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METHODOLOGICAL APPENDIX

INTEGRAL MUSEUMS
Experiences and Recommendations.

Chile 2020

The work team that carried out this research recognizes the importance of community participation in the different phases of the project, which is why different instruments were designed to facilitate it.

The methodological Annexes 1,2,3,4 and 5 of the manual, Integrated Museums: Experiences and Recommendations are presented below. It is expected that instruments will be useful for their replicability.

ANNEX 1

WEIGHTING MATRIX

Components:

Permanent Institution

“ICOM defines the museum as a permanent institution at the service of society and its development. In this sense, it constitutes a set of structures created by man in the museum field, organized in order to establish his sensitive relationship with objects” (Desvallées and Mairesse 2010).

Based on this definition and its expanded outline by ICOM, in the context of this research and its objectives, it is relevant to contemplate two dimensions within the concept of a permanent institution: (I) Institution - normative structure / (II) Permanent - social support. We understand the institution in relation to the structure and the set of museum rules that govern it, but said institutionality does not guarantee permanence. Permanence is determined by another series of codes or relationships linked to the intangible since museums largely depend on who is in charge. This differentiation was taken into account within the analysis from a qualitative point of view.

Society and Development (Bonding Activities)

Since the community museums is the object of study within this research, we take as a reference part of the definition developed by ICOFOM (2010):

“The operation of the community museum (which can participate in the movement of society museums) is more directly linked to the social, cultural, professional or territorial group that it represents and is supposed to be responsible for animating. Directed often in a professional manner, you can also rest solely on the local initiative and the logic of the donation. The problems he discusses directly concern the functioning and identity of his community. It is mainly the case of neighbourhood museums or Eco museums”.

With this in mind, we recognised the importance of the museum’s role and how it is linked to and contributing to community processes. The three dimensions of the new museology (Territory - Heritage -Community) become relational, both from the objective point of view, in its ecological and ethnographic relationship with the territory, and from a subjective point of view, related to the identity and importance of memory, as a way of building collectively and contributing to strengthening ties between actors, and legitimizing their actions within the supporting cultural matrix.

Tangible and Intangible Heritage of Humanity

This component refers to the management given to the heritage that each museum contains:

Acquisition (conformation of collections): Understanding that the translation of the concept can change its meaning, we prefer to refer to the ways in which museums gather and document the tangible and intangible heritage of humanity.

Preservation: Refers to the preservation measures of the collections, "For many museum professionals, conservation that includes both the action and the intention to protect a cultural, material or intangible asset constitutes the essence of the museum's activity" (ICOFOM 2010). In the particular case of the museums of the network, those that strictly comply with the regulations of an adequate conservation are scarce.

Research: "In the museum, it constitutes the set of intellectual and practical activities that aim at the discovery, invention and progression of new knowledge linked to the collections in charge and the scientific activities that correspond to it" (ICOFOM 2010). Based on this definition and its expanded version, four types of research in museums can be identified:

1. Documentation and inventory of the collection.
2. Development of museological instruments: (material and standards of conservation, study or restoration, public surveys, management methods, etc.).
3. Reflection on the social use of the museum. (External).
4. Critical reflection on the role of the museum. (Internal)

Communication: In this context it refers to the dissemination of the objects that make up the collections and the information linked to its exhibition, as well as the presentation of research results on heritage (exhibitions, conferences, articles, catalogues).

Exhibition: "It means both the result of the exposition action and the set of the exposed and the place where it is exposed" (ICOFOM 2010).

Setting (Extension Activities): In this component we name the setting as outreach activities that the institutions carry out in spaces for education, study and recreation.

WEIGHTING PROTOCOL

Network of Museums and Cultural Centres of the Region of Los Ríos

Each museum, library and cultural centre will be analysed according to the terms of the definition of Museums established by ICOM.. Once this is done, a panel of experts will define the perimeters of this research, establishing the minimum of components that must be met.

Definition of ICOM museum: Permanent, non-profit institution at the service of society and its development, open to the public, which acquires, preserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and is set for educational purposes, study and recreation. (ICOM adapted in Vienna 2007)

SUMMARY WEIGHT MATRIX: List of the museums that were characterized.

MUSEUMS	Permanent Institution	Open to public	Society and Development (Outreach activities)	Tangible and intangible heritage of humanity (Mark if having heritage. T: tangible and/or I: intangible)				
				Acquires/Sets	Preserves	Researches	Communicates	Exhibits
Museos de la Dirección Museológica UACH								
Mauricio Van de Maele Historical and Anthropological Museum	✓	✓		✓	✓	✓	✓	✓
R.A. Philippi Exploration Museum	✓	✓		✓	✓	✓	✓	✓
MAC Valdivia UACH	✓	✓		✓	✓	✓	✓	✓
'Despierta Hermano' Museum, in Malalhue	✓*	✓	✓	✓	✓	✓	✓	✓
'Museo y Memoria' of Neltume	✓	✓	✓	✓	✓	✓	✓	✓
Public Library N° 332 of Futrono	✓	✓	✓					
Tringlo Museum, Lago Ranco	✓	✓**		✓	✓	✓	✓	✓
Arturo Möller Sandrock Historical and Archaeological Museum	✓	✓		✓	✓	✓	✓	✓
'Mira Valdivia' Municipal Library	✓	✓		✓	✓	✓	✓	✓
Museum of the Cathedral	✓	✓		✓	✓	✓	✓	✓
'El Austral' Cultural Center	✓	✓		✓	✓	✓	✓	✓
'Castillo de Niebla' Site Museum	✓	✓	✓	✓	✓	✓	✓	✓
Hugo Gunckel School Museum, Corral	✓	✓**	✓	✓	✓	✓	✓	✓
Juan Bosch School Museum, Niebla	✓	✓**		✓	✓	✓	✓	✓

ANNEX 2

“DAY AT THE MUSEUM ”

The researcher collects information considering four key components: (i) territory, (ii) users, (iii) museum and (iv) relationships. Additionally, a field observation guideline is used.

TERRITORY

Name: Interviewee _____
 Position: _____
 Seniority: _____

Locale on the map attached

What is the context?: (rural/urban) _____
 What type of population and settlements are there and which is the predominant one?: (Ex. indigenous, others) _____
 What are the ecological characteristics and which predominates?: (Ex. wetlands, coast, forest, native/plantation) _____
 What are the productive activities and which predominates?: (agriculture, forestry, cattle raising) _____
 Where is the museum located? _____

Who is represented by the collections Locate in the map


What is the area of greatest impact? Locate in the map _____
 Seasons of the museum: _____
 Which audience do you target? Ex. ethnic, cultural, education, tourists _____
 Any extraordinary audience? _____
 Socioeconomic level High/Medium/Low _____
 Access to the museum _____

Schedule: Seasons _____
 \$ Ticket: _____
 N° Workers: _____
 Title to real to real state: _____
 Origin of its collections: _____
Milestones Locate them in the timeline attached

ADMINISTRATIVE RELATIONSHIPS

What is the organizational structure? ▲ ● _____
 How are decisions made? Mechanisms _____
 How are roles assigned? Mechanisms _____
 Mechanisms of regulation? Formal/Informal _____

FINANCIAL RELATIONS

What are the financing mechanisms and what is their representativeness? _____

 % _____

RECIPROCITY

How do you perceive reciprocity with the community and with the Museum Network? _____
 - _____ +

USERS
 MUSEUM

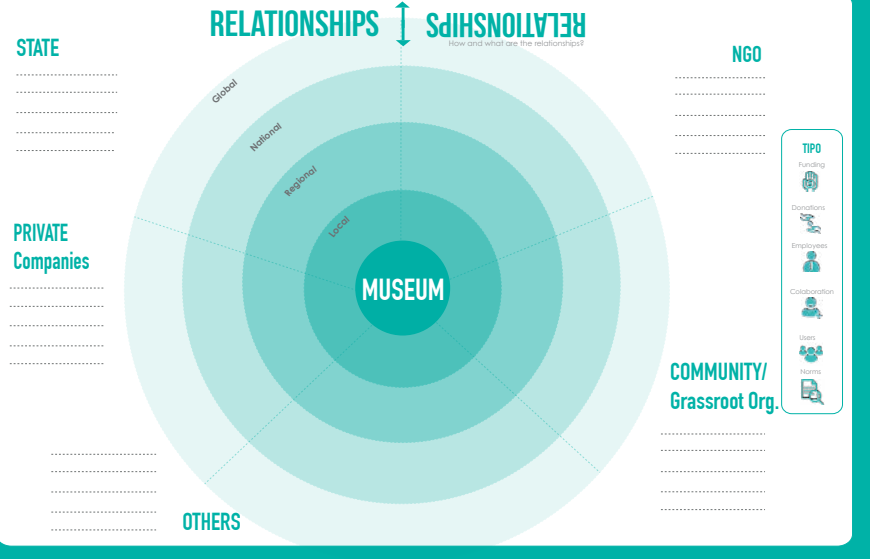
Origins of the museum – Milestones



2017

Description: _____

 Highlights of the museum: Ex. Architecture, location _____



CHARACTERIZATION FILES

The information collected through the instrument A Day at the Museum was recorded in a Characterization Sheet for each museum.

STANDART SHEET OF CHARACTERIZATION

DESCRIPTION

Important details and characteristics of the museum.

.....

.....

.....

INSTITUTION: TYPE:

TEL:

ORGANIZATION CHART

TEAM

STRUCTURE DRAWING

HEREDENTIAL **

VERTICAL **

CONTACT:

POSITION:

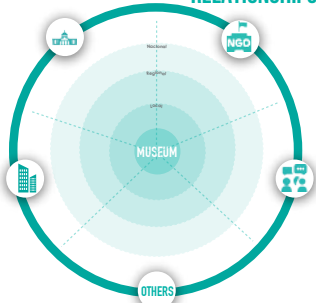
LIFE:

EDUCATIONAL LEVEL:

AGE:

*It refers to the structure of the organization
**It refers to the decision making of an internal level

RELATIONSHIPS



ESTATE

1

2

PRIVATE / Companies

1

2

NGO

1

2

COMMUNITY / Grassroot Org.

1

2

OTHERS

1

2

TYPE Funding: Decision: Employees: Collaboration: Users: Regulation:

A circle diagram that represents the relationships according to the type of actor was made, distinguishing on the right the type of relationship identified with an icon and placed in the diagram according to the local, regional or international level where it is set. (Use stickers).

FUNCTIONIN DETAILS

SEASONS: SUMMER WINTER ALL YEAR

OPENING HOURS:

VOLUNTARY CONTRIBUTION:

\$ ANNUAL INCOME

INCOME AND / OR OPERATING EXPENSES:

ANNUAL VISITS:

STATE: DONATIONS: TICKETS: PRIVATES: OTHERS:

POBLATION:

Hab.:

Paisaje:

Productive Activity:

TERRITORY

DRAW LOCATION:

COLLECTION:

INVENTORY: YES / NO

REGISTERED COLLECTION: LOAN COMMUNITY PURCHASE UNIVERSITY

LEGAL:

CONSERVATION: BUILDING SHOWCASES HUMIDITY

SOCIAL SUPPORT:

COMPONENTS

BIBLIOGRAPHY: OTHER OBJECTS: FILM / PHOTOGRAPHIC: NATURAL H.:

ART: ARCHITECTURA: ARCHEOLOGY: ETHNIC: INTANGIBLE:

Protection of the collections and buildings

Security: CAMERAS: SURVEILLANCE: DOORS:

Origins of the museum - Milestones

HERITAGE

2020

Mark with an X

TYPE OF USERS BY SEASON

BY SEASONS

INDIGENOUS ELDERLY EDUCATIONAL TOURISM GENERAL

EXTENSION OUTREACH

PREVAILING SOCIOECONOMIC STATUS



ANNEX 3

METHODOLOGICAL CHARTS

Sustainability is problematized by explicit questions in a questionnaire relating to multiple contributing factors: 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.

Territory

Seasons of the museum:

Which audience do you target? Ex. ethnic, cultural, educative, tourists

Any extraordinary audience?

Socioeconomic level High/Medium/Low

Access to the museum

USERS

Schedule: Seasons

\$ Ticket:

N° Workers:

Title to real to real state:

Origin of its collections:

Milestones Locate them in the timeline attached

MUSEUM

Heritage

TERRITORY

Name: Interviewee

Position:

Seniority:

Locate on the map attached

What is the context?: (rural/urban)

What type of population and settlements are there and which is the predominant one?: (Ex. indigenous, others.)

What are the ecological characteristics and which predominates?: (Ex. wetlands, coast, forest: native/plantation)

What are the productive activities and which predominates?: (agriculture, forestry, cattle raising)

Where is the museum located?

Who is represented by the collections Locate in the map

What is the area of greatest impact? Locate in the map

Community

ADMINISTRATIVE RELATIONSHIPS

What is the organizational structure? ▲ ●

How are decisions made? Mechanisms

How are roles assigned? Mechanisms

Mechanisms of regulation? Formal/Informal

FINANCIAL RELATIONS

What are the financing mechanisms and what is their representativeness?

State Donations Tickets Private OTHERS

%

RECIPROCITY

How do you perceive reciprocity with the community and with the Museum Network?

— +

ANNEX 4

CO-CREATION RESULTS AND SCRIPTS

The co-design of the scripts for the construction of the diffusion videos, were given through dialogues that resulted in the elements shown in the following chart:

MUSEUM	Despierta Hermano de Malalhue
Basis	The museum is proposed as a space that presents the diversity of the territory, strengthening interculturality and diversity
Stories	<ul style="list-style-type: none"> * Discrimination against children belonging to native peoples * Memories of former students * Stories associated with objects
Protagonists	Nerys, Isabel (in charge of the Museum), David (former student), Marcelo (child who participates in museum activities).
Locations	The museum, the river and the cemetery hill.

MUSEUM	Mauricio Van de Maele Historical and Anthropological Museum
Basis	The university museum as a space for articulation and encounter between users and community
Stories	<ul style="list-style-type: none"> * Mauricio Van de Maele left as a legacy a territorial look and a work in networks that the museum continues today with certain actions * Interview with different people who relate to the museum, whether as associate researchers, postgraduate students, people from the community who have contributed with the museum's contents and museology and the enhancement of their collections
Protagonists	Marcelo (liaison coordinator), Caterina (Czech student), Claudia (visual artist), Isabel (intercultural educator and Malalhue museum guide).
Locations	The museum, the collection warehouse.

MUSEUM	Tringlo Museum of Lago Ranco
Basis	Conservation now allows the Museum to be projected as an institution that integrates the community and includes intangible heritage
Stories	<ul style="list-style-type: none"> * Good practices in the conservation of archaeological collections * The new museum and its projections * Intangible heritage: Mapuche music, loom and seed guard.
Protagonists	The proposal is that the people who appear in the video story should not only be those who have a direct relationship with the space, but also some people in the community who are carriers and retain part of the intangible heritage of the commune. Carolina (museum manager), Miguel (mayor), Mariana (weaver), Miguel (lutier mapuche), Gladys (seed keeper).
Locations	The museum, the site of the new museum, Rupumeica Alto, Rupumeica Bajo, community, Lepún sector.

MUSEUM	Neltume Museum and Memory Cultural Center
Basis	The collections and stories of the Museum are shared by the community related to the space
Stories	<ul style="list-style-type: none"> * The story is built with the input of local actors * Museum objects have a meaning that goes beyond the same object * The Museum as a space for vindication of painful stories and cases of human rights violations during the Dictatorship in Chile. * New actors update information and knowledge * Extension activities generate reflection with territorial relevance
Protagonists	Angelica (museum manager), Janeth (guide and sister of martyr of the dictatorship in Chile), Jorge (survivor of the Neltume guerrilla during the Dictatorship in Chile).
Locations	The museum, where the guerrilla camp was located during the dictatorship.

MUSEUM	Hugo Gunckel School Museum, La Aguada, Corral
Basis	Pedagogical function of the museum
Stories	<ul style="list-style-type: none"> * History is built among all * Museum as a space for interaction and entertainment * Museum as a creator of critical citizens
Protagonists	Diego (museum manager), children.
Locations	The museum, the laboratory, the greenhouse.



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