



Clues to change for the museums of the Americas

September 2-4, 2015
Buenos Aires, Argentina



**American
Alliance of
Museums**



TyPA Foundation (Theory and Practice of the Arts) in Argentina and the American Alliance of Museums (AAM) in the United States united forces to organize **Reimagining the Museum: Conference of the Americas**, held on September 2-4, 2015, in Buenos Aires. The conference, which attracted approximately 600 attendees from 18 countries, offered insightful theoretical reflections, examples of best practices, creative perspectives on leadership and the sharing of successful approaches to audience engagement. Participants expressed enthusiasm for the opportunity to meet with other colleagues who embraced the need for the region's museums to enhance their social and community value. The conference concluded with a plenary session in which participants developed a shared vision for museums that not only captured the spirit of the conference but inspired the first *Manifesto for Museums in the Americas*.

We believe a direction for the future of museums in the Americas emerged from this conference; its synthesis can be viewed in this publication. A complete listing of sessions in Spanish, English and Portuguese can be viewed on TyPA's and AAM's websites, highlighting topics discussed during the three days of intensive dialogue and exchange. As organizers, we are proud of the results achieved and are grateful to each of the speakers, participants, partners and sponsors who contributed to making this meeting a historic milestone for the museums of the Americas.

Américo Castilla
President, Fundación TyPA

Laura Lott
President and CEO, AAM



American Alliance of Museums

EL MUSEO
REIMAGINA
REIMAGINING
THE MUSEUM

#elmuseoreimaginado

Introduction

“Reimagining the Museum” managed to form a critical mass eager to drive positive transformation in regional museums. At the conference venue, the *Usina del Arte*, professionals from different types of museums and cultural organizations met to share their experiences and knowledge through roundtable discussions. They shared concerns and questions, as well as innovative ideas and creative solutions. During the opening session, Américo Castilla (president and founder of Fundación TyPA) and Kaywin Feldman (AAM Chair of the Board) called for reflection and emphasized the importance of changing paradigms so that visitors and their emotions take center stage: **“We want museums to generate coexistence”**, stated Américo Castilla.

Through master classes, dialogue panels and conversation sessions, more than 80 speakers discussed a wide range of topics with the audience, from museums’ capacity to represent memory, interdisciplinarity, communication, African-descended and indigenous communities and different governance models to the flexibility of smaller museums. Moreover, in order to give the conference the same features currently expected from museums—that they be attractive, encouraging of dialogue, participative, amusing and moving—the program included a variety of activities in which attendees played an active role. These included quick presentations of innovative cases, a contest for unpublished projects that rewarded the winner with startup funds and “On Trial” sessions to debate the use of electronic devices in museums. The conference also featured practical workshops on specific subjects and a mass workshop to develop the first manifesto for museums in the Americas.

To encourage conversation and networking, the TyPA Café offered themed lunches. Attendees also collaborated on a participative exhibit on the role of imagination in museums. At the Expo, product suppliers and service providers had the opportunity to present their proposals. At the end of each day, prominent cultural institutions in Buenos Aires and surrounding areas offered special activities and excursions.

“Reimagining the Museum” was made possible by an alliance between AAM and TyPA, as well as the support of many others who helped organize the event and put together an important scholarship program. Hundreds of museum professionals also contributed their experience and enthusiasm. The challenge now is to maintain the energy that flowed during the conference and make the museums that we reimagined together become a reality.



In Numbers

4 museum professionals
600

24 countries

80 speakers and workshop instructors

9 dialogue panels to discuss more than

140 scholarship recipients

4 master classes

50 success stories across the continent

18 themed conversations at lunches

6 events at Buenos Aires museums

11 exhibit booths from
5 countries at the Museum Expo

9 practical workshops

3 in-depth conversations with keynote speakers

1 pop-up museum on imagination

1 plenary workshop to create the first *Manifesto for Museums in the Americas*

1 contest for
5 visionary projects

Where They Came From

- Argentina ●
- Australia ●
- Bolivia ●
- Brazil ●
- Canada ●
- Chile ●
- Colombia ●
- Dominican Republic ●
- Ecuador ●
- Guatemala ●
- Honduras ●
- Italy ●
- Mexico ●
- The Netherlands ●
- Panama ●
- Paraguay ●
- Peru ●
- Puerto Rico ●
- South Africa ●
- Spain ●
- United Kingdom ●
- United States ●
- Uruguay ●
- Venezuela ●

A meeting of museums can also change lives since it can change the people who run museums.

Roberto, Chile

Nothing is more appropriate to reimagining a participative museum than gathering so many museum specialists in a meeting...with a program that is as friendly as it is professional.

Andrea, Argentina

This meeting has enabled local initiatives to connect with the vision of greater projects and helped them learn important lessons through their work with the community. This inspires museums to innovate, create networks and establish new paradigms.

Andrés, Colombia

An interesting and dynamic meeting where humor and joy took center stage.

Antonio, Brazil

Who They Are

The conference attendees are professionals who work at museums of art, history, science, memory, cities, archaeology, cinema, toys, economy, design, and children. Representatives from university, community, and virtual museums. Associations of museums, friends of museums, professional networks, consulting firms, libraries, art galleries, cultural centers, universities and research institutions, national parks, ministries and governments, newspapers, magazines, publishers, embassies, museum suppliers, design studios, cultural development foundations.

99%

of the attendees made new professional contacts at **Reimagining the Museum.**

76%

of the attendees plan to work with a professional or institution they met at **Reimagining the Museum.**

Keynote Presentations

Building Common Sense

José Nun, Argentina

Founder of Instituto de Altos Estudios Sociales at the National University of San Martín. Former Secretary of culture of Argentina.

Always Remember

Marcelo Mattos Araujo, Brazil

Secretary of culture of the State of São Paulo and former director of the Pinacoteca do Estado do São Paulo.

The African-Descended Culture Is Alive

Deborah L. Mack, United States

Associate director for constituent and community services of the National Museum of African American History and Culture, Smithsonian Institution.

Featured Presenters

Molding Culture

David Anderson, United Kingdom
Director of the National Museum of Wales

Inspiring in the Face of Horror

Alice M. Greenwald, United States
Director of the National September 11 Memorial
& Museum

The Museum as Conversation

Néstor García Canclini, Argentina-Mexico
Researcher at Universidad Autónoma
Metropolitana de México

Keynote Presentation:

Building Common Sense

José Nun, Argentina

Founder of Instituto de Altos Estudios Sociales at the National University of San Martín. Former Secretary of culture of Argentina.

Providing insight into interpretation and cultural policies, José Nun endorsed the idea of common sense taking a central role when conceiving museums.

Interpretation

Life would not be possible without interpretation, said Nun, explaining, “We could not live if we were not seeing constant interpretations because words and images create reality.” To interpret, we need to make choices: That is what culture is about. The answer is simple, yet enlightening: The glue that holds culture together is common sense. Interpretation and common sense are essential to every aesthetic experience.

Referring to the conference’s motto, Reimagining the Museum, Nun recalled a 1947 book by André Malraux called *The Imaginary Museum*. Although Malraux was becoming less and less interested in the 19th-century model and gradually embraced a new definition of the term museum, he also thought that works spoke for themselves. He did not realize that any artistic object is also an interpretation. There was a contradiction there, Nun noted. “Malraux did not believe in the democratization of culture, but he did believe in making culture accessible to people.”

In the 1980s, there was a disruption: it became clear that museums could not be considered as isolated elements.

Cultural Policies

Cultural policies bring many other variables into play. They establish purposes, objectives and ideologies; they need resources; and they lead to contradictory demands among artists, administrators and the public. These aspects arise from a central premise that clarifies the ideological nature of any cultural policy: It goes hand in hand with an idea based on social development. Intentional cultural development may occur in two ways: through cultural animation and through the promotion of high culture. But the choice should evolve toward cultural animation, since such policies are built on a central premise: the universality of creativity.

Common Sense: The Key

Common sense is a cognitive ability. It not only combines the five senses, but also steps away from them. “Common sense will increasingly show itself as a social construction because we all live within the sphere of common sense,” asserted Nun. In addition, common sense is not unique: there are many types, and they are unique to each person. Experts, for example, use the specialized language typical of their disciplines but, at the same time, take common sense for granted. Therefore, epistemological modesty is vital to specialists. Common-sense reasoning drives action on a case-by-case basis, and this is where creativity and common sense merge: it is in the universe of common sense that a person’s creativity takes place. Museums, cultural policies, cultural animation and common sense should be stimulated: a whole world to reimagine.



“Common sense will increasingly show itself as a social construction because we all live within the sphere of common sense.”



Keynote Presentation:

Always Remember

Marcelo Mattos Araujo, Brazil

Secretary of culture of the State of São Paulo and former director of the Pinacoteca do Estado do São Paulo.

The Memorial da Resistencia (Memorial of Resistance) emerged as an initiative of the São Paulo government and its Department of Culture to preserve the memory of political repression and resistance in Brazil. By transforming the building that from 1940 to 1983 served as the headquarters of the Departamento Estadual de Ordem Política e Social de São Paulo—one of the most violent police forces of the military regime—into a museum, the memorial is symbolic of the importance of memory.

A museum devoted to memory should always be associated with vitality, said Marcelo Mattos Araujo. A lively institution can take educational action to pave the way for reflection, helping citizens develop their awareness and a critical eye for the past and present.

Museums and Bonds

The Memorial pursues three ideals for museums: that they should bind time and stories, establish essential and everyday relationships with visitors and serve as spaces where experiences can shape individual identity. In this regard, it is key for museums, and the memorial, to present different voices that were once silent. Originally conceived as an integrated project and based on a social museology approach, the Memorial da Resistencia endeavors to portray and give voice to those who were persecuted, to give them a space “not only for redress, but also as a central communication element: an expository discourse,” said Mattos Araujo. The museum’s leitmotif expresses the need to relate the past to the present: we always need to remember.

Participation

The Memorial da Resistencia intends to incorporate multiple voices and promote dialogue. “That is what appears as the most important aspect of contemporary museums: the participation of all the players involved,” asserted Mattos Araujo. Since the subject matter is so central to the community, space is produced by memory, not the other way around. The museum is a place to build our senses and nurture a caring society. That is the responsibility museums should undertake when reimagining themselves.

“Museums should also be formed by symbolic and intangible assets,” Mattos Araujo noted. That is why the Memorial da Resistencia recovered the red carnation—the flower that kept political prisoners united while they were deprived of their freedom—as a symbol of belief in overcoming adversity and creating bonds. It is a powerful symbol.



“That is what appears as the most important aspect of contemporary museums: the participation of all the players involved.”



Keynote Presentation:

The African-Descended Culture Is Alive

Deborah L. Mack, United States

Associate director for constituent and community services of the National Museum of African American History and Culture, Smithsonian Institution



Sharing and opening doors help guide the decisions of museums that, like the Smithsonian National Museum of African American History and Culture (NMAAHC), are meant to both preserve the memory of a community and support it in the present. In this way, museums are permanently connected to the public. Museums reflect people's desires and requirements so that, instead of being confined spaces, they represent openness toward a community's living culture. As explained by Deborah Mack, that is the definition of NMAAHC, a museum that emerged in response to the needs of the African American and African Diaspora communities across the United States.

Connecting

"As a museum, we can tell a part of the story, but for visitors to see the big picture, both historical and contemporary, the museum needs to go out to the community and talk to people," Mack suggested. The museum's openness to the community is key to visualizing the African American influence on the history of the United States; it is dedicated to preserving and fostering African American cultural activities.

The relationship with the community is reciprocal: the museum is concerned about its audiences, and the public cooperates with the museum, helping the collections gradually take shape. They include objects and symbols that tell life stories and evoke broader memories.

Cultural Vitality

A museum of the African American community should focus on people's everyday activities, showing how culture is a part of their daily lives. That is why the museum highlights the efforts of those who have changed the American landscape. "Ours is not just a history of sadness; we reimagine a place for history but also a place for the production of contemporary culture," Mack said. Research and documentation about the past is added to ongoing contemporary work as a fundamental contribution that completes the museum's community role.

The museum is formed by family memories and stories, by African American treasures that deserve to be valued and preserved across the United States. Our society needs to understand the violence of slavery and segregation. We need to work with native populations and with the Latin community, as a whole, to clearly show that discrimination was a nationwide phenomenon in the United States. Action in this respect should focus on encouraging young people to become involved. As Mack explained, "One of the things we have recently begun to understand is that when young people engage in activism, they undertake a lifelong commitment."

“Ours is not just a history of sadness; we reimagine a place for history but also a place for the production of contemporary culture.”



Featured Presenter:

Molding Culture

David Anderson, United Kingdom

Director of the National Museum of Wales

Museums can change lives, as David Anderson, leader of the “Museums Can Change Lives” campaign, knows for certain. But how? In the recently established National Museum of Wales, which has undergone a painful process of change as a result of significant restructuring, Anderson has looked for and found some answers.

Inspired in the Declaration of Human Rights, the museum was set up, after a change of paradigm, as a place for cultural activity and learning. That is the beacon that guides the museum’s daily work and that its staff uses when interacting with the community. This entails exploring how the museum space can be used for diverse cultural practices and deliberately driving critical thinking that allows us to re-envision the traditional concept of museums and opens the door to creativity in each person who works in or visits a museum.

Critical Thinking

To the National Museum of Wales, reimagining itself meant giving space to the history of its community and its people—a history that, on many occasions, has remained hidden under the supremacy of England. “We live in a society dominated by social elites and we have had to face that,” Anderson said. Funded by the Welsh government, the museum always intended to thoroughly review its own history, including both positive and distressing aspects.

It is important for museums to always target society’s problems. Wales has the highest poverty rate in the United Kingdom. Working for social inclusion therefore is essential for the museum: making the voices of non-dominant groups heard is of utmost importance.

The museum has a battle on two fronts. On the one hand, it must stay out of political parties because, if it supports any, it risks losing the right to work on what it believes in. On the other hand, museums must rethink the traditional models of English, European and American origin, which are socially conservative, no longer adequate and even harmful for the sector. Museums will continue to be meaningful in our time if they challenge the traditional models of large institutions and if new, more radical models arise.

New Museology for People

We need a new philosophy for museums, one that supports vitality and aims at connecting with people’s lives. This will be challenging because it will turn museums into community spaces. This new museology is people-focused and based on the enforcement of human rights through action, so people learn to think. “We must allow people to model culture, not only experience it,” Anderson said.



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culture, not only
experience it.”**



Featured Presenter:

Inspiring in the Face of Horror

Alice M. Greenwald, United States

Director of the National September 11 Memorial & Museum

“Constructive responses to evil—that is what this museum inspires.”



Memory museums are safe places for people to reencounter traumatic stories. However, these museums are still affected by tension. The National September 11 Memorial & Museum is an example of how difficulties are an essential part of a museum that intends to remember and represent the violence of its time. Every decision must be considered from multiple angles; that is the only process through which a museum of this kind can be formed. Tension and inspiration in the face of violence comprise its operational core.


A Space for Tension

After a long period of imagining and planning, the National September 11 Memorial & Museum is now operational. There is, of course, a clear difference between building a museum and running it. Elements designed during the construction stage have new meanings and may even need to be rethought in the operational stage. With more than 11,000 visitors per day, the memorial and museum has had to adapt to new needs. The goal is to balance the different and equally legitimate needs such an institution may have.

The museum only comes to life when visitors arrive, so it must adjust to what they look for in that space. “Now we see the museum not only as a space in which people move and get emotional, but also as a form of educational organization,” said Alice M. Greenwald. In this respect, the physical space where the museum was built, on the actual location where the World Trade Center fell, influences decisions about what is appropriate. What can be exhibited, for instance, in a museum that serves as a memorial site for the families that have not recovered their loved ones’ remains? On the one hand, exhibiting objects and materials connected to the perpetrators is important for visitors to understand the horror. On the other hand, the coexistence of such materials with the victims’ belongings creates tension and continual debate.

The Worst and the Best

The museum aims to transmit key messages to visitors. First, it is built on a very clear premise: acts of terrorism are absolutely unjustified. “We live in a world that is interdependent in so many ways,” Greenwald noted. “That forces us to find a way to coexist without mass murders because they solve nothing.” The second message is openness. Although the museum tells the story of what happened on September 11, 2001, it does not attempt to explain the meaning behind the events. The museum also shows that, on that day and those that followed, the world saw not only the worst side of humanity, but also demonstrations of the best. The stories of civilians who helped each other and of people who came from all parts of the world to cooperate are positive reactions that make a difference. “Constructive responses to evil—that is what this museum inspires,” Greenwald said.



Featured Presenter:

The Museum as Conversation

Néstor García Canclini, Mexico-Argentina

Researcher at Universidad Autónoma Metropolitana de México

The spaces in the museums we are reimagining tell stories, build stories and explore future possibilities. Through a story that takes place in the future—but applies its discoveries to the present—Néstor García Canclini analyzes museum reinvention and challenges. How can we foster coexistence? How can we merge voices and defeat sacralization? Diversity and conversational exchange can pave the way to reimagining museums.

Mixtures and Crossings

Various ways to collect, a diversity of objects and heritages and numerous frameworks that shape very different exhibitions make it difficult to distinguish an anthropology museum from an art museum. This trend toward diversity relocates the sense of aesthetics in biopolitics while the traditional function of museums is wearing off little by little. Artists reject museumification and incorporate open practices such as social networks and technology.

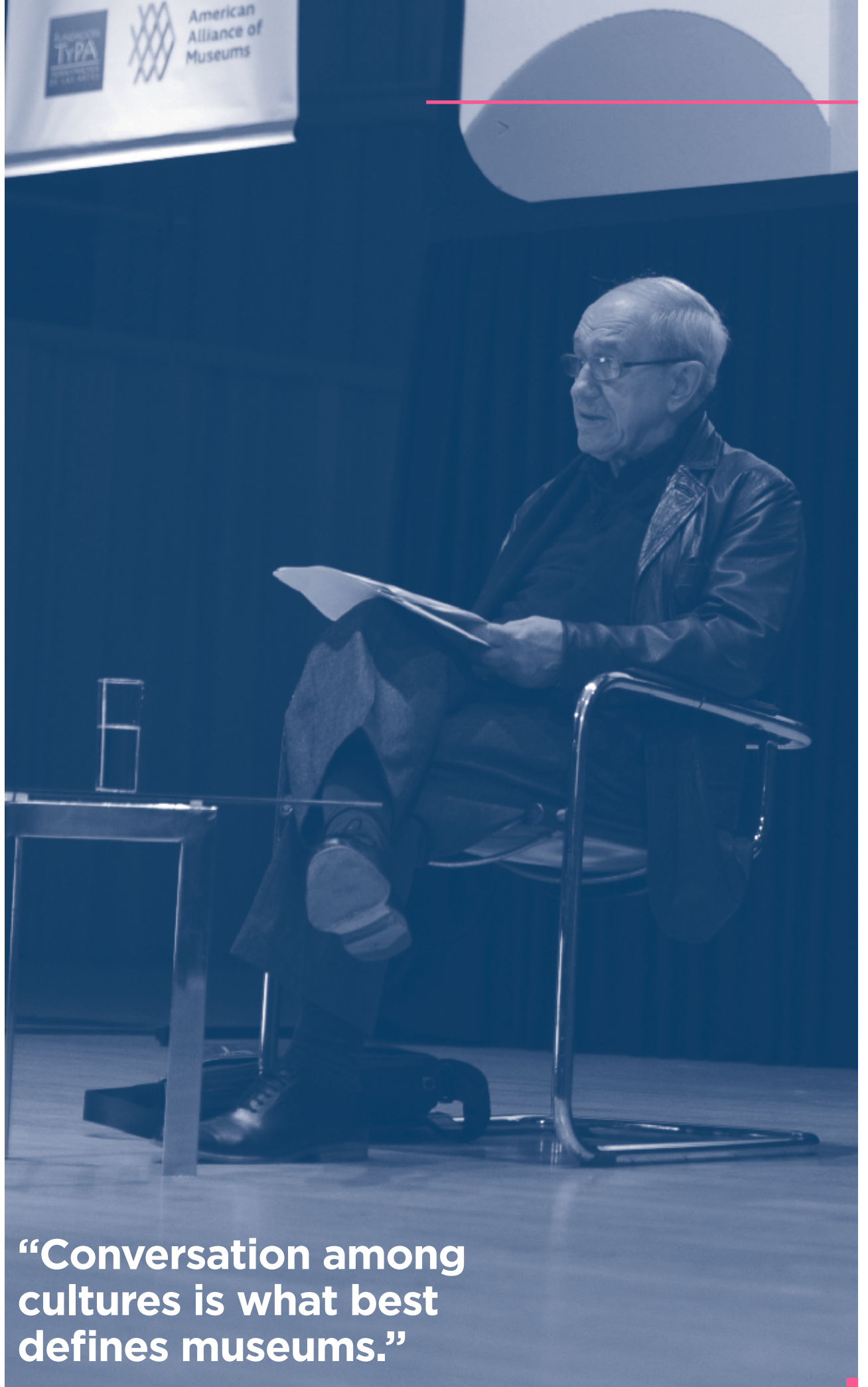
Instead of wondering what art means, the question of when art is art has become increasingly relevant. The same theory applies to museums: To reimagine them, we should ask ourselves under what conditions museums are created, how they are developed and why they fail to reinvent themselves. The most disturbing thing is not that a single term, *museum*, is used to designate objects and practices that are so diverse, but the notion that coexistence of every continent's culture has become so inconceivable. "Instead of asking museums to recognize and legitimize objects, we should reimagine them as a space for debate and desire," asserted García Canclini. Rather than display cabinets, we should build multi-angular thinking approaches to embrace differences and experience discomfort in a humorous way.

Conversation

Any human activity performed by a group responds in the same way as a jazz ensemble. The purpose is to create on the spot together with other people because "performance comes from what has been invented and from what is already known," García Canclini explained. It is therefore essential to devote space to conflict and complications. This method is a perfect context in which to reimagine museums.

In light of the obstacles that hinder a change of paradigms—such as institutions that prefer to replicate themselves instead of prompting change, and professionals and audiences that prefer to stay in their comfort zones—we need to determine which practices may lead to change. We need to rethink the museum with the help of visitors to accomplish full transformation; we need to multiply viewpoints. The key is to look at other places in which the world has started to reshape itself, because only by looking at other people can we change the way we look at ourselves. "Conversation among cultures is what best defines museums," said García Canclini.





“Conversation among cultures is what best defines museums.”

Dialogue Panels

Museums Can Change Lives: A New Vision for Community Museums

Carlos Tortolero

National Museum of Mexican Art, United States

Antônio Carlos Vieira Pinto

Museu da Maré, Brazil

Nicolás Testoni

Ferrowwhite museo-taller, Argentina

Carlomagno Pedro Martínez

Museo Estatal de Arte Popular Oaxaca, Mexico

David Anderson

National Museum of Wales, United Kingdom

Atrocity and Museums: Exploring Examples of Violence and Memory

Martha Nubia Bello

Museo Nacional de la Memoria, Colombia

Florencia Battiti

Parque de la Memoria, Argentina

Roberto Fuertes

Parque por la Paz Villa Grimaldi, Chile

Alice M. Greenwald

National September 11 Memorial & Museum, United States

Denise Ledgard

Pontificia Universidad Católica de Perú, Peru

Governable and Sustainable Museums: Hybrid Models between Public and Private

Claudio Gómez Papic

Museo Nacional de Historia Natural, Chile

Ernesto Gore

Universidad de San Andrés, Argentina

Sofía Weil de Speroni

Federación Argentina de Amigos de Museos, Argentina

Paulo Vicelli

Pinacoteca do Estado de São Paulo, Brazil

The Black Americas: Visibility, Representation and the Cultural Dynamics of African-Descended Communities

Deborah L. Mack

Smithsonian National Museum of African American History and Culture, United States

Marcelo Nascimento Bernardo da Cunha

Universidad Federal de Bahía, Brazil

Sonia Arteaga Muñoz

Museo Afroperuano Zaña, Peru

Eveline Pierre

Haitian Heritage Museum, United States

Museums 2035: Trends, Fears, Challenges and Opportunities for the Future

Américo Castilla

Fundación TyPA, Argentina

Néstor García Canclini

Universidad Autónoma Metropolitana de México

Seb Chan

Australian Centre for the Moving Image, Australia

Silvia Singer

Museo Interactivo de Economía, Mexico

David Fleming

Museum Association, United Kingdom

Museum Communication: Tips for a Comprehensive Communication Strategy in Museums

Mar Dixon

Audience development and social media specialist, United Kingdom

Margot López

Biomuseo, Panama

Guadalupe Requena

Museo de Arte Latinoamericano de Buenos Aires, Argentina

Robert Stein

Dallas Museum of Art, United States

Luis Marcelo Mendes

Fundação Roberto Marinho, Brazil

**Micromuseums, Small is Big: Virtual,
Traveling, Small and Eccentric Museums that
Have a Significant Impact**

Gustavo Buntinx

Micromuseo, Peru

Irene Cabrera

Museo de las Migraciones, Uruguay

Vivian Salazar Monzón

Instituto Internacional de Aprendizaje para la
Reconciliación Social, Guatemala

Daniela Pelegrinelli

Museo del Juguete de San Isidro, Argentina

**All for One and One for All: Interdisciplinary
Enhancement of the Museum Experience**

María Eugenia Salcedo Repolês

Museum education specialist, Brazil

Karen Bernedo Morales

Asociación cultural Museo itinerante Arte por la
Memoria, Peru

Andrés Roldán

Parque Explora, Colombia

Karen Wilkinson

Exploratorium, United States

**We Are Alive! Voices of Indigenous and
Blended Cultures in Museums**

Ticio Escobar

Centro de de Artes Visuales/Museo del Barro,
Paraguay

Lía Colombino

Museo de Arte Indígena, Paraguay

Sven Haakanson Jr.

Burke Museum, United States

J'net AyAy Qwa Yak Sheelth

Royal Ontario Museum, Canada

Dialogue Panel:

Museums Can Change Lives: A New Vision for Community Museums

Carlos Tortolero

National Museum of Mexican Art, United States

Antônio Carlos Vieira Pinto

Museu da Maré, Brazil

Nicolás Testoni

Ferrowwhite museo-taller, Argentina

Carlomagno Pedro Martínez

Museo Estatal de Arte Popular Oaxaca, Mexico

David Anderson

National Museum of Wales, United Kingdom

Community museums do more than just organize exhibits. They can change lives by being part of their communities, getting close to them and contributing to people's well-being. The key lies in understanding that people are much more than just "the public"; they are the human framework from which museums have emerged and grown.

To build a new vision of community museums, we must think about how museums can improve people's quality of life. We must also consider how communities can nourish museums. Furthermore, we must determine how museums can become spaces of the future and incorporate both humorous and critical approaches.

Being Part of the Community

The philosophy of the National Museum of Mexican Art is straightforward: culture without borders. From its founding, the museum's guiding principle has been that it will change the idea of what a museum is. That is why it emphasizes local aspects, popular art, live art and exchange. "We want to be part of the community, not being apart from it," explained Carlos Tortolero.

Vital Objects

Maré, the largest area of neighborhoods (*favelas*) rudimentarily built on stilts on Rio de Janeiro's coast, has a past, a complex present and a museum, Museu da Maré. Conceived as a way to transform a violent reality into social change, the museum preserves memories and connects visitors with objects' emotional value. Antônio Carlos Vieira Pinto put it this way: "We conceive of our museum as a tool to change society and face reality. The museum is always under construction, just like *favelas*."



The People

Ferrowhite museo-taller, in Bahía Blanca, is a space that preserves objects associated with trains and people who worked on them. The objects were recovered by railway operators themselves. For that reason, the museum's focus is on people—as a link to history and as the core that gives value to objects. As Nicolás Testoni stated, “The museum's main heritage cannot be exhibited: it is people.”

Continue Imagining

The Museo Estatal de Arte Popular Oaxaca was reimagined twice. The first time was in 1905, when a butcher gave away a plot of land so that it would become a cultural center. The second time was in 1994, when the idea of building a museum arose. Today, it is an education and cultural space. The discovery of ancient handicrafts such as *barro negro* pottery reflects the cultural awareness of 26 living ethnic groups. “The museum is a place to educate children and young people; it is not necessarily a place for tourists,” said Carlomagno Pedro Martínez.

Cultural Democracy

Amid conservative forces, the National Museum of Wales aims to transform people's lives. The museum accepts the social responsibility associated with critical thinking and improving people's quality of life in times of crisis. For example, it has created programs for refugees from remote countries, some of whom help interpret their circumstances in ad hoc exhibits. According to David Anderson, cultural democracy is a critical tool: “We have created partnerships with over 300 social organizations and we are currently working with them.”

The specialists on the panel concluded that passion for their work compensates for the difficulties community museums face in securing financing that is available to more conventional museums. These museums follow practices designed to meet the specific needs of their communities—since these ideas were solicited from community members. The panel noted that there is a lot to learn from community museums, as they show how to change the concept of museums as institutions.



Dialogue Panel:

Atrocity and Museums: Exploring Examples of Violence and Memory

Martha Nubia Bello

Museo Nacional de la Memoria, Colombia

Florencia Battiti

Parque de la Memoria, Argentina

Roberto Fuertes

Parque por la Paz Villa Grimaldi, Chile

Alice M. Greenwald

National September 11 Memorial & Museum, United States

Denise Ledgard

Pontificia Universidad Católica de Perú, Peru

A museum devoted to memory finds many challenges along the way, in its conception, development and relationships with victims and with society. These challenges arise from questions that museums must ask themselves: What is the pedagogical function of narrating horror? In what cases may historical documentation violate individual privacy and dignity? How can we create a space to remember a violent past and, at the same time, endeavor to rebuild and regain hope?

In Latin America, whose recent history is tainted by dictatorship, racial strife and violence, questions become action in the museums that have undertaken the responsibility to represent horror. As wounds remain open and history continues to be written, new museums and documentation centers seek to find ways to care for victims and support survivors. In the meantime, issues of reconciliation remain a challenge.

These museums also have to protect themselves from political manipulation and “official” narratives. In their spaces, ethical criteria intertwine with museological criteria. The role of the state, national consensus concerning violence and the visualization of victims are other problems that memory museums need to address.

Social Construction

The Museo Nacional de la Memoria in Colombia, which is still under construction, emerged from a violent recent history that has left behind a number of victims of particular ethnicities, genders and political affiliations. “The museum must harmonize their expectations and understand how people are building memory and for what purpose,” said Martha Nubia Bello. For that reason, beyond its physical construction, the museum’s mission is based on a large social construction area, a space that associates listening and direct dialogue with the protagonists of this history across the region.

Proving What Happened

In Peru, the LUM (Lugar de la Memoria, la Tolerancia y la Inclusión Social) reflects a recently violent past with four main objectives: to attest to the violent episodes, to be a space for reflection and debate on identity, to call every person concerned and to promote tolerance. “It is a place for different memories to coexist—a place for people to meet, talk, learn and undertake commitments that will always be renewed,” explained Denise Ledgard. The key lies in proving that the violence actually occurred and in commemorating victims.

Coexistence

How to tell, what to tell, who tells, from where and how much to tell: those are the issues faced by Parque por la Paz Villa Grimaldi in Chile. Located on the site of a detention center that was later demolished, the museum seeks to reconstruct the material memory of the place to honor the victims. “We reflect how, through a space for society, bonds can be recovered by means of two different concepts: memory and social coexistence,” said Roberto Fuertes. The museum’s symbolic architecture is also essential to its mission.

No Solemnity

Although it is not a museum, Parque de la Memoria in Argentina tells a story. Surrounded by La Plata River, the park features two platforms: one given by its permanent artistic heritage and one given by its allusive exhibits. The purpose is to generate debate and analyze recent history. “We work very seriously, but not solemnly,” said Florencia Battiti. The recreational dimension of the park is also incorporated by redefining public use spaces.

Authenticity

The National September 11 Memorial & Museum was built on several premises: authenticity, which is essential to honor the legitimacy of the space; connection, which facilitates relationships among survivors; telling a story, to remind visitors that history is not an abstraction; and commitment, which recognizes a shared humanity. “A museum should inspire and create response and reaction possibilities,” said Alice M. Greenwald.

Every museum devoted to representing horror should ask itself a number of questions to build, operate and manage itself. It should also clearly analyze its purpose in terms of redress, elucidation and education; decide, along with society, what to exhibit and what message to deliver; and consider that heritage is built through memory, solidarity and coexistence. Symbolic and material aspects are fundamental tools to represent violence, helping to balance between commemoration and education.



ENFOQUE CONCEPTUAL:
"CADA UNO, UN LUGAR DE
MEMORIA"



EL MUSEO REIMAGINADO
REIMAGINING THE MUSEUM





Dialogue Panel:

Governable and Sustainable Museums: Hybrid Models between Public and Private

Claudio Gómez Papic

Museo Nacional de Historia Natural, Chile

Ernesto Gore

Universidad de San Andrés, Argentina

Sofía Weil de Speroni

Federación Argentina de Amigos de Museos, Argentina

Paulo Vicelli

Pinacoteca do Estado de São Paulo, Brazil



Which institutional forms are best suited for Latin American museums? In the face of a longstanding tradition of rigid state-run models, some museums are seeking more flexible management, yet holding the state to its guarantee of equal access and collection protection. Hybridization as an institutional formula has become an alternative offering flexibility, while intertwining museums with the figures surrounding and shaping them.

The American economist Mark J. Schuster and noted author and museum director François Mairesse have both weighed in on the concept of museum hybridization. While Schuster maintains that nothing is completely public or private, and that exceptions are actually the rule, Mairesse upholds Marcel Mauss's old anthropological concept of the logic of giving. This social cohesion principle involves a three-way relationship; one gives, another one receives and the one who receives gives back. It is a way of understanding the relationships between the museum, its communities and its visitors: hybridization takes place through

The Giving

In the case of the Museo Nacional de Historia Natural in Chile, hybridization was present since the beginning. "Hybridization is a strategy, but we do not yet know whether it is a paradigm," said Claudio Gómez Papic. Giving, from an anthropological standpoint, also has bearing when it comes to imagining new museum forms, for it helps clarify the museum's relationship with the community.

Polyphony

Museums do not operate based on command relations, but are complex organizations with hierarchies. "To the director, it might be like herding cats... for there are deeply rooted different cultures living together", said Ernesto Gore. Museums also must decide between working in old capacities for traditional visitors or seeking new capacities that will serve the old visitors while attracting new ones. "The museum must be a polyphony of voices that will allow them to create new knowledge and meaning, new areas of interest", Gore noted.

Hybridization and Fluency

The state and private initiatives have a significant presence in Pinacoteca in the state of São Paulo. In Brazil, a special system was created wherein certain nonprofit social organizations may manage institutions such as the Pinacoteca, which makes day-to-day management more fluid and dynamic.

Networks

"A hybrid museum is governable and sustainable not only because it has funds, but also because it is a space where society is also present", offered Sofía Weil de Speroni. In Argentina, a project is underway to develop a code of ethics for friends of museum associations. This will make it possible to work in an organized manner because, in addition to providing financial assistance, the associations can form a network that allows them to anchor the museum to the community.

Being alert to changes and trends and understanding the museum environment will allow for more dynamic and nimble management, maximizing development opportunities. The same happens with professionalization, which will be critical for the proper operation of museums and friends of the museum associations. For sustainability, it is important to have management models that can adapt to different social and economic realities, and to make the relationship between public and private as fluid as possible.

Dialogue Panel:

The Black Americas: Visibility, Representation and the Cultural Dynamics of African-Descended Communities

Deborah L. Mack

Smithsonian National Museum of African American History
and Culture, United States

Marcelo Nascimento Bernardo da Cunha

Universidade Federal de Bahia, Brazil

Sonia Arteaga Muñoz

Museo Afroperuano Zaña, Peru

Eveline Pierre

Haitian Heritage Museum, United States



One of the key challenges facing museums today is how to represent African-descended cultures. Why are there so many museums throughout the Americas that silence the history and culture of these communities or adopt a decontextualized, backward-looking approach? Questions revolve around recovering voices, incorporating community perspectives, working with interested sectors and challenging conventional narratives.

The history of African-descended people is characterized by invisibility, silence, violence and repression. We need to develop a new museum science in which the African diaspora is placed in a historical and global context, presenting history from the viewpoints of African descendants. We need to rethink history and listen to these diverse voices to build a multisensory museum script and drawing on music, dance, images and speech as forms of storytelling.

Museums include community participation through different mechanisms and in different heritage safeguard processes; community education; articulation at the local, regional and national levels; participation of multiple stakeholders; and the importance of virtual media to disseminate content, incite action and build commitment. Such language may help us rethink the history of slavery and provide more visibility to contemporary African culture. In the United States, for example, language started to change in the early 1990s. “The term *enslaved people*, to demonstrate violence and repression, was adopted in 1992 in the United States,” said Deborah L. Mack.

Articulation

In the national museums of Peru, there is a lack of permanent, cultural and ethical representation of African heritage, which has had an unprecedented impact in shaping cultural identity. The Afroperuano-Zaña Museum incorporates the rationale of that past and acts on many levels to articulate it. “The key element of the museum is that it has managed to develop a framework of institutionality to articulate the African-descended population, whose geographic dispersion is irreversible,” explained Sonia Arteaga Muñoz.

Heritage

The purpose of the Haitian Heritage Museum is to reflect the whole cultural heritage of Haiti. Featuring historic artifacts and paintings, it seeks to showcase aspects of all Haiti’s communities. “It is very important to talk about heritage because if we do not, we will be unable to know our history or our culture,” said Eveline Pierre. The museum, which also has education programs that present the country’s heritage to children, works with different dynamics of Haitian culture that make up the community. Embracing wholeness, noted Pierre, is what makes a culture strong.

Memories

The Museo Afro-Brasileño of Universidad Federal de Bahía was conceived to rethink African and African Brazilian presences and memories. Two concepts work as focal points: shame, for having been the last country in Latin America to abolish slavery, which resulted in slavery being naturalized; and pride, for accomplishments such as the law that makes it mandatory to teach African history across all levels in Brazilian schools. Marcelo Bernardo da Cunha explained that “the museum recuperates capoeira dances, Bahian clothing, but it cannot overlook miseries: poverty and drugs.”

To sum up, the challenge is to build a new museography that articulates the experience of African-descended communities; that incorporates representations and other elements of these cultures at the local, regional, national and continental levels; that contributes to the development among African-descended communities of a comprehensive vision of their cultural assets; that demonstrates new ways of interpreting slavery that connects past and present; and that expresses a critical view of events.



Dialogue Panel:

Museums 2035: Trends, Fears, Challenges and Opportunities for the Future

Américo Castilla

Fundación TyPA, Argentina

Néstor García Canclini

Universidad Autónoma Metropolitana de Mexico

Seb Chan

Australian Centre for the Moving Image, Australia

Silvia Singer

Museo Interactivo de Economía, Mexico

David Fleming

Museum Association, United Kingdom

Although forecasting seems difficult, thinking of the future is key to taking action now. In the same vein, reflecting upon the current state of affairs is key to planning for the future. Based on an analysis of social and technological trends that will impact museums over the next few years, we could develop a new vision of museology.

Society is changing rapidly, as are ecosystems and the entire planet. “Museums have no choice but to join this process,” said Américo Castilla. Change in museums will stem from questions and reflection. Let us take, for example, science museums. Is their content updated to reflect global debates on the phenomena that affect us all? Are they in agreement, for example, with a legal context that holds an orangutan to be “a non-human person” that in captivity unlawfully deprives it of its freedom?

Reflecting upon these issues, identifying the inequalities facing us today, accepting technological innovation and new forms of communication and making museum visitors top priority are strategies that may help in reimagining museums.



Interculturality

“In the context of globalization, the key challenge of every museum is to work interculturally with the legacy and creativity of others,” pointed out Néstor García Canclini. Interculturality is built with exchanges among cities, internal diversity and access to assets. Museums then become one viewpoint in a global conversation. The key lies in determining how to formulate the museum’s components, including its content, technology and ways of seeking and attracting visitors.

A New Visitor

There have always been new technologies, and they are ultimately displaced by newer technologies. “The challenge facing museums now is engaging visitors, who are no longer willing to simply receive information and demand the chance to assume new roles,” said Silvia Singer. We need to create suitable contexts to make technology available to all.


Live Museums

The social impact of the museum is closely related to the pressures of a globalized world: an aging population, political tensions, budgetary changes, competition for funding and social and economic trends. “We must admit that museums are not neutral ground, and visitors are both consumers and creators”, underscored David Fleming.

Technology as an Ally

The adoption of low-cost post-mobile phone technologies will allow museums to record the interests, emotions and practices of their visitors. In turn, visitors will enjoy these technologies as a means to register and save the information generated during their visit. “It has become necessary to think of museums as incubators and preserve the digital objects, conversations and images generated on social media associated with museums”, said Seb Chan.

Looking to the future, we must think of the conversation between these new museum components in a social context, factoring in the difficulties associated with an increasingly global world. As far as new technologies are concerned, museums must be able to contextualize them so that they become inclusive and affordable. To pave the way for change, we must pay attention to the new expectations of visitors and to the intercultural nature of heritage.



Dialogue Panel:

Museum Communication: Tips for a Comprehensive Communication Strategy in Museums

Mar Dixon

Audience development and social media specialist, United Kingdom

Margot López

Biomuseo, Panama

Guadalupe Requena

Museo de Arte Latinoamericano de Buenos Aires, Argentina

Robert Stein

Dallas Museum of Art, United States

Luis Marcelo Mendes

Fundação Roberto Marinho, Brazil

Museum communication goes far beyond the announcement of news. Everyone at the museum communicates today, whether it's via gallery text, marketing materials, publications, website posts or social media. Visitor services, architecture and even security guards' uniforms communicate. Accordingly, is it possible to communicate comprehensively and strategically both online and in the physical environment?

There is clear public consensus on the world's most-admired museums: Museum of Modern Art, the Tate, the Victoria & Albert Museum, the Metropolitan Museum of Art and the Rijksmuseum. These institutions are distinguished by their shared set of long-term goals, supported by clear values. Although the panel discussion was aligned with the premises historically supported by theorist Stephen Weil, the panelists also noted that technology and social media can help clarify museums' space and message.



Rejection of Branding

Luis Marcelo Mendes wondered, “If we admire these brands so much, why do we resist branding?” Surveys show that most museum professionals think that their institution has great potential, even if it has few visitors. Sixty percent stated that, although their museums have a brand, it is not yet clearly defined or recognized, and they never did any serious work in that regard.

Entertainment and Commitment

Positioning, identity and thinking of the museum as a medium will allow for more powerful communication. The panelists mentioned strategies such as producing proprietary content, network segmentation, establishing a multimedia platform and maintaining a direct relationship with the physical and virtual community. “The museum is a form of entertainment”, underscored Guadalupe Requena, “so it competes with movies or with soccer, for instance, and developing a communication strategy requires commitment on the part of the whole staff.”

#TodoElMuseoComunica /#EveryoneAtTheMuseumCommunicates

Incorporating social media is an interesting challenge for museums. Creating hashtags to attract Twitter users, for instance, is also a way of communicating and positioning. “There are three concepts to take into consideration: listening, understanding and acting, the basic pillars to communication at museums”, said Mar Dixon.

Interactivity

The museum is a communication machine for the public. More importantly, museums create agents of change to drive societal change. For example, Margot López of the Panamá Biomuseo argued, “it is possible to interact with the museum: the building, spaces and architecture and use them as narratives and if we use Twitter hashtags, we may use them to describe and discover new things.”

What is your brand and what does it mean?

There are several strategies for developing a brand: being authentic, open to new ideas and challenges and in constant development. Robert Stein added, “Being different; thinking of something that is not present in the market and not fearing offering something that is not present in the market or making a mistake.”

Given that communication is key, small institutions also must consider how to develop a communicative strategy. It is necessary to think socially—to be near the public, listening to what people think and to take action on it. Social media is an essential tool when it comes to staying in touch. Methods of communication are constantly changing and museums must keep up.







Dialogue Panel:

Micromuseums, Small is Big: Virtual, Traveling, Small and Eccentric Museums that Have a Significant Impact

Gustavo Buntinx

Micromuseo, Peru

Irene Cabrera

Museo de las Migraciones, Uruguay

Vivian Salazar Monzón

Instituto Internacional de Aprendizaje
para la Reconciliación Social, Guatemala

Daniela Pelegrinelli

Museo del Juguete de San Isidro, Argentina

How do constraints shape critical, creative and proactive processes? This issue is especially significant for small museums. These museums, so common in Latin America, make up for their small space or budget by being greatly relevant to their communities. They give value through their missions and by addressing their communities' broadest needs.

Museums should not automatically be associated with buildings. Regardless of where they are located or what surrounds them, museums host cultural experiences. In this regard, the relationship between a small museum and its space triggers several questions: What does a building-less museum have to offer? How does a museum attract visitors if it is located in the "red zone" or in a far-off neighborhood? Museums, large or small, are dynamic and provocative. Conversely, museums may take a position, communicate it and then invite other hypotheses.

Going Beyond Borders

"The experience of a building-less museum came up in the 1980s, in an attempt to challenge the convention that defines a museum as a large building," said Gustavo Buntinx. The Micromuseo in Peru is both a collection and an initiative. It goes beyond the borders of the contemporary art museum: it is all about material culture *and* life experience.

Looking Inward

The exhibit "Why Are We in This Condition?" was launched in Guatemala in 2004. The concept came up as an attempt to discuss social relations in the country given its ethnic diversity. "Our exhibit—touring all of Guatemala—has no collection and no building. It is nothing but a set of ideas arranged on stage, based on discussion and reflection with a diverse audience," said Vivian Salazar Monzón.

Return to Childhood

The Museo del Juguete de San Isidro was born in an attempt to do amazing, crazy things that would break from all preexisting ideas. "We dreamed of creating a place where there was nothing to be bought, where yesterday's children would meet today's children, where little becomes much, to unite the disunited, to make visible the invisible, learning from experts and taking risks," explained Daniela Pelegrinelli.

Exploiting Constraints

Detaching from day-to-day activities and taking a positive objective look, is what the exhibition "Utopia and reality, a long-lasting marriage?" proposed by Museo de las Migraciones, Uruguay, is all about. "Our proposal is to overcome physical, building, institutional and conscience constraints to rescue the individual histories," said Irene Cabrera. In a space considered a "red zone", museum language must be simple and understandable.

Physical space need not be an impediment for smaller institutions. Conversely, these museums can turn constraints into sources of power. Faced with reality, a small museum can identify and conduct initiatives that will strengthen its dialogue with visitors.

Dialogue Panel:

All for One and One for All: Interdisciplinary Enhancement of the Museum Experience

María Eugenia Salcedo Repolês

Museum education specialist, Brazil

Karen Bernedo Morales

Asociación cultural Museo itinerante Arte por la Memoria, Peru

Andrés Roldán

Parque Explora, Colombia

Karen Wilkinson

Exploratorium, United States

Interdisciplinarity always promises energetic explosions of new ideas. This is what happens when a museum is willing to open up and challenge its own practices. In this regard, interdisciplinary practices are like a seed, because they are always in touch with fertile elements capable of creating new things.

In reimagining the museum, interdisciplinarity constitutes a broad approach that seeks to eliminate borders. The arts, science and history may be combined in an enriched narrative. How does interdisciplinarity help us reimagine the museum?



The Important Thing is to Take Action

Interdisciplinarity speaks of connections. It also speaks of the drive to action, which is more important than anything else. “This may be one of the definitions of interdisciplinarity”, said María Eugenia Salcedo Repolés. “Focusing on action turns any place into a laboratory, a center of study, and that is our notion of a museum”, Salcedo Repolés added.

Engaging Visitors

Reimagining the museum implies creating and entering a space to be shared with strangers. Karen Wilkinson suggested that there must be “an intentional change aimed at engaging visitors in that *doing*.” In a museum’s physical space, strangers walk by one another, interact and socialize.

Building and Sharing

When building and reimagining, one develops new ways of thinking. It is all about learning a new type of language such as that of Parque Explora. In this regard, science and technology are also social transformation tools. “We have this mission: to inspire, communicate and transform with interactive scenarios”, said Andrés Roldán.

An Itinerating Museum

How can we create a memory museum in a country where there is no place for memory, ideologically speaking? The Museo itinerante Arte por la Memoria is an interdisciplinary and intercultural project that seeks to create a social space. Since it is a traveling museum, it has no defined structure and adapts to each context—a constant challenge for its makers. “It is in an ongoing dialogue with its context”, said Karen Bernedo Morales.

To sum up, interdisciplinarity makes us understand that barriers are not restraints and rules are constantly changing. We may take different roles, renew ideas and rebel when taking interdisciplinary action. These practices put museums in touch with their environment and create new ways of interacting with their visitors and community.



Dialogue Panel:

We Are Alive! Voices of Indigenous and Blended Cultures in Museums

Ticio Escobar

Centro de de Artes Visuales/
Museo del Barro, Paraguay

Lía Colombino

Museo de Arte Indígena, Paraguay

Sven Haakanson Jr.

Burke Museum, United States

J'net AyAy Qwa Yak Sheelth

Royal Ontario Museum, Canada

To understand who we are, we must know where we come from. While ethnographic museums often focus on the past, in some regions, indigenous and blended cultures are more alive than ever. One of the greatest challenges of today's museums is to create a dialogue between past and present, between sacred objects and the voices of today.

Indigenous art goes beyond the concept of Western art, characterized by a prevalence of form over function. In this broad approach to aesthetic thinking, indigenous art appears as the simple corpus that represents the community: rituals, forms of understanding and having fun.

Tearing Down Structures

Indigenous peoples are often associated with spirituality, and this is something that has already been left behind. "The museum has a responsibility to recover gray areas," said J'net AyAy Qwa Yak Sheelth.

Let Bygones Be Bygones?

It is difficult to represent the past without disconnecting it from the present. "In general, it is hard to understand that a ritual could be read in contemporary and artistic light," explained Lía Colombino, "in this way, it remains associated solely with the past and loses sight of the fact that our current culture is the daughter of that old culture."

Recovering History

Collections incorporate knowledge and recover what has been lost, because there is a history to be told behind each piece. Therein lies the importance of museums. "Art is a representation of our vision of life," said Sven Haakanson. To understand who we are, we must know our history—and museums not only tell history, but also reconstruct it through their work.

Indigenous peoples also have a right to contemporaneity. Art is anachronistic and we have to understand it as such: with no strings attached, but understanding the context and with respect for the past.







Experiences

1 ON STAGE

Pía Landro

Museo de Arte Contemporáneo de Buenos Aires, Argentina

Alesha Mercado

Museo Nacional de Arte, Mexico

María Laura Donati

Fundación Navarro Viola, Argentina

Kerry Doyle

Rubin Center for the Visual Arts, United States

Ulla Holmquist

Museo Larco, Peru

Juliane Serres

Museu das Coisas Banais, Brazil

Clara Gabriela Castillo Domínguez

Antiguo Colegio de San Ildefonso, Mexico

Felicitas Asbert

Museo Superior de Bellas Artes Evita Palacio Ferreyra, Argentina

Arturo Charría

Museos Escolares de la Memoria, Colombia

Isabela Ribeiro de Arruda

Museu Paulista da Universidade de São Paulo, Brazil

Kathryn Potts

The Whitney Museum of American Art, United States

Eva Carolina Gómez Mannheim

Museo para la Identidad Nacional, Honduras

Agueda Caro Petersen

Museo de Ciencias Naturales de la Municipalidad de Necochea, Argentina

Milene Chiovatto

Pinacoteca do Estado de São Paulo, Brazil

María Gabriela Doña

Dirección General de Patrimonio Cultural de Salta, Argentina

Juan Manuel Peña

Fundación Chasquis, Colombia

2 THE CROWNING

Arturo Martín Mac Kay Fulle

Universidad de Lima, Peru

Paula Caballería Aguilera

Museo de las Artes Visuales, Chile

Marcela Giorla

Museo del Juguete de San Isidro, Argentina

Analía Bernardi

Ferrowhite museo-taller, Argentina

Paulina Guarnieri

Fundación Proa y REMCAA, Argentina

Yazmín Guerrero Reyes

Investigadora independiente, Mexico

3 ON TRIAL

Américo Castilla

Fundación TyPA, Argentina

Seb Chan

Australian Centre for the Moving Image, Australia

Rob Stein

Dallas Museum of Art, United States

María Soledad Villagrán Muñoz

Museo Nacional de Historia Natural, Chile

Carlos Ortiz

Departamento de Cultura de la Intendencia de Montevideo, Uruguay

Ricardo Pinal

Museo de la Ciudad de Buenos Aires, Argentina

Nicolás Testoni

Ferrowhite museo-taller, Argentina

4 UNCONFERENCE

Mar Dixon,

Audience development and social media specialist, United Kingdom

Experiences:

1

On Stage

Host: Mariana del Val

Centro Cultural Córdoba, Argentina

Dialogue implies both giving and receiving. With that idea in mind, “On Stage” presented 16 unique case studies from Latin and North America, selected from 116 submissions received through an open call to the museum field. In six-minute presentations, the presenter of each project explained how their initiatives were born, as well as the challenges they faced and the questions that arose. The purpose was to exchange ideas and give rise to new ones, and to create contacts and networks that will pave the way to change. “On Stage” offered an innovative format in which attendees could learn from one another while rethinking their own practices. The experience was all about “sharing with our peers, creating things to do and a desire to play,” said Mariana del Val.

Singing History

Juan Manuel Peña

Fundación Chasquis, Colombia

“Les voy a contar la Historia” is a project that illuminates the experience of conflict over land use in Colombia. The community of Hacienda de las Pavas, after struggling against large companies, managed to start sowing its own land. “One of the most distinctive features of this community is that they tell everything by singing. If we wanted visibility for this experience, we had to use that force,” explained Juan Manuel Peña. This gave rise to a multimedia project that used a CD, a documentary and an installation to convey the struggle.

Community Restoration

María Gabriela Doña

Dirección General de Patrimonio Cultural de Salta, Argentina

Restoration must be part of the community, María Gabriela Doña explained, citing three experiences in which the work of a conservator in the far north of Argentina established a permanent relationship with the local people. “The community to which the heritage belongs plays a key role in conservation”, she added. It is vital to understand that people define what constitutes valuable conservation. The conservator thus becomes a mediator between object and memory.

Spaces of Air

Pía Landro

Museo de Arte Contemporáneo de Buenos Aires, Argentina

Discussing matters that seem obvious may be enriching. Pía Landro reflected upon the practice of working under pressure. Haste sometimes leads to adopting “monster ideas.” “Counterbalancing that monster requires creating a space to think without specific objectives”, Landro proposed. Spaces of this type may contribute to developing a culture of wisdom both within and without the museum.

Building Identity

Alesha Mercado

Museo Nacional de Arte, Mexico

When a central power is absent, societies organize themselves—a reality in Mexico and across Latin America. Deep inequalities require us to rethink community identity. In this regard, how relevant are our museums for the community? To tackle this issue in Valle de Chalco, residents decided to create a museum to explain identity. This museum stores their treasures and stories.

The Elderly at the Museum

María Laura Donati

Fundación Navarro Viola, Argentina

In a world whose population is aging, what place can we give the elderly at the museum? An initiative, presented by María Laura Donati, builds spaces for the elderly to actively and voluntarily participate in museums in the federal district and in the province of Buenos Aires. The participation of the elderly provided the museum with new approaches in engaging this audience in experiences art in non-traditional spaces. “When this happens, the community feels part of the museum,” explained Donati.



Enforcing Borders

Kerry Doyle

Rubin Center for the Visual Arts, United States

Located in El Paso, Texas, on the border of the United States and Mexico, the Rubin Center for the Visual Arts is bilingual and bicultural, and does not fear tackling the binational issues of drugs and weapons. You cannot stand on one side of the border, staring at the other: a border means getting out of your comfort zone asserted Kerry Doyle. "Living at the border invites crossing the border many times, testing, learning and responding to an ever-changing reality," said Kerry Doyle.

Support Networks

Ulla Holmquist

Museo Larco, Peru

The Red Pedagógica, a group of professionals from different museums, arose from an initiative of the Goethe Institute. The purpose of this collective is to become an inclusive "we" free from qualifications. "The network is a space that allows us to rethink ourselves, help one another; it is a space for reflection and mutual support", said Ulla Holmquist.

Objects and Humans

Juliane Serres

Museu das Coisas Banais, Brazil

The Museu das Coisas Banais arose from a simple question: Where do the objects we love, that have accompanied us throughout our lives, end up? The purpose of the museum is to organize a virtual collection based on the donations of its audience, who must include a history of each object. "These are objects preserving the history of social relations, which contribute to building identities," noted Juliane Serres. In this way, the museum presents objects capable of building a narrative about people and enabling reflection on the relationships between people and objects.

Agreements

Clara Gabriela Castillo Domínguez

Antiguo Colegio de San Ildefonso, Mexico

Executing agreements among national and international institutions, artists, galleries and curators is a great challenge. Based on a presentation about Michel Landy's "*Santos vivientes*" exhibit, Clara Gabriela Castillo Domínguez pointed out that such agreements are less visible elements of an exhibit, yet they are as vital as the work itself. "An agreement must set out the duties and needs of every actor involved", she said. It must include financial, creative and organizational aspects, as well as oral negotiations and discussions of any other nature.

Bestiary

Felicitas Asbert

Museo Superior de Bellas Artes Evita Palacio Ferreyra, Argentina

What does a museum do with its "beasts," the insects that affect its works? Felicitas Asbert created a bestiary: All the staff at the museum began collecting insects, which are catalogued, compiled and indexed. The idea originated in the conservation area. "Now, we are all committed to conservation and patrimony," Asbert said.

Everyone's Memories

Arturo Charría

Museos Escolares de la Memoria, Colombia

How should museums discuss the armed conflict in Colombia and make sure what we say is meaningful? A lack of answers in school textbooks resulted in a project working with students, in which they can recall history from their own experience. The project consists of readings and the students interaction with relevant objects.



Closed Museum, Open Museum

Isabela Ribeiro de Arruda

Museu Paulista da Universidade de São Paulo, Brazil

The fact that a museum is closed due to renovation does not mean it needs to stop completely. When the Museu Paulista da Universidade de São Paulo, which seeks to strike a balance between preservation and visitors, closed its doors, the museum organized activities in nearby spaces, thus getting in touch with new visitors. “A museum closed for renovation must be open to reinventing itself. It is an important moment to establish a new relationship with its audience,” reflected Isabela Ribeiro de Arruda.

Integrating Physical Space

Kathryn Potts

The Whitney Museum of American Art, United States

The Whitney Museum of American Art renovated itself for the 21st century by focusing on its architecture, integrating it with the neighborhood so the museum opens up to the street. With a seamless design, the exhibits can be seen from outside, while the city skyline can be seen from inside. This two-way experience redefines both the environment and the exhibitions. “The museum incarnates the idea that contemporary art is strongly linked to its environment and to life” said Kathryn Potts.

Umbrellas Bringing Us Closer

Eva Carolina Gómez Mannheim

Museo para la identidad nacional, Honduras

Dedicated to promoting memory, the Museo para la Identidad Nacional considers itself a living open site, a place where conflict meets learning. To reflect that, it implemented a change of image, adopting a fresher concept that would resonate with youngsters. It put up an installation of more than 1,000 colored umbrellas in an adjacent public property. The strategy increased visitorship and strengthened contact with people on social media.

Knowledge for All

Agueda Caro Petersen

Museo de Ciencias Naturales de la Municipalidad de Necochea, Argentina

Understanding that museums are spaces for participation, the Museo de Ciencias Naturales decided to work with high school students to put together an osteological atlas. Students learned to clean, label, and measure bones with a caliper. They helped create a photographic atlas and, working with a systems engineer, a digital version. “Knowledge is built through participation and museums must provide a space for these projects” said Agueda Caro Petersen.

Playing and Interpreting

Milene Chiovatto

Pinacoteca do Estado de Sao Paulo, Brazil

Playing is not only having fun—it is also reflecting, sharing, and learning. Milene Chiovatto presented a board game for all ages, based on works of art. Reflecting the game participants’ discussions and interpretations, the game has an attractive design and multiple outcomes.





Experiences:

2

The Crowning

Arturo Martín Mac Kay Fulle

Universidad de Lima, Peru

Paula Caballería Aguilera

Museo de las Artes Visuales, Chile

Marcela Giorla

Museo del Juguete de San Isidro, Argentina

Analía Bernardi

Ferrowhite museo-taller, Argentina

Paulina Guarnieri

Fundación Proa and REMCAA, Argentina

Yazmín Guerrero Reyes

Independent researcher, Mexico

In front of a review panel comprised of Deborah Mack (United States), Maria Eugenia Salcedo Repolês (Brazil) and Andrés Roldán (Colombia), attendees presented five unpublished visionary projects. They included an interpretative center on immigration in Peru, a program to share public spaces, a traveling toy train museum, a platform to share artistic practices from Latin America and a traveling exhibit on the richness of languages. The winning proposal received a subsidy to launch the project.

IDEM: Immigration Interpretation Center

IDEM's initiative, The Immigration Interpretation Center, seeks to provide understanding on blended Peruvian culture and promote a prejudice-free society. Presented by Arturo Martín Mac Kay Fulle from the University of Lima, the center would focus on young people and present the issue as a journey through time. The ultimate purpose is to build identity.

Inter-Museum Program

We have been educated more on the value of competition than on the basis of collaboration. Even museums compete for visitors. To address this, the Inter-Art-Museum program seeks to share visitors, thus strengthening opportunities for learning. Rooted in a playful approach, scientific learning and social networking, the program seeks to become a platform for social exchange of inter-museum experiences. Paula Caballería Aguilera from the Museo de las Artes Visuales in Chile explained that the program was conceived to promote visitors' activities through a didactic scheme across three different museums.

Rapid Run the Cars of the Train

A traveling museum in which trains meet toys: That is the joint proposal of Museo del Juguete de San Isidro and Ferrowhite museo-taller. At a mobile museum set up in trains that run between Buenos Aires and Bahía Blanca, toy trains will be presented to trigger reflections on the history of how the country was envisioned. With reflection and games, the project will build innovative spaces that will blur the boundaries between the actual train and the toy train.

Platform for Latin America

Latin American museums may act in relative isolation due to the lack of a unified vision and network. In an effort to change this, the Latin American Project Platform proposes to be a space for exchange throughout time. The platform will provide visuals of exhibits and investigate the region's practices, explained Paulina Guarnieri. It will highlight past and current projects, as well as future or imaginary proposals. There will also be a place for a resource library.

Exhibition on Vanishing Languages

Fifty percent of the world's languages are at risk of disappearing. The disappearance of a language involves not only the loss of a group of words but the elimination of a cosmogony and ancestral knowledge. The problem is especially serious in Mexico, one of the eight nations that host half of the world's languages. A traveling exhibit on linguistic diversity would discuss the need to improve diversity at museums, in an attempt to revert the trend causing languages to disappear.

And the Winner Is...

The collaborative project "Rapid Run the Cars of the Train" won the competition. Marcela Gloria and Analía Bernardi received the symbolic crown and were awarded a subsidy to implement their project.







Experiences:

3

On Trial: Electronic Devices on Trial

Américo Castilla

Fundación TyPA, Argentina

Seb Chan

Australian Centre for the Moving Image, Australia

Rob Stein

Dallas Museum of Art, United States

María Soledad Villagrán Muñoz

Museo Nacional de Historia Natural, Chile

Carlos Ortiz

Departamento de Cultura de la Intendencia de Montevideo, Uruguay

Ricardo Pinal

Museo de la Ciudad de Buenos Aires, Argentina

Nicolás Testoni

Ferrowwhite museo taller, Argentina

The controversy over the role of new technologies in museums deserves to be analyzed at a public trial. We held such a trial at the conference, with a prosecutor, a defender, a judge and two witnesses for the prosecution and two for the defense. Arguments were made, which the judge considered and the jury decided upon. In this way, the use of ICTs (Information and Communication Technologies) at museums became a playful and participative dialogue, engaging the audience to exchange and reflect in an innovative session.



The Prosecution

Carlos Ortiz was in charge of underscoring the disadvantages of new technologies. His first con addressed those with limited access to devices: “This creates a gap in access to information, creating social distance.” This gap extends to museums and, thus, to museum visitors.

From a sociological standpoint, although technologies would seem to connect us, the truth is that they result in a loss of actual interaction. From a cognitive point of view, technologies are distracting. “Less and slowly is better than more and fast,” Ortiz argued. Vulnerable security systems and the risk of physical and psychological issues are additional disadvantages associated with ICTs. Faced with this set of hazards, it seems vital to emphasize that the deepest form of interaction is that which happens among human beings, with no need for technology.

The Defense

Seb Chan pointed out that technology in museums has been around for some time now: It started back in 1952 with the first audio guide. The difference today is that visitors are bringing into the museum their own technology. Soon, we will enter a post-cellular era, in which technological devices will be body inserts. Even today, phones are no longer used as phones.

Based on the premise that change is the only constant in society, we must look at the bright side of ICTs. Since the Internet is now in everyone’s pocket, museums must find a way of using this tool. Clearing the museum of captions and explanations and leaving them to be downloaded to mobile devices, for example, allows visitors to see the work with no mediating interpretation.

The key is to make sure that technology is adequately managed at the museum. In that way, technology becomes extremely helpful. It can help us understand how visitors move, for example, and we can act on that knowledge to enhance their experiences. In addition, museum staff can use technology for documentary and conservation purposes. “ICTs are social connectors that may turn the museum into a more social space,” Chan said. “The important thing is that every museum should have its own opinion on the adequate use of technology.”

Witnesses for the Prosecution

Nicolás Testoni: *“Our challenge is to secure a here and now not mediated by technology.”*

Ricardo Pinal: *“Technology is not anything in anyone’s hands.”*

Witnesses for the Defense

Rob Stein: *“With technologies, visitors are integrated and the museum can make 100 percent of its collection available to the public.”*

María Soledad Villagrán Muñoz: *“Technology enriches visitors’ experiences, and they make museums the topic of conversation.”*

Verdict of the Jury

Technology is no god and no demon, but a simple tool in human hands. Understood as an instrument, it is just one way a museum can reach its visitors. While devices help communicate information, the content remains dependent on people. That is why the jury/audience was inclined to believe that ICTs must be part of the museum, though always adequately managed and in the right measure.



EL MUSEO REIMAGINADO



American Alliance of Museums





REIMAGINING
THE MUSEUM

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Experiences:

4 Unconference: You Propose the Topic

Mar Dixon

Audience development and social media specialist,
United Kingdom

If a conference is characterized by an agenda of previously agreed-upon topics, an unconference is precisely the opposite: a fluent, living format in which participants discuss the topics they choose. In the Unconference at TyPA Cafe, ideas flowed from table to table. Participants proposed different topics for discussion—topics of concern, of interest or that needed to be revisited in more depth. Mar Dixon was in charge of organizing the proposed agenda, which ended up consisting of five key points: art as a device to build bridges with the community, marketing to increase visitorship, communication channels, visitors' sense of ownership and, finally, accessibility and universal design.

Conceived to promote rich and diverse dialogue, the Unconference encouraged circulation. Participants moved between tables, thus discussing every topic proposed. Rotation not only made the exchange more fluent, but it also fostered spontaneity and intuition. The format proved successful. It was a valuable space of mutual recognition and listening that resulted in professionals thinking together.



Workshops

The Art of Tinkering: A Constructivist Approach

Mike Petrich

Exploratorium, United States

Karen Wilkinson

Exploratorium, United States

Prototypes as a Designing Method

James Volkert

Exhibition Associates, United States

Tam Muro

Exhibit designer, Argentina

Layering: Customizing Design for Preexisting Exhibits

Elaine Heumann Gurian

The Museum Group, United States

Florencia González de Langarica

Museo de Arte Moderno de Buenos Aires,
Argentina

Florencia Diment

Red MUS, Argentina

Developing Audiences and Museum Advocates

Ana Rosas Mantecón

Universidad Autónoma Metropolitana, Mexico

José Samuel Morales Escalante

Researcher and museum consultant, Mexico

Minimum Museum Standards

Claudio Gómez Papic

Museo Nacional de Historia Natural de Chile,
Chile

Américo Castilla

Fundación TyPA, Argentina

William Eiland

Georgia Museum of Art, United States

David Fleming

Museum Association, United Kingdom

How to Initiate Change in Small and Medium Museum

Barbara Henry

Barbara Henry & Associates, United States

Violeta Bronstein

Fundación TyPA, Argentina

Workshop:

The Art of Tinkering: A Constructivist Approach

Mike Petrich

Exploratorium, USA

Karen Wilkinson

Exploratorium, USA

Designed to explore the intersection of science, art and technology, this workshop asked participants to build circuit-based projects to discover the art of learning through the act of making. Such activities involve four learning categories: participation, intentionality, social framework and development of understanding. The workshop also showed the importance of exploring emotions, taking intellectual risks and inspiring new ideas.

I discovered the benefit of designing educational experiences that are not fully guided, but instead allow for free experimentation and self-discovery on the part of visitors.

Maria, Ecuador

I was particularly interested in the idea of learning by doing and the process for designing intergenerational activities.

Paula, Chile

Workshop: Prototypes as a Designing Method

James Volkert

Exhibition Associates, USA

Tam Muro

Exhibit designer, Argentina



This workshop focused on design as a way to promote visitors' engagement in museums, encouraging them to take an active role. It addressed the importance of developing and implementing prototypes in exhibits to explore new ideas, test them and make any necessary adjustments. The workshop focused on a specific space, Museo del Cine Pablo Ducrós Hicken, for which participants proposed alternatives to supplement the current exhibit. The idea behind each proposal was to redirect visitors to participate in an experience with multiple meanings and a special focus on emotions.

The workshop taught me to create and think of alternatives.

Irene, Argentina

I value the use of prototypes to test new visitor-focused projects.

José, Argentina







Workshop:

Layering: Customizing Design for Preexisting Exhibits

Elaine Heumann Gurian

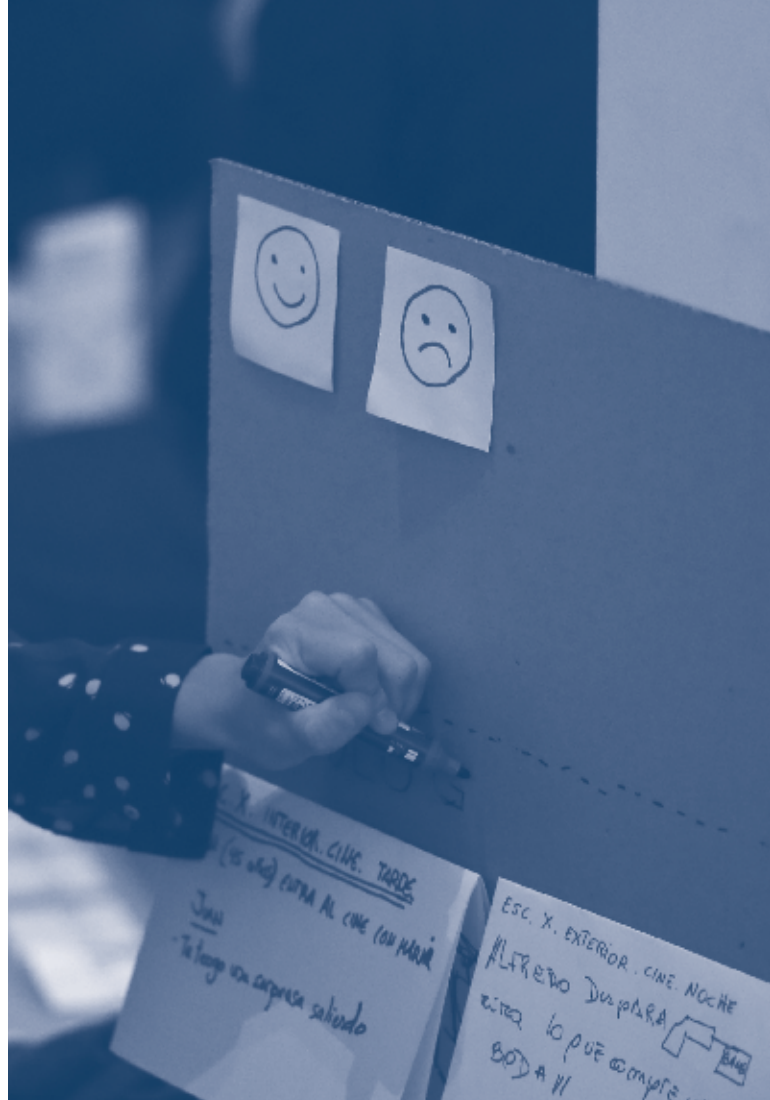
The Museum Group, United States

Florencia González de Langarica

Museo de Arte Moderno de
Buenos Aires, Argentina

Florencia Diment

Red MUS, Argentina



The fact that an exhibit is already set up does not mean that new elements cannot be incorporated to give audiences a richer experience. This workshop explored layering, which focuses on identifying and satisfying visitors' specific needs. Participants worked at Museo del Cine Pablo Ducrós Hicken and, incorporating new devices and actions, developed strategies so that both first-timers and frequent visitors could make the most out of their visit. Layering is an effective method to renew an exhibit without investing significant resources.

It triggered many ideas and helped me understand the actual chances of implementing layering at my museum.

Eva, Argentina

I learned a new concept and a completely new work technique—a possible method without significant expenses.

Jorge, Argentina

Workshop:

Developing Audiences and Museum Advocates

Ana Rosas Mantecón

Universidad Autónoma Metropolitana,
Mexico

José Samuel Morales Escalante

Researcher and museum consultant,
Mexico

Why should we develop new audiences at the museum? How do we go beyond marketing techniques, adopting a broader policy that fosters inclusion and creativity? In an attempt to answer these questions from a theoretical-practical approach, this workshop focused on developing audiences and museum advocates, rethinking their changing roles. Participants also worked on identifying the forces at stake in a museum to turn its relationship with society into its true mission. Approaches included incentives, developing critical capacities around art, collaborative work and dialogue channels.

Voy a implementar la estrategia de establecimiento de pequeñas redes locales de colaboración para atraer públicos específicos que, por razones ajenas al museo, no nos visitan.

Maria Isabel, Chile

Debemos asumir la misión de formar públicos con menos temor y prejuicio.

Celina, Argentina



Workshop:

Minimum Museum Standards

Claudio Gómez Papic

Museo Nacional de Historia Natural
de Chile, Chile

Américo Castilla

Fundación TyPA, Argentina

William Eiland

Georgia Museum of Art, USA

David Fleming

Museum Association, UK

Conceived as a space to debate the minimum requirements for a Latin American museum, this workshop undertook the challenge of defining standards for proper operation. Different teams worked on different issues: vision, mission, heritage, functional organization and the possible creation of a Latin American Association of Museums. They also considered strategies for preserving works, centrality of communication, clear distribution of positions and the importance of budgeting. On the way to reimagining the museum, participants reaffirmed the importance of standardizing processes in the region.

It was very fruitful to reflect and compare our practices with those of other institutions and countries.

Verónica, Venezuela

Workshop:

How to Initiate Change in Small and Medium Museums

Barbara Henry

Barbara Henry & Associates, USA

Violeta Bronstein

Fundación TyPA, Argentina



This workshop addressed different ways of promoting institutional change in museums. Since there is no single model for transformation, we must consider the specifics of each institution, including its challenges and resources. Participants worked on developing strategies based on the intended change and the motivations behind it. Special significance was given to establishing internal and external partnerships to overcome barriers, and to the challenge of sustaining enthusiasm during the process. Since change happens slowly, participants worked on the need to introduce small but relevant changes, which may work as a model and incentive to deeper transformation.

I have acquired tools to approach problems and to communicate with those people that I need to incorporate in the process.

Viviana, Argentina

It made me want to initiate change in my area of work and try to disseminate change among my colleagues.

Maria Victoria, Argentina







Networking

1 THEMATIC LUNCHES

2 POP-UP MUSEUM

MUSEUMS: SPACES FOR IMAGINATION

3 ACTIVITIES AT MUSEUMS

4 EXPO

Networking:

1 Thematic Lunches

During lunch breaks, TyPA Cafe was filled with participants interested in having informal conversations with guest speakers. Various topics were featured on the daily menu, including international collaboration programs, free museums versus paid museums, virtual museums, volunteers, social media, education programs, exhibit design and playing at museums. The topics supplemented each morning's reflections and encouraged ongoing debate at meetings during lunch.









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CAPACITAR
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ARTS



Networking:

2 Pop-Up Museum Museums: Spaces for Imagination

“Imagining is seeing the world and oneself in a different light. And museums help us do this in a million ways.”
Leslie Bedford, The Museum Group, United States

The Pop-Up Museum encouraged participants to discuss the role of imagination in museums. Spontaneously and in the first person, participants shared their experiences and responded to others.





Networking:

3 Activities at Museums

The conference did not end at the convention facility, Usina del Arte. Participants were able to join activities in cultural spaces in Buenos Aires and the surrounding area. Events included an opening reception at Museo de Arte Moderno de Buenos Aires and a closing celebration at Museo de la Ciudad de Buenos Aires; special tours at the Museo Nacional de Bellas Artes, Museo de Arte Latinoamericano de Buenos Aires and Museo de Arte de Tigre; a visit and show at Centro Cultural Kirchner; and workshops at Museo del Cine Pablo Ducrós Hicken. Fundación Proa and Espacio Fundación Telefónica were also part of the “Reimagining the Museum” Friend museums circuit.



Networking:

4 Expo

To foster relationships among product suppliers, service providers, cultural organizations and museums, the “Reimagining the Museum” Expo became a platform for reunion and exchange. Presenters from Argentina, Mexico, Canada and Puerto Rico had the opportunity to present their services and programs and establish contact with museum professionals.

All of my expectations were fulfilled: I learned more about the dynamics of Latin American museums, I got in touch with U.S. colleagues and I got to know interesting prospects for the products I offer.

Pierre, Canada





Manifesto:

How will museums reimagine for the future? A plenary workshop, by Mar Dixon, attended by the all attendees informed the 2015 Manifesto for Museums in the Americas, a document that puts into action ideas, thoughts and aspirations compiled throughout the conference.



Manifesto 2015

Reimagining The Museum

The participants of “Reimagining the Museum,” representing 18 countries in the Americas, urge the museums in the region to take actions that will help them:

- **To be** an integral part of their communities;
- **To radically reenvision** themselves by making people a priority;
- **To appeal** to emotions and critical thinking as a starting point in creating knowledge;
- **To build** common values among all stakeholders from inside and outside the museum and accept differences;
- **To create** interdisciplinary interconnection and collaboration across different forms of knowledge;
- **To reimagine** the way collections are viewed and accessed to generate new content and experiences;
- **To be** accessible and inclusive, both physically and culturally, to ensure participation by all the communities they serve;
- **To offer** opportunities for gathering and discussion, irrespective of space, scale and resources;
- **To take risks** in fostering flexible, dynamic and innovative points of view;
- **To demonstrate** their capacity for positive transformation through collaborative and participatory work processes;
- **To integrate** innovation and technologies strategically and consistent with their missions.

Farewell: Reimagining Today

Elaine Heumann Gurian

The Museum Group, United States

The right time to take action and create change is now, proclaimed Elaine Heumann Gurian at the closing of “Reimagining the Museum.” In fact, her words turned the closing into a new beginning, faithful to the spirit promoted throughout the conference.

A Comprehensive Convening

Faced with the reflections and problems shared by museum professionals, a question arises: What are the next steps that should be taken by the museum community of the Americas? Meetings like “Reimagining the Museum” are, in this regard, part of the answer. With its comprehensive nature, critical spirit and creative exchange—and its variety of formats and experiences—“Reimagining the Museum” “was the most complete conference I have ever attended,” said Heumann Gurian.

For Equality

The world is facing a deep inequality crisis, from which museums are not exempt. Although they constitute a strong source for inspiration, some institutions fail to question the role they attach to the truth or the ideological stand they take. “Museums remain the profit of the powerful,” Heumann Gurian asserted. Dialogue and exchange, imagination and reimagination are essential to combating this trend.

“Reimagining the Museum” was conceived to foster equality. In this regard, it is vital to promote museums’ civic responsibility with conversation and exchange. Today, this requires bravery to face an environment that is not always encouraging. “There is a David and Goliath aspect to it all,” Heumann Gurian said. “This is a room full of heroes speaking different languages, of different ages and experience; now they have become colleagues, and shall be friends.” Connection is everything; the power to network and work with the community is immense.



**Reimagining Together**

“Museums are the fruit of joint work,” said Heumann Gurian. The key to their future lies in trust and openness, giving place to all voices. “Collective actions to preserve difference: That is our challenge. This is the first convening where marginal voices are the majority.” Reimagining means starting over; it means running risks with moral commitment as a compass. Only in this way will we approach defining museums as institutions for social change and responsibility. “I have hope, because I see a new generation committed to public activism to fight institutional injustice,” she added.





Credits:



Fundación TyPA - Teoría y Práctica de las Artes

Based in Buenos Aires, TyPA provides training and advocacy in the fields of literature, museums, film and the arts throughout Latin America. It organizes workshops and conferences, conducts and publishes research, offers advice and organizes collaborative networks to support cultural production and foster communication around the world. Over the past 10 years, TyPA has brought experts from leading institutions across the world to Latin America to lead trainings, serving nearly 500 museum professionals through its professional development initiatives. Recent programs have focused on art and social integration, creative management, the role of visitors, communications and marketing and designing innovative experiences.



American Alliance of Museums

The world's largest museum service organization, the American Alliance of Museums strengthens museums through leadership, advocacy and collaboration. AAM has been bringing museums together since 1906, helping to develop standards and best practices, offering essential resources and career development and providing advocacy on issues of concern to the entire museum community. AAM represents a membership of more than 29,000 institutions and individuals from all 50 US states and nearly 60 countries. AAM works in close collaboration with ICOM-US, a nongovernmental nonprofit devoted to fostering the improvement and progress of museums and museum professionals worldwide, as well as preserving cultural heritage.

**Reimagining the Museum
Conference of the Americas**

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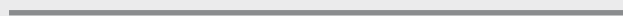
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Video gallery in English, Spanish
and Portuguese in
www.reimaginingthemuseum.com