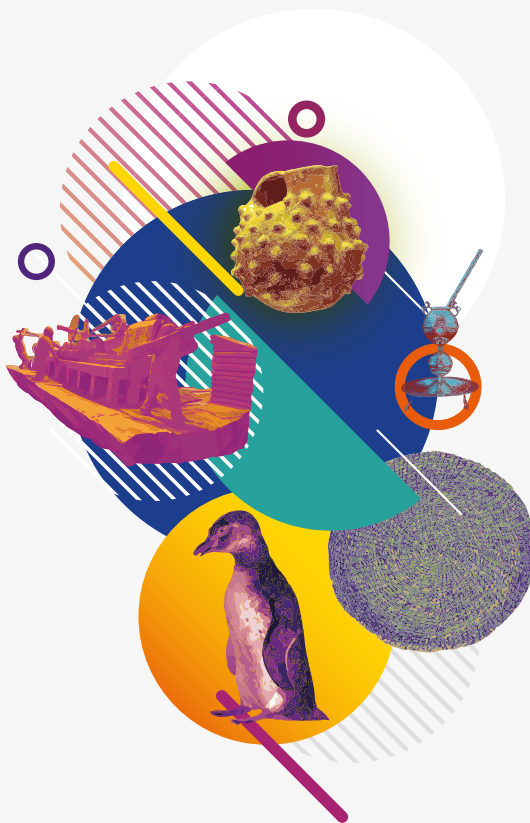


INTEGRAL MUSEUMS

Experiences and recommendations



INTEGRAL MUSEUMS, EXPERIENCES AND RECOMMENDATIONS.

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Recommendations Manual



Universidad Austral de Chile

Conocimiento y Naturaleza

CONTENTS

- 7** **Presentation**
Beatriz Espinoza, President ICOM Chile.
- 11** **Introduction.** Museums and communities: a relationship of equity in sustainable development
Karin Weil.
- 1. METHODOLOGY**
- 19** Methodology and analysis proposal
Laura Fúquene, Bárbara Elmúdesi.
- 2. AREAS OF SUSTAINABILITY**
- 27** **Territory.** Practices and repertoires of territorial relevance in museums of the Los Ríos Region
Gustavo Blanco, Javiera Errázuriz.
- 34** **Heritage.** Heritage under construction: Memory as a tool for the historical consensus of a territory
Constanza Chamorro.
- 40** **Community.** Inclusion and cohesion from experiences with young people
Jamie Brown.

- 3. MUSEOLOGICAL FUNCTIONS**
- 45** **Management and institution.** Territorial links for sustainable museums: Experiences from actions in four museums of northern Peru
Luis Repetto.
- 51** **Conservation and documentation.** Integral documentation of collections
Mariana Vidangossy, Bárbara Scheel.
- 60** **Research and local knowledge.** Community experience of the Neltume Memory Cultural Center and Museum
Angélica Navarrete.
- 66** **Interpretation and mediation.** Community Museum Despierta Hermano de Malalhue. Nepegne peñi “it is time to safeguard our heritage”
Nerys Mora.
- 4. RECOMMENDATIONS**
- 71** Recommendations
- 81** Final reflections
- 85** Acknowledgments
- 85** Biographical references

PRESENTATION

When I was invited by Karin Weil to write the Presentation for the present Manual, "Integral Museums: Experiences and Recommendations", the beginning of this cultural adventure came to mind. It was 2014 when, as a representative of ICOM Chile, I attended the meeting of Presidents of the National Committees of the ICOM Alliance for Latin America and the Caribbean in Lima. On this occasion, the President of the Alliance, Mrs. Lucia Astudillo, invited the countries Members of the Alliance to consider taking part in an important bi-regional project involving Europe, Latin America and the Caribbean as associated partners in the study and application of different lines of action related to museums, with the aims of democratizing cultural spaces whilst considering the rural environment, its communities and territories as integrating agents.

The challenge was posed and it was an opportunity for Chile to work on this project, highlighting the principles and recommendations of the 1972 Round Table of Santiago de Chile, a meeting that proposed a new approach to the museum scene, identifying a new socio-cultural dimension and looking for an integration between the institution of the museum and the society it serves.

Keeping these considerations in mind, we focused on the task of looking

for a university institution (a basic requirement demanded by the funding institution, the European Union), which was attached to ICOM Chile and had qualified researchers that would be able to help design a local proposal. It was the academic team of the Museological Directorate of the Universidad Austral de Chile that undertook the challenge and defined its applied research platform, working with the Network of Museums and Cultural Centers of the Los Ríos Region, and actively engaging with the representatives of the other partner countries of Europe and Latin America and the Caribbean, and the main coordinators of the Project "Museums and Community: Concepts, Experiences and Sustainability in Europe, Latin America and the Caribbean".

Over three years have passed since the start of this project and I think it is important to point out that at present, the social scenario in our country has changed dramatically, calling into question the equity and integration of people in society. We live in a social environment that is shifting from every point of view, where beliefs, values, customs and life systems are questioned and communities, in all their expressions and structures, shudder in conflict with the reality they have to live. The desires and expectations they demand must be met. We must look for

ways to make contributions and it is our task to channel actions that dignify our society through culture and heritage, and museums play a crucial role in this enterprise.

This Integral Museums project is an example of contribution to communities since it recognizes in them a way of life sustained by respect for the other and for a commitment to the vernacular values of past and present generations. In the following pages the authors of the different chapters have managed to present a specific diagnosis of the work done by each of them and to show the different stages they have developed in their own areas. The result is a collection of experiences and testimonies that catalogue the specific knowledge and socio-cultural commitment of all participants.

Recording the experiences and reflections lived through the project in a written report is a very important task for those who work silently in museums, schools or cultural centres in the various corners of our country, and to be able to access the qualified information produced by this research can be very significant and enlightening for those who work in culture. We welcome the vigour, perseverance, values and commitment of each and every one of the team members and the participating communities, who delivered, one and all, their expert contribution with respect for the different cultural territories involved in the project.

I invite you to read this Manual and relive the experiences of researchers, who encourage us to recreate their engagements in other cultural settings.

As you browse the following pages you will be able to:

- Review the development of the changes in the theory and practice of contemporary museology in the area
- Assimilate the methodological design and proposal and understand why they were specifically chosen for this research
- Understand the importance of the territorial dimension of museums as institutions inserted in a specific cultural space
- Learn about the heritage construction of institutions that represent different territorial identities and spaces of convergence and social cohesion, and
- Exercise participatory documentation involving students and community agents where the traditional stories of the local community have special value.

The reader will also:

- Learn about Neltume's community experience throughout the historical process of its definition and consolidation as a cultural center in constant growth and evolution, and
- Participate in the process of social integration in Malalhue throughout

the school year involving children, their families and the community surrounding the museum.

The Manual provides the opportunity to:

- Learn about the Youth Exchange Project involving the museums of Costa Rica, Scotland and Portugal, and
- Review the work of four museums in Northern Peru that were concerned with establishing territorial links for sustainable museums at a time when the area involved suffered a serious climate emergency.

It is important to read the Recommendations Chapter and examine the suggestions that we can take to our own work context.

Finally, I would like to express my appreciation to Karin Weil, her team and the participating communities for their significant contribution to the national museology of Chile. I hope that this work will inspire others so that that more communities become actively involved with their respective cultural territories and are able to validate the voice of their society.

Beatriz Espinoza
ICOM - Chile President

INTRODUCTION

Museums and community, a relationship of equity in sustainable development.

Karin Weil

"In common with the social sciences, museums are subversive institutions which, by freeing people to see themselves, their society and intimate beliefs and relationships through the eyes of a third party, accelerate processes of self-criticism and changes in social evolution which would usually take place over many generations."
(Hunt 1978, 74-75)

In addition to experts in museology, the "Round Table on the Development and Role of Museums in the Contemporary World" held in Santiago de Chile in 1972 had the singularity of counting on the presence of specialists in agriculture, urban planning, science and technology, and education, areas considered key for the development of Latin America in those years.

The strong impression that the presentations regarding these themes caused in the participants from the world of museology, generated the conviction that the potential and the means of museums should be made available to a region in crisis. Museums had to play an active role, in connection with other sectors, to face conflicts of various origins that afflicted society, such as dictatorships, military regimes, and economic crises. This way of thinking about museums led to the concept of the Integrated

Museum or Comprehensive Museum that originated in the Santiago Round Table in 1972.

As mentioned, society was plunged into a crisis, summarized by Mostny (1972) in the Table Resolutions, as a gap between the great technological advances that civilization was experiencing and a cultural development that was not keeping pace. Countries on the margins of development - as the Latin American region was considered - and historically oppressed, underwent situations of injustice and inequality, which had to be remedied at the structural level.

The museum was challenged, then, to become one more agent to reverse these situations and promote the complete well-being of society, as "the progress of societies in the contemporary world requires a comprehensive vision and an integrated treatment of its multiple aspects." (Mostny, 1972). The museum should focus "on the present and future of the community and not only on its past or academic aspects, as has been the case up to now in most occasions" (Mostny, 1972).

The EULAC project "Museums and Community: Concepts, Experiences and Sustainability in Europe, Latin



America and the Caribbean”, was developed based on the assumption that “community museums, particularly those in Latin American and Caribbean countries, allow underrepresented communities to have their place in history, as well as contribute to environmental sustainability and community empowerment”¹.

The course trailed in the development of this project showed us that the idea of a museum whose content and activities integrate the concerns of its territory was not a mere illusion. The comprehensive museum is palpable in diverse territories of Latin America and the Caribbean, and the spaces have not only assumed the resolution of those development gaps posed by the Santiago Round Table, but also, from a contingent perspective, have been transformed into spaces of activism and situated catharsis.

In recent years, imbalances that had been neglected have been exposed in their raw form. Humanity’s abusive relationship with nature, racism and other forms of discrimination, gender inequality and human rights violations have found in museums and their associated communities a space to awaken, understand, create, heal, fight, and even reach the high public spheres.

Throughout the region, we can see

¹ EU-LAC-MUSEUMS, on the official website of EU-LAC Museums, accessed April 5, 2022, <https://eulacmuseums.net/index.php/es-eu-lac-proyecto>.

museology dedicated to giving voice to Afro-descendant communities and indigenous peoples, to the queer world and LGBTQ+ rights, to the protection of endangered ecosystems, to vindicate feats of women never seen before, among other issues that neither society nor the world of museology are willing to postpone.

The concept of development has evolved. Currently, the challenges for the region transcend the areas of agriculture, urban planning, science, and education that were identified in 1972. However, the urgency for a comprehensive view raised by the event persists and intensifies, so much so that many community-based museums have become actors alongside public and private organizations; active and validated agents in the development and strengthening of their territories.

The roadmap that seeks to guide the member states of the United Nations towards sustainable development by 2030, known as the 2030 Agenda for Sustainable Development, shows us the comprehensive perspective from which progress is being made. This quest for a new paradigm is based on five pillars: people, prosperity, planet, collective participation, and peace.

These pillars affirm the 17 Sustainable Development Goals (SDGs) that make up the 2030 Agenda, purposes that constitute a framework for systemic understanding of the synergies and

dynamics between the economic, social, and environmental dimensions of sustainable development (ICOMOS, 2019).

This systemic view of development means that heritage and culture are connected to each of these objectives, whose essential spirit is to seek a better balance between people, the planet, and prosperity.

Given the integrated nature of this system of objectives, the measures or strategies should be carried out interdependently and not from a single sector or discipline (ICOMOS, 2019).

This systemic vision to face the challenges is illustrated, for example, in a museum that integrates into its activities some topic that is affecting the community with which it is related; makes use of its aptitudes and capacities to exhibit, interpret, and mediate to bring new meaning to a conflict and make it more bearable. So, while the action focuses on deep processes that concern the lives, emotions, and well-being of the people of a certain territory, it is most likely that the understanding, relief, insights, or new knowledge derived from the museological exercise will go beyond those four walls and will permeate the community, the region, the country, and the world. In conclusion, when a small unit such as a community-based museum integrates development gaps present in its community into its scope of action, a global process of integrated and sustainable development is also

supported that considers, among a variety of factors, heritage.

There are many experiences of community-based museums displaying their integrality and several of them were studied in the EULAC project “Museums and Community: Concepts, Experiences and Sustainability in Europe, Latin America and the Caribbean”.

The comprehensive nature of these spaces appears as a result of their grassroots origins and their geographical locations in territories where the neglect of the state and the precariousness generated by extractivism pressure other territorial organizations - among them, museums - to not turn a blind eye to the diversity of conflicts, and to generate integrating proposals.

Comprehensive museums have been built as they go. Therefore, we are unable to outline any formula or theory to achieve this condition. However, this publication seeks to share the experiences, contexts, and challenges that surround these spaces that are -without wanting to be- the materialization of the Integrated Museum that was dreamed of in the Santiago Round Table and, in addition, an updated and contingent proposal of this ideal.

The first section describes the sustainability analysis methodology of the case studies that was applied during the research. It explains the intersection between aspects of sustainability:

territory, heritage, and community, and museological roles: institution and management; conservation; research and local knowledge; interpretation and mediation; and the social role, the latter identified as transversal.

In the following sections, researchers, administrators, and heads of museums in Latin America, the Caribbean and countries of the European Community share a deeper look at the areas and roles mentioned above.

To address the area of territorial sustainability, a series of situated perspective practices and repertoires that three community-based museums in the Los Ríos Region carry out in their daily lives were identified.

The approach to the field of heritage surfaces from the idea of a concept that is dynamic and in constant construction, endowed with a subjectivity arising from experience and attributed significance. This is illustrated with cases -also from the Los Ríos Region- where heritage is forged and expressed as dissonant, democratizing, and based on environmental awareness.

Lastly, the field of sustainability related to the concept of community, is addressed based on the conception that museums and their communities have assumed a responsibility with their youth and with the sustainability of ways of life and local heritage. In this way, the experience of a bi-regional youth exchange between

Europe and Latin America and its implications for social inclusion and cohesion is reported.

Regarding museological functions, the administration and institution were developed based on the activities in four museums in northern Peru, with a focus on the planning and management measures that, while the project was up and running, community-based museums had to face due to the El Niño phenomenon.

The conservation role is discussed based on the premise that the documentation process of collections must also be comprehensive, incorporating the knowledge of the communities and their interpretation of their own heritage.

Research and local knowledge are developed through the experience of the 'Museo y Memoria Neltume' Cultural Center, from its creation to the present, where the focus has been to collect life stories and transform them into values that are returned to the community as a treasure, as the author and director of the museum María Angélica Navarrete explains.

Finally, interpretation and mediation are exposed through the case of the 'Despierta Hermano' Museum, in Malahue, whose genesis is precisely an exercise in interpretation that sought to promote a change of attitude in girls and boys in an intercultural context.

The experience of the project and the spirit of the human group, made up of researchers, professionals, museum workers, students and the communities associated with the museums that were part of the project, allowed us not only to validate the relevance of the principles of the Santiago Round Table, but also to understand museums as spaces that contribute and project the development of fairer and more sustainable societies. During the process, we understood the value of diversity in a globalized world and how local heritage makes us and allows us to think about the collective and, in turn, create global communities that respect and value plurality. The integrity of community-based museums also supplies the incorporation of affections and feelings that the over-academization of museum institutions has left in oblivion. Museological functions are, in themselves, evidence of the affections behind the collections that the museum safeguards and the communities it represents. We talk, investigate, exhibit, and mediate, because we believe that we have something precious to share.

Likewise, many of these museums would not exist if it were not for the dedication that individuals have put into their creation and sustainability. Passion, an undervalued emotion, makes its appearance in glory and majesty as one of the foundational engines of comprehensive museums.

Although there are certain guidelines, there are no recipes to achieve the integrity of a museum. This document, which we propose as a manual, is rather a series of recommendations that arise as a result of applied research and the systematization of experiences whose protagonists have been the communities themselves. Comprehensive museums are so to the extent that they respond to the territory, the communities, their needs and the heritage of their context.

This document shares experiences on which to reflect and a framework of analysis to study and understand. It represents an example and methodological exercise proposed based on the same principles of the Santiago Round Table and its comprehensive approach, which incorporates different ways of accessing knowledge, and demonstrates the enormous

**“WORKING WITH HISTORY, HERITAGE
AND MEMORY INVOLVES A PROCESS OF
INTERPRETATION. THE “TRUTH” OF
WHAT HAPPENED IS ALSO AN EXERCISE
OF POWER; POWER OVER THE PAST
AND ALSO, POWER TOWARDS THE
FUTURE”**

potential that heritage has for the creation of significant ties between countries and communities, and the consequent development of new and interesting solutions aimed at social change.

Finally, although the socio-ecological challenges and inequalities in Latin America and the Caribbean have been addressed in the experiences that this document gathers, there are struggles in other dimensions that remain pending and that urgently need to be reviewed. Among them, issues of gender, migration, and the romanticization directed towards the work in community-based museums, which is often precarious and unsupported by public policies that allow for sustainable projection.

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**"THE COMMUNITY-BASED MUSEUM
MUST PROVIDE INSTANCES OF
DIALOGUE AND REFLECTION THAT
PROVIDE - COLLECTIVELY AND
SITUATED - ALTERNATIVES TO FACE
THE FUTURE"**

“ ”



METODOLOGY

METHODOLOGY AND ANALYSIS PROPOSAL

Laura Fúquene and Bárbara Elmúdesi.

Museums through their social function, in the context in which they are addressed, contribute to the sustainable development of communities. This research has developed and tested tools and methodologies that allow us to identify, describe and analyse both the context of each museum and the different ways they have engaged with their community.

The methodology and instruments applied during the research process were based on an interdisciplinary and integrated approach for national and international applicability, but also considered the diversity of conditions of the museums, the actors associated with these spaces and the diversity of disciplinary expertise of the team of researchers that participated in the field work and the analysis of results.

Each of the instruments developed, both for gathering information and for its communication, were created and reviewed by the actors in each of the spaces where the research was conducted. The use of a graphic and conceptual proposal consistent with the format and context of the research allows the communication and application of the instruments beyond the cases already studied, using a range of formats.

In order to meet the objectives proposed by the Chilean team, the methodological process was proposed in four main stages based on the EU-LAC-MUSEUMS project outline. The purpose is to build a reference framework, to encourage a participatory classification approach and to be evaluative of a representative set of the local community, and rural and small-scale museums that are part of the Museum Network of the Rios region. The four stages are:

- 1) Weighting Matrix
- 2) Characterization
- 3) Sustainability Analysis in Case Studies
- 4) Co-creation and Communication of Results

1.1 Weighting Matrix

In order to define the area of research, a matrix of inclusion/exclusion of institutions that will be involved was created including 26 museums, libraries and cultural centers that have been participants in the Network since its creation in 2012 until 2016, the year when we applied to the EU-LAC-MUSEUMS project.

Table 1 below consists of a breakdown of the ICOM museum definition into its fundamental conceptual components. The ICOFOM glossary was used as a

basis for interpretation and four minimum criteria (as seen the ones marked with an asterisk in Table 1) were chosen to be part of the study. The content of the matrix was generated through the review and analysis of secondary information on the Museum Network of the Region of Los Ríos and the institutions that compose it (database, existing data sheets and bibliographic review). The matrix has been defined in Annex 1 in the methodological Appendix.

Museum: **Permanent, non-profit institution at the service of society and its development, open to the public, that acquires, preserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and is set for the purpose of education, study and recreation.** (ICOM, adapted in Vienna 2007). This definition consists of the following items:



Tangible and intangible heritage of humanity (Mark if having heritage, T: tangible and/or I: intangible) *					Setting (Community engagement)		
Acquires/ Sets	Preserves	Researches	Comm- unicates	Exhibits	Education	Estudy	Enjoyment

Table 1. *Components of the weighting matrix.*

1.2 Characterization

The second stage of the process, once the museums and cultural centers were identified, was the design and application of the instrument A Day at the Museum² (Annex 1), which contains four components: (i) territory, (ii) users, (iii) museum and (iv) relationships, and a field observation guideline. The interview with the museum managers followed this structure through these axes and sought to generate a narrative related to the historical, political and ideological moment of the formation of each museum, its transformation in time, and if that is the case, their current situation. This information was obtained through fieldwork carried out between the months of May and June 2017.

² Download at: <https://eulacmuseums.net/index.php/resources/database/bibliography/details/1/101>

The categorisation of the results occurred in three main dimensions: territory, heritage and community, based on the proposal of the New Museology, which allowed a diagnosis of the current situation of the museums and institutions of the Network. Being the first systematic study that proposes to build a registry of each of the museum spaces that constitute the Network, there is a limitation in terms of the reliability of some data and figures, as the study is based on direct knowledge, opinions and perceptions of interviewees, and therefore the information that could be verified with some existing secondary sources.

1.3 Sustainability analysis in case studies.

1.3.1 Selection of Five Cases:

Criteria Identification and Selection of Case Studies

The criteria for the selection of the museums to be analyzed came from the reports previously delivered, and reviewed by a team of experts of the project, which also seek to understand the social value of the museums in each of their contexts, address the need to reflect the gradients of reality in the environmental, social, cultural and economic fields facing each of the institutions. The information of the museums and their characteristics is summarized in Table 2:

MUSEUM	ORIGIN	ENVIRONMENT	INSTITUTION	THEME
MUSEO Y MEMORIA NELTUME, CULTURAL CENTER.	Community	Andes Mountain Range	Autonomous	Sociopolitical Land reform Human Rights
DESPIERTA HERMANO MUSEUM, MALALHUE.	Community and Schools	Lower Andes	Autonomous	Interculturality
HUGO GUNCKEL SCHOOL MUSEUM, CORRAL.	Schools	Coast	Municipal, Public School	Environmental Education
MAURICIO VAN DE MAELE HISTORICAL AND ANTHROPOLOGICAL MUSEUM, VALDIVIA.	University	Urban, Valdivian Evergreen Forest	Universidad Austral de Chile	Spanish and German Colonization, Indigenous People
TRINGLO MUSEUM, LAGO RANCO.	Municipal	Lacustrine Valley	Municipal	Pre-Hispanic and Colonial Ceramic

Table 2. *Synthesis of Case Studies.*

1.3.2 Design and application of the instrument

This stage involved the selection and analysis of the five case studies through which sustainability is analysed through the use of a survey addressing, through explicit questions the following areas: territory associated with the management of heritage and natural resources, heritage associated with territorial and cultural identity, and community associated with their family histories; and museological functions: institution and management, conservation, research and local knowledge, interpretation and mediation, social function. Each of these areas relates differently to the museological functions identified according to the definitions used by ICOM and by other authors, such as Georgina DeCarli (2004).

Figure 1 summarizes the methodological proposal:

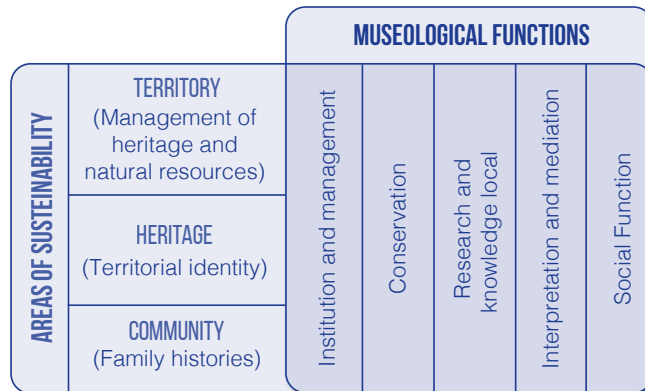


Figure 1. Methodological Crossing Diagram: Areas of Sustainability vs. Museological Functions. Chilean EU LAC team.

Based on this schematic, the more specific instrument was constructed, which consists of a file that shows how each museum addresses the various aspects of the relationship between the scope of sustainability and the museological functions. To apply each of the files, an interdisciplinary team was formed seeking to gather information under the three categories of: museum, community and researchers. See Annex 3 in the methodological Appendix.

1.3.3 Research and systematization

The analysis of the information collected for each institution was described from three general dimensions: Territory, Heritage and Community, which align with the dimensions proposed by the New Museology and Sustainable Development. Subsequently, given the complexity of the information obtained and observing that maintaining these dimensions can be restrictive, the discussion was expanded based on synergistic dimensions and their characteristics in each case. For clarity this is represented schematically in Figure 2:

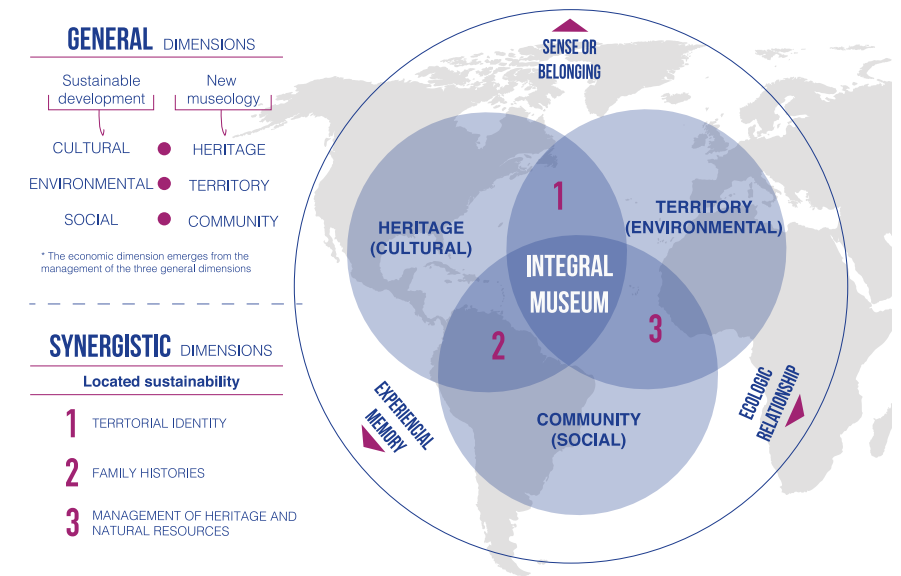


Figure 2. Diagram of analytical dimensions of sustainability. Chilean EU LAC team.

The **Synergistic Dimensions** result in the intersection of two or more of the general dimensions and display the actions and relationships that take place there, briefly described below:

- Family Stories.
Synergy Community - Heritage

This synergy represents the way in which the people of the community have translated their understanding of their surroundings through their interpretation of the objects or elements in their environment, and decided which need to be conserved.

- Territorial and Cultural Identity.
Heritage Synergy - Territory

This synergy examines the validity of what is represented in the museum and its agency in the current reality of the territory, with certain political, environmental, educational and/or preservation purposes.

- Management of Natural and Heritage Resources.
Synergy Community - Territory

This synergy represents the way in which the community relates to its surroundings: how it understands its surroundings, what nature represents for the community and how this is stimulated, empowered and / or made visible in the museum as a space that is inserted into the territory.

1.3.4 Social Function Transversality and Centrality Proposal

It was widely observed that the management of the museum is largely the responsibility of the local community, which manages its own

resources and real estate. This is why in the analysis methodology it is proposed that the social function should lead all museological functions so that Integral Museums can create, maintain and project the sustainable development of the territories and communities where they exist.

However, it is not possible to define a pattern applicable to all community, rural, small or medium-scale museums. The recommendations proposed from the cases and in-depth analysis of the museums of the Region of Los Ríos were based on the importance of the social function and its dominance over other museological functions (See Fig. 3). The social function of museums makes them spaces for collaboration in the sustainable development of the communities where they exist.

1.4 Co-creations and Communication of Results

The challenge of developing a participatory methodology begins when the actors from the community and the museums propose the “script” story and the museological function that they want to relieve, identifying it as the most important. The audio-visual format reaches diverse audiences, including the communities in which the museums, colleagues and relevant actors are inserted, as well as those who indirectly belong or participate in the museum, heritage and cultural sector.

Six videos were developed in a participatory manner. The first video relates to an audio-visual record that provides the historical context and cultural landscape for each of the museums that make up the Network of the Region of Los Ríos, and the case studies. The other five short films give an account of each of the museums selected as case studies for in-depth analysis, emphasizing the main function that these spaces play in the relationship with the community, projecting sustainable development and the need to create and generate spaces in which the memory and territory of communities is conserved, reflected, constructed and interpreted.

The storylines of the videos were co-designed by the museum managers with whom some members of the EU-LAC team held meetings. Together they aimed to answer the following questions:

1. What is the main idea to be conveyed? Can you identify what happens in the museum?
2. Is there a story that speaks about this topic? Which one? Could it be told in a video?
3. Who should convey that idea or tell that story? (Choice of protagonists)
4. What places could show our idea in the best way? (Choice of locations)

The results are found in Annex 4 in the methodological appendix.

Conclusions

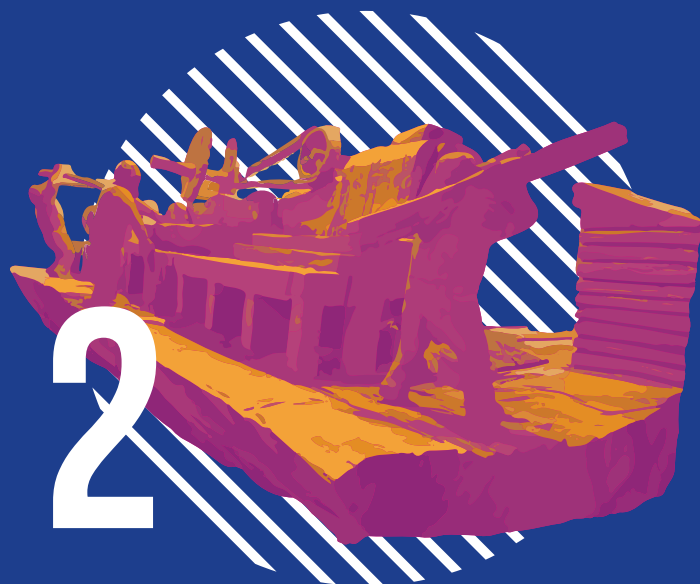
The team highlighted the importance of the research carried out within the framework of this project, which has been unpublished in terms of instruments and the systematization of information. For the local territory, this first research effort of the institutions of the Network of Museums and Cultural Centres of the Region of Los Ríos since its creation in 2012 is of great value due to the systematized information and its results, which account for the reality and diversity of the museological institutions of the Network.

This research project created a common vision for the sustainable development of small and medium-sized museums and their communities and strengthened mutual and cooperative understanding between regions. The team involved reinforced the relevance and importance of the social function to address how museums are integrated into their communities, by which we not only refer to people who live near museums, but also to real people who share ties, experiences, affections, knowledge and mutual collaboration, which keeps museums alive.

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“ ”



AREAS OF SUSTAINABILITY

TERRITORY

27

Practices and codes of territorial relevance in museums of Los Ríos Region.

Gustavo Blanco and Javiera Errázuriz

Introduction

This chapter of the report describes the lessons learnt regarding the relationship between museums and territories from a situated perspective. The experiences have been drawn from an inductive approach based on the information and experience obtained and analysed during the research phase of the “Museums and Community” project. The starting point is that communication of lessons regarding the relationship among museums and territories – one of the central aspects of the transformation that drives the new museology – can only derive from concrete, daily and contingent experiences that each museum faces, in their historical, social, political, and environmental contexts. The museums’ territorial relevance is not built from their collections and museology, at least not exclusively, but from activities and practices sustained over time that generate linking codes that are recognizable by members of the communities and territories in which they are enclosed. The territorial relevance of museums is built on actions that are considered significant because they address issues and concerns related to the territory.

In search of practices that express the territory-museum link in the Los Ríos Region

In the quest to understand in what ways and through what strategies the values of the New Museology and Ecomuseology (as referred to in the presentation of this manual) are present in the museums of Los Ríos Region –especially the important links between a museum and its territory– we have identified concrete practices and experiences that acting alone seem to be simple activities or ways of operating, but that together strengthen the relationship with their environment until they practically merge into it.

We refer to daily actions that act on the most intimate scale of the community, its museum and its locality, and at the same time may constitute local expressions of a world movement like the New Museology.

The cases we will refer to correspond to those mentioned in the Analysis of Sustainability in Small and Medium Scale Community and Rural Museums (Weil et al. 2018). They involve a number of links: sustainability-territory, heritage and community areas; museological functions, i.e. institution

and management, conservation, research and local knowledge, interpretation/mediation; and social function, conceived in terms of explicit relevance to their surroundings and in the development of their museological functions.

Three museums; three ways of interpreting the territory

We aim to identify practices and/or experiences at the Neltume Museum and Memory Cultural Center, the Despierta Hermano Museum in Malalhue, and the Hugo Günckel School Museum in Corral. These institutions occupy three different physical environments; cordillera, precordillera and coast, that have respectively positioned their view and action on specific dimensions of their territory within the multiple realities that coexist there.

Neltume Memory Museum and Cultural Center is located in the town of Neltume, predominantly a rural area of the cordillera sector of Panguipulli. Its population was formed from forestry work in the 1930s, and its history between the twentieth and twenty-first century is associated with industrialization, social struggles, state terrorism and privatization processes, which have resulted in political, economic and social conflicts (Fúquene 2018, 23).

The Museum draws its political, economic and social dimension from

its territory. There are multiple layers of where Neltume can be observed: as a tourist territory of high potential, or a territory of singular biodiversity, or a productive territory in terms of wood. The museum primarily focuses on the place that was inhabited by woodworkers in the Cordillera area where there were attacks on human rights during the dictatorship. Its exhibition and action is circumscribed in the processes of unionization and political resistance [1].

The Despierta Hermano Museum from Malalhue is located in the town of Malalhue, in an extensive valley composed of watercourses, native forest and agricultural plantations, where the Mapuche population predominates (Fúquene 2018, 25).

This museum represents the value of interculturality in a territory populated by Mapuche and non-Mapuche. In fact, its origin dates back to the anti-discrimination struggle against Mapuche children that took place during the 1980s.

The Hugo Günckel School Museum, in Corral, is located in the town of La Aguada, a sector where the majority of its population worked in the steel company "Los Altos Hornos", in 1906. Since then there have been transformations and migrations due to productive activities. Currently, the inhabitants of La Aguada are mainly engaged in artisanal fishing and seasonal work (Fúquene 2018, 27).

This museum concentrates on the environmental aspects of the La Aguada territory, and as a school museum, it develops its activities and exhibitions with an emphasis on environmental education, focusing on the training of students about environmental conflicts in the territory, derived mainly from the extractive industry.

Codes of situated practices

After reviewing two secondary sources [2], we identified – as mentioned earlier – 28 concrete practices that are appropriate to the territorial realities of each museum.

The practices can be classified according to the following codes: "reconstruction of social history", "reinterpretation of the environmental context", "expression of territorial contingency", "management in the hands of the community", "transcendence of the four walls" and "linkages with territorial actors" as summarized in Table 3.

The codes

The code of practice related to the reconstruction of social history includes actions that, using different techniques, seek to tell the story of local people; the code that represents the community comes from family stories or traditional knowledge and is often very different from official versions or in the media.

One example from Neltume is a workshop of rag dolls that represent characters from the timber-worker history of the Andes mountains, which contests the version that the territory had been founded by elves and fairies which was disseminated by a tourist megaproject. In the museum it is also common for the contents of the exhibitions to be updated or corrected by the experience and testimony of elderly people that worked in the old timber complex. Therefore, stories were collected about what the life of women in the mountains from a women's "mateada" (a gathering of people drinking and sharing maté).

As part of this process, every time an object is donated to the Malalhue Museum, Isabel –the museum guide– receives the story and the emotional dimension with which it was delivered, and then relates it during the tour of the museum. Thus, daily, small anecdotes or feelings are incorporated and communicated, resulting in an exhibition that reflects a history of the territory that is consistent with the one the community understands.

From an environmental perspective, the reinterpretation of the environmental context in the museum of La Aguada happens during science classes and when new exhibitions are prepared, usually involving species of fauna and flora. The associated story is an essential component of the knowledge and information that students and visitors perceive about the environmental context of La Aguada and Corral.

MUSEUM	PREACTICE REPERTORIES	SPECIFIC ACTIVITIES AND PRACTICES
Neltume Museum and Memory Cultural Center	Reconstruction of social history	- Character workshop with history - Content update by former woodworkers - Toter on heritage day - Women's "mateada"
	"Outside the walls" practices	- Memory path - Books were distributed to the community in the activity "Sowing books"
	Approaches to territorial contingency	- Illustration workshop - Manifestation against the murder of the environmental leader Macarena Valdés - Exhibition informs about deforestation
	Community management and participation	- Museum workers belong to Neltume and are involved with human rights issues - Participation as a human resource of the museum has generated emotional healing
Linking with territorial actors	- School visits to the museum to study the military dictatorship period	
Despierta Hermano Museum of Malalhue	Reconstrucción de la historia social	- Registration and transmission of the social history of objects
	Approaches to territorial contingency	- Realization of water, wood and tree councils - Textile in exhibition and guiding refers to the current territory of Malalhue - Active support for territorial environmental causes
	Community management and participation	- Alumni is present in the conception of the museum, constantly visiting and collaborating with the activities - Indigenous communities participate of the Museum project and protect their identity
	Linking with territorial actors	- Wetripantu celebration (mapuche new year)
Hugo Günckel School Museum	Approaches to territorial contingency	- During Science, history and language classes, exhibitions are prepared and there is reflection on species - Continuous reinterpretation of the environmental context through updating the sample in learning instances - The Museum works from environmental contingencies
	"Outside the walls" practices	- Itinerant museum
	Community management and participation	- The museum administrator studied at the school and returned to contribute - Children are the guides - Permanent donation of species and samples by the community
	Linking with territorial actors	- The Museum is visited by other schools and by a nursing home

Table 3. *Practices and repertories.*

The code of practice related to the expression of territorial contingency involves actions or experiences that engage with what is happening in the territory. This code forges a museum, which does not abstain from the past and is vitalized by what affects the territory and, therefore, the community.

The code involves different ways of operating, from direct engagement in public demonstrations – like the one carried out by Neltume Museum when they participated with a banner? in the protest carried out in Panguipulli regarding the murder of the environmental activist Macarena Valdés in August 2016, or the support that Museo Despierta Hermano from Malalhue has given to causes against deforestation or contamination by waste - to daily actions that in more discrete ways support the same objective. At the illustration workshop held at Neltume Museum a different topic was addressed weekly, including the role of the machi, the species of flora and fauna of the territory, or the fatal shooting by police of the Mapuche farmer and activist Camilo Catrillanca in November 2018.

Inspired by the same concept of "reflecting by doing", during Science classes in the Museum of La Aguada, they work on exhibitions that reflect on the state of conservation or danger to the habitat. Also, in cases such as oil spills in the sector's fishing industries, or jellyfish beaches, they go to the field, and this experience is applied in the museum work.

Another way in which territorial contingency is expressed is in the exhibition itself, as shown in the collection of statistics on the extraction of native wood in Neltume, or in the textile composed of several yarns that represent landmarks of the Malalhue territory as the environment of the *lof* (Mapuche community), including native forests, agricultural areas, water, and villages.

The management of the museum lies with the community implying that in these museums the division between "person in charge" / "visitors" disappears because those who are in the management or administration of the spaces belong to the community. The person in charge was once a user/visitor and sometimes continues being a user/visitor. On the other hand, beyond affinity with the theme addressed by the museum, managers are emotionally involved with the mission and narrative of the museums. It is the case of the guide of the Museo Despierta Hermano de Malalhue, an intercultural educator that belongs to the Mapuche people, and the reason why the museum was founded. The same applies to those in charge of the Neltume Museum, all of whom have been affected by human rights violations perpetrated on family, friends and acquaintances. In a similar vein, the teacher in charge of the Hugo Günckel School Museum was a student at the same school, where he became interested in museological work. The children that develop their science class working on the exhibitions and objects of the museum are the guides.

People in charge of the museum embody both the territory in which the museum is started and the cause for which the space exists, thereby developing a territorial commitment that results in a dedicated, relevant and involved act and message.

Practices that speak of a relationship with the local territory and the people, highlights that these places generate a sense of belonging in their communities and have been installed (and validated) within the grid of organizations operating in their territories. Such is the case of some Neltume schools, which visit the Museum when they are studying the period of the military dictatorship, or the fact that the Museo Despierta Hermano de Malalhue has the support of indigenous communities that back, endorse and participate in the activities and also ensure that the place will protect their identity. On the other hand, in La Aguada, the Hugo Günckel Museum receives visits from other schools and from a nursing home.

Finally, the code that shows an emergence from the four physical walls involves practices in which museums move out of the exhibition grounds and visit the territory to which their exhibition and their actions refer. Such is the case of the Route of Memory, organized by Neltume Museum, whose milestones on victims during the dictatorship are inspected and the former Toqui Lautaro Guerrilla detachment camp located in the Neltume mountain range is visited. The Neltume Museum also carried out an activity called "Sowing books", in which books from the museum were selected to give to the community, with the commitment that once they were read they would be passed on to another person. On the other hand, regarding the Hugo Günckel Museum, parts of its collections are taken to the square and to different communities in the Region.

"PEOPLE IN CHARGE OF THE MUSEUM EMBODY BOTH THE TERRITORY IN WHICH THE MUSEUM IS STARTED AND THE CAUSE FOR WHICH THE SPACE EXISTS, THEREBY DEVELOPING A TERRITORIAL COMMITMENT THAT RESULTS IN A DEDICATED, RELEVANT AND INVOLVED ACT AND MESSAGE"

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[1] Term used by Fúquene (2018)

[2] Report "A sustainability analysis in rural, community and small and médium-scale museums" (Weil et al., 2018), 2. Video Case Studies of Los Ríos Region.

Heritage under construction: memory as a tool for the historical consensus of a territory.

Constanza Chamorro

The term Heritage can be complex to define, since it implies reflecting on society and the space it lives in. Heritage is not an object nor a practice, rather it is a kind of experience: the experience of the past and of the present. Heritage, seen in this way, could be defined as the action and the effect of feeling the past. (Gómez 2014). Considering that it is a complex notion, it is important to identify at least two elements: "Constant and dynamic construction" and "subjectivity", both a result of the appreciation granted by a community.

The constant and dynamic construction shows that Heritage is in permanent flux, due to the significance attributed to it by a specific culture. On the other hand, subjectivity arises from the experience and significance that one or more individuals assign to an object; however, this assessment implies reaching an assumed or explicit agreement and creating a social negotiation for the protection of one or more goods.

In the Heritage context, communities become creators of social experiences –social constructions– that are in continuous movement, often unstable or uncertain, that unite around "shared

interests, common causes or collective experiences" (Waterton 2010).

Heritage dynamics generate a social cohesion in the territory which allows the recognition and appreciation of certain common elements that make them sustainable in time for their protection and safeguard. The territory provides multiple cultural meanings linked to identity, belonging and sense of place. However, if the territory and community link does not exist, the experiences, perspectives and collective memories that contribute to heritage construction are not possible.

When a community relates and links directly with its territory, multiple relationships of collaboration and learning arise, where often collective memory is not enough, but rather seeks to lend meaning to collections. Watson argues that if access is participatory, this allows people to place cultural heritage in a familiar and everyday framework so that the learning and appreciation of Heritage is carried out with no need for training or adapting to abstract reasoning or purely academic discourse (Watson 2011).

Heritage appreciation is socially constructed; it has no intrinsic

value. Someone can own an object or a collection, however, nobody owns the heritage appreciation around the object, not even the State. Appreciation acquires consistency when it is shared and socially sustained, "which is equivalent to saying that no document or object has an absolute and intrinsic value, but it is an expression of a certain social consensus" (Grez, 2009), presented as cultural heritage of the same specific group. Óscar Navarro quotes Canclini and complements him by affirming that "inside museums, objects become "heritage" and exist as a political force (Canclini, 1990: 151) once exposed within the conceptual framework of a political and ideological discourse" (Navarro 2006).

Historically, "the selection of cultural assets and testimonies is carried out by dominant social groups, according to criteria and values that are not general, but restrictive or exclusive" (Florescano 1993), causing complex problems of assessment and recognition around heritage collections. Although in community-based, rural and small or medium-scale museums, diverse heritage elements are incorporated, the inclusion of environmental and social conflicts which threaten the traditions of their communities in the territory is essential.

The Neltume Museum and Memory Cultural Center, the Despierta Hermano Museum in Malalhue and the Hugo Günckel School Museum have a sense of territorial belonging over land which

often does not belong to them. Heritage is a contradictory legal space, where things belong to someone and at the same time belong to everyone (Gómez 2014). For this reason, one of the elements that allows these museums' sustainability over time is precisely the sense of belonging in a specific territory that has values, rights and responsibilities.

Dissonant heritage, Neltume Museum and Memory Cultural Center.

The important thing about the new memory study framework is that it considers that human societies remember their past in many different ways at the same time. Memory is understood as the process by which a society remembers and gives meaning and significance to the past. Dissonant heritage generates discordance or disagreement at the time of its preservation, causing difficulty when representing it, since interpretations can be very diverse and subjective by their actors. In this sense, following the proposal of Laurajane Smith (2006), the heritage field is revealed to us as a cross space of tensions around the ways of representing, selecting, building values and meanings.

Part of these tensions arise once the official patrimonialization processes are constituted. The declaration of the set of assets belonging to the development of the Complejo Forestal y Maderero

Panguipulli (Panguipulli Forestry and Timber Complex) as a National Historic Monument is a clear example in which the community and the territory put themselves at the service of heritage, both in the process of building the proposal for the declaration and in the subsequent defense when a group of right-wing parliamentarians sought to revoke the declaration as a Historic Monument. Somehow, a strong sense of complicity is generated, becoming an element of struggle against the dominant powers.

The official recognition of community-based heritage can activate a feeling of discomfort in the ruling classes. Community-based museums express language that historically has been invisible, in contrast to the comfortable discourse for this sector of society contained in traditional museums.

Heritage memory is an identity that is collectively defined around a community. The case of the Neltume Museum and Memory Cultural Center provides an account of this process in an explicit way. As a memory space, it gains its dynamism from heritage enhancement. The protection of heritage sites that are linked to traumatic events, wars, genocides and violation of Human Rights, have assumed prominence in recent times, causing the construction of memorials to the victims of those conflicts. This element develops new links with the territory.

The heritage dynamic of the Neltume Museum and Memory Cultural Center has been built by and for the Neltume community, through objects, stories, reflection and dialogue activities on territorial issues and challenges. It is a space that is available to people for memory construction, where the aim is to recover values and virtues that at some time were transgressed. This is why, for the museum, building memory consists in carrying out a community project. When the museum recalls again and again, it is elaborating remembrance, trying to discard the destructive or traumatic aspects that come with it (Stern 2013). This dynamic of permanent construction by and from the museum allows continuity, since museums are not built once and for all, but rather it is the new generations that have a responsibility to contribute to raising awareness through them.

**“HERITAGE APPRECIATION IS
SOCIALY CONSTRUCTED; IT HAS NO
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THE OBJECT, NOT EVEN THE STATE”**

In recent times, new strategies have been adopted for the preservation and protection of dissonant heritage. In the national case, there are at least two: Sites of Historical Value and/or National Monuments. From a factual point of view, there are memorials, murals and public art, among others, that finally become landmarks within cities or territories (Huysen 2001).

On the other hand, the consolidation of memory museums, documentaries or audiovisual archives that account for these processes, allow the construction of public policies that elaborate, for example, the Never Again reports that define the disappeared people as victims, according to the need to sustain democracy as a desirable element for the nation.

Democratizing heritage, Despierta Hermano Museum, in Malalhue.

The museum was born from a community and school proposal, to rescue the memory and traditions of the Mapuche culture, through the extracurricular group of the Liceo República del Brasil de Malalhue and the support of various Mapuche communities. Initially its opening sought to end the discrimination against the Mapuche people, where the problems of appreciation constantly generated issues of recognition in the community.

For there to be recognition of communities, there must be a process

that generates parity (Fredheim, 2016). Colonization processes usually objectify or deny colonized subjects. The host is idealized, often omitting territorial conflicts associated with this process. Problems in representations of reality “can lead to poor recognition, discrimination, low self-esteem and lack of parity in any commitment to heritage” (Waterton 2010). Part of the success of the Convention for the Safeguarding of Intangible Cultural Heritage of 2003, is linked to its democratizing proposal, which seeks to make visible and give prominence to groups or, in some cases, individuals, since it positions them as those trained to recognize their cultural identity. This relevance around the communities turns around the previous UNESCO Conventions, which were characterized by a hegemonic vision for the selection and attribution of values to heritage objects belonging to a given community. Delivering the legitimacy of heritage status of cultural assets to local communities or groups, accounts for a profound transformation, which the authors call “the new participatory paradigm of Heritage” (Adell et al. 2015).

At present, the Despierta Hermano Community Museum in Malalhue is a space for discussion that values the stories of elderly adults in the community, creating spaces for constant dialogue. Local and family history of the community converges in the museum, through objects, stories and songs, showing the community as the articulating entity in

the development of a democratizing territory which is respectful of the different existing cultures.

As a space that is managed by the community and is recognized by indigenous communities related to the territory, it has become a meeting point that allows the discussion of current issues related to appreciation and protection of their own heritage and of community development.

Heritage environmental awareness, Hugo Günckel School Museum.

The Rural School of La Aguada incorporates a School Museum within its pedagogical work, taking over a fundamental role to account for regional biological diversity, current environmental problems and the link between community and territory.

Currently, the understanding of environment involves two basic systems, a Natural System and a Human or Anthropogenic System, which are constantly related and whose balance or imbalance derives from sustainable development or socio-environmental problems. These risks may materialize in socio-environmental problems for human health and for natural systems, and more fundamentally in the alteration and transformation of traditional ways of life and management, which ultimately endanger environmental heritage (Morón 2010).

Environmental education has become an essential component related to public policies, but it has always been an essential aspect of life in rural communities. The Hugo Günckel School Museum rescues the environmental and natural heritage that surrounds them, using it as a pedagogical resource. Through collections of vertebrates and invertebrates, flora and cultural objects, in addition to community stories about objects, they can be appreciated and protected. When not working from a social and cultural approach to the communities, or when only individual aspects concerning the environment are assessed, individuals do not feel involved in the conservation of their heritage. This is even more so when conservative values are imposed.

In this case study, school learning is crucial, not only thinking of the species as an element, but rather understanding its relationship with the surrounding territory. If students involve their senses, the experience becomes meaningful and this is a key element in the process. On the other hand, not only are the students linked to the museum, but also their families and the local community who actively participate in countless activities, where they seek to build, through the past and the present, a future that will avoid the same mistakes and reach an ecological balance in the territory.

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Inclusion and cohesion from experiences with young people.

Jamie Brown

Within Work Package 4: “Museum Education for Social Inclusion and Cohesion” the EU-LAC-MUSEUMS project has sought to achieve the Horizon 2020 goal of “fostering inclusive, innovative and reflective societies” through researching state-of-the-art initiatives and best practice with the museum and community-empowerment fields. During the project’s policy Round Table, held in Brussels, Belgium, it was noted that “memories, identity, wellbeing and the transmission of intergenerational knowledge are at risk of being lost under the pressures of globalisation and technological advancement”[1]. Never before have museums and their communities borne such a significant responsibility towards their young people and the sustainability of their local heritage and way of life.

Coordinated by the University of St Andrews in collaboration with the Museo Nacional de Costa Rica, Costa Rica and the Museu Nacional de Arqueologia Lisboa, Portugal, the project implemented and evaluated our bi-regional youth exchange between Europe and Latin America. Involving over 100 young people, aged between 15 and 18 years old, from geographically rural communities, different socio-economic

situations, ethnic, cultural and religious backgrounds, the exchange programme involved the Isle of Skye Ecomuseum – Cuemanna in Scotland; San Vicente de Nicoya Ecomuseum - Ecomuseo de la Cerámica Chorotega de San Vicente de Nicoya, the Community Museum of Bourca - Museo Comunitario Indígena de Boruca and the Community Museum of Yimba Cajc de Rey Curré - Museo Comunitario Yimba Cajc de Rey Curré in Costa Rica; The Hat Museum in São João da Madeira, Museu de Olaria in Barcelos and the Museu Municipal in Penafiel, Portugal. Communities were selected by researchers for their location within a rural territory and their commitment to preserving their tangible and intangible cultural heritage through sustainable youth and community programmes.

As a consortium, the EU-LAC-MUSEUM project firmly believes in the potential of youth to transform society, aiming to become future community leaders with an awareness of their identity, how it is changing, and how it is understood within a global context. In the context of Chile, as mentioned within Work Package 3: “Chile Case Study” for D3.4, our bi-regional youth exchange shares the objective of the Universidad Austral de Chile Historical and Anthropological Museum in Valdivia and the Museo y

Memoria Neltume Cultural Center in Neltume to empower young people to know the history and memory of their territory, taking ownership and promoting their participation in local decision-making processes.

For the Bi-Regional Youth Exchange, a collaborative set of three participatory goals were developed by the young people and their families, the local museum associations or committees, community facilitators, community leaders and the project researchers, as follows:

1. to empower each young person to learn more about their own community, language, identity, heritage and culture and compare these characteristics with the other communities involved;
2. to foster confidence in each young person to take an active role within their individual communities for a sustainable future;
3. to encourage each young person to reflect and document their journey taking part in the youth exchange.

Facilitating these goals, the Bi-Regional Youth Exchange participants engaged in activities within the ethos of the “Our Vision of Change”, developed by the La Red de Museos Comunitarios de América[2] network. The network’s co-founder and Project Advisory Board

Member, Teresa Morales, stated at the project’s international conference on “Memory and Community Museums: the right to self-determination and the role of young people” that “identity is determined and affirmed by oneself, not by those who are external to the community”[3]. Workshops created a space to utilise young people’s skills and to acquire knowledge to take a lead on the protection, safeguarding and promotion of their local heritage for local sustainability, debate the role of the museum, local enterprises, schools and church. Ultimately the aim was to understand the processes of change that are affecting the lives of the communities, families and young people involved in the face of increasing globalisation, over-tourism, climate change and disaster resilience and, most crucially, to understand the processes of change that are affecting the lives of both the communities and individuals involved as outlined within Work Package 4: “Museum Education for Social Inclusion and Cohesion” for D4.4.

The transformational experience of the Bi-Regional Youth Exchange can be described by the young people involved, as in these two examples:

Scottish young person, Jonathan Smith:

“Though many miles lie between them and us we all are brought together through our shared passion for music, dance, art and community spirit. The exchange

changed me as a person in so many ways. It made me proud of my island background, improved my confidence and gave me skills which will stay with me forever. I want to stay in Skye, really make a difference to the island, challenge tourism and retain our way of life for both locals and visitors, like the way the Boruca community does.”[4]

and Costa Rican young person, Yunieth Quirós:

“It’s not every day you get to stay with people on the other side of the world, who show you that they’re proud of their community, that they work as a team, and it moves you, because you start to understand that you can do the same in your own community: you can become more interested in your own culture, your own heritage and your own language.”[5]

Research carried out by both Work Package 3 and Work Package 4 has demonstrated that grass-roots community-led programmes are active, coherent and participatory when the museum is placed at the centre of both community and youth empowerment.

Both the facilitating thoughts and debating local solutions with young people (as in the case of Universidad Austral de Chile’s Historical and Anthropological Museum in Valdivia and the Museo y Memoria Neltume Cultural Centre in Neltume) and the physical visit of young people to other communities (as with the Bi-Regional Youth Exchange), it is evident the irreplaceable role that each museum has within its community. They cultivate mutual understanding, prompt the sharing of experiences of knowledge through intergenerational discussions and create space for traditional demonstrations and craftsmanship — ensuring their survival of memories and heritage by being a space and platform for community-led resilience, an essential aspect of their sustainability.

“THE EXCHANGE CHANGED ME AS A PERSON IN SO MANY WAYS. IT MADE ME PROUD OF MY ISLAND BACKGROUND, IMPROVED MY CONFIDENCE AND GAVE ME SKILLS WHICH WILL STAY WITH ME FOREVER”

[1] EU-LAC-MUSEUMS Report on a Policy Round Table. See: <https://eulacmuseums.net/index.php/news-all/details/3/123> (Accessed 15 August 2019).

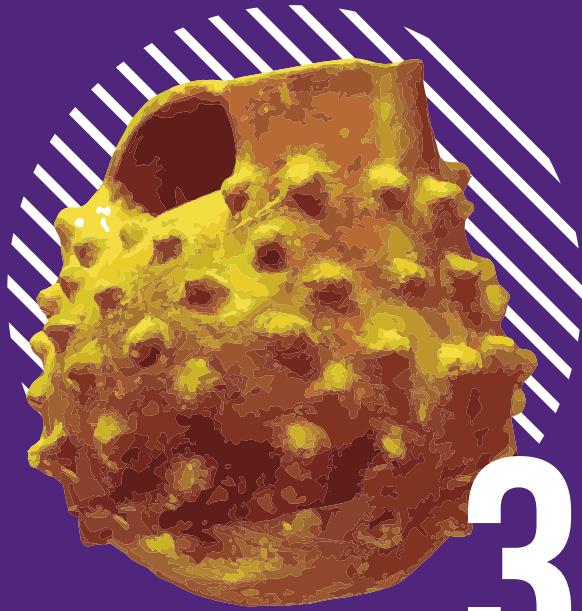
[2] See: <https://www.museoscomunitarios.org/redamerica> (Accessed 20 August 2019).

[3] See: <https://eulacmuseums.net/index.php/partnership-2/youth-exchange-3> (Accessed 19 August 2019).

[4] Jonathan Smith, a young person from Isle of Skye, Scotland speaking at the EU-LAC-MUSEUMS conference, “Itinerant Identities: Museum Communities/Community Museums”, 8 November 2018

[5] Yunieth Quirós, young person from Boruca, Costa Rica speaking at the EU-LAC-MUSEUMS conference, “Memory and Community Museums: the right to self-determination and the role of youth”, 10 March 2018.

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MUSEOLOGICAL

FUNCTIONS

MANAGEMENT AND INSTITUTION

Territorial bonds for sustainable museums: experience based on actions in four museums in northern Peru.

Luis Repetto

Between February and April 2017, the El Niño phenomenon caused torrential rains, landslides, floods and the declaration of a state of emergency in twelve departments of Peru, including Lambayeque and La Libertad. This was the exact location where the case studies during the first year of the EU-LAC MUSEUMS project had been selected due, mainly, to their close relationship with the surrounding communities.

Our selection was consistent with the objectives set for the project in regards to the areas of sustainable development, regional integration to promote social inclusion and cohesion and technological innovation.

It fulfilled the premise that museums as institutions can contribute significantly to the cultural, educational and economic development of a community, recovering, validating and preserving community memory. In the sustainability area, we proposed a pioneering research in local and regional museums of the departments of Trujillo and Lambayeque, to achieve long-term sustainability and promote sustainable development in these areas, strengthening the local

community. Involving local authorities in the development of policies and instruments for long-term initiatives is vital to combat vulnerability in communities and their territories.

On the other hand, a second proposal involved work in the context of regional integration for social inclusion and cohesion, with the purpose of fostering cultural identity and increasing regional integration, strengthening the confidence in community identity achieved through the activities carried out in museums, public spaces and workshops.

We seek to disseminate the results among local communities, educate them for the construction of socially, economically and environmentally sustainable museums, as well as promoting ancestral and traditional knowledge of these museums and their collections through the project's site, documenting the collections, oral history and audiovisual material in line with the project model.

The phenomenon of El Niño and what happened during the first year of the project's execution, in addition to affecting small-scale subsistence

activities –such as agriculture or artisanal fishing- and seriously harming rural communities, revealed that museums and the communities were poorly prepared to cope with the effects of a climatic event of that magnitude. Subsequently, as the objectives were not contemplated, the EU-LAC project considered it essential to plan and carry out disaster risk management measures that museums could coordinate –as entities familiar with the characteristics and needs of the local context.

Coordinated management with territorial actors –community, institutional and territorial organizations- became a challenge not only in terms of natural disasters, but the project's actions focused on strengthening relations and tending towards joint management for diverse issues that affect the communities and their museums, this being essential for the projection of any initiative that is proposed in the long term; sustainable development involves collaboration for transformation.

The selected cases –Tucume, Sicán, Chan Chan and Huacas Moche- give an account of good and intense relations with the communities, which is a key factor in the social, educational and economic development of their territories. These museums were influenced since their creation by the idea that museums should have a more active role in guiding the public's conception of the meaning, use and protection of archaeological remains

(Elera and Shimada 2006: 217). This selection, guided by the search to contribute to the sustainability of relations between communities and museums, determined that the actions of the project were oriented not to create, but to reinforce and boost the ties that exist within the communities, and that have had a broad social and economic impact in the area.

Then, the case studies are presented in a synthetic way, along with general background of the aforementioned relationship established with their respective communities and pre-existing bonds with other territorial entities.

In the case of the National Museum of Sicán, Lambayeque, its community-oriented approach begins with an archaeological excavation in 1978. The Sicán Archaeological Project (SAP) imagined the Sicán National Museum as a center for research, conservation and promotion of the archaeological heritage, and as an agent of sustainable development for the communities of the province of Ferreñafe, which finally materialized in 2001 with the inauguration of the museum. The community-oriented programme has materialized in a wide variety of actions, highlighted by the establishment of a lasting collaboration with the Local Unit of Educational Management (UGEL), which helps develop the school curriculum of the province and promote school visits and participation in the cultural activities of the museum.

Today, the National Museum of Sicán is a member of several provincial committees, developing a mentoring role regarding territorial planning, education, the study of heritage and conservation and tourism development (Elera 2017: 35-60). The north coast is an exceptionally fertile landscape, and pressure on arable land has been constant in the area, affecting the relationship between museums and the surrounding communities. Specifically, the case of the National Museum of Sicán and its archaeological zone, the Pomac Forest, have been confronted with invasion and land trafficking. In this conflict the intervention of the museum and its relationship with the communities that live in the buffer zones of the Pomac Forest has been essential.

For its part, the Tucume Site Museum, created in 1992 and renovated in 2014, and also located in the department of Lambayeque, also began with a community-oriented program that has materialized in the Office for Conservation Education. This office has allowed the museum (1) to promote community participation in the planning and activities of the museum; (2) to organize a series of meetings with local authorities to discuss urban and rural planning and heritage conservation; and (3) to participate in the development of local school programs to promote the enhancement of archaeological heritage and the strengthening of local identity among younger generations. In addition, the museum's store works

as an exhibition and commercialization space for the work carried out by various groups of local artisans, becoming an important display of market insertion for local people dedicated to this trade. Actions such as these, among others, have allowed the creation of bonds, which continue up to the present time, between the museum, the archaeological heritage and the community (Narváez 2017: 32).

In the department of La Libertad, the Chan Chan Site Museum, created in the 90s of the 20th century, and the Huacas de Moche Museum, "Santiago Uceda Castillo," related to a research project of the National University of Trujillo in 2010, have been pioneers in incorporating technologies for conservation and dissemination of the importance of the heritage they protect, and have become true icons of regional identity. Currently, the Chan Chan Site Museum is undergoing renovation, incorporating once again the use of new technologies to its exhibitions and the restoration and conservation of its archaeological sites. Within this framework, these museums are developing projects and actions aimed at young people from their surrounding communities and, at school-age children in the capital city of Trujillo and other nearby urban areas, to revalue their connection to heritage as a key factor in local development. Carrying out the project at a time of renewal was presented as a unique opportunity to contribute significantly to strengthening relations with their communities and it

has been reflected in the renewal of the institutions.

In the four cases, the existence of good relationships has been crucial. Firstly, with the community, and also with actors from the institutions, in actions that reinforce educational work of schools, heritage education for the community, collaboration with universities, among other actions related to formal and non-formal education. These types of links are the ones that were sought to strengthen and expand to other areas through the interventions that took place in each of the museums within the framework of the project.

From the contingency, in order to achieve an integrated management to face climatic phenomena such as the one that affected the territory, and the need for that joint form to expand – as outlined - also to other territorial needs, two coordination models were decided on: Lambayeque will be intervened through the Santo Toribio University of Mogrovejo (USAT), and the region of La Libertad and the Huacas Board of the Moche Valley through the Decentralized Directorate of Culture of the Ministry of Culture. Two pilot projects were specified to measure the applicability and effectiveness of these actions in the fulfillment of the objectives and opportunities for improvement were identified for the establishment of good practices that contribute to the sustainability of the institutions in their relationship with their communities and their local context

and, especially, with governments of the territory. Activities carried out during the last two years consisted of a series of awareness workshops on local ancestral knowledge that were developed and carried out by the Chan Chan and Huacas de Moche museums, and a series of interventions aimed at raising awareness and encourage the participation of local communities for the preservation of their environment and their cultural and archaeological heritage. Among the activities carried out, a series of meetings with authorities and members of local communities stood out, which allowed exchanging ideas on how to promote the sustainability of museums and their communities in this context, strengthening the trust and the associative relationship between the institutions and the main relevant actors of a territory, developing activities to share and to create a sense of community. The ideas discussed and actions raised were developed around the relationship between the archaeological project and the community and water as an element to ensure agricultural prosperity, and the role and participation of the new generations of the Moche countryside.

The development of the EU-LAC MUSEUMS project in Peru was based on the premise that museums have the ability to contribute significantly to cultural, educational and economic development of their communities through recovery, assessment and conservation of their heritage and

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collective identity, and that this contribution must be made through close collaboration between museums and the communities to which they are due. The four museums have been selected because of the good and intense relationships with their respective communities. The activities carried out sought to strengthen these relationships in the fields of sustainability, regional integration, education, technology and territory, aimed at ensuring the four museums could improve their contribution to the development of their communities in the long term, strengthening and promoting sustainable use of heritage as a resource to jointly address situations of vulnerability and challenges. The relationships between museums and their communities have been strengthened, involving the participation of local authorities in the development of long-term policies and initiatives that contribute to the development of these communities.

Only those museums that recognize the economic, political, socio-cultural and environmental spheres of their territory as a central part of their management, and that involve and accompany members of their communities in actions of preservation, appropriation, capacity building and responsible use of their heritage resources are the ones we can consider as sustainable museums. In this way, the actions carried out within the framework of the project aim towards the generation of processes of change in the way museums work, in their relationships with local communities and in their social and institutional context.

The actions developed, the experiences shared at the consortium level, such as the in-depth case studies, consistent with each of the territories, of different origin, influence and materialization, necessarily require coordination with local institutions for the sustainability of each of the interventions and actions. From these experiences at national and international level, it was determined that it is the positive links that ensure the sustainability of each action undertaken and this opens the possibility of facing any new challenge with solidity, given the revised capacities of the museums – specifically in this territory of northern Peru- to represent and support their communities.

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 A purple and pink banner with the text "HERITAGE CONSERVATION" in white, slanted upwards from left to right.

Integral documentation of collections.

Barbara Scheel and Mariana Vidangossy

The documentation of collections is one of the basic and key processes among museological functions, an essential process that systematically gathers and organizes all the information related to cultural objects or goods that are protected in museums. As one of the foundations of museological work, its field of action regarding the collections goes from the basics – such as answering simple questions such as “what do we have?”, “where do we have it?”, and “how do we have it?” (Documentation Center for Heritage Assets 2008) –, to incorporating the permanently collected information on conservation, movements, etc. of the protected heritage assets. In its most complete form, the documentation includes identification, complete description, historical documentation, and management information, keeping this information stored in the data processing systems that each museum considers relevant.

As an essential process, the gathering of information about the collections is a requirement for its comprehensive management, and to cooperate with other purposes of the museums. The recorded information ranges from the most basic to a finished and nurtured documentation regarding the research carried out throughout the life of the collections.

Beginning with a basic inventory, the museums can add to this initial core the collected information during an object’s life cycle in a given collection. Over time, the totality of the information obtained about an object can have a strategic value for museums. The information can be used again and again for different purposes, and with each new use its value may increase. (Busch s.f.)

All information gathered about the collections, which contributes and nurtures its documentation, also contributes to the processes of interpretation, dissemination and knowledge of our heritage, increasing or redefining its value.

There are documentation standards to carry out these records; standards for the exchange of information on cultural heritage, standards on how to organize and how to describe, and a common terminology. Determining which of these standards to use and in what format to register them is critical, which is why it is essential to keep in mind the use that will be given to this information in the future.

Museum documentation should be based on data content standards, or rules, to define the categories of information -or metadata- that are needed for different purposes. (Busch s.f.)

In the case of museums in Chile, the Manual of Registration and Documentation of Cultural Property, published by the Documentation Center for Heritage Property (CDPB) is used as the main source of reference. The manual provides guidelines for photographic documentation processes, marking of assets, and cataloging, with the purpose of guiding the normalization of all activities related to the process of documentation and registration of collections. The manual was created considering the Categories for the Description of Works of Arts (CDWA) from Getty and the College Art Association of America (CAA), a benchmark for the documentation of heritage assets. The Cataloging Cultural Objects (CCO), a manual for the documentation of cultural objects, art and architecture, was also contemplated, in addition to Object ID, a reference for documentation focused on the protection of cultural objects. (Documentation Center for Heritage Assets 2008)

The Manual of Registration and Documentation of Cultural Property has been organized in its content to respond to a common need that is presented to registrars, people in charge of collections, and heritage professionals when they face the work of registering their collections, whether in museums, churches, and other institutions in Latin America. (Documentation Center for Heritage Assets 2008)

The references used for the elaboration of this manual are the same ones that

are used as baseline for many museums in Latin America and the world. The Categories for the Description of Works of Art (CDWA), is developed by the Art Information Task Force (AITF), founded by the J. Paul Getty Trust, which encouraged dialogue between various cultural actors to create guidelines for the description of objects of art, architecture, groups of objects and works of related disciplines. The guideline that contributes to provide a framework for the description of cultural objects includes 540 categories and subcategories of information. (The J. Paul Getty Trust 2016)

The Cataloging Cultural Objects: A Guide to Describing Cultural Works and Their Images (CCO), is a set of rules and examples derived from the CDWA, developed to describe visual works. This manual was published to serve as a guide for the description, documentation and cataloging of cultural objects, with its main focus on the documentation of art, architecture and works of visual art. (VRA Foundation 2006)

The Object ID is a project initiated in 1993 by the J. Paul Getty Trust which provides a checklist to describe art, antiques and objects from the ancient world, including a photograph, a brief description and nine categories of information[1]. Its elaboration was a result of a collaborative process among various cultural organizations, museums, police agencies, customs and representatives of the art and antiques market (ICOM n.d.). With

their participation, they generated a documentation standard that manages to cover documentation methods used by the consulted entities and, at the same time, has the necessary simplicity to be used by the general public. This standard, which helps communities, allowing them to document in a simple way, is developed to contribute to the recovery of cultural and natural assets in cases of theft, illegal traffic, and loss, as well as serving as a reference for their reconstitution in cases of deterioration or destruction (UNESCO 2006). The standard is based on the following premises:

First, a stolen object cannot be returned to its rightful owner if it has not been previously documented. Secondly, information about a stolen object must be able to run quickly and effectively through numerous organizations worldwide. Both premises assume that there must be an agreement on what information is needed to identify an object. (Thornes and Lie 1999)

Although in these standards it is possible to comply with a complete documentation of the heritage assets museums protect, in the proposed documentation categories there are not any that reflect the interpretation the communities themselves make of their own heritage. When thinking about the creation of Integral Museums, we must also think about how the documentation of their collections contributes to it,

how it becomes a part and responds to the concept of a museum. We must ask ourselves how is the knowledge of the communities integrated into the documentation processes of their own heritage, how is the interpretation they make of their heritage recorded and integrated into the process, for further dissemination and use in the various museological functions.

In order for communities to exercise their right to benefit from their heritage resources, a facilitation process of actions to raise awareness, train, research, organize, market and disseminate is required, among others. This will enable the communities themselves to carry out a responsible usufruct for the resources. (DeCarli 2004)

In the case of the community museums reviewed in the EULAC-MUSEUMS project, we particularly appreciate the importance of the community's stories in the construction of their own museums and its museology, in the selection of the pieces on display, and in their interpretation. In the case of the Neltume Museum and Memory Cultural Center (CCMMN), the objects that its museography exhibits are material evidence of the life testimonies of the people from the community, with a script that was created from their own stories. The same happens in the case of the Museo Despierta Hermano de Malalhue (MDH), where the museum has been shaped thanks to significant objects from the community and its

memory and oral history. This is also the case of the Hugo Gunckel School Museum (MEHG), where the museography has been created from the field trips of the museology workshop students. That is, based on hands-on experience, where knowledge is obtained from the interaction with the community – such as artisan fishermen – and linking this historical and experiential knowledge with the scientific study of the species. Cases such as the ones presented previously show the need to link the interpretation processes together with the community and within the documentation of collections.

Participatory documentation: case analysis to obtain recommendations

Documentation, as an activity framed within the museological function of conservation, represents a relevant task for the managers of collections, since it permits the knowledge of the material, historical, value-based and symbolic content of each object.

The actions focused on describing and recording tangible and intangible heritage have been the guides that have addressed part of the concerns of the professionals in the collection area, with the aim of normalizing vocabulary and setting standards that facilitate the identification, safekeeping, research and access. This approach has been manifested in efforts of the community of professionals, who have generated manuals and mechanisms that enable the standardization of the documentation process.

In the context of the EULAC project “Museums and Community: Concepts, Experience and Sustainability in Europe, Latin America and the Caribbean”, the link began between the Museological Directorate of the Universidad Austral de Chile and the University of St. Andrews. This gave way to a series of integration activities, focused on documentation practices, which were based on the collaboration of different agents belonging to both communities, both from the university and secondary education space, as well as from the institutions participating in the Network of Museums of Los Ríos Region.

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In this way, all the stages of the Panofkian Method can be developed (suggested by Dibam as a guide for the description in the processes of documentation of visual art, but which refers to the participation of academic experts and does not emphasize a participatory community perspective) [2], and where it is allowed, through a hierarchical perspective, to distinguish different layers of knowledge and values of heritage objects. The stages of this methodology imply a foreground or “Pre-iconographic” layer, where a basic description of the forms and materialities of the object is developed. A second stage, or “Iconographic” layer, is associated with the search for the themes that are rooted in the object or practice that is being documented. Finally, the “Iconological” layer intends to attach the relevant symbolic values the objects have, which are directly related to the human group, the historical, cultural and social context where the subjects that attribute value to these practices or heritage objects perform.

Case study: documentation process with students and community agents.

Students from the Bachelor of Visual Arts and Pedagogy in History and Social Sciences degree, who had previously been related to the museum collections of the Museological Directorate of the Universidad Austral de Chile, were invited to participate. Together with

part of the team of the Collections’ Laboratory, they carried out the process of documenting objects chosen by the students themselves, delivering theoretical and practical knowledge in the registration and image capture for the documentation. This process completed the “Pre-iconographic” and “Iconographic” stages, focusing on the description and analysis of the meaning of each of the objects. Given the types of objects that were chosen by the students (Metawue, Sikill, moonstone necklace and Tokekurra), an invitation to Ms. Isabel Riveros Quilacan, the Mapuche culture facilitator, was issued to participate during the documentation process. She contextualized each of the objects from an iconological level, delivering the symbolic and intrinsic values they had within the Mapuche worldview, and within the great diversity this culture presents, with the different territorial variables that can be observed in Los Ríos Region.

From these documentation experiences, integrated by different cultural and community agents, it was possible to delve into the reflections that arise in this type of practice. By sharing theoretical and practical knowledge about standardized documentation processes, the university students raised questions that challenged the hierarchical standards of the Panofkian Method. As they belonged to different fields, the relevant attributes in the objects were absolutely variable for each student, consequently implying a diversity of

values and raising the discussion about which were the primary or true values, or which amongst them should be registered; or which were hierarchically more important, or whether to raise a horizontal space for the different layers of values for each heritage object. This discussion, unplanned by the organizers (museum professionals from the Museum Directorate led by Claudia Ordóñez and Bárbara Scheel), was highly enriching, as it allowed the team to reflect on the multiplicity of values and contexts that should be raised and included at the time of documenting, understanding that this process is also part of the conformation of the discourses made by museums. What is documented is what will be found at the access of the community (made up of other professionals in the field of museology, researchers, academics, students, community agents and visitors). Therefore, the nucleus of this activity could never focus on the standardization of vocabulary (as was the primary intention of the professional team), but rather on the reflection on the multiple values of heritage objects. This turn in perspective leads us to think about the relevance of including all the layers of information and context that are attributed to heritage objects, opening the documentation spaces to everyday uses objects and specific folk tales of the territory, aspects that, generally, are unknown to professionals that document or, in many cases, it is information that only the communities know.

The practical experience of carrying out the documentation of heritage objects together with university students allowed the evaluation of the process that, generally does not allow to deepen beyond an iconographic scope, since it usually prioritizes the documentation related to the management of objects, movements and identification, without reaching the iconological analysis of heritage assets or, even less, incorporating its interpretation. In this case the questioning came from the students: How to document objects that relate to the stories or experiences of more specific communities that do not respond to official language? The questioning originated from the objects chosen to document, particularly the Sikill (Mapuche silver pendant made up of tubular structures and silver coins), which could only be documented at the pre-iconographic level, so the team felt the need to turn to community agents that were linked to the objects and stories -and specifically related to a territory- as is the case of Ms. Isabel Riveros Quilacan. She was essential in the iconological interpretation of the chosen objects. The integration of Mrs. Riveros Quilacan allowed to recognize aspects of the Mapuche silverware language, such as how, from the material aspects (shape, color, inscriptions and engravings), a specific group of people tells their story through the Mapuche silverware. This is an understanding of difficult access for people who are outside that community, considering the diversity of the Mapuche world.

This experience allowed a complete documentation process to be carried out in the addressed areas, and highlighted the need for professional teams working in museums, or for museums, to integrate mediating individuals from diverse cultural fields in their documentation plans. Individuals belonging to the communities that are related to the objects, and are able to narrate the importance they have for their territory and the cultural practices that arise from this relationship.

Case Study: documentation through APP

In the context of the EULAC project "Museums and Community: Concepts, Experience and Sustainability in Europe, Latin America and the Caribbean", the experiences of community-based museums have been studied. One of the most challenging aspects that has been determined is the scarce existing documentation about objects which the communities have recognized as bearers of relevant values. This situation is a consequence of the lack of physical space and professionals with certain skills, and the restricted accessibility to digital processes; but the main reason for this neglect is the low validation and legitimacy of museums in the field of public policy (Weil 2019). Under this framework, the search for strategies that enable documentation processes within community museums becomes an imperative necessity. This is how the creation of a digital platform that

would be available from a basic mobile device to allow sharing the expertise of all of those who participate in a varied network of public and private institutions, was presented as a plausible option to solve the problem. The creation and implementation activities of this application started with a series of meetings with community agents of the institutions belonging to the Museum Network of Los Ríos Region, who described the documentation needs in regards to the collections they have, the urgencies and failures of each institution, and the expertise that each community agent has in relation to the subjects and categories to be addressed.

Subsequently, the relevant categories were defined in a concrete way, according to the types of collections and diversity of institutions. This setting can be defined – retrospectively – as a space for discussion that allowed us to explore the different meanings and values that objects have in diverse fields, from academic to ordinary ones, and at the same time exposed the multiplicity of expertise, particularly from those that are outside the academic field and that make it possible to make sense of the protection of objects, specifically those belonging to community museums. People holders of knowledge that come from stories and memories of the communities, which in many cases are the exclusive owners of that knowledge, prove to be vital collaborators to this documentation system at a distance, since this type of understanding is

difficult to find in the usual academic bibliography. It is a deep knowledge, marked by the subtleties that the experience within the communities provides, aspects that can pass unnoticed by those who are alien to that story.

This is how the initial stage, designed to determine functional aspects of the application, led to diverse members of the network (museum managers, museum professionals, and academics) to participate in a discussion where each agent described which categories were relevant, why they were relevant, what they should be called, and who would be the individuals responsible for delivering the most accurate information for the documentation process. At the same time, and in a much more transcendental way, this process transformed into a horizontality exercise, where community agents, together with academics and professionals from the museum, had the opportunity to express their needs, wishes and contributions, raising the relevance of their singularities to be able to develop a documentation work that houses the contents and values that represent them, and that give meaning to the actions they develop on a daily basis, closely linked to their communities.

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Community experience of the Centro Cultural y Museo Memoria de Neltume.

Angélica Navarrete

The day we decided as a family and members of the Neltume community to be part of the Neltume Museum and Memory Cultural Center, a community organization, we never imagined that we would be able to be part of the rescue of the village's history. We did not have much knowledge of what had to be done, we did not have professional help and we did not know anyone who could guide us on what we were expected to do. The professionals that originated the first Exhibition of the Wood, an exhibition that lasted six months, left an amount of materials and subsequently left the town because the project had completed its execution stage. Once in a while they would come back to see how much we had been able to get involved with the community, but with no resources and no knowledge, there was very little we could move forward with.

So the first strategy was to read. A simple book written by ordinary people came to our hands at the time, which somehow described what would be the source of the information to begin a work of testimonies with the community and create from there the first narrative of a spoken museum script. The title of the book was "Guerrilla en Neltume", and it was written by survivors of the episode of political violence lived in the

area in 1981. In order to move forward, it was necessary to complement the information on the territory. In this way, we felt encouraged to read a second book entitled "The Parliament of Kozkoz", which talks about the way the communities were deprived of their lands in the region by the settlers. The book is a report written by Aurelio Diaz.

Considering this background, we had to start the hardest part, the testimonial work with the community. Meanwhile, events related to the development of the organization were happening. The mayor at the time offered us in bailment delivery a former manor house to begin putting up the museum's exhibition. Everything was very precarious, we printed photographs on paper sheets, because we had no internet in the area, and therefore there were neither computers nor printers. In order to obtain a photocopy of a photograph, we had to go down to Panguipulli to print, and that was once a month, when someone from the directory had to go because of paperwork and would make use of that trip to photocopy the photographs the community provided us. Many times, we had to bear with the cost of it, because we were far from obtaining resources for the operation of the place.

This is how we put up the Exhibition of the Museum by themes. We knew the presence of a guide was important. Someone who could address the public and narrate the events of our community to the scarce visitors we had at the time, who would reach the place out of curiosity. But, once they listened to the historical description, they would realize that human rights violations had occurred there, as it had in the rest of our country. Setting that as a background, we knew we wanted to talk in our museum. And so, little by little, our story got to the ears of students and historians who were interested in getting to know this small community place.

It is not until 2012, through the collaboration of a professional, that we managed to present to the Regional Government a project to improve the museography. While we waited for the resolution of the project, we created things together that gave new life to the exhibition. Contests were created to have a museum logo and to invite the community to present new photographs that would become part of the museum's archive. The community understands that it is also important to contribute with old objects and tools, which are received and integrated into the exhibition. The possibility of painting the facade of the museum house is presented, and with it, an interior room that becomes the room of Political Violence and Human Rights Memory.

After this, we were awarded the Regional Government project, and from there onwards, all the information collected was taken and the museum script was created, which allows us to currently have a guided tour that tells the story, room by room, from the origin of the town, the first inhabitants, unionization struggles, political violence, and a room that is the timeline, complement the guided tour of the Museum.

The place was always thought to be the cultural entity of the community that provided identity. This is how there is a plan to create a small community library that will lend books to students and people who like to read. Again, the community responds very well and schools contribute with donations of books that are implemented, and the cultural house becomes the Neltume Museum and Memory Cultural Center.

Now that the house was ready, it started working. This is how we arrived through an invitation to that first meeting that ended up becoming the Network of Museums of Los Ríos Region. Directed by the Museological Directorate of the UACH.

Thus began our first participation outside the town of Neltume. The network, directed then by Karin Weil, joins and summons the museums that are part of it with small activities that have been getting stronger in the region.

The Museum and Memory Cultural Center, meanwhile, is receiving more and more visitors and talk sessions are being generated with the community. Additionally, the meetings for memory take place, which are carried out only in summertime, because of the weather conditions of the area. In these meetings people from other parts of Chile arrive, and each year the number of participants increases.

The meetings for memory involving survivors of episodes of political violence experienced by the Neltume community, not only generate the proximity of the community to the site, but also arouse the interest of historians, thesis students, history professors, universities, schools and people of all ages that reach Neltume, some of them with knowledge of the history there, others would simply like to get to know the facts of Neltume on-site.

This generates the sense that the community feels that their story is valuable, because as it awakens the interest of so many people who come here with the sole desire to hear the story from the survivors of the dream that was at that time to change the country, making it a better place to live, and which was truncated by the breakdown of democracy originated by The Coup D'etat in Chile in 1973.

In order to make the museum a participatory space, different methods have been created. For example: meetings and mateadas with the community, photographic exhibitions,

letting people talk about their story freely so their neighbours feel comfortable. Exhibitions of photographs that lead to dialogue between neighbours have also been made in the museum which, in turn, allows researchers to be able to document it and finally save it on a hard drive of the organization that contains the backup of our organization.

The research work that supports the historical accounts of the community has always been backed by professionals, historians, researchers, anthropologists, architects, mostly from the Universidad Austral of Chile. The link that is created with the professionals is enriching for both of them, since they have always been aware and respectful of the history that surrounds the town and of the authentic story that the inhabitants deliver and that in their essence want to be transcribed with the least academic ornaments possible, because this way, the story acquires identity with local history.

As the museum grows in diverse activities, the affection and commitment of the community towards their site grows and they increasingly feel that they are facing an organization that must be protected and defended by everyone.

The integration into museum activities starts from art workshops for children, yoga workshops, exercises for the elderly, storytelling in the library, singing workshops, theater and garden. And a very special one started from the institution in order to rescue the identity

of the town of Neltume, the Characters with history workshop.

This free workshop for the community meets the challenge of the identity rescue of the town of Neltume, consisting of representing through different figures the different trades that were carried out in the town and that gave shape and life to the town of Neltume. This is how the space is also given to value the contribution of women and allows the visibility of the feminine experience of mountain life to those who are relegated to housework with no recognition on the enormous effort made by women with their contributions in the development of the Neltume mountain community.

If we had to describe the Museum, we would do it as a space where culture converges, by the different workshops that are carried out and the contribution with the community library; the social denunciation, because it is a memory place that invites the community to deal with its past and recent history with the mistakes and successes that it could have. In other words, it is a living space.

During the early years, from 2004 to 2015, it was a self-managed space, with the adjudication of projects once in a while. The museum was maintained with the income it received as a result of the tourists' visits, since for local people there has never been any type of charge, only for the people who are from other locations. At the beginning, the visitor was asked for a

voluntary contribution. However, since this practice did not give much result, we were obliged to charge visitors per ticket, which in any case is not excessive and must also be borne in mind that seniors pay half the price and delegations pay 80% of the entrance.

However, in 2015 we received the visit of the former President of the Republic, Michelle Bachelet, who committed herself during her visit with the site on three points:

- 1- Grant us a bailment for 30 years
- 2- A fund given through the presidency to restore the House museum
- 3- And an annual budget for the operation of the site

This came to consolidate the work done for so many years and that due to lack of resources did not allow the normal operation of the site.

And with these measures, an upward career begins, as the resources that we get through DIBAM are intended for the payment of salaries for people working on-site, the bills for electricity, water, internet, heating, and the purchase of essential goods.

The awarding of this project generates a very important growth, since it allows us to move outside Neltume, with traveling exhibitions and participation at different meetings of memory sites and cultural spaces both at a regional,

national and international level (presentation in Colombia in the Latin American Meeting of Community Museums) supported by the EULAC project of the Universidad Austral directed by Karin Weil.

The integration of the Museum with different cultural actors makes Neltume's story resurface in the memories of so many people who have lived in the town at the time of the forestry and logging complex and who, after the military-civilian coup in Chile, abandoned the territory, some taking refuge in cities to protect their lives or those of their families, others having been forced to leave the territory and went into exile abroad.

The museum, when appearing on the scene talking about memory, peasant struggles, and human rights violations, manages to create support networks that are increasing day by day. In the course of time, the site is gaining a place in the history of the mountain area. This is how a new challenge is born, which is to present to the community the idea of raising an application before the Council of Monuments of Chile to declare as heritage 14 emblematic milestones of what was back then the Forest and Wooden Complex, and that today is mostly in the hands of private landowners.

The request for a Declaration of Monument supported by the community, entered the Council of Monuments in May 2016, and was ratified in December 2016, since when it is waiting for the signature of the Minister of Culture, Arts and Heritage, having been ratified and published in the official newspaper in July 2019.

The work carried out by the organization of the cultural center collects life stories and transforms them into values, to return them to the community and make them see that they have a treasure, which will only reach its development as a consecrated history as the community gets fascinated again with their own story and incorporate it into their daily stories with their families, friends and visitors.

We can proudly say that we have many collaborators who have selflessly made this space a meeting point. The support

“THE WORK CARRIED OUT BY THE ORGANIZATION OF THE CULTURAL CENTER COLLECTS LIFE STORIES AND TRANSFORMS THEM INTO VALUES, TO RETURN THEM TO THE COMMUNITY AND MAKE THEM SEE THAT THEY HAVE A TREASURE”

of those who live in the territory has been enriching, as well as memory and human rights organizations. Similarly, the support of professionals from the Los Ríos Region, the Universidad Austral, the Museum Network, memory sites, etc. All support networks make the museum a site of constant movement, active and participatory at a regional and national level.

The different experiences the Neltume Museum and Memory Cultural Center has gone through, having started as the Exhibition of the Wood, a temporary exhibition with a duration of six months, thanks to the tenacity and perseverance of the people who make up the museum, positioned it as a recognized Memory site, which has known in a very responsible way to take the opportunities that have been presented and that those who have approached the space in order to collaborate have respected the knowledge that the inhabitants of the town have. This has put value to the history of the Cordillera region of the Los Ríos Region.

It is undoubtedly the responsible work developed by professionals of very high level and the commitment of those who make up the organization of the museum, which make it an indispensable part within the Museum Network of the Los Ríos Region, as it is a site that delivers and integrates life experiences of the region that are not found in the other museums that make up the network.

For this reason, we can say that the Neltume Museum and Memory Cultural Center is a space in constant growth and evolution, which is culturally positioned as a meeting point between the academic and local knowledge of Neltume's inhabitants.

Community museum Despierta Hermano of Malalhue Nepegne Peñi “It is time to protect what belongs to us”.

Nerys Mora

In 1987, as a teacher of the LICEO REPÚBLICA DEL BRASIL High School in MALALHUE, I assumed the responsibility of looking for strategies to address the problem of child discrimination and abuse against Mapuche children from their non-Mapuche peers. This is how the “Our Roots” extracurricular group was created with Mapuche and non-Mapuche boys and girls.

Our goals were:

- To promote and encourage a change of attitude in Mapuche and non-Mapuche children in order to respect their roots, linking it to their own life and coexistence with their natural and socio-cultural environment. How would we do it?
- Rescuing from their family and community environment the customs, rites, ceremonies, games, food, utensils, tools, accessories, legends, and toponyms related to the social coexistence of their sociocultural and territorial environment.
- Safeguarding, valuing and disseminating tangible and intangible heritage through exhibitions in the Hall of the House of

Culture, itinerant exhibitions, radio programs on the local community radio and Lanco FM radio station.

Thus, participation in the social and territorial context involved a range of people, from the school’s group to families that actively participated from their communities. Their tasks were to rescue from their environment their lof, their worldview, all forms of life and coexistence such as: medicinal secrets, ancestral food and drinks, household, ceremonial, and musical utensils, crafts, tools and work accessories. In this order, an element that motivated the group a lot was the meaning, content and etymology of the places.

In 1993, the Our Roots Group visited two Museums in the Araucanía region. Nielol Natural Museum and Araucano Museum in the city of Temuco. This visit made the participating children strengthen their research work, their enthusiasm and pride in ensuring that their work had a sense of identity and link between the present and the past.

Between 1995 and 1998, lonkos and heads of Mapuche communities such as Huane, Nihual Mapu, Chosdoy,

Antilhue, Quemchue, Lilcoco summoned the group and school to participate as a Museum in the celebration of the WE TRIPANTU Winter Solstice, called the Mapuche New Year. This celebration is also carried out with the participation of the Malalhue community as heads of organizations and institutions, and people of the community. This celebration became its own, recovering in each community, and taking place in its territories today.

This work with the communities made them get involved once they realized that their past and present were being considered based on respect. The heads of Mapuche communities supported the Educational Establishment, with the nomination of a project to the National Corporation for Indigenous Development CONADI to implement the museum exhibition hall.

All of the above contains an identity social role of each Mapuche and non-Mapuche community, which placed value and disseminated their culture with the Exhibition in the Museum room that opened to the community on September 12, 1996. There were the lonkos, heads of communities performing the yeyipun ceremony, the permission to the spirits of the ancestors to store ceremonial objects, many of them found in funeral or ceremonial places.

This challenge entails that the exhibition manages to translate into research, organization and reconstruction of local history entrenched in documents, increasing the interest in visiting, congratulating experiences lived by their families and replicated in the exhibitions.

The identity was represented in the flags of each community that led the meetings or delegations for rites or ceremonies such as nguillatunes, parliaments, funerals of chiefs, meetings of lonkos, among others.

The forger children, in groups, according to their origin, made their flag, researching and analyzing their drawings or signs related to elements of nature such as: star, new moon, full moon, sun, trees, mountains, and the colors: white, green, yellow, black,

"THE PARTICIPATION IN THE SOCIAL AND TERRITORIAL CONTEXT INVOLVED FROM THE SCHOOL'S GROUP TO FAMILIES FROM THEIR COMMUNITIES. THEIR TASKS WERE TO RESCUE FROM THEIR ENVIRONMENT THEIR LOF, THEIR WORLDVIEW, ALL FORMS OF LIFE AND COEXISTENCE "

red, blue, violet. These symbolized in each of them identity elements of the Mapuche worldview, producing in its exhibition a very successful empirical feedback to the community of respect and appreciation.

From 1998 to 2004 it joined the First Network of Museums of the Los Lagos Region based in Osorno.

The fundamental support of Institutions such as the Universidad Austral de Chile, Valdivia, has been of great importance since the beginning of this museum in 1998. Through their Anthropology students, directed by Dr. María Eugenia Solari, they have created a permanent link with the Museum Network of Los Ríos Region with actions such as: systematization of artifacts and/or museum objects in 2010, the organization of Cabildos and/or conversations with the community together with the Malalhue Siembra Cultural Association. Water Council, Wood Council as a settlement of the communities and their territories rescuing part of the local history.

Since 2012, the community has a presence in the Museum Network of the Los Ríos Region. This experience has helped us to strengthen, share, promote and disseminate in a professional and associative way our heritage assets as a Community Museum with its origin in the Education.

From the education aspect, the role played by the Lamgen Isabel

Del Carmen Riveros Quilacán from Huillomallin lof mapu is of great importance, since she is a Mapuche Intercultural Educator in her role as guide of the Museum, contributing with her kimün (cultural knowledge), allowing her to become a valuable reference, not only for the museum, but for the regional museological network.

Within this same scope, related to Higher Education, the link with the Universidad Austral has made us part of a range of opportunities to approach through the Museum and the students of the communal schools, developing proposals for research and recreation with the Environment, among others.

Cultural impact: other communes have turned their attention to our community, constituting the “Despierta Hermano” Community Museum in a reference on a regional scale. From that perspective, we have been visited by Mapuche communities from La Unión, Paillaco, to know and take our dynamics as a strategy and/or model for the formation of a Community Museum in their respective Mapu or territories.

Not least is the permanent relationship with the local establishments and of the commune that schedule visits to the museum with students of all levels and specialties, as well as other sectors of the region, as well as technical high schools that offer Tourism careers.

The Network has allowed us to be valued as an unusual and innovative

project within museums, in relation to the characteristics of the Community Museum. This is how we have been invited to participate in proposals for improvement, either in the digital technical field and in the exchange of International Experiences with EULAC (Scotland) and IBERMUSEOS, as well as participating in several National and International History Conferences (XXII History Conference of Chile/USACH and XII Congress of the Society of History of Latin American Education SHELA/UCT) for the dissemination of this place as an example where a community formed by culturally different actors (Mapuche and non-Mapuche), reunites with its socio-historical roots in accordance with its immediate territory. That is, a human space that in its construction forged and settled a series of Community characteristics that maintains until today.

We appreciate all the opportunities provided, especially to the local community of Malalhue and Mapuche communities, for the unconditional support by participating in donations, contributing to the museological exhibition and local history.

To the pioneer men and women that formed “NUESTRAS RAICES” Extracurricular Group, now all professionals, most of them in different regions, always feeling proud of having contributed to a great Heritage Cultural Work Despierta Hermano Community Museum of Malalhue.

RECOMMENDATIONS

Collective proposal to develop Integral Museums after the EU-LAC-MUEUMS project experience.

Culture allows groups to share human values, creating new ways of understanding society and exploring the possibilities and solutions for the future. Understanding the role of museums as integrated institutions it is a way to place them as partner institutions, accomplices of the communities of which they are participants, in constant process of construction, open to new memories to come, as a meeting place and inspiration, willing to face new challenges and at the service of the needs of the contemporary world, turning museums, beyond their own walls, into the space to protect collective memories and their projection for new generations.

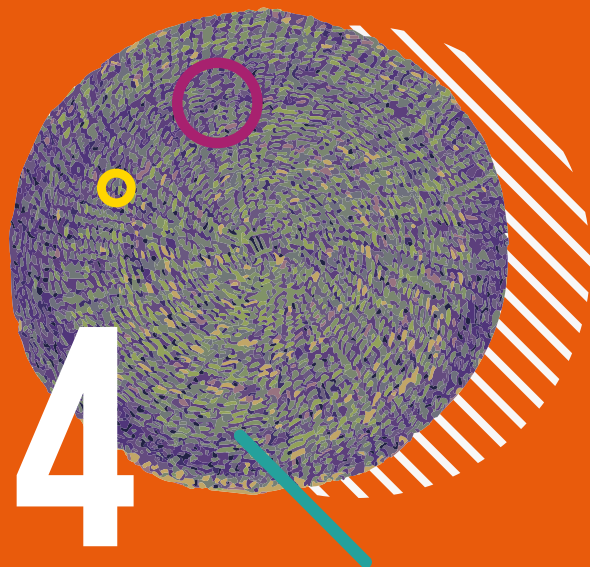
“Our present endeavour would like to be directed to bringing down everything that constitutes a wall or impediment to look better and more freely. We are mortified by the insulating walls, thick and opaque, that delimit the horizon and set the free vision of life manifested in exercise and action. We would like a lot of clarity, life-giving light and creative life. May the repository of the testimonies of the past be like an open viewpoint without hindrance, the natural curiosity of

the human eye. Only in this way can the museum impress, as an organism in force, which a body that breathes, throbs and fights side by side with its creator, man”. (Del Valle,1972:23)[1]

Within the framework of the EU-LAC MUSEUMS Project; “Museums and community, concepts, experiences and sustainability in Europe, Latin America and the Caribbean” set out to develop an applied research focused on the thematic focuses of the EU CELAC Action Plan, it was proposed to understand aspects of community museology and the relationship between museums and community, creating a common vision for sustainable development, social inclusion from this sector and positioning the knowledge generated with and by the communities and the mutual and cooperative understanding between the regions, as proposed almost 50 years ago on the occasion of the inauguration of the Round Table of Santiago de Chile:

“In my opinion, this Round Table should be oriented in two ways. Latin American colleagues who leave here must carry with them

“ ”



RECOMMENDATIONS

the obligation to communicate what is said here to their colleagues of today and their future colleagues so that they also reflect on how they can serve the community and how they can collaborate with this collective in solving their problems". (De Varine 1972:27)

In the specific case of the Chilean team, it was proposed to develop a research in collaboration with the consortium peers and the museums that participate in the Network of museums and cultural centres of the Ríos region focused on a participatory analysis of the results of the Round Table of Santiago de Chile; its resolutions, recommendations and reflections with the purpose of evaluating the explicit or latent impact on the formation of museums in the Ríos region and similar cases in Latin America and Europe, in a representative group of rural community-based museums, small and medium scale. As described throughout this document, a participatory methodology was proposed, being able to raise and characterize certain common factors in each of the cases, validate not only the institutions and the contribution they make in the local territories generating from the collective memory, places with meaning, unique and a community that moves towards the construction of spaces of polyphonic and shared dialogues, at the service of their needs and social challenges.

The last three years have been an intense work where, as already

mentioned in this document in the previous chapters, a methodology was developed in which an analytical approach was proposed based on the areas of sustainability and the new museology, from the synergistic dimensions from the situated sustainability (Fig. 1).

In this way, the results of the research led by the interdisciplinary team, traditional knowledge and knowledge and experience in community-based museums from Chile, with the active participation and support of colleagues and case studies of the consortium, set out to develop the document that is presented with the intention of contributing from the different approaches and experiences of bi-regional community museology.

Based on the reflections contained in this report, we propose some recommendations to address the current challenges in each of the territories and localities, thinking of museums as a dynamic institution at the service of the needs of the community of which they are participants, retaking the definition Integral Museum and mainly the resolutions proposed and that arise from the analysis of the deep crisis that is experienced worldwide and that has been a challenge to museology and the concept of the traditional museum.

What was proposed in those years, ratified in various conventions and resolutions, does not address or deny

current museums or the abandonment of specialized museums, but it does invite us to reflect especially on the role and scale of these new institutions, considering how In general, the following aspects that define them synthetically in the following aspects:

1. Interdisciplinary in order to create an awareness of anthropological, socio-economic and technological development in the diversity of contexts.
2. Intensify the role of museums in the recovery of their heritage to put it into social function.
3. Facilitate the access of the collections to the community of qualified researchers.
4. Update traditional museum systems in order to improve communication between the object and the user
5. Establish evaluation systems to verify their efficiency in relation to the community.
6. Museum staff must receive training and increase their number under the auspices of UNESCO.

Thus, by way of recommendations and echoing the recommendations proposed by the Round Table of Santiago de Chile, 1972, it is proposed:

In relation to museological functions

Institution and management

In the case of institutionalization, it is proposed to make visible how important the management of the museum is, since it is often one of the most complicated aspects for the community or small and medium-scale museums. It is widely observed that the management of the museum is largely the responsibility of the same community, managing its own resources and real estate. Both resources and real estate are presented as one of the most significant threats to the sustainability of the museums we study and the role they play towards their communities.

It not only has to do with the management of the institution itself but also with how the institution becomes a participant in the management of the territory it inhabits. In this sense, the social function permeates the management of the museum institution, designing various responses to how the community participates in the management of the museum and how the museum participates in the management of the territory.

Conservation and documentation

Although the museological function of conservation is responsible for the more technical aspects of the museum such as the management and

management of its collections, there are questions associated with what and how to conserve that are important to consider in regard to museum integrity.

Although the conservation in a museum is commonly restricted to the heritage that it protects within its property in stores which are conditioned (or not) for these purposes, there are other assets that the integral museum must keep when the material is understood as inalienable of society.

Due to the characteristics of community, rural and small or medium-scale museums, both the natural heritage of the territory and the intangible heritage of the communities in the territory are essential to preserve. In this sense, both the actions carried out by the museum and the position it maintains in regard to the environmental conflicts of the territory as well as those related to social conflicts that put traditions, crafts, languages, among others, at risk are essential for the integral museum.

In order to foster a participatory and horizontal documentation approach, we recommend:

- Integrate into the professional teams of agents belonging to various communities to increase the understanding that professionals have of heritage objects, of the communities that support those objects, and of the territory where they are located.
- Through the inclusion of diverse community agents, enrich the

procedures associated with museological functions by questioning them, fostering spaces for the reflection on registration and documentation actions carried out by professionals. From this perspective it allows the revision and update of these activities.

- It is necessary to incorporate agents belonging to the communities to allow their knowledge to be relieved, communicated and recognized, both inside and outside its territory.
- Consider heritage interpretation as a central aspect of the documentation process and addressing it from a participatory approach that involves the interpretation of communities linked to heritage assets.
- Promote the creation of networks of collaboration that allow the various community museums, who often do not have the necessary staff to carry out processes such as the documentation of their collections, or address the procedures associated with museological functions.
- Create and implement new technologies that facilitate the development of museological activities, intuitive and user-friendly platforms that can be used by various types of users to specify processes, as in the case of the documentation of collections.

Research and local knowledge

For the research itself, it is recommended to include and consider academic knowledge in the same way as traditional and local knowledge. As important as the work that the museum does in terms of formal research, it is the work that the museum does around the family stories of the community, first-person stories, oral history, collective and community memory, among others. In this way, the investigative museological function is understood from both formal and local academic knowledge.

An integral museum recognizes and promotes the relevance of different expertise in terms of knowledge: the expertise of academic knowledge and the expertise of local knowledge. In this way, external and the insiders' knowledge complement each other, sharing authority in the creation of meanings.

Thus, "we need to find ways to bring the museum's expert knowledge into conversation with the people who attend our museums - people who bring their own expert knowledge. And this means letting go of the notion that we, museum professionals, are a class apart from our visitors" (McLean 2012). To think about the knowledge that the museum creates and recreates and, likewise, the knowledge to which the museum listens and responds from its museological functions, as a knowledge that is generated from interdisciplinary,

academic and traditional dialogue, is to think about knowledge from its intrinsic relationship with their bearers.

For this museological function, it is essential to consider that knowledge not only comes from the rationality associated with cognition, but also from memory (personal and collective) and the affections involved.

Interpretation and mediation

In the case of the communicative function, it seems very limited to consider that small and medium-scale community museums only fulfil a role of information transmitters.

The integral museum is not only a transmitter and its communities are not only recipients. A dialogic communication of joint creation of meanings is generated in these museum spaces in which the museum communicates with its communities (unlike the museum that communicates to its communities), giving value and meaning to the family story, its own heritage and the way in which makes the management decisions and safeguard of it.

In Tilden's (2009) words, "interpretation's function should implore visitors to better understand themselves and to find personal meaning and inspiration". The social function of museums is inalienable of the personal and common meanings

that are made of history and memory associated with the territory and heritage, so that interpretation and mediation must take over and generate spaces in which the meanings that the community creates and recreate be relieved.

In this way, it is proposed to alter the concept of communication by that of Interpretation and Mediation, recognizing in both processes the interaction, the dialogue, its axes, the shared authority and the vision of the permanent process.

Interpretation and mediation, conceived as described and not as a tool for transmitting information, allows us to build museums that are relevant to their communities: “we build relevance when we learn from people and connect with them on their own terms”. Thus, the registration and documentation of the collections protected by the museum must take charge of the valuations, uses and stories that they entail over time.

Social function

The social function is imbued not only with history and memory, also with emotion and affection, particularly with museums so rooted in their own, in the shared, in what unites us and, consequently also in what differentiates us.

In this way, and because they are inalienable museums of society where they are inserted, it is not only the spaces - the museal institution - integrated into their societies, so are those who give life to these spaces: that is, those studied, visitors or users, but also - and above all - community-based museum workers.

The latter, many times are not only those who currently manage the museum, but also played important roles in its foundation. In this way, they have made the work of the museum their own and their involvement goes beyond its management: the museum's story is its own story insofar as they were or are part of what is narrated.

In this sense, the integral museum benefits and / or impacts from the emotionality and affections that the transversality of the social function entails. The foregoing, in the understanding that emotion and affection affect the way in which the world is understood and experienced; emotions deliver an energy that drives towards an act, to cognition and evaluation (Smith and Campbell 2016).

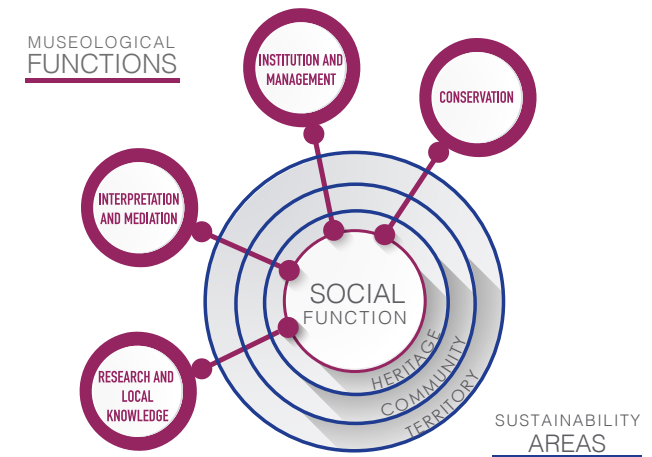


Fig. 04. Centrality and Transversality of the Social Function. Chilean EU LAC team.

In relation to the areas of sustainability

Heritage:

-It is important to understand heritage as a construction and social dynamics, where the heritage value lies not only in the collections, but rather in the shared relationships and interests established by a given community. This condition allows a social negotiation for the protection of heritage assets, where the communities are responsible for sustaining them over time.

-While the heritage dynamics generates social cohesion in the territory, which allows recognizing and valuing certain elements in common that makes them sustainable in time for their protection and protection, it is finally the experiences, perspectives and collective memories that contribute to the Heritage construction.

-The integral museums allow various valuations, not only around objects, but also family histories, collective memory, territorial identity and the management

of natural and heritage resources of their territory and community. These assessments being the basis of the projection of sustainable communities.

-When heritage is understood as a living element, under construction and dynamic, conditions are attributed that make it susceptible to being sustainable. This allows to generate continuity not only in the collections, but rather in elements linked to the Intangible Heritage.

-It is important to understand that the equity value is socially constructed, therefore its interpretation must be from and for the community. Through open spaces for dialogue, systematic recognition and assessment workshop through oral history.

Community:

- Support and empower young people and their skill set as a means to demonstrate that grass-roots understanding should be allowed to affect policy in a bottom-up manner locally, nationally, and internationally.

- New forms of participatory cultural management are needed, through which effective working is achieved, where the participants are responsible for the definition, analysis, decision-making, and execution of the museum actions.

- It is not enough to expect museums just to provide space for dialogue or

ensure access for all. People should also be empowered to participate fully, not only as consumers but also as creators or co-creators of museum activities.

- Recognize the right to self-determination and make visible the full range of community voices.

Territory:

- In Based Community Museums of the Región de los Ríos, paying constant attention to the immediate territorial contingencies - social and environmental - and addressing them from practical actions such as workshops or field trips, has allowed to stimulate reflection, commitment and search for solutions in conjunction with the affected community.

- Although a museum establishes a clear position from where it directs its museology and actions - be it environmental protection, rescue of social history, interculturality, among others - finding a balance between the holistic and the specific is crucial especially in the territories of multiple needs and Little presence of the state.

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[1] Speech delivered at the National Library, by the Director of Libraries and Archives and Museums for the Inauguration of the Round Table of Santiago de Chile, May 1972 in <http://www.iber museos.org/wp-content/uploads/2018/10/publicacion-mesa-redonda-vol-i-pt-es-en.pdf>

FOR AN INTEGRAL MUSEUM ...

RELEVANCE OF THE MANAGEMENT

In community-based museums the same community does a strong job to manage its resources and real estate.

PARTICIPATORY DOCUMENTATION

When the documentation is done by an integrated team, professionals understand better the meaning of heritage objects and reflection is stimulated.

SHARED AUTHORITY

Academic and traditional knowledge should be equally considered during research.

HIGHLIGHT COMMUNITY MEANINGS

The community creates and recreates their own meanings through inside processes with and not only towards them.

HERITAGE AS SOCIAL CONSTRUCTION

The heritage value is not only in the collections, but in the shared relationships and interests of a community.

HERITAGE

INTERPRETATION FROM AND FOR THE COMMUNITY

It is suggested to foster open space for dialogue.

PARTICIPATORY CULTURAL MANAGEMENT

Find mechanisms for the community to be involved and take responsibility for the definition, analysis, decision making and the implementation of the museum's initiatives.

MAKE THE COMMUNITY VOICES VISIBLE

ADDRESS CONTINGENCIES

Through practical initiatives that foster reflection, social commitment, and possible conflict resolution alternatives with the community for their territory.

BALANCE THE HOLISTIC WITH THE SPECIFIC

It is crucial in territories of multiple needs and low presence of the State.

FINAL REFLECTIONS

To be rooted is perhaps the most important and least recognized need of the human soul. It is one of the hardest to define. A human being has roots by virtue of his real, active and natural participation in the life of a community which preserves in living shape certain particular treasures of the past and certain particular expectations for the future. This participation is a natural one, in the sense that it is automatically brought about by place, conditions of birth, profession and social surroundings.

Every human being needs to have multiple roots. It is necessary for him to draw well-nigh the whole of this moral, intellectual and spiritual life by way of the environment of which he forms a natural part.
Simone Weil, 2014

The applied research developed in the framework of the EU-LAC-MUSEUMS project, Museums and Community: concepts, experiences and sustainability in Europe, Latin America and the Caribbean, sought to understand aspects of community museology and the relationship between museums and community. It was thus proposed to create a shared vision, despite the diversity of territories and their memories, for sustainable development and social inclusion from this sector and to position the knowledge (traditional knowledge) generated with and by the

communities on the basis mutual and cooperative understanding between the different regions. In this context, a participatory analysis of the results of the 1972 Round Table of Santiago de Chile to assess the explicit or latent impact on the formation of community-based museums in the Los Rios region and similar cases in Latin America and Europa.

Certainly, and as has become evident through the experiences shared in this manual, the principles and concept of the Integral Museum are not only valid, but also – and in the context of the challenges of the 21st century even more so — they have become tremendously relevant and essential for the construction of sustainable and democratic communities. Likewise, community-based museums have become relevant spaces for communities where history and memory are not only safeguarded, but also represent a dynamic and diverse tool, at the service of the needs and proposals of each territory.

The museum, mainly of small and medium scale as the one inserted in situations of marginality, is today a space in which it is sought to relieve and protect its communities from their own memories and shared senses. It is an institution that becomes the thread between the past, present and future projection, providing safe spaces of

reflection against the dominant powers and the hegemonic institutionalism.

In this line, the research allowed to notice, for example, that in these community-based museums, the feminine role seems to dialogue with the double function of care and unconditional delivery that western society has structured and validated for women. Gender inequalities are also perpetrated when we talk about the protection of the identity, memory and history of communities such as Neltume and Malalhue. In both cases, Angelica and Nerys, respectively, have taken care of their community, rescuing and enhancing their heritage, caring for the relationships between the different actors, protecting traditions, and keeping the community memory alive. This role of “caregivers” is understood by them and their communities as an unconditional commitment in which for years the fundamental work they do in their territories was not paid. At home and in the community, the work of those who care for, protect, reconcile and congregate seems to be undervalued, and without their figure and the central role they play, their museums would be less integral and their communities less sustainable.

Although the five museums that make up the case studies that we studied in depth over the last few years met the selection criteria validated by our committee of experts, it soon became evident how consistently three of them create and recreate their social role.

The Despierta Hermano Museum in Malalhue, the Cultural Centre and Museum of Memory in Neltume and the Hugo Gunkel School Museum in La Aguada have stolen the protagonist in the analysis we share here because they are museums that, from their own intentions, have taken on board the challenges and conflicts (socio-cultural, political environmental) rooted in their respective communities. From the beginning, this link has made them deeply rooted in the bowels of their territories, finding in museology a language, a way, through which to contribute to the solution of what affects them.

In the case of the Museum Despierta Hermano in Malalhue, the foundational landmark was discrimination; in the case of School Museum in La Aguada, it was the environmental conflict; and in the case of Neltume, it was violence against human rights. In contrast, the genesis of the Tringlo Museum at Lago Ranco and the Maurice Van de Maele Historical and Anthropological Museum responds to external desires over those of the community in a top-down rather than bottom-up exercise. These are museums that have been formed on the basis of officially legitimated heritage collections, collections that have traditionally been recognized as valuable and worthy of preservation and care. In this sense, the social role has historically been less latent in these two museum spaces.

Product or cause, the souls that today sustain the three museums efforts have done so from the affections and strong emotions that linked them to the conflict that gave life to the museum. The passion that governs the work of each of them today is not only an attachment to the cause, but also a little piece of themselves, their stories, their desires and their pains, channeled into their commitment to their communities, heritage and territory.

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We thank the people in charge of the community-based museums, who day by day make the museum a place from which to fight not only for their communities but for a more just, supportive, peaceful and empathetic world.

We also appreciate those who shared their impressions - both from the practical and theoretical spheres - thereby allowing other museums in the world to know the processes we have experienced in South America and southern Chile.

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Biographical references

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Luis Repetto Málaga, Museologist and curator. Since 1979 he is director of the Museum of Popular Arts and Traditions of the Riva-Agüero Institute of the Pontifical Catholic University of Peru. He serves as vice president of ICOM Peru and vice president of ICOM LAC. He conducts the television program "Open Doors Museum" on TV Peru Channel 7. Among his publications we can mention: Inventory of terms for museums, Inventory of historical monuments of Lima, Ibero-American Guide of Municipal Museums, Master Presbyterian, Lima Cemetery among others. He was declared "Meritorious Person of Peruvian Culture" in 2014. He has served as Director of the National Institute of Culture of Peru.

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[Nerys Mora Contreras](#), Professor of Basic General Education, is the creator and commissioner of the Community Museum “Awake Brother” of Malalhue. She graduated from the University of Chile, Temuco as an Agricultural Technician, a career that due to the political context of the time she was not able to exercise. She entered Education in 1971, working in Liceo to the Republic of Brazil from Malalhue until she retired in 2008. While at the Liceo, she created the extracurricular program, with Mapuche and non-Mapuche children, called “Our Roots”, which aims to research and valuation of the culture with local identity, so that it is possible to end the existing discrimination and foster intercultural coexistence. For this, it integrates ancestral authorities, Mapuche, cultural and educational communities, work that culminates in the creation of the “Wake Up Brother” Museum in 1996.



