

# XXXII Meeting of ICOFOM LAC

Museology, research and education  
November 20, 21st and 22nd, 2024

Paraná, Argentina



## Welcome to the XXXII ICOFOM LAC 2024 Meeting!

November 20 to 22, 2024

*HYBRID*

Sala Mayo, Paraná, Entre Ríos, Argentina

It is an honour for us to warmly welcome you to this outstanding event that brings together professionals, academics and enthusiasts of the museological field and cultural heritage in Latin America and the Caribbean. In this iteration, we are proud to focus our attention on the theme of this year's International Museum Day: "Museums for Education and Research."

This theme, proposed by the International Council of Museums (ICOM) to commemorate International Museum Day, invites us to reflect on the crucial role that museums play in our societies and the key role that both education and research play in our institutions.

During this conference, we will explore how museums can become agents of positive change, promoting equitable access to culture, education and information. We will analyse innovative experiences, best practices and emerging challenges in the management and operation of museums in our region, with the aim of inspiring concrete actions that promote the democratization of cultural heritage.

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Throughout these days, we will have the participation of prominent experts and leaders who will share their knowledge, experiences and visions on the transformative role of museums in contemporary society. In addition, round tables and research presentations will be held that will enrich our dialogue and contribute to the development of museum strategies and policies.

We are pleased to invite you to join this important exchange of ideas and experiences, with the aim of strengthening collaboration and joint work towards a future with more education and research for our museums and our communities.

Welcome to this exciting journey towards the transformation of museums!

May this ICOFOM LAC 2024 Meeting be a space of inspiration, learning and collaboration for everyone!

## THEMATIC PANELS

### Panel 1: Argentine Museology

Museology in Argentina has evolved significantly in recent decades, solidifying itself as a dynamic and diverse discipline that reflects the country's rich cultural heritage. In this context, the Argentine Museology Roundtable at the ICOFOM LAC Meeting is presented as an opportunity to debate, reflect and share experiences about the progress, challenges and perspectives of museums in the country.

Today, Argentine museums face several challenges that require innovative and collaborative approaches. Among these challenges are:

- Diversity and Inclusion: Museums seek to represent the cultural and social diversity of the country, promoting the inclusion of historically marginalized communities and creating spaces for dialogue and reflection.

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- **Technology and Digitization:** The incorporation of digital technologies in museography and museum management has transformed the way in which museums interact with their audiences. Digitizing collections and creating virtual exhibitions are examples of how technology can expand the reach and impact of museums.

- **Sustainability:** The sustainable management of museums is a critical issue, which includes both the conservation of heritage and the implementation of responsible environmental practices.

- **Education and Community Participation:** Argentine museums are being redefined as active educational spaces that encourage the participation of local communities. Through educational programs, workshops and interactive activities, museums become places of learning and meeting.

Museology in Argentina is in a process of constant evolution, adapting to social, technological and environmental changes. The future of museums in the country depends on their ability to innovate and respond to the needs of their communities. Collaboration between museums, universities and non-governmental organizations is key to meeting challenges and taking advantage of opportunities.

The Argentine Museology Roundtable at the ICOFOM LAC Meeting is a platform for the exchange of knowledge and experiences between professionals and academics in the region. Through dialogue and collaboration, we can strengthen museology in Argentina and contribute to the development of inclusive, sustainable and relevant museums for our societies.

## Panel 2: Research and Education in Museums

This thematic panel offers a space for reflection and debate on the fundamental role of research in museum practice and management in Latin America and the Caribbean. In a context marked by the constant evolution of museums and the changing demands of societies, research stands as an essential tool to understand, evaluate and enhance the cultural, educational and social impact of these institutions. This thematic panel

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invites researchers, professionals and academics to share their studies, analyses and experiences around research applied to museology, exploring its challenges, advances and perspectives in our region.

The thematic panel “Research in Museums” is proposed as a meeting and exchange space for those interested in deepening the link between research and museum practice. In this sense, the panel will address a wide range of topics and approaches related to museum research, offering a panoramic view of the diversity and complexity of this field of study. Through presentations of original research, case studies, critical analysis and theoretical reflections, it seeks to stimulate the dialogue and collaboration between participants, promoting the development of new approaches, methodologies and practices in museological research.

Guiding Questions:

- What are the most used research methods in the field of museology in Latin America and the Caribbean? How can these methods be adapted to the cultural and contextual particularities of the region?
- How can research influence museum practice and management?
- How does research contribute to innovation in museums?
- How can museums use research as a tool to adapt to social, technological and cultural changes?
- What are the main ethical challenges faced by researchers in the field of museology?
- How can museums ensure integrity and respect when conducting research with vulnerable communities and groups?

### **Panel 3: Revisiting the Classics: Philosophical and Cultural Underpinnings of Caribbean Museology**

There is a significant gap and lack of access to museological literature from the Caribbean, which is often scattered within archives across the region and leaves the voices of Caribbean theorists and practitioners on the margins of the dominant canon.

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*Revisiting the Classics: Philosophical and Cultural Underpinnings in Caribbean Museology* proposes to explore the rich intellectual contributions of influential Caribbean thinkers—Edouard Glissant, Kamau Brathwaite, Stuart Hall, Elsa Goveia and others - within the context of museology.

This proposed panel brings together a collection of key theories by these authors, offering a comprehensive examination of the philosophical and cultural foundations that shaped the practice of museology in the Caribbean region. For example:

- An interrogation of Edouard Glissant's theories on Caribbean identity, memory, delving into his concept of the museum as an archipelago, a space for the expression of diversity, the interplay of multiple narratives, and the decolonization of knowledge.
- An exploration of Kamau Brathwaite's groundbreaking work on Caribbean poetics and the importance of language and orality in representing the region's history and heritage, and how these ideas have influenced museology.
- A focus on Stuart Hall's contributions to cultural studies and his understanding of cultural identity as a process of negotiation and constant transformation. It highlights Hall's critical perspectives on museums as sites of power and articulates the potential for museums to engage with contested histories, racial politics, and social justice.
- A delve into Elsa Goveia's scholarship on Caribbean history and her examination of the complexities of colonialism and its legacies in the region, including examining how Goveia's insights have informed museological practices by addressing historical gaps and silences, promoting dialogue, and fostering a deeper understanding of the Caribbean's diverse heritage and the community's role in reconstructing its identity.
- It also is open to other research done into theorists not mentioned here, from across the English, Spanish, French and Dutch Caribbean.

Therefore, the panel invites submissions of papers that address the following guiding questions:

1. In what ways have cultural theorists, historians and philosophers in the Caribbean discussed the role of museums and museology?

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2. How has cultural, historical and philosophical scholarship from the Caribbean influenced the development of museums and museology?
3. How are contemporary museologists in conversation with the theories of key scholars within and outside of the Caribbean and its diaspora?

## ICOM WORKSHOP - SAREC, ICOFOM AND THE UNIVERSITY OF ST ANDREWS

### Interested in museums, youth issues, heritage and the climate emergency?

This FREE participatory workshop will offer the opportunity to share, discuss and debate these issues with international and local knowledge holders. You are invited to take part, share your story and potentially impact international museum policy!

ICOFOM firmly believes that museums must place the participation of young people at the centre of debates and discussions. ICOFOM will facilitate global workshops for young people and youth professionals in collaboration with local museums and NGOs.

The global workshop series shall embrace the call to action for museum professionals by global youth climate activists, for greater involvement of young people to become agents of change in both contemporary museology, across wider society, and seek to understand the role that museums can play to address climate change and the UN's Agenda 2030, particularly in underrepresented countries and communities. The workshops will contribute towards research outputs and the general call for greater youth participation in museums and ICOM.

Register via this link: <https://forms.gle/SBX6FwXZznwPrbZU8>

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## Submission period and format of extended abstracts

The final deadline for receiving extended abstracts is August 31, 2024.

Please submit proposals via the following link: <https://forms.gle/RyLGigw59ftY8hZA8>

For questions, you can contact us by email at [events.icofomlac@gmail.com](mailto:events.icofomlac@gmail.com)

## Registration

Register for the XXXII Meeting of ICOFOM LAC via this link  
<https://forms.gle/HGnh5sA3i3HXJjnK7>

CATEGORIES	Early registration (until August 31st)	Late registration (until November 15)
ICOM Members	Free Registration	
Undergraduate Students	Free Registration	
Graduate Students	\$10,000 (Argentinian Pesos)	\$15,000 (Argentinian Pesos)
National Professionals	\$15,000 (Argentinian Pesos)	\$20,000 (Argentinian Pesos)
Foreign Professionals	U\$S25 (dollars)	U\$S30 (dollars)

- ICOM Members – (upload updated credential)
- Undergraduate students – (upload regular student certificate)
- Graduate students - (attach proof of transfer and graduate certificate)

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- National professionals - (attach proof of payment)

- Foreign professionals - (attach proof of payment)

For transfers within Argentina:

Banco de la Provincia de Buenos Aires – Casa Central Cuenta Corriente en Pesos, N°  
1376/7

CBU 01400007 – 01100000137678

ALIAS: BRUJO.DADO.TORNO

CUIT 30-65529694-4

For transfers from abroad (in dollars):

Banco de la Provincia de Buenos Aires – Casa Central Caja de Ahorro en U\$A N° 1000-  
528129/6

CBU: 0140000704100052812966

ALIAS: FELPA.FLOR.MARZO

CUIT 30-65529694-4

## Abstract format

The files must be processed in the Word or compatible processor, indicating in the file name the last name of the author (or the first author, in cases where there is more than one) and the name of the thematic panel to which it is referred. postulate (ej.: RamirezPanel1).

A4 size, single space. Arial 11 font.

Margins: 2.5 cm (top), 2.5 cm (bottom), 3 cm right and left.

The extended abstract must have a minimum of 6,000 characters and a maximum of 8,000 characters including spaces, without including notes or references (the template for references is below). In the header of the text (do not use the “header” tool of the Word processor) you must present the information in the following order:



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Thematic panel:

Paper title:

Author(s) (surname/s and first name/s):

Institution (if applicable):

Email:

Words in a language other than the paper language must be in italics or italics. Quotations of more than 20 words will be written in a separate paragraph, with an indentation of 1.25 cm on both margins. No tables, figures and/or images are attached to the summary.

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

## How to format in-text citations

In the citations in the text, the last name of the author and the date are placed, separated by a comma: (Cameron, 1968)

If the author's name is mentioned in the text, only the date is mentioned in parentheses: Cameron (1968) applies to images, writings, and recordings...

## Two authors.

Both names are always used every time they are mentioned in the text. Use the & sign to connect names in cases where they are written in parentheses. If the names are in the text, they are separated by an and.

(Knez & Wright, 1970)

...the museum as a means of communication was questioned by Knez and Wright (1970), who...

## Three authors or more.

The first author followed by et al is always used.

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Example: In the case of national museums in different countries (see for example Knell et al. 2011).

Including page numbers in paraphrased material is considered desirable, but is not required. Page numbers must be included in in-text citations and must include the abbreviation “p.” (“pp.” only in references): Léontine

Meijer and Peter van Mensch (2011, p. 15–34) highlight 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). that...

Reference Lists (only include the bibliography cited in the body of the text)

We follow the APA rules, except for the following: we recommend that in the list of references at the end of the article, authorship be mentioned with full names as a way to make the presence of female authors visible. This is a theoretical-political position of ICOFOM LAC.

## - Books

Format: Author: Last name, First name. (Date). Title of the book. Place of publication: Publishing house. Example:

Silverman, Lois. H. (2010). The Social Work of Museums. London, UK: Routledge.  
Example (multiple authors):

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

## - Books by publisher

Format: Editor(s). (Ed.). (Date). Title of the book. Place of publication: Publishing House. Example: Watson, S. (Ed.). (2007). Museums and their Communities. London, UK: Routledge. Example (multiple editors):

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Davis, A., Desvallées, A., & Mairesse, F. (Eds.). (2010). What is a Museum? Munich, Germany: Verlag Dr. C. Müller-Sstraten. Book article or chapter

Format: Author, The. (Year). Title of the article or chapter. In E. Editor (Ed.), Book title (pages). Place of publication: Publishing House.

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-Sstraten.

- Articles in academic or popular magazines

Format: Author(s). (Date). Article title. Magazine name, 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). Article title. Newspaper Title, Pages. Example:

Kisida, B., Greene, P., & Bowen, D. H. (2013, November 23). Art Makes You Smart. New York Times, SR12. If the entry is 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/artmakes-you-smart.html>

- Blog

Format: Author. (Year month day). Blog post title [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-whatopen.html>.

In the text, use the quote as follows: (Simon, 2013).

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## - Website

Format: Author(s). (Date). Article title. Title of the web page. Retrieved from URL. With no author: Title of the article. (Date). Title of the web page. 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-britishmuseums-255thanniversary-from-the-archives>.

In the text, use the citation as follows: ("The British Museum's," 2014). Use abbreviated title (as in this example) or the full title (if short) in quotes.

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