



## **34th ICOFOM LAC Meeting Talca, Chile**

The International Committee for Museology (ICOFOM) was founded in 1977 to promote research and theoretical thought in the field of museum studies. Subsequently, in 1989, during the General Conference of the International Council of Museums (ICOM) held in The Hague, the Regional Subcommittee on Museology for Latin America and the Caribbean (ICOFOM LAC) was created.

On this occasion, as part of the celebrations surrounding ICOM's 80th anniversary, we invite you to participate in the XXXIV ICOFOM LAC Meeting, which will be held in the city of Talca, Chile, on October 5, 6, and 7, 2026. This meeting will be held in conjunction with ICOM Chile and will form part of the Museological Conference and the Grete Mostny Chair, constituting a space for reflection, discussion, and exchange for students, researchers, and professionals in the museum field.

Therefore, we invite the submission of abstracts related to the following thematic panels:

### **Panel 1. Museology**

Every professional discipline is based on a theoretical and conceptual framework that guides its practices and reflections, and museology is no exception. As an interdisciplinary field, museology brings together perspectives from diverse areas of knowledge present in museums and their collections, such as art, history, anthropology, science, education, cultural management, communication, and new technologies, among many others.

In recent decades, profound social, cultural, economic, technological, and geopolitical changes have significantly transformed museum practice and the ways in which museums relate to their communities and territories. In this context, this panel seeks to reflect on the contemporary challenges of museology and how museums can respond critically to these changes, strengthening their critical capacity, cultural relevance, and adaptation strategies in the face of contemporary challenges.

The papers presented should engage with current debates in the field of museology, considering the new ICOM definition of a museum, the Code of Ethics, and the professional, cultural, and social transformations that museums and cultural centers are currently undergoing.

Suggested topics:

- Social, cultural, and economic contexts in which museums operate.
- Influence of new technologies and social media on museum operations.
- Contemporary transformations in museology and museum studies.

- Changes and impacts of globalization, social crises, and armed conflicts on museum activities and the protection of cultural heritage.
- Ethics, governance, and contemporary challenges for museums.
- Museums, sustainability, and contemporary ethical challenges.
- Growth and diversification of museums and their relationship with cultural and community tourism.
- Training, professional development, and continuing education for museum staff.

## **Panel 2. Museums Uniting a Divided World**

In a global landscape marked by social, political, economic, environmental, and cultural crises, museums today face the challenge of positioning themselves as spaces capable of fostering dialogue, coexistence, participation, and the recognition of diversity. Under the theme “Museums Uniting a Divided World,” the International Council of Museums (ICOM) invites reflection on the role of museums in the face of the multiple fractures and tensions that characterize the contemporary world.

Social divisions, territorial inequalities, migration, environmental conflicts, political polarization, the digital divide, and various forms of exclusion pose significant challenges for cultural institutions. In this context, museums can serve as spaces for encounter, listening, mediation, and collective construction, promoting cultural exchange, mutual respect, and the strengthening of community ties.

This panel invites you to share your reflections, research, and experiences related to the social role of museums in the face of contemporary challenges and their capacity to contribute to more inclusive, democratic, and sustainable societies.

Suggested topics:

- Museums, cultural rights, and the building of citizenship.
- Museums and social and territorial inequalities.
- Inclusion, accessibility, and cultural participation.
- Museums and migration.
- Museums and the climate or socio-environmental crisis.
- Museums and community well-being.
- Museums and intercultural dialogue.
- Museums and social and political polarization.
- Experiences in mediation and community engagement.
- Museums and social sustainability.
- Museums and democratic coexistence.

## **Table 3. Decoloniality applied in museums**

Latin American and Caribbean museums are currently facing the challenge of critically reviewing their structures, narratives, and practices inherited from the colonial models upon

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which many of these institutions were historically built. In recent decades, debates on decoloniality have spurred new reflections on cultural representation, knowledge production, power relations, collections management, and the links between museums and communities.

Beyond theoretical discussions, various museums and heritage sites in Latin America and the Caribbean have begun to develop concrete experiences aimed at transforming their institutional practices, incorporating collaborative, community-based, and intercultural approaches, as well as new ways of interpreting and activating their collections.

In this context, this panel seeks to bring together research, reflections, and experiences that critically analyze decolonization processes in museums, especially from their practical application in contemporary museum work.

Suggested topics:

- Decolonization processes in museums and heritage sites.
- Collaborative curatorship and working with communities.
- Museums and Indigenous heritage.
- Critical Re-readings of Colonial Collections
- Restitution and Return of Heritage Collections and Objects
- Museographic Languages and Cultural Representation
- Museums, Interculturality, and the Plurality of Knowledge
- Mediation Experiences from Decolonial Perspectives

The deadline for receiving proposals is July 30, 2026.

Applicants will be asked to submit a bio and a 1,700-character abstract (including spaces, excluding bibliography), along with three separate files. The selected texts will be evaluated in early August, and ICOFOM LAC will send acceptance notifications no later than August 30th. Subsequently, the full text will be requested, adhering to the ICOFOM design guidelines, which can be found on our website. This text must include an abstract in the three official languages of ICOFOM LAC (English, Spanish, or Portuguese). These texts must be submitted before September 30th for evaluation for publication, which will take place after the event.

For publication, articles must be based on original research in the fields of museology, museum studies, and heritage. Permission must be obtained for the reproduction of images. If the images were not created by the author, prior permission must be obtained from the copyright holder, and a caption with credits must be included in the text. We will also request high-resolution image files (300 dpi) provided separately. Images are not usually subject to fair use provisions; therefore, permission for their use is required, or they must be in the public domain, royalty-free, or licensed under Creative Commons. Please include full

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source/credit information in the image caption and be prepared to provide proof of permission to the editor during production.

Proposals should be sent to: [publicaciones.icofomlac@gmail.com](mailto:publicaciones.icofomlac@gmail.com)

Proposals must be submitted in Word format, with the file name including the author's last name (or the first author's last name, if there is more than one) and the name of the thematic panel to which it is being submitted (e.g., RamirezPanel1).

Size A4, single-spaced. Font Arial 11.

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

Each proposal must include the following information:

Thematic Panel:

Title of the work:

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

Institution (if applicable):

Email address:

Words in a language other than that of the work should be in italics. Quotations longer than 20 words should be set off in a separate paragraph, indented 1.25 cm on both margins.

Tables, figures, and/or images should not be attached at this stage.

Information regarding registration and the program will be sent out soon. Full papers will be published after the Meeting. Information on registration and fees will be available shortly. Submission is free, but presentation at the Meeting will be contingent upon registration and payment of the fee, if required.

For any questions related to this meeting, please contact ICOM Chile and ICOFOM LAC at the following email addresses: [presidencia.icofomlac@gmail.com](mailto:presidencia.icofomlac@gmail.com); [eventos.icofomlac@gmail.com](mailto:eventos.icofomlac@gmail.com); [secretaria.icomchile@gmail.com](mailto:secretaria.icomchile@gmail.com)

Below are some guidelines for citations and references.

(Based on ICOFOM and APA text guidelines)

How to format in-text citations

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

(Cameron, 1968)

If the author's name is mentioned in the text, only the year is used: Cameron (1968)  
distinguishes images, writings, and records

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Two Authors. Both names are always used whenever they are mentioned in the text. Use the ampersand (&) to connect the names in parentheses.

(Knez & Wright, 1970)

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

Three or More Authors. The first author is always used, followed by et al.

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

It is considered desirable to include page numbers in paraphrased material, but it is not mandatory. Page numbers should be included in direct quotations and should include the abbreviation "p." ("pp." only in the references): Léontine Meijer and Peter van Mensch (2011, pp. 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).

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

We follow APA style, except for the following: we recommend that the reference list at the end of the article include full authorship names to highlight the presence of women authors. This is a theoretical and political position of ICOFOM LAC.

## Books

Format: Author: Last Name, First Name. (Date). Title of the book. Place of publication: Publisher.

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 Editor

Format: Editor(s). (Ed.). (Date). Book title. 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, El. (Year). Article or Chapter Title. In E. Editor (Ed.), Book Title (pages). 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.

## Articles in academic or popular journals

Format: Author(s). (Date). Article Title. Journal Name, Volume, Pages.

## Example:

Sofka, V. (1991). Museology research marches on: The museum communication on the agenda. *ICOFOM Study Series*, 19, pp. 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 from 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 citation as follows: (Simon, 2013).

## Website

Format: Author(s). (Date). Article title. Web page title. Retrieved from URL.

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With no author: Article title. (Date). Web page title. 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 a shortened title (as in this example) or the full title (if it is short) in quotation marks.