities (with the public and the current socio-economic demands) and be adapted to the different historical realities of the Latin American and Caribbean region.

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The questions above are prompts and are intended to stimulate debate. Other reflections, questions and propositions that contribute to the strengthening and expansion of the debate are welcome.

Submission deadline and format for extended abstracts

The deadline for the receipt of extended abstracts is **July 20**. Proposals should be sent to publicaciones.icofomlac@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., SmithPanel1).

A4 size, single-spaced, Arial 11 font.

Margins: 2.5 cm (top), 2.5 cm (bottom), 3 cm on both sides.

The extended abstract must have a minimum of **6,000 characters** and a **maximum of 8,000 characters**, including spaces, but not including notes and references. The model for references is below. The header should state:

Thematic Panel:

Paper Title:

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

Institution (when applicable):

Email address:

Foreign language words should be put in italics. A quote of more than 20 words should be set in a separate paragraph and be indented by 1.25 on both margins. Please, do not send the text with tables, figures and/or images.

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.

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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 (Knell 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" ("pp." only in the references):

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).

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References List (just sources mentioned in the in-text)

We have followed the APA text standards, excepting about the mention of authors. We recommend that the author should be mentioned with their full name in the list of references, as a way of make visible the presence of women authors. This is a theoretical-political position from ICOFOM LAC.

Books Format:

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

Example:

Silverman, Louis 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.

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Book Article or Chapter

Format:

Author, A. A. (Date). Title of article or chapter. In E.E. Editor (Ed.), *Title of book* (pp. xxxx). 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. MüllerStraten.

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-yousmart.html>.



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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-collectionwhat-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-255thanniversary-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.