



Meeting of ICOFOM LAC

Save the date!

Multivocal Museology in Latin America and the Caribbean since the 1972 Santiago Roundtable

October 31st -
November 4th, 2022



Organized by the Barbados Museum & Historical Society and ICOM Barbados



Call for extended abstracts for the 30th ICOFOM LAC Meeting Panels

Panel 1: Multivocal Museology in Latin America and the Caribbean since the 1972 Santiago Roundtable (Revisiting the classics)

In proposing the Santiago de Chile Roundtable, held in 1972, for the theme of the XXX Meeting of ICOFOM LAC, we seek to connect current museological discussions with the commemorative events that celebrate its 50th anniversary. In this manner, accepting the decision of those present at the previous meeting of ICOFOM LAC, the aforementioned topic is infused, both in the overall theme of the meeting, which will be hosted in Barbados, and in the focus of the reflections and propositions of the section "revisiting the classics". As is well known, the meeting that took place in Santiago de Chile in 1972 was in a context of profound changes in society, and consequently in museums, generating a movement of renewal at ICOM, specifically by the general conference held in 1971. In partnership with UNESCO, ICOM promoted the Roundtable as a meeting not only for museum professionals, but by incorporating political and social aspects, also for "[...] governmental delegates, appointed by the governments of some Latin American countries, representatives of the secretariat of ICOM and UNESCO" (Camargo-Moro, 1992).

Seeking "a transformation of museums in Latin America" (Unesco, 1973), it emphasized, among other aspects, the importance of community involvement to shift the focus of a museum practice essentially centred on collections, to a focus on the reflection and promotion of a perspective of Global Heritage, in which the museum is recognized as an instrument for the awareness of issues and transformation of society and its inequalities. It also presented a resolution, relating practice to theory when elaborating on the definition of the Integral Museum, which starts from the recognition of the totality of society's problems, and the Museum as an active, dynamic instrument of social change (Varine, 2010). Met with the potential of the resolutions carried out in the 1970s, which resonate in an abundant and significant way to the present day, we understand that revisiting the 1972 Table will provide the Latin American and Caribbean community with a multivocal meeting, both through the participants from our respective cultures and as a reference to the diversity and plurality of thinking about Museology in this vast region.

Reflecting on this, after 50 years of Latin American and Caribbean museological thinking, we can ask ourselves:

- What are the contributions of the Roundtable of Santiago de Chile to Museology

in the Latin American and Caribbean region (represented by the acronym LAC) in the last 50 years?

- Where can we map local museological instances that represent the multiplicity of our region culturally, linguistically and environmentally?
- What museological experiences and knowledge were produced from that event?
- What methods has Museology adopted since that 1972 meeting?

Panel 2:

Alternative methodologies in Museology developed in the LAC region

This panel invites reflections on Museology as an analytical tool for museum practice. Museology, in its theoretical aspect, has as an academic commitment to the development and implementation of methods and methodological approaches that consider inherent aspects of museological practice, as well as the issues and demands that emanate from contemporaneity. To this, we can include specific requirements that emerge from the Latin American and Caribbean context: complex, controversial territories, but whose shared histories are evident through the colonization processes. In this continental-sized region, the museum as a social phenomenon, developed at the center of European society, was transformed in countless ways to adapt to our reality, which in itself is complex, diverse and multivocal.

In view of the particularities and peculiarities, we also invite you to remember the Roundtable of Santiago de Chile, as a regional landmark of rupture and tracing of a museological perspective from the perception and experiences inherent to the Latin American and Caribbean global south. For the 50th anniversary, we observe the development of museological practices that seek to give meaning to local needs such as Social Museology, Experimental, Kilombola (Afro-Brazilian communities), with indigenous communities, among many others.

Within the emerging experiences that we have followed, these questions seek to foster debate:

- Is it possible to demarcate the structure of a museology based on the global south?
- What provocations did the Roundtable of Santiago de Chile provide for the development of methodological approaches to museology?
- Is it possible to think of alternative methodologies in museology from an intersectional perspective?
- What are the different museological methodologies currently existing in the LAC territory?
- What are the museological concepts forged in our region, whether to explain existing museum practices or to create new practices?

Panel 3:

Taboos in Museology - the multivocal and multilingual nature of practices in Latin America and the Caribbean

Based on the general theme of ICOFOM for 2022, "Taboos in Museology: Difficult Issues for Museum Theory", our regional committee proposes to discuss "Taboos in Museology - the multivocal and multilingual nature of practices in Latin America and the Caribbean". Through this, the focus of this panel is on the diversity of the Latin American and Caribbean region, without forgetting that it is connected by shared histories and by the potential for a decolonial future.

The text by Elizabeth Weiser, Marion Bertin and Anna Leshchenko "Taboos in Museology: Difficult Issues for Museum Theory" launched together with the call for communications to be held during the ICOM General Conference in Prague. It sets the tone for what we understand as taboos in Museology, how to navigate difficult pasts and issues such as politics, religion and the sacred. Within the text, it is evident that the role of museums is to shed light on these issues and that not doing so corresponds not only to omission or a supposed neutrality, but also to complicity with silencing and contributing to the cycle of injustices.

The museum field is riddled with practices of appropriation of the other, whether through their objects or their knowledge, and these are supported by structural asymmetries that the Modernity/Coloniality group attributes to the coloniality of power, knowledge and being (Quijano, 1993; Lander 2005; Mignolo 2012, among others). This session will therefore be an opportunity to review the topic of taboos in museological theory from the perspective of epistemologies in the global south (Santos, 2014).

We therefore propose reflections on the following:

- What topics are taboo for Museology in Latin America and the Caribbean?
- How have they been treated and what are the prospects for breaking with these ties?
- Are there differences between what is taboo in Museology in Latin America and the Caribbean and other parts of the globe?
- How has the museum field in Latin America and the Caribbean contributed to breaking with museology taboos?
- What original contributions by authors and schools of thought from Latin America and the Caribbean put pressure on the taboos of Museology produced in the global north?
- What Latin American and Caribbean museum experiences and practices feed museological theory with new concepts and paradigms?
- Is there a method specific to the region to understand and manage concepts and practices that are taboo in Museology?

Panel 4: Museology arising out of interpretation sites of memory

One of the resolutions of the 1972 Santiago Roundtable, positioned the museum as a place of service for communities, that can broaden the scope of engagement across territories. One area where this has been addressed, is through interpretation of sites of memory, particularly around indigenous experiences, enslavement and post-emancipation migration, which have increased across the Caribbean and Latin America since 1972. As sites representing often contested or traumatic histories, they usually center intangible aspects

of heritage as opposed to objects, bringing multiple voices together to reflect and preserve the memory of a very localized site. Quite often, they are created and maintained beyond the borders of a museum institution, and in some ways, have generated new museum practices and intersections with museology, pertinent to navigating the way histories of the sites are presented. They aim to challenge the hegemony of myth and provide reconciliation and commemoration. This can at times seem to challenge the history of museology as a discipline, which has often driven narratives of power and exclusion on behalf of museum institutions. In Latin America and the Caribbean in particular, expressions of heritage through oral history and folklore are key to un/re/covering and re-identifying as well as preserving and safeguarding community memory and identity.

In submitting to the call for papers under this panel, proposals can include the following reflections:

- How do sites of memory in Latin America and the Caribbean include multivocality in their curatorial approaches?
- In what ways is Museology a connection between tangible and intangible heritages in sites of memory?
- How do sites of memory in Latin America and the Caribbean contest the European tradition of collecting material culture?
- How does community co-curation or community of curatorial practice best serve the needs of both the community and the mandates of the new museology?

Submission deadline and format for extended abstracts

The deadline for the receipt of extended abstracts is **July 30th, 2022**. Proposals should be sent to **publicaciones.icofomlac@gmail.com**

Abstracts must be sent in MS Word format or another MS Word-compatible format. The name of the file should contain 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 panel 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 headings in the document (please do not use the header function in word) 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, conference fees and the program will soon be sent. Full

papers will be required after the end of the meeting. The abstract submission is free, but for its presentation at the conference, the registration and payment must be done at the appropriate time.

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).

...

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.

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-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-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.

References (from this call):

- Camargo-Moro, Fernanda (1992). *O Ecomuseu repensado. Itaipu um case study*. I Encontro Internacional de Ecomuseus. Coleção Fernanda Camargo-Moro. Acervo NUMMUS.
- Lander, Edgard (org). (2005). A colonialidade do saber: eurocentrismo e ciências sociais. *Perspectivas Latino-Americanas. Colección Sur Sur*. Buenos Aires: CLACSO.
- Mignolo, Walter. (2012). Decolonizing Western Epistemology / Building Decolonial Epistemologies. Isasi-Díaz, Ada María; Mendieta, Eduardo (ed.). *Decolonizing Epistemologies – Latina/o Theology and Philosophy* (pp 19-43). New York: Fordham University Press.
- Quijano, Aníbal. (1993). Colonialidad del Poder, Eurocentrismo y América latina. Lander, Edgardo (org.). *La Colonialidad del Saber: Eurocentrismo y Ciencias Sociales. Perspectivas Latinoamericanas* (pp. 201-246). Buenos Aires: CLACSO.
- Santos, Boaventura de Sousa. (2014). *Epistemologies of the South: Justice Against Epistemicide*. Boulder: Paradigm Publishers.
- Unesco (1973). Mesa Redonda de Santiago do Chile. *Museum* (pp. 126-204), vol. XXV (3).
- Varine, Hugues. (2010). A Respeito da Mesa-Redonda de Santiago do Chile (1972). Bruno, Maria Cristina (org). *ICOM-Brasil e o pensamento museológico Brasileiro*. São Paulo: Pinacoteca do Estado, Secretaria do Estado da Cultura, Comitê Brasileiro do Conselho Internacional de Museus, volume 2.