

MUSEUMS IN LATIN AMERICAN COUNTRIES:
ROLE, ISSUES, AND PERSPECTIVES

by

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CHAPTER I

INTRODUCTION

This thesis explores and discusses some important topics related to Latin American museums, such as training, funding, and government support. The primary objective of the thesis is the formulation of a proposal outlining the principal courses for a museum training program that is addressed specifically to the needs of the Latin American museum community.

Data to support the development of the training program proposal were collected by consulting literature and through a questionnaire that was prepared and sent to museum workers. This questionnaire is the principal tool that was used to gather information on the current state of Latin American museums and their needs. The questionnaire was also employed as a medium to involve the Latin American museum community in this study.

A chapter about Costa Rica provides an example of a Latin American country that is creating museums. This chapter discusses governmental initiatives to stimulate and support museums; and notes the cooperative activities of Costa Rican and international institutions to initiate a training program in at the Latin American level.

The thesis consists of seven chapters. Chapter I introduces the justification of the study, and presents the objectives, methodology, and hypotheses. Chapter II contains a brief history of Latin American museums; Chapter III examines the role of museums in the development of Latin America. Chapter IV is a case study of museum development in Costa Rica; Chapter V presents and analyzes the general results of the survey. In Chapter VI the proposed museum training program is outlined and justified; and finally, Chapter VII summarizes and concludes the study.

Justification for the Study

Latin American museums and the museum community maintain a concern for the development of the museum profession. Because of this interest, Latin Americans have supported numerous museum activities; some of which have been convened by the International Council of Museums (ICOM). This institution has played an important role in guiding Latin American museum development.

The involvement of ICOM in Latin America began with the First Interim Conference (Boylan, 1987:225) in Mexico City, on 4-7 November, 1947, one year after ICOM was founded in Paris (Museum, 1980:155). Other important activities followed, including a regional seminar on the role of museums in education, held in Rio de Janeiro, on 7 to 30 September, 1958; the ICOM and International Union of Architects (UIA) symposium to discuss museum architecture, at Mexico City held from 8 to 14 December, 1968; a round table, in Santiago de Chile, in 1972; the Twelfth General Conference, in Mexico City, from 25 October to 4 November, 1980, with the theme "The World's Heritage--The Museum's Responsibilities. (Museum, 1980:157, 159, 162; ICOM, 1981); and the Fourteenth General Conference of ICOM in Buenos Aires from 26 October to 6 November, 1986.

Another important event was the International Colloquium on the theme "Museums and Cultural Heritage." It was organized "within the framework of the United Nations Development Programme (UNPD) and United Nations Educational Scientific and Cultural Organization (UNESCO) Regional Project on Andean Cultural Heritage" (Mutal, 1978:126). This meeting was held in Bogotá, Colombia, 2 to 25 November, 1977. The meeting ended with a central conclusion that:

"The museum should be seen as an instrument of permanent education for the community at large and therefore it should be integrated in the socio-environmental context in which it is situated." (Mutal, 1978:127)

The UNESCO Intergovernmental Conference on Cultural Policies in Latin American and the Caribbean Countries, was held on 10 to 20 January, 1978, in Bogotá (Mutal,

1978:127). At this conference, the Colombian Government presented to UNESCO and UNDP “a resolution to provide technical and financial support for the establishment in Bogotá of a School of Museology to train personnel in preservation, restoration and museological promotion in the countries of the region” (Mutal, 1978:127). This Intergovernmental Conference analyzed topics such as cultural identity, cultural development, and cultural cooperation (UNESCO, 1978:3).

Of the museum-related meetings, probably the one with the greatest results was the seminar “The Role of Museums in Today’s Latin America,” organized by UNESCO, in Santiago, Chile in 1972 (Museum, 1973; Mostny Glaser, 1973a; Teruggi, 1973a; Robb, 1991:2). This seminar was held to discuss the role of museums as cultural, educational, and scientific entities and to express their concerns with economic and social development (Teruggi, 1973a:129). This important seminar, known as the Santiago Round Table, was a landmark in the Latin American museum community's efforts to gather professionals of the area to discuss the primary problems facing museums and to find solutions.

The main topic of the meeting was “the integrated museum” (Museum, 1973:127). It was concluded:

by all present that museums in Latin America are not adapted to the problems raised by its development and that they should endeavor to fulfill their social mission, which is to enable man to identify with his natural and human environment in all its aspects. The museum is not only concerned with the heritage of the past, it is also concerned with development. (Museum, 1973:127)

This meeting concluded that museums are institutions which should play a decisive role in the life of the community they serve (Herreman, 1989:197). Numerous museum professionals expressed their points of view and enriched the debate about the main museum problems and gave suggestions for the future (Crespo Toral, 1973; Dussán de Reichel, 1973; Fernández Guido, 1973; Gisbert de Mesa, 1973; Gómez-Millas, 1973; Gómez Pignataro, 1973; González Guzmán, 1973; Hardoy, 1973; Kauffmann Doig, 1973;

Luján Muñoz, 1973; Martins-Costa, 1973; Mostny Glaser, 1973a, 1973b, 1973c; Teruggi, 1973a, 1973b, 1973c). Many of the resolutions and recommendations of this round table still have significance and remain to be addressed (Museum, 1973a, 1973b, 1973c).

Nearly ten years after the 1973 round table, museum professionals were called together by UNESCO to write for the magazine Museum on the topic "Museums, Heritage and Cultural Policies in Latin American and the Caribbean" (Camargo-Moro, 1982; Durán, 1982; Lacouture, 1982; Monreal, 1982; Mutal, 1982; Rojas Guardia, 1982). In these articles, the authors concluded that in Third World countries such as those in Latin America, the role of museums in cultural development "still awaits the place it deserves" (Museum, 1982:71).

The points made by the authors can be summarized as follows: (1) Museums cannot be isolated from the problems and needs of the large number of people who do not have the same access to the type of life enjoyed by people of industrialized nations (Felipe Lacouture, Director of the Museo Nacional de Historia in Mexico City, quoted by Museum, 1982:74). (2) Museums in developing countries are important in order to reinforce the identity of the country (Manuel Espinoza, Director of the Galería de Arte Nacional in Caracas, quoted by Museum, 1982:75). (3) Museums should help increase social conscience about the future (Luis G. Lumbreras, former Director of the Museo Nacional de Antropología y Arqueología of Lima, quoted in Museum, 1982:76). (4) In order for museums to exist, they should be involved in solving current problems and should encourage citizen participation (Durán: 1982:84).

In the 1990s, other meetings were organized to discuss particular matters related to museums. The II ICOM Colloquium for Latin America and the Caribbean area on Administration of Museums, was convoked by the Costa Rican ICOM Committee, in San José from February 28 to March 2, 1990. The objective of this meeting was to review the

museum administration situation in the region (Comité Costarricense del ICOM, 1990). In September of 1993 in Rio de Janeiro the 25th International Committee for the Training of Personnel (ICTOP) Annual Meeting (UNI-RIO) was held. The theme of this conference was ‘Training for the Total Environment Museum Personnel in an Ecological Context’ (ICTOP, 1993). This meeting dealt with education and environmental topics (Gary Edson, personal communication, October, 1993). It convened professionals of the international museum community to discuss topics such as environment and sustainable development; museums and environmental education; and the relationship between training of museum personnel and environmental issues (ICTOP, 1993).

Despite all this activity, no regional initiatives have been held to reactivate and continue the debate opened in the early 1970s, even though new problems and challenges have appeared with the old ones to make the museum spectrum in the area more complicated. Thus, issues such as the relation between museums and politics, and the role of museums in society, put the museum community in the forefront of a new debate. These issues accompany old ones, such as museums and social change, development, the secondary place of the cultural sector, and education, as well as museum personnel training.

The principal problems facing museums that were mentioned during the 1980s and 90s, such as lack of funds, unqualified staff, lack of training, and the low priority given to cultural affairs and museums within the national plan of each country remain to be solved. With respect to funding, museums “continue to rely heavily on state support” (Museum, 1982:81). In most Latin American countries museums belong to and are part of the structure of the Ministry of Cultural Affairs. In financial, administrative, and planning functions, they depend on the Ministry’s plans and budgets. Thus, the funds and importance governments allocate to museums depend on the importance of the cultural sector in the country and its political leaders. Museums are a part of the cultural sector, and are rarely a top priority, and funding rarely, if ever, meets minimal needs.

The dependence of state museums on governments becomes more critical and temporary when political relationships of museum officials with government leaders are taken into consideration. Political notions about the roles and responsibilities of museums may change the circumstances of their existence and museum directors may be the product of political not professional appointments. As an example, in Costa Rica a special relationship of the director with politically powerful individuals has meant increased funding for the Museo Nacional de Costa Rica (MNCR), and as a result the influence of the MNCR on the cultural and scientific life of the country has grown.

The museum community in Latin America has responded to the problems and challenges that characterize the museums of the region. Through the last 25 years, museum professionals have been active in publishing articles about the Latin American museums and their problems. Important articles have been published in Museum by persons from countries such as Mexico, Brazil, Argentina, Cuba, and Ecuador. Other countries such as El Salvador, Dominican Republic, Nicaragua, Paraguay, and Bolivia have not been as well represented. The lack of published information about museum development in certain countries is reflected in the discussion of museums presented in Chapter II.

Objectives

The goal of this study is to contribute to the museological debate by considering certain issues related to training, and to analyze the role and perspectives of museums with the emphasis on Latin American countries. The first objective is to identify the main issues facing Latin American museums. These issues include lack of trained staff, lack of museum training programs, and the low priority that museums occupy within the cultural sector in the countries. The second objective is to present the courses and principal concepts that should be included in a museum training program designed specifically to address the issues identified in accomplishing the first objective.

The Need for Training

The need for museum training in Latin America is clear. In previous studies of museum training programs in Latin America, of the 20 countries surveyed, only 11 had professional training courses. These countries were Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Dominican Republic, Ecuador, Guatemala, Mexico, and Peru (The Getty Conservation Institute and ICCROM, 1987; UNESCO-ICOM, 1982:98-99). Only Argentina, Brazil, Cuba, and Mexico have the infrastructure, experience, and particular courses to train people adequately in the museum field. These courses focus on restoration and conservation.

Central American countries currently have no programs or courses to train museum personnel. However, the Universidad Nacional Autónoma (Costa Rica) and the Amsterdam School of the Arts, Faculty of Museology, Reinwardt Academy have been working on preparing an Masters Program in Museology aimed at Latin American and Caribbean countries. The program will begin in 1997 in Costa Rica (De Carli and Berghuis, 1994). The museum studies courses proposed in this thesis are designed for use in the Costa Rican program.

Methodology

Consultation with members of the Latin American museum professional community was important in gathering opinions about the roles, problems, solutions, and perspectives of the museums. The consultation was carried out through a questionnaire circulated within the Latin American museum community.

A letter of introduction (Appendix A) and the questionnaire (Appendix C) in Spanish were sent to museums and museum personnel in 20 Latin American countries. An English translation of both the letter and the questionnaire are included in Appendices B and D, respectively.

The countries surveyed included every Spanish-speaking Latin American country, Puerto Rico, and Portuguese-speaking Brazil. The latter country was included because it has an important museum tradition including a number of museums and training programs in conservation (The Getty Conservation Institute and ICCROM, 1987:6; UNESCO-ICOM, 1982:98-99). Even though Puerto Rico is an Associated Free State belonging to the United States, it was considered important to incorporate this Caribbean island in this study. Puerto Rico retains “basically Hispanic values” (West and Augelli, 1989:147) including the Spanish language, which survives despite the increasing dominance of the English language. Puerto Rican museums are part of the American Association of Museums (ICOM, 1992a), but despite this relationship, they face common problems with Latin American museums: lack of funds and lack of trained personnel. The museums of Puerto Rico face or will face the reality of a culture and heritage under siege. (One of the Puerto Ricans who answered the questionnaire characterized the culture in his country as “bajo asedio”.)

Lists of museums and other cultural institutions as well as the museum personnel of Latin America were generated to identify recipients of the questionnaire. By using the 1992 ICOM Directory, a list of approximately 150 names and addresses of museum workers in Latin America was compiled. A list of the museums and other institutions from which representatives responded to the questionnaire is included in Appendix G.

To generate an acceptable amount of information for analysis, 189 questionnaires were sent; 88 were returned, including a large number of copies that were distributed by individuals who had been sent original questionnaires. The chair of the ICOM committee in each country were contacted by mail. Contacting them as well as other museum workers was important, not only to have them answer the questionnaire, but so that they could circulate it among their colleagues. Thus, 41% of the 88 responses were received from individuals who were directly asked to answer the questionnaire (solicited responses), and

59% were from those who received a copy of the circulated questionnaire (volunteer responses).

The chairs of Latin American ICOM committees also were requested (Appendix E) in a second letter to send material concerning museums in their countries. This documentation was used in this research and deposited in the Museum Science Library at the Museum of Texas Tech University. For countries such as El Salvador, Guatemala, and Nicaragua for which no names and addresses were available, the questionnaire was sent to the Ministry of Culture and/or Education asking for assistance in distributing the material to museum workers.

Each question was accompanied by a series of possible responses, as well as space for additional comments. The introductory section of the questionnaire asked for logistical and demographic information such as the name of the person, his/her position and/or responsibilities, profession, name and kind of institution or museum, the address, telephone, and fax numbers.

The questionnaire did not ask respondents about professional matters such as (1) their professional memberships; (2) whether they are members of local or regional organizations or ICOM; (3) if the museums are public or private entities; (4) if their museum receives public or private financial support; (5) if the museums or countries have museum-related publications; 6) if the participants of the survey are answering in the name of their particular museum or on behalf of the museums of their countries. These omissions should be remembered when discussing the results of the questionnaires. In question #3 which asked about the main problems encountered by museums, the questionnaire grouped lack of human or financial resources into the same response category. As a result, some respondents separated their answer to address these factors independently, while others did not indicate if they were addressing human or financial

resource issues. Thus, responses indicating a lack of financial resources do not necessarily mean there is a lack of human resources or vice versa.

Hypotheses

The review of museum literature on Latin America led to the development of the following five hypotheses:

1. The critical issues affecting Latin American museums have been the same for the last 25 years. The region's museums continue to experience lack of funding, untrained staff, minimal support from the private sector, low recognition by the community, and low priority within national development plans.
2. An increasing concern exists in the Latin American museum community to define the role of museums and to make them participants in the national development process.
3. The role of museums as educational institutions is considered to be of cardinal importance by the Latin American museum community. This role makes non-formal education addressing or intending to address all the population despite its social, economic, racial, cultural stratification, or origins one of the main museum functions
4. One of the main concerns for the museum community is explaining and finding solutions to the problems of their respective countries.
5. Latin American museums place as their fundamental role the protection and preservation of the natural and cultural heritage of their respective countries.

CHAPTER II

LATIN AMERICAN MUSEUMS: A BRIEF HISTORY

Introduction

The origin of Latin American museums, as part of the national infrastructure, is a social-cultural phenomenon that dates to the 19th century. It is part of a process that began when independence was gained from Spain in the early 1800s and nation-states were formed. The emergent states created institutions as a part of their formation. The new ruling classes saw the necessity of having governmental infrastructure, and some of the expression of that nation-building process was construction of public offices, the consolidation of national territory by the defining of boundaries, and creation of an economy. Burns (1990:345-348) mentions some examples of the efforts taking place in Latin America to build the economic infrastructure, such as Cuba inaugurating the first railroad in Latin America in 1838, and Chile as the first South American country to open a railroad in 1852.

It was not only the creation of museums but also other institutions such as national archives (Hill, 1945), national theaters, and educational centers that formed part of the cultural building-process. Museums in Latin America were and are part of that ideological structure, and they may or may not have encouraged social change. As cultural entities, they tended to unify the population in national tasks such as presenting and diffusing a view of the past, supporting the official language, and reaching many segments of the population. For example, the creation of the National Museum of Costa Rica occurred when “the State created or reorganized a number of institutions that allowed it to increase its role in directing national cultural programs” (National Museum of Costa Rica, 1987:16).

Latin American Museums

The Latin American museums have their heritage in the colonial institutions that were brought into the New World by Europeans. The museum as a cultural institution was introduced into the Americas as part of the dominant colonial system. Later, as museums became a part of the emerging nation-states after independence, they came to be symbols of national identity and vehicles to educate people and give them access to culture (Herreman, 1990:5). Museums such as the Museo Nacional de Historia Natural de Chile, founded in 1830 (Mostny Glaser, 1973b:176), Museo Nacional de Colombia, 1823 (Dussán de Reichel, 1973:179), Museo Emilio Goeldi in Para, Brazil, 1871 (Menezes, 1989:37), Museo de Ciencia in Rio de Janeiro, 1818 (Herreman, 1990:5), the Museo de Antigüedades e Historia Natural in Mexico (later named Museo Nacional), 1823 (Ludovico, 1970:10; Ballinger, 1993:26), and Museo Nacional de Costa Rica, 1887, are examples of early museums as part of a nation's cultural infrastructure. Some examples of museum development in individual countries are mentioned below.

Mexico

In the present century, the creation of museums in Mexico has been remarkable. The country has experienced a considerable growth in the number of museums in the last 30 years (Ballinger, 1990; De la Torre and Monreal, 1982; Herreman et al., 1980; Lantos, 1994; Larrauri Prado, 1975; Ludovico, 1970; Peltier San Pedro, 1977; Ramírez Vázquez, 1968:9; Ramos Galicia, 1977). During this period, the Mexican government has played an important role in the cultural life of the country. In terms of museums, this role has manifested itself with the creation in 1939 of the Instituto Nacional de Antropología e Historia (INAH), which is the official branch of the Ministry of Public Education, in charge of Mexican museum policies (INAH, 1984; Larrauri, 1977:3). INAH manages the National School of Conservation, Restoration and Museology.

Central America

In the Central American countries, the creation of museums has grown in the last three decades. Panama has several museums as well as the Dirección Nacional de Patrimonio Histórico (González Guzmán, 1973; Robb, 1991; Torres de Araúz, 1978, 1982). This office in the Panamanian government creates museum policies.

Guatemala also has several museums, the Consejo Nacional para la Restauración de la Antigua Guatemala, and a governmental branch, the Instituto de Antropología e Historia. The Instituto was established 1964 to organize, improve, and administer national, departmental, regional, and local museums, as well as to study and protect the cultural heritage of Guatemala (De la Torre and Monreal, 1982; Luján Muñoz: 1972; Rojas García, 1982:121).

Information relating to Honduras and El Salvador, is limited. However, an ICOM publication documented four museums in Honduras and two in El Salvador in 1982 (De la Torre and Monreal, 1982:xvi).

At present, the Nicaraguan government has a branch called the Instituto Nicaragüense de Cultura of which the Museo Nacional de Nicaragua is a part. This Museum is the technical and scientific head for all the publicly funded museums in the country, and it also gives advice to them and to related private or state institutions (Museo Nacional de Nicaragua, 1995a). The country has 19 culturally-related institutions, among them are museums, zoos, and national parks (De la Torre and Monreal, 1982; Museo Nacional de Nicaragua, 1995b; Robb, 1991). The majority of the museums focus on archaeological, anthropological, and historical collections and activities. Another important institution in this country is the Instituto de Historia de Nicaragua (IHN), which is responsible for promoting historical research as well as organizing exhibitions (IHN, 1993).

Lack of trained personnel in conservation, administration, and curation is one of the main problems encountered by Central American museums (De Carli and Berghuis,

1994:8; Rojas García, 1982:121). Robb (1991) gives insight into Central American museums and their problems. Their needs include administrative stability, organizational clarity, access to professional literature, human resources training, material and technical support, and collegial communication (Robb, 1991:7, 8, 9). She cites data given in De la Torre and Monreal (1982), and observes that the recent political problems in Panama, El Salvador, and Nicaragua have meant that “museums have a low priority.” In contrast, “The political, social, economic and cultural climate in Costa Rica during the 1980s has encouraged the proliferation of museums, and on the other hand, museums have helped to stabilize Costa Rica politically, socially, economically, and culturally” (Robb, 1991:7).

Caribbean Area

No articles were found on museums in the Dominican Republic. The only available information is provided by ICOM (1992a) and the people responding to the questionnaire. The primary problem for museums in that country is the lack of human and financial resources and the unavailability of professionally-oriented publications relating to the museum field. Questionnaire responses note that the main problems and obstacles that the museums of the Dominican Republic and of the area face are found in economic factors and in the absence of a structured cultural policy which defines a general cultural education plan to museum personnel as well as the public.

Cuba was reported to have only seven museums in 1959, but in 1982 it had more than 60 museum facilities (Arjona, 1991, 1992; De la Torre and Monreal, 1982; Leal, 1982; Martínez Oramas, 1990; Museum, 1982:75; Otero, 1972). Museums in Cuba, including the Museo Nacional, have as their principal function the preservation of people’s cultural heritage (Otero, 1972:28). The government first improved the conditions of the existing museums, and then created new ones. The Dirección de Patrimonio Cultural, part of the

Ministry of Culture, is the most important Cuban government office relating to the cultural sector. This office is responsible for the cultural policies of museums.

In 1982, Puerto Rico was reported to have 15 museums (De la Torre and Monreal, 1982:vii), while the 1995 edition of the American Association of Museums' The Official Museum Directory lists 18 entities (AAM, 1995:1169-1171). Nevertheless, recent publications indicate 32 museums (AAM, 1995:1169-1171; Rabin, 1994; Reyes, 1994). Of the 32 museums, four are members of AAM: Turabo University Museum, Museo de Arte de Ponce, La Casa del Libro, and Museo del Niño (Kathleen Orem, personal communication, June 28, 1995). The Parque de las Ciencias Luis A. Ferré, with five museums, is a theme park with educational and recreational emphases (Parque de Las Ciencias Luis A. Ferré, 1994a, 1994b, 1994c). In Puerto Rico, preserving the natural and cultural heritage as well as guaranteeing the continuity of the country's culture constitute the main roles of the museums. The primary problems museums encounter are low governmental support and the lack of human and financial resources.

South America

In general, South America has experienced an important increase in the number of museums. In 1982, De la Torre and Monreal (1982; xvi) gave the following data: Argentina had 456 museums, Bolivia 25, Brazil 430, Chile 68, Colombia 136, Ecuador 18, Paraguay 13, Peru 36, Uruguay 22, and Venezuela 40. Some of these figures do not match those given by other information sources used for each country in the descriptions below.

In 1973, Colombia had 106 museums, of which more than half were privately owned, 18% belonged to universities, and the rest were operated by the government (Dussán de Reichel, 1973:179). Of the museums with ties to the Instituto Colombiano de Cultura

(COLCULTURA) in 1982, more than 70% were established in the second half of this century (Barbin, 1987; Dussán de Reichel, 1973; Ketchum, 1984; Zea de Uribe, 1982).

Ecuador is a country with an important museum tradition (Astudillo, 1991; Crespo Toral, 1973, 1989; McEwan, Hudson, and Silva, 1993; Museum. 1989b:190). In 1981, Ecuador had 83 museums (Astudillo, 1988:132). Ecuadorian museums focus on archaeological exhibits, research, and the preservation of cultural heritage, on training, and involving women in rural areas in community projects. The Instituto Nacional de Patrimonio Cultural, formerly the Dirección de Patrimonio Arqueológico, is an Ecuadorian entity charged with the protection of national patrimony (Pallares, 1982:134).

The information given by the respondents and the literature consulted only show data for nine museums in Peru (Kauffman, 1973; Morimoto, 1992). The number of museums in Peru is undoubtedly underreported, and De la Torre and Monreal (1982, xvi) indicate 36 museums for the country.

Bolivia had 14 museums in 1973 (Gisbert de Mesa, 1973:167), of which four were under state supervision through the Ministry of Culture and Education, and the others were regulated by universities, cultural institutions, and municipalities (Museum, 1973:202).

In 1973, Chile had 50 museums (Mostny Glaser, 1973b:177). The Oficina de Bibliotecas Archivos y Museos controls state museums at the school, local, regional, and national levels. The Dirección Museológica de Chile, a training office, is under the direction of the Universidad Austral de Chile (ICOM, 1992a:98). The principal Chilean museum is the Museo Nacional de Historia Natural whose main functions are preservation and restoration of archaeological sites (Stehbergh, 1982:114).

Argentina, along with Brazil, is a South American country with many types of museums, including private and/or amateur museums, municipal, provincial, national, university, and official museums (Siutti, 1994; Teruggi, 1973c:165-166). Some of the main problems for Argentinian museums are: lack of resources, apathy of the authorities,

lack of specialized staff, and a lack of respect for the museum profession (Teruggi, 1973c:167).

An important organization in this country is the Amigos de los Museos de Argentina. Its main goals are to provide financial support and volunteers for museums, to bring new life to the arts, and to promote museums for specialists and the general public (Di Iorio, 1990; Museum, 1987:120; Revista del Museo, 1994:6-7). The Dirección Nacional de Museos-Secretaría de Cultura de la Nación is the government office responsible for state museums.

In 1973, many of the major Uruguayan museums were maintained by the government ministers and municipal entities (Férrandez Guido, 1973:194; ICOM, 1992a:460-461). The Ministry of Education and Culture supervises museums and historical monuments. The Ministry of Defense has a museum as well as the municipal government of Montevideo, Uruguay's Capital city. As with other museums in Latin America those in Uruguay face the problem of inadequate human and financial resources.

No articles about Paraguay were found in Museum or other magazines. After the removal of the dictator Alfredo Stroessner, the country began to experience an increased level of governmental support for the cultural field. The democratization process in Paraguay has meant the creation of political parties at the provincial level that have supported cultural activities. The Museo del Barro is one of Paraguayan museums receiving this support. It has received support from the city government and the National Congress. The director of this museum, Osvaldo Salerno, has seen an increasing public interest and awareness of museums. Three years ago, a tornado destroyed part of the Museo del Barro. Immediately, the public and the local authorities provided help with the reconstruction. Today, the museum has more space and better facilities to house and display its holdings (Osvaldo Salerno, personal communication, 1995).

Brazil has a "large and dynamic museum community" (Garfield 1990:22) and hundreds of museums (Araújo and Tupy, 1979; Barreto, Chagas, Fonseca, and Lemos, 1989; Camargo-Moro, 1982, 1985, 1987, 1989a, 1989b; Diggs, 1992; Iara de Freitas Spinelli, 1992; Menezes, 1989; Mourão, 1989; Museu Histórico e Diplomático, 1995; Rego Novaes, 1986, 1989; Tavares, 1989). An inventory made in 1958 listed two hundred institutions, another survey done in 1972 showed a total of four hundred museums (Martins-Costa, 1973:171). The latter survey gave information about the main problems Brazilian museums were encountering. They were lack of specialists, and the museums' low contribution to education in the country (Martins-Costa, 1973:171). In 1982, Brazil had four hundred thirty museums (De la Torre and Monreal, 1982:xvi). ICOM gives a list more than 50 museums and hundreds of individual members (1992a), making Brazil the South American country with the most individual members in ICOM.

Two entities, the Associação Brasileira de Museologistas and the Associação de Museus de Arte do Brasil, AMAB, represent the museums and museum professionals of the country. The Instituto do Patrimônio Histórico e Artístico Nacional, a branch of the Ministry of Education and Culture, carries out the preservation, research, documentation, and protection of the country's national patrimony. The Ministry of Education and Culture "is responsible for most of the national museums in the country" (Martins-Costa, 1973:175).

Since 1986, Brazilian museums have evidenced a gradual decentralization in the sense that more museums have been established outside the main cities. This decentralization appears to be true for public and private museums (Rego Novaes, 1986:139). This shift implies that the role and number of state, municipal, local, and private museums are increasing in importance. In addition, more training programs have been established; more courses, seminars, conferences, and museums have been planned; and the formation of regional and state professional associations has taken place, such as the Associação de

Museologistas do Bahia, Associação de Museologistas do São Paulo, and Associação de Museus do Rio Grande do Sul (Martins-Costa, 1973:174-175; Rego Novaes, 1986:142-143).

The new museology that began to develop in the early 1970s has influenced the Brazilian museum community. Ecomuseums have been created to address conservation and development goals and to promote environmental education (Camargo-Moro, 1985, 1989b).

Budgetary issues are among the primary problems affecting Brazilian museums. The political and economic reforms in the early 1990s have had cultural repercussions that reduced funding to museums (Garfield, 1990). The ICOM-Brazil National Committee also is facing financial problems. For this organization, the inflation rate has meant a decrease in its membership. The current President of the ICOM-Brazil National Committee considers this situation to be one that must be resolved (Parreiras Horta, 1994:17).

Venezuelan museums do research, education, conservation and restoration, manage collections, and organize community activities (Alvarez, 1986; Balza, 1982; Gómez de Blavia, 1985; Lasalle, 1985; Mora and Becerra, 1987; Museo Arqueológico de Quibor, 1994; Navarrete, 1994; Salvador, 1985). The creation of regional museums is increasing in order to reach communities.

Summary

Latin America is an area where museums are proliferating. Government and private entities create them to support the society's efforts to elevate the level of culture of the population, to promote the arts, preserve the cultural heritage, and to help people find explanations for the past and the present, and build a better future. The Latin American museums are attempting to fulfill their functions in an environment characterized by lack of adequate funding, often indifferent governmental support, and inadequately trained

personnel. Even as these problems affect museums, they continue working to preserve the natural and cultural heritage, to promote cultural and educational activities, organize exhibits, and do research.

Financial problems are common to Latin American museums (Mutal, 1982:83). With the rapid increase of the tourism industry, some governments have tended to allocate larger budgets to selected museums in order to attract more tourists. However, this tendency to favour tourism should not diminish "the real role of the museum: an educational establishment designed for the community" (Mutal, 1982:83). It is necessary to increase the number of social-science professionals on the museum staff, improve plant and internal services, and find sources of regular support (Menezes, 1989:41). Regular support as well as increased budgets are essential to the agendas of Latin American museums. Those entities receiving funds from the state as well from private foundations need continuing support along with training for personnel in order to fulfill their functions and meet the educational and cultural roles in society while preserving the cultural and natural heritage of their countries. The lack of adequately trained personnel and the absence of training programs should be addressed and resolved as central concerns for improving the situation of museums and making them into more decisive institutions in the daily life of the region.

Museums in Latin America, despite working with financial and training problems, are playing an important role in the socio-cultural development of their countries, and helping governments to define cultural policies. Chapter III further explores these issues.

CHAPTER III

MUSEUMS AND DEVELOPMENT IN LATIN AMERICA

Introduction

Latin America, including the Caribbean, has been a region characterized by economic dependence. It also has been culturally dependent with respect to foreign cultural influences. In the last decades, the subcontinent has undergone an invasion of foreign cultural patterns, styles, and fashions that are undermining the national traditions and heritage of each country. One Puerto Rican museologist responding to the questionnaire expressed concern that the culture and traditions of Puerto Rico are under siege, because of the culturally and politically dependent status of that island. This concern demonstrates that the museum community has begun to approach issues that a few years ago were not part of the museum agenda.

Latin America expresses both unity and diversity in cultural, geographic, history, economic, and political terms. It is an area where different languages are spoken (Spanish, Dutch, English, French, and Portuguese) along with various native tongues.

Formed of 32 countries, the Hispanic language and culture has a clear dominance in Latin America. In 18 or 19 countries, depending whether or not Puerto Rico is included, Spanish is the official language and in Brazil, Portuguese is spoken. This is the manifestation of 500 years of history in which European, and in particular, Spanish, legacy has given rise to a new societal presence: the Mestizo-Criollo culture. This mosaic of cultures in the four Latin American regions (Mexico, Central America, the Caribbean, and South America) takes place in a complex social division of classes. Social, cultural, and economic opportunities do not equally reach all components of Latin American societies.

Museums and Social and Economic Development

At the end of this century and the beginning of the 21st, Latin American countries, people, and governments continue to search for a national path of development. Museums can help and be participants in that search. First of all, museums are public institutions. Being public entities means being in touch with people, transmitting ideas, concepts, data, and attitudes to the public. It also means creating the facilities to which people have access.

Some museums belong to private foundations, others are public and belong to the state, the national, provincial or local government, or to a governmental agency or university. It does not matter if museums are dedicated to ethnology, fine arts, history, anthropology, natural history, or sciences. They have to justify their existence by giving to the public information, education, and awareness through exhibits, lectures, educational activities, and publications. Because Latin American museums are public agents, they cannot be far from the people's tribulations and the country's problems. Even if museums and museum workers do not want to participate actively in the solutions, social conflicts have an impact on them. For example, economic problems at the national level affect museums when political decisions determine financial allocations. Thus, salary determinations, official recognition of professions, the cost of living, and cultural policies are some of the complexities they face every day.

Other social processes such as the growth of population, housing, unemployment, urbanization, migration from the countryside to the metropolis, ecological matters, and public demand for education are part of the realities that Latin American governments encounter and take into consideration when elaborating development plans. This group of factors also affects museums and challenges the museum community; it is a challenge that cannot be ignored. Because museums are being affected by these factors, they should play an active role in the development of their countries by informing communities about these matters and possible ways to resolve them and by helping the population to understand the

complexity of the development in its social, cultural, and aspects (De la Torre and Monreal, 1982:6).

Development has been understood as “an economocentric concept” (UNESCO, 1978:5), of economic statistics and of the number of buildings, roads, and bridges a country has built in a specific period of time. It has been seen as a quantitative dimension with indicators such as per capita income, industrial and agricultural productivity, and banking activities. Development is not only the number of skyscrapers, roads, or airports, that a country has, but also the well-being of its population (Echeverría, 1988:1). The well-being of the population comprises the qualitative elements of development that deal with the history, heritage, nature, traditions, customs, ideas, and lifestyle of people in a specific time and space. A country's socio-economic development cannot be separated from its cultural development (Durán Pitarque, 1982:840). The Intergovernmental Conference on Cultural Policies in Latin America and the Caribbean organized in 1978 in Colombia by UNESCO considered that the cultural dimension of development is that which "satisfies the socio-cultural needs and aspirations of individuals and communities" (UNESCO, 1978:5).

A new approach to development should be reached in which both dimensions interact. It is time for governments to incorporate into their national plans the qualitative dimension in which the cultural factor plays a fundamental role. Now is the moment when museums can insert themselves in the process of building the nation by educating people and showing the public alternatives, problems, and possible solutions. Museums should work on helping people to satisfy their socio-cultural needs and aspirations.

In Latin America, museums should help governmental agencies to elaborate cultural policies and encourage community participation in the country's destiny, and they should be more than merely repositories of artifacts dealing with past matters. They are necessary for preserving the countries' cultural and natural patrimony, and rescuing the material and

spiritual culture of peoples, regions, and localities. For museums, the future should be a concern. Museums are institutions that act in the present, preserving and showing the past in order to find a better future. They should use all their human and financial resources to perform these responsibilities.

Being public entities that impact upon the people by acquiring, communicating, exhibiting, educating, conserving, researching, and providing enjoyment, museums not only reflect the "changes that are taking place in their environment, but " they can also "become instruments of social change" (De la Torre and Monreal, 1982:11). In 1982, Luis Monreal, former ICOM Secretary-General, when talking about Latin American museums complained that museums were "neglected in the formulation of cultural policies, in the management of cultural resources and in the national definitions of cultural needs" (Monreal, 1982:101). His complaint indicated that the museum community in the region is becoming more and more concerned about the role of museums in society.

Elaborating cultural policies as part of the cultural development of a country and making them a reality is an issue that "concerns everyone, all cultures and all sectors of society" (UNESCO, 1978:5). Governments in the study area have realized this situation. For example, at the ICOM Twelfth General Conference in Mexico City, the former Mexican Minister of Public Education, Fernando Solana, cited the four principles of the Mexican Government's cultural policy: they are the "freedom of creation, encouragement of cultural production, participation in the distribution of cultural properties and services, and preservation of the nation's cultural heritage" (Museum, 1982:78).

Another good example of this initiative was the Intergovernmental Conference on Cultural Policies in Latin America and the Caribbean organized in Colombia by UNESCO in 1978. At this meeting, representatives of Latin American governments discussed the problems and prospects of cultural policies of the region. They saw cultural development as an important element of general development, and making cultural policies as an

obligation and part of national planning. The Conference discussed aspects such as cultural identity, cultural development, and cultural cooperation in which communities and entities could be involved. The Conference also observed that the participation and unification of all sectors of society in defining a national cultural policy as part of socio-cultural development is a fundamental concern (UNESCO, 1978:36).

Latin American governments, individuals, and cultural entities, including museums, have begun to realize that development is not only an economic matter but also socio-cultural, and also that the development of the country is an issue that concerns everyone.

Summary

Museums are creations of society and can be excellent vehicles of communication and channels for making people aware that individuals are part of situations and solutions for a better life, environment, and future. Museums can establish corridors of understanding and tolerance between the different continents, countries, and peoples of the world. They also can link governments and generations, and serve as bridges between the past, the present, and the future. Museums are necessary for the region because, as was said by one of the Colombian respondents to the questionnaire "the Latin American countries need institutions that collaborate in defining and recognizing their cultures."

Culture is another dimension of development in which museums, as cultural entities, have a space to occupy. The participation of Latin American museums in the educational, social, economic, and cultural development of the countries is an increasing phenomenon.

As observed for Ecuadorian museums:

whatever the classification scheme, the important thing is that museums should contribute to making life better for all Ecuadorians. Today's museums should explore the possibilities of contributing to development, especially in education but also in preserving cultural patrimony, collaborating with technological advancement, improving lines of communication in order that more people take interest in museums, and stimulating museum visitors to explore new cultural concepts. Museums

should be attuned to the needs of their countries. They may promote neighborhood safety, counteract violence, fight against environmental contamination, help to conserve and revalue provincial and national identities, and finally, they may encourage unity and brotherhood among nations. (Astudillo, 1988:132)

Even though Astudillo (1988) refers to what Ecuadorian museums should do, her words also apply to Latin American museums in general. These comments summarize the main tasks of museums in today's Latin America, where new public issues are emerging for discussion on the environment, economics and social conditions, violence, and quality of life.

If Latin American museums expect to acquire an active role in the development of their countries, they need adequately trained staff. They need personnel able to understand and communicate the complexities of development. They need professionals from the different fields of the museum world that help the institutions and countries understand the past, study the present, and prepare for the future.

Training is essential for the Latin American museum community in order to respond to the challenges generated by social, economic, and environmental development. In elaborating cultural policies, in advising governments, in involving museums in the development tasks, museum professionals need experience as well as a theoretical background.

The Costa Rican case shows how a Latin American country interested in culture devotes a large part of its national budget to promote and support the cultural sector, including museums, in order to satisfy the population's demands for more cultural facilities.

CHAPTER IV

COSTA RICAN MUSEUMS: A CASE STUDY

Introduction

Costa Rica is both a natural bridge and ecological filter between the two continental masses (Ferrero, 1977:37). Moreover, Costa Rican territory was the point of contact between two areas of cultural influence: South America and Mesoamerica. Archaeological research has found evidence of both.

Costa Rica is a country of geological youth, “the youngest territory of the Americas” (Cortés, 1993:16), because it was the last land to emerge from the sea. Volcanic, marine, and sedimentation activities created this last link that the American chain needed to connect the northern and the southern hemispheres.

Because of its unique location and stable political climate, Costa Rica offers an ideal political and cultural setting for people from different Latin American countries who want to study and consolidate their museum knowledge. The Universidad Nacional Autónoma (UNA) at Heredia and the Amsterdam School of the Arts have proposed the creation of a Museology Training Program at the master's level for Latin America (De Carli and Berghuis, 1994). This program is in its early stages of preparation and a curriculum has not yet been developed. UNA's Faculty of Social Sciences will be responsible for the direction of the program, with the assistance of other faculties (De Carli and Berghuis, 1994:17-18). The program will focus on two master's degree specializations: humanism and culture, and environmental ecology (De Carli, and Berghuis, 1994:12; UNA, 1994:5). The creation of this program responds to the needs in Latin America for training of museum personnel.

The Museo Nacional de Costa Rica: 1887-1970.

In the past century, Costa Rica experienced the birth of the republican period. It was a time when the dominant class needed to recreate its social, economic, ideological, and cultural context to keep its place in the social pyramid. Income from coffee and other products permitted the government to invest money in the cultural field. For example, in the 1880s, the Biblioteca Nacional, Museo Nacional de Costa Rica, Registro Nacional de la Propiedad, Archivos Nacionales, Registro Público, Instituto Nacional de Geografía Física, Departamento de Educación, and some secondary educational institutions were established. These institutions contributed to the consolidation of national cultural interests and the advancement of the arts and sciences. In 1890, the government began building the Teatro Nacional. By creating economic, social, political and cultural institutions, the 19th century Costa Rican nation-state affirmed its role as a builder of society.

The creation of the Museo Nacional de Costa Rica (MNCR) reflected social progress, economic improvement, educational advancement, and manifest interest in cultural development of the era. Cultural and educational development were part of the dominant class's program, because the need to educate and train people to do the work of the new society such as the new governmental jobs.

For more than 100 years, the MNCR has been an important social center for the advancement of the sciences. It also has been a generator of civic changes in Costa Rican society, and a place for important public-political events. For example, it was the location where the army was abolished on December 1, 1948. One of the sessions of the Continental Summit of Presidents, on October 28, 1989, convened by the Costa Rican President, took place at the museum.

For a time of about 50 years, the MNCR was the only museum placed at the center of the capital city, San José. In 1933, the Museo Etnográfico Elías Leiva was established in

the old colonial capital, Cartago (Gutiérrez, 1986:38). Until the 1970s, all Costa Rican museums were located in two principal cities, Cartago and San José.

In the 107 years of its existence, the MNCR has played an important role in the culture of the country. It serves as a scientific research center, an educational institution, and a guardian of national patrimony. In all its history, the MNCR has been recognized for collecting, researching, and preserving invaluable specimens of the variety of flora and fauna found in the Costa Rican ecological system. By virtue of its attention to Costa Rica's famed and highly varied flora and fauna, the MNCR has one of the largest natural history collections in the world, especially in botany. By 1987, 100 years after its creation, the MNCR had amassed sizable collections in many other areas (Table 4.1).

Table 4.1. Holdings of the Museo Nacional de Costa Rica

Type of Object	Number of Items
Sacred art	735
Precolombian material	40,000
Natural History	2,615
Fine Arts	100
Ethnological	150
Botanical	125,000
Ornithological	12,000
Mollusks	1,107
Entomological	60,000
Mineralogy	877
TOTAL	242,585

(Source: National Museum of Costa Rica Brochure, 1987)

Before 1949, the MNCR did not have its own building. When the museum was established, it occupied the building of the former University de Santo Tomás (National Museum of Costa Rica, 1987:21). Between 1896 and 1903, the MNCR occupied the Laberinto Gardens in the southern part of the capital (National Museum of Costa Rica,

1987:25), and from 1903 to 1949, the MNCR was in a building that previously served as the offices of the Liceo de Costa Rica (National Museum of Costa Rica, 1987:29).

After the civil war of 1948, the army was abolished. A short time later, the Cuartel Bellavista, previously a military facility, was made the permanent location of the MNCR. Since that time, this important building has been a center for culture and science and a place where important historical and cultural events have taken place.

Museos del Banco Central de Costa Rica were established in 1950, and its collections were housed in the main bank building. Later, in 1985, the collections were moved to the Plaza de la Cultura complex where they currently are housed and displayed (Murillo, 1993:7). In the 1960s, two museums were inaugurated, the Museo Entomológico of the University of Costa Rica (1962) and the Museo del Banco Nacional de Costa Rica (1964). These were small museums housed in the buildings of their host institutions located in San José. Throughout the 1960s, San José remained the center of museological activity in Costa Rica

New Museums in Other Cities and Regions

In 1967, the government created the Dirección Nacional de Desarrollo Comunal (DINADECO). This institution was established as an entity of the Executive Branch reporting to the Presidency of the Republic with the objective of developing, orienting and evaluating the organization of the country's communities. It was a major step toward decentralization of government sponsored cultural activities. Subsequently, the President created the Ministerio de Cultura, Juventud y Deportes in 1971 (Decree No. 4788). The primary responsibility of the MCJD was to be the governmental office in charge of cultural affairs, and DINADECO fell under its control (Rovinski, 1977:22). Before its establishment, "the conservation of outstanding works characteristic of Costa Rica's culture

and the encouragement of artistic, literary and scientific creativity did not take place on a systematic basis” (Rovinski, 1977:14).

The importance of these initiatives lies in the fact that the government gave a cardinal role to regional development through the people’s participation at the community level. As a result, eight museums opened their doors in the 1970s, of which half were located outside of San José. They are the Museo de Ciencias Naturales La Salle (1972), the Museo de “Guayabo” (1973), Museo Criminológico (1980), Museo Histórico Cultural Juan Santamaría (1974), Museo de Arte Costarricense (1977), Museo del Jade Marco Vinicio Tristán (1977), Museo de Arte Religioso Nuestra Señora del Pilar (1977), and Museo del Café (1977). Of these museums, the Museo del Café is located in Barva, Heredia, and the Museo de Guayabo is near Turrialba, in Cartago. The Museo Histórico Cultural Juan Santamaría is in Alajuela, and the Museo de Arte Religioso Nuestra Señora del Pilar is in Tres Ríos, Cartago.

Even though these museums represented a geographical expansion of museums outside San José, they did not reach to rural areas. The Museo del Café and the Museo de Guayabo were the exception, but few people visited them. Except for the Museo de Arte Costarricense, which was created by the MCJD, the others were the product of the initiative of state institutions such as the Instituto del Café, the Poder Judicial, the Universidad de Costa Rica, and the Instituto Nacional de Seguros.

The 1980s and 1990s have been a most prolific time for museums. The most important government policy affecting this progress was the creation of the Dirección General de Museos (DGM) in 1983 (DGM, 1993, Decree No. 14844) with the responsibility for promulgating “the appropriate policies for the creation of museums at the national level” (DGM, 1993, article 2). Also the DGM is responsible for “giving and coordinating the museum technical advise that the communities and museum institutions require with the objective of protecting properly the Costa Rican cultural patrimony”

(DGM, 1993, article 4). From its beginning, the DGM established and organized museums in different parts of the nation. Thus, the creation of the Dirección General de Museos was a response to the increasing needs and demands of other cities and communities for the cultural development of their localities, and it was responsible for coordinating the development of museums in different regions of the country.

In 1985, the DGM formulated an important document titled Lineamientos políticos para el desarrollo del programa de museos regionales (Policy Guidelines for the Development of the Regional Museum Program). The main goal of this initiative was to create an institutional commission “for museistic cooperation in conserving the cultural values of the regional museums” (DGM, 1985:5-6). This document expressed the state's intention to found museums at the regional level. In the 1980s, 13 regional museums were inaugurated, six of which were located outside the Central Valley.

Even though the Dirección General de Museos is the governmental office charged with museum policies, the Museo Nacional de Costa Rica also has continued to provide guidelines for the creation of museums. The MNCR has given advice to some communities about organizing local museums. Communities such as Filadelfia, Las Juntas de Abangares, and San Isidro del General received support from the MNCR before being assisted by the DGM. Later, the DGM installed museums in Filadelfia and Las Juntas. As an outcome of this activity, the document Museo Regional de.....Proyecto was written in 1990 that synthesizes the experience acquired by the MNCR and provides guidelines for creation of new museums. The main goal of the document was to help personnel involved on planning and development of new museums (Gamboa, 1990:1). The document gives the minimum legal and organizational framework for organizing museums at the regional level. At the same time, it reflects the willingness of the MNCR to extend its activities beyond San José.

The participation of institutions of higher education has been decisive in creating and supporting museums, and most importantly their decentralization. In 1962, the Universidad de Costa Rica opened its Museo Entomológico on its San Pedro Montes de Oca campus (San José), and in 1992, the Museo de San Ramón. In 1983, the Universidad Nacional Autónoma opened the Museo Regional de San Isidro, at Pérez Zeledón, and in 1990 the Museo de Cultura Popular in Barba, Heredia.

The proliferation of museums during the five years of this decade has been remarkable. A total of 22 museums have been created. Of them, 15 are located in regions and cities outside the Central Valley. Six are located in San José, and one in Tibás. Nevertheless, seven are in the metropolitan area (San José, Alajuela, Heredia, and Cartago).

Of these museums, one is the result of a private initiative, the Ecomuseo Casona La Pacífica situated 5 km north of Cañas, Guanacaste. Inaugurated in November of 1991, this ecomuseum is in a house built at the beginning of this century. Before being restored, historical research was done to learn the origins, owners, and building materials of Casona and the hacienda (Barboza, 1989). The ecomuseum belongs to Hacienda La Pacífica, which also has an Ecological Center to promote sustainable development and ecological tourism in the dry Pacific region of Guanacaste (Centro Ecológico La Pacífica, 1991).

Four community indigenous museums located in Térraba, Boruca, Cabagra, and Villa Palacios were established in 1993. The main goals of these museums are to preserve and protect as well as exhibit the cultural heritage of people of those communities (DGM, 1993). Even though these small indigenous museums are located in rustic houses and inaccessible for many people due to their distance from the roads and towns, they are important because they are intended to rescue the cultural heritage of these indigenous groups.

In Costa Rica, a category of museums can be called "political." They are the Museo Dr. Rafael Angel Calderón Guardia (1991), the Museo Regional de Guanacaste Daniel Oduber Quirós (1994), and the Museo José Figueres Ferrer. The first two have legal status and are functioning. The last is a project on paper without building and legal status (Barboza, 1990). The designation "political museum" is appropriate because they relate to important political personalities and they were created by the political parties founded by ex-presidents.

Another group of small specialized museums have been created by state institutions and not directly by the MCJD or the DGM. These museums have their identity and collections in the main buildings of their host institutions. All nine are located in San José.

The province of Guanacaste has seen an interesting increase in museums. The primary reason for this growth is that the province has a strong possibility for tourism. Its beautiful beaches, national parks, customs, and traditions make the province a tourist attraction. Because of the tourism potential, both government and private groups have assigned financial resources and an infrastructure to attract the visitors. The cultural and ecological infrastructure also includes national parks and museums. For example, Liberia, the main city of Guanacaste, has three museums and is near national parks and the Pacific coast beaches.

In total, Costa Rica has 52 museums (Tables 4.2, 4.3). Even though many of the museums are located in the Central Valley, fifty two museums is a good representative quantity for a country that has only 51,100 km², and a population of more than 3,000,000 inhabitants,

Table 4.2. Distribution of museums by city and province

City	#	Province	#
San José	23	San José	26
Cartago	1	Cartago	4
Alajuela	1	Alajuela	4
Heredia	1	Heredia	3
Liberia	3	Guanacaste	8
Puntarenas	1	Puntarenas	5
Limón	1	Limón	2

(Source: Gutiérrez, 1986; MCJD, 1993; Murillo, 1933; DGM, 1993).

Table 4.3 Number and types of museums according to geographical distribution

Region	#	Region	#
city museums	31	Central Valley	29
regional museums	21	out Central Valley	23

(Source: Gutiérrez, 1986; MCJD, 1993; Murillo, 1933; DGM, 1993).

The Legal Framework of the Costa Rican Museums

As with other cultural institutions in Costa Rica, the legal status of museums can be understood when viewed in the context of the national legal structure. First, Costa Rica is a republic with three branches of government: the Executive, the Judicial, and the Legislative. In 1949 the Constituent Assembly approved the new political constitution (Constitución Política) which created two autonomous centers of control. These are the Tribunal Supremo de Elecciones, which organizes and controls elections, and the Contraloría General de la República, which audits public finances of national and local government.

All these entities are subject to the principal Costa Rican law, the Constitución Política, which confirms the historical division of power and the respective functions and responsibilities of each branch and autonomous institution. The Constitución Política

establishes the authority of the President of the Republic, vice presidents, and the ministers and ministries. For example, it states that the president is the person in charge of appointing or removing the ministers (Constitución Política de la República de Costa Rica, 1993:70). This authority is important to museums because the cultural sector is under the Ministerio de Cultura, Juventud y Deportes.

The legal framework in which museums function is hierarchical (Ley General de la Administración Pública, 1994). At the top is the Constitución Política, which establishes policies for institutions as well as individuals. Museums as cultural institutions are under the governance of the Ministerio de Cultura, Juventud y Deportes, and its Minister. The Minister is subject to the President who has to comply with the Constitución Política. As a branch of the MCJD, the Dirección General de Museos advises the Minister as well as follows his orders (DGM, 1993). The MNCR does not fall under the control of the Dirección General de Museos, but occupies a position parallel to it in the administrative hierarchy, reporting directly to the Ministro de Cultura, Juventud y Deportes.

Museums are obligated to comply with the law. For example, museums must submit their plans and budgets to the Director General de Museos or, in the case of the MNCR, to the Minister, and follow the directives of the President, the Minister, and the Director. Moreover, museums and their boards have public, administrative, and judicial responsibility for their acts and activities.

One of the main legal documents relating to museums is the decree that creates them. These decrees are issued by the Asamblea Legislativa (Legislative Power), and/or the Council of Ministers headed by the President (DGM, 1993). These legal documents contain the following parts: name of the museum; location and geographical scope of activity and influence; source of funding; composition and process for selecting trustees; museum authority; relationship of the museum and the governmental agency; general

mission and goals; reasons the Executive or Legislative authority decided to create the museum; and source of advice and assistance.

The decree also defines the way museums are to be financed. As an example, the decree that created the Museo Histórico Cultural Juan Santamaría (DGM, 1993:46) states that financing will come from a 10% charge of the fees paid by films entering the country to be shown, a 15% charge of the total fees paid by the foreign soap operas, and a 10% charge on the fees paid by foreign television series shown on the channels. Some museums are financed by a specific percentage of the taxes generated from profits on public events. In other cases, museums receive financing directly from the Ministry of Culture, which receives its funding from the national budget.

An important and sometimes controversial part of the decree is the appointment of the boards of trustees and the director. According to the Servicio Civil, the appointment of a director has to be the result of a professional selection process. However, in recent years this rule has been ignored and appointment of directors has often been the product of political rather than professional appointments. The decree establishes how the boards of trustees (Consejo Directivo or Junta Directiva) are to be appointed as well as their representative composition. Community participation is specified for some museums, especially those located in the countryside. Thus, some regional museums have on their boards of trustees members of the community where the museums are located as well as representatives of the Ministry of Culture and other institutions.

The legal status of museums limits them in terms of the possibilities of raising funds, incorporating more members into their boards of trustees, and generating more community participation in their different functions and operations. Additional funds will allow museums to provide more exhibits, restore their buildings, improve the condition of their collections, and increase the training of personnel. Legal modifications can open the

possibility for professional appointments for directors, curators, and other museum positions.

The decree that created the Museo Nacional Costa Rica in 1887 is short and in the intervening years the functions and goals of the museum have increased. For example, it now has responsibility for advising personnel of several regional museums. Recently, in addition to being the Costa Rican national museum, it has been given responsibility for carrying out the newly created Ley Patrimonio Nacional Arqueológico. This law protects the national archaeological patrimony, possessions, and lands held by past and contemporary indigenous cultures, including the human, floral, and faunal remains associated with those cultures (No 6703, GDM, 1993:79). The MNCR is the confiscator of and depository for archaeological items acquired by illegal means. At the same time, the MNCR maintains the Registro Público del Patrimonio Arqueológico, and is in charge of keeping records of all archaeological items in public or private collections and institutions.

Every museum under the DGM's supervision and control as well as each of the museums belonging to state agencies have different internal bylaws they must follow. These bylaws must receive Executive and/or Legislative approval. They establish regulations for museum workers, the working schedule, different sanctions, and the authority of the officers. Both workers and officers are covered by these bylaws, and insubordination may require the intervention of the offices of the Ministry of Labor or Judicial Power.

Community Participation

Community support will be a decisive factor if the policy of constructing regional museums is to be continued. The museums exist to serve the public; however, the public at the regional, community, or local level must support their museums. This relationship between community and museum should be facilitated by the MCJD and the Dirección

General de Museos. It does not make sense to create and open museums and a few months later have them close due to the lack of human and financial support.

With the coming century, new matters will be faced by museums. Their mission will include not only the protection and preservation of the cultural and natural patrimony, but the added challenge of presenting and suggesting solutions to pressing social problems. Regional museum leaders must think globally and act locally to preserve the social and ecological health of the planet. Regionalization and decentralization policies must address these issues.

Training

The most crucial issue to take into consideration when establishing museums is training. The knowledge and skills of professionals working in regional museums implies knowing the history of the region, the traditions and customs of the area, the educational level of the inhabitants, appropriate collection care, management of personnel, business administration, conservation, public relations, and pedagogy. All these aspects make the museum field a special one. Thus, the training of staff members is essential to carrying out successfully the functions and operations of museums. In Costa Rica, no institutions exist for museum training. Although it is possible to find such experience outside the country, for many Costa Rican museum workers, it is practically impossible to improve their knowledge and academic level by studying in the country. This reality presents limitations for the development of museums. This situation will change when the UNA museology training program begins in 1997.

Along with the policy of creating museums, a support system must exist to assure their success. This system must include a museum training program to prepare people in management of collections and the administration of regional and/or small museums. It must recognize the museum profession in the Servicio Civil (Civil Service), and the

categorization of professional positions in terms of academic and administrative functions such as curators, conservators, and registrars. It must also aid in the creation of professionally oriented organizations to establish a close relationship between museums and the museum training program to put into practice the knowledge acquired. It should promote community participation in museum activities, and support periodic seminars, congresses, meetings, and workshops to update and advance the museum field at the regional, national, and international levels.

The fulfillment of laws and decrees is more than their enactment. It is not enough for the political system to wish to open museums; it must recognize a legal responsibility to do so. The legal and professional future of museums depends on how well-trained and prepared the museum professionals will be, on how policy makers will address the necessity of having professional insight into the museum world, and on the goals of protecting and maintaining the cultural and natural heritage of Costa Rica.

Summary

Decentralization has been a policy taken into practice for the Costa Rican government and its agencies in the last two decades. It consists of taking into areas outside the capital city those public services such as banking, electricity, government offices, and educational centers in order to bring people facilities that were offered only in the main cities. The cultural sector has not been isolated from this decentralization. The increasing demand of communities and regions for having access to culture explains why the Costa Rican government not only created the MCJD (Rovinski, 1977), but also regionalized the cultural sector (DGM, 1985, 1993; Gutiérrez, 1986; MCJD, 1993; Murillo, 1993).

The creation of regional museums is a response to the growth in population of towns and cities outside the capital metropolitan area. Museums are supposed to help assess the patrimony and develop cultural resources of the communities (DGM, 1985:). It is a

government priority to regionalize the cultural sector (MCJD, 1993:13), and museums are part of that process. The number of regional museums created in the last two decades, and in particular the last five years, is the result of the government's decision to decentralize culture and other services outside the principal cities. Even though museums at the regional level are changing the geographical distribution of the cultural institutions, they face important limitations.

Costa Rican museums are not isolated from the general context of financial and training problems that characterizes Latin American museums. The Latin American museum community, including the Costa Rica, is concerned about the role of museums in society, the lack of adequately trained personnel, and the support that museums receive from governments, private entities, and communities. Museums and museum professionals in Latin America work hard in finding solutions to make museums into entities that can respond to different challenges.

CHAPTER V
RESULTS OF THE SURVEY

Introduction

The questionnaire was the main tool to gather updated information about Latin American museums and to demonstrate the validity or invalidity of the hypotheses. Of the 189 questionnaires sent to 20 Latin American countries, 88 were returned. Six questionnaires never reached the person to whom they were addressed. Table 5.1 shows the distribution of responses by country. People from 15 countries participated; no response was received from five countries.

Two categories of participation are shown. The first category is those who received a questionnaire in the mail, and the second consists of volunteer respondents who received a copy of the questionnaire from a secondary source and chose to return it. Volunteer respondents formed the majority of responses as demonstrated in Figure 5.1 and Table 5.1.

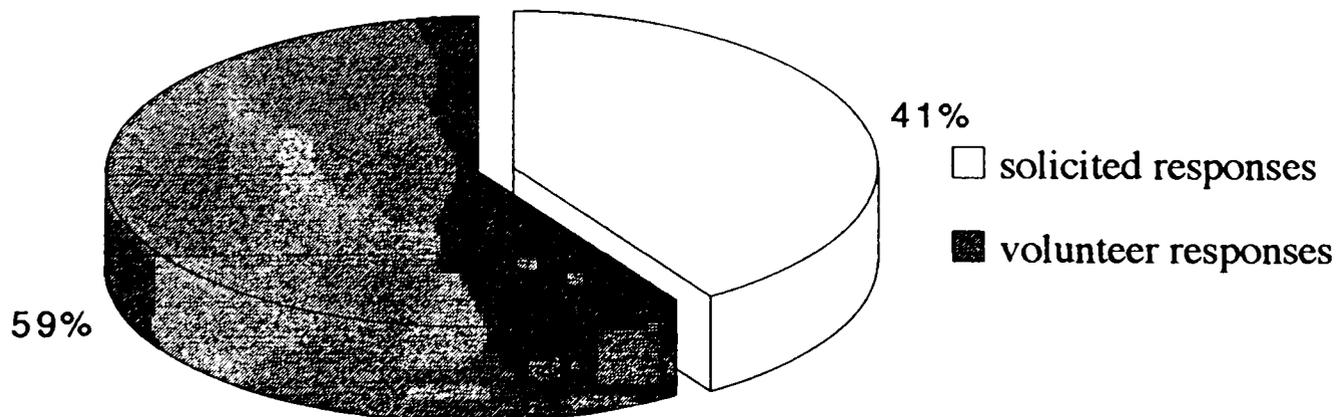


Figure 5.1. Percentage of Solicited and Volunteers Respondents

Table 5.1. Questionnaires Sent and Responses Received by Country

Country	mailed to ICOM		to Ministers		total		solicited		volunteer		total		% responses by country
		chairs			sent	responses	responses	responses	responses	responses	responses	by country	
Argentina	25	1			26	6	3	9				34.61	
Bolivia	12	1			13		1	1				7.69	
Brazil	31	2			33	7	3	10				30.3	
Colombia	12	1			13	2		2				15.38	
Costa Rica	2	2			4	4	18	22				550	
Cuba	4	2			6	1		1				16.66	
Chile	4	1			5	1	1	2				40	
Dominican Republic	6	2			8		1	1				12.5	
Ecuador	5	1			6							0	
El Salvador				1	1							0	
Guatemala		1		1	2							0	
Honduras	1				1							0	
Mexico	15	3			18	3	4	7				38.88	
Nicaragua	1			1	2	1		1				50	
Panama	8	1			9							0	
Paraguay	8	1			9	1		1				11.11	
Peru	6	1			7	4	10	14				200	
Puerto Rico		5			5	2	11	13				260	
Uruguay	12	1			13	3		3				23.07	
Venezuela	7	1			8	1		1				12.5	
Total	159	27	3		189	36	52	88				46.56%	

If only the solicited responses (36 questionnaires) are taken into account, then 19.04% of the questionnaires were returned from a total of 189 sent out (Table 5.1). Nevertheless, the factor that makes a considerable difference in this survey is the 59% of voluntary responses that were received (Fig. 5.1).

The percentage of response was excellent, especially considering that the participants paid the return mailing costs for overseas participation. The exceptional response also demonstrates the Latin American museum community is concerned about the future of museums and their role and function in society as well as problems museums are encountering. The responses of some countries far exceeded expectations (Table 5.1). For example, Costa Rica, Peru, and Puerto Rico contributed more than 55% of all responses. The good response rate from those countries is due to the support given by ICOM chairs and friends who helped in distributing copies of the questionnaire. In contrast, no responses were received from Ecuador, El Salvador, Guatemala, Honduras, and Panama. Contacts were made, and questionnaires sent to Ecuador, but it was reported by Lucia Astudillo that the answered questionnaires and literature sent by Ecuadorian respondents were lost in the mail (personal communication, 1995).

Few questionnaires were sent to Guatemala, Honduras, and El Salvador due the lack of addresses, although eight questionnaires were sent to Panama (Table 5.1). Only a few responses were expected with such a small number of questionnaires sent. Civil wars may have impacted museum development in Guatemala and El Salvador; however, no studies are available to support this supposition.

The promise of anonymity may be a factor that encouraged respondents to participate in the survey without compromising themselves or the institutions where they work (Bailey, 1987:148). Other factors that also may have encouraged respondents to participate include the cover letter that accompanied the questionnaire, explaining the purposes of the

survey and asking for the "respondent's cooperation" (Bailey, 1987:155); and the brief length and ease of filling out the questionnaire.

In social surveys carried out by mail, a 70% response rate is very good, 60% is good, and 50% is adequate for statistical purposes, even though mailed questionnaires generally receive response rates as low as 10% (Babbie, 1992:267). Babbie (1992) and Bailey (1987) approach mail surveys at the national level; that is the percentage of response in a given country. However, they do not cite statistics concerning international surveys such as this, which would be expected to have a lower return rate. For this study, it is impossible to calculate a response rate because the total number of questionnaires distributed by Latin American museum personnel is unknown.. Nevertheless, the 88 questionnaires received are very rich in information and are more than adequate to obtain a good sense of the status of Latin American museums.

Characteristics of Respondents

The 88 museum workers who responded to the questionnaire represent 61 institutions. One respondent stated that he does not represent any institution, although he does conduct research at museums. Of this total, 46 are female, 41 male, and one gives no gender identification (Table 5.2). According to the ICOM Directory, 26 of the respondents and 29 of the museums are affiliated with that international organization (ICOM, 1992).

Females represent more than 52% of the total respondents, which demonstrates the increasing participation of women in the museum field, including top positions such as directors of government cultural offices, directors of museums, head of department, and ICOM National Committee chairs. The percentage of women working in museums and having top positions also shows that the museum field presents more opportunities for them.

Table 5.2. Job Position and Gender of Respondents

Job position	Male	Female	Unidentified	Total
ICOM chair	1	2	n/a	3
Director of government office	n/a	3	n/a	3
Subdirector of government office	1	n/a	n/a	1
Director of university training program	1	1	n/a	2
Director of Library	1	n/a	n/a	1
worker of government office	1	1	n/a	2
Director of museum	12	14	n/a	26
Subdirector of museum	1	n/a	n/a	1
Curator	3	2	n/a	5
Head of department	5	8	n/a	13
Collections manager	n/a	3	n/a	3
Museologist	1	2	n/a	3
Register	n/a	1	n/a	1
Conservator/Restorer	3	2	n/a	5
Educator	n/a	4	n/a	4
Researcher	9	1	n/a	10
Preparator of Exhibitions	2	n/a	n/a	2
Cultural promoter	n/a	1	n/a	1
Unidentified			1	1
TOTAL	41	46	1	88

The figures presented in Table 5.2 show that 54 (61.3%) respondents have top positions in museums and government offices (25 males, 29 females). Occupying these top positions takes not only time, but also experience and knowledge. Receiving responses from people who have decision-making responsibilities adds more credibility to the information gained from the questionnaires.

The responses sent by the ICOM chairs, directors of government offices, and directors of university training programs provide more general rather than particular information about the museums; that is, they responded not on behalf of a particular institution but by commenting on the general situation of museums in their respective countries.

The three participants who described themselves as museologists neither state the department in which they work nor the responsibility they have. Of the 10 researchers,

three conduct research in biology, two in history, and three in archaeology/anthropology. Of the six respondents working in conservation/restoration, three define themselves as conservators, one as a restorer, and two as conservators/restorers.

Participating Institutions

The 61 institutions that participated in the survey are listed in Appendix D. Thirty are located in the capital city; 10 are in large cities; eight are in provinces; and one is in a regional city. Three entities are specialized museums: odontology, sports, and cars. The 12 dedicated to arts includes fine arts, modern art, and popular art. The museums dedicated to cultural heritage cover several fields such as archaeology, anthropology, ethnology, history, prehistory, architecture, culture, numismatics, and biography. The science park, located in Puerto Rico, is a complex consisting of four museums and a planetarium. The national museums are the principal museums in their countries; they are general museums covering different disciplines such as archaeology, natural history, anthropology, ethnology, history, and research (Tables 5.3. and 5.4)

Although 61 institutions participated in the survey, the respondents only provide affiliations of 39 museums (Table 5.4), 36 of which depend on governmental or university offices. Even though the survey reports only 36 museums that are government-supported, these data are adequate to affirm that in Latin America, the majority of museums are administratively under control of government offices. These offices promote and coordinate government policies in the cultural field including the responsibility for creation and support of museums in different regions of the country.

Table 5.3. Number and Type of Participating Institutions

Type of Institution	Number
Art	12
Specialized	3
National Museums	3
Natural history	1
Naval	1
Military	1
ICOM Committees	3
Training program	2
Government branches	4
Library	1
Research institute	1
Cultural heritage	28
Science park	1
TOTAL	61

Table 5.4. Number and Affiliation of Museums

Type of Institution	Number
Government	21
Municipal	1
Private	3
University	11
Regional	3
TOTAL	39

General Results

The general quantitative results of the survey are presented in Tables 5.5 through 5.12. Results are not segregated by country. Each table shows the results for a specific question with an added column for no answer (numerical data of how many respondents did not answer the section of the question). The questionnaire gives choices to the respondents as

well as the order of importance in which responses can be selected, beginning with number 1 as the most important. After each table, a section titled others contains comments the respondents were willing to add.

Table 5.5. Survey Results, Question 1.

Question #1. What is the role Latin American museums fulfill in the development for your country? Number them in order of importance.

No answer	Options Given	Order of Importance									
		1	2	3	4	5	6	7	8	9	10
12	guarantor of the continuity of culture	28	20	10	3	3	8	3	2	1	1
14	creation of conditions for research and projection for the future	15	11	7	8	4	6	10	8	3	4
10	develop non formal educational activities	10	7	17	15	7	6	7	2	7	n/a
4	preservation of natural and cultural heritage	43	13	13	n/a	7	6	2	n/a	n/a	n/a
31	generators of opinion	3	n/a	1	3	2	3	4	10	12	18
17	promote tourism	11	3	5	7	8	6	6	11	7	5
21	present the socio-cultural and natural development of the country	6	6	8	11	14	11	1	7	1	1
25	promotion of community participation to support the cultural projects	5	6	4	4	8	9	13	6	5	2
15	creation of institutional spaces for the access to the culture	11	5	11	13	11	11	8	1	n/a	n/a
15	permanent repository of collections	20	11	3	2	6	n/a	2	8	8	13

Others: Auxiliary of formal education; show the country's history; show the cultural and natural national patrimony; promote national identity; create spaces for cultural integration of the Central American and Caribbean areas; educate.

As is documented in question #1 (Table 5.5), the majority of museums in the region perform the important role of preserving the cultural and natural heritage of the countries. They are guarantors of the continuity of the culture, and permanent repositories of collections. According to the survey, many of the museums do not consider as their

primary role the promotion of community participation in cultural projects or the socio-cultural and natural development of the country .

Table 5.6. Survey Results, Question 2.

Question #2. What are the main functions of the museums in your country? Number them in order of importance.

No answer	Options Given	Order of Importance								
		1	2	3	4	5	6	7	8	9
46	enjoyment	n/a	1	n/a	4	n/a	n/a	6	13	11
15	tourism	10	5	12	3	10	9	14	15	7
10	research	15	6	25	9	7	10	6	7	5
3	exhibits	31	15	10	5	10	1	n/a	n/a	n/a
14	diffusion	13	7	10	13	10	11	5	2	1
12	collecting	15	12	7	9	7	11	9	n/a	4
8	education	8	15	4	20	21	5	9	n/a	n/a
24	repository	8	6	6	9	2	2	9	12	8
6	conservation	25	12	15	10	8	10	2	1	1

Others: Social promotion; community development; technical museology advice for communities and institutions that require it; center for conferences.

In response to question #2 (Table 5.6), most of the museums noted as their primary functions exhibits, conservation, research, and collecting, contrasting with those few museums which described their primary functions as enjoyment, repository, and tourism. In Latin America, conservation is mainly understood as restoration; preventive conservation is absent in museums. Tourism is an increasing economic activity in Latin American countries, and some museums organize exhibits and other activities to attract tourists. Museums also can be places where people may be entertained without causing neglect of their educational, exhibition, and repository functions. Museums that provide enjoyment are a new manifestation, reflecting developments in museums in the United States

(Hudson, 1977:87). Nevertheless, most Latin American museums are more influenced by the European ideals that focus on the aesthetics, arts, conservation, and exhibits. This may explain why many respondents said that their museums do not have enjoyment activities.

Relating the results of this question to training, a program addressed to Latin America needs should consider exhibits, conservation, collecting, and research as topics to be taught.

Table 5.7. Survey Results, Question 3.

Question # 3. Check the main problems museums are facing in your country? Number them in order of importance.

No answer	Options Given	Order of Importance									
		1	2	3	4	5	6	7	8	9	10
16	lack definitions of role and objectives	25	8	7	5	2	8	8	5	3	1
30	need of more autonomous functioning	6	10	2	2	5	3	11	3	10	7
10	low governmental support	25	13	7	8	6	6	2	4	5	2
24	low legal protection	7	3	4	5	6	3	3	10	11	11
14	lack of a long term perspective	9	8	9	9	12	7	7	4	2	8
12	low participation of the private sector	7	5	14	9	14	12	6	7	1	n/a
4	lack of human and financial resources	36	17	9	10	5	2	4	1	n/a	n/a
21	lack of the community's recognition	4	6	6	2	9	8	13	9	4	6
13	lack of training of the personnel	9	7	9	13	6	6	6	10	3	6
16	lack of publications, research and circulation of material related to museums	9	7	11	11	4	7	5	5	9	5

Others: Lack of technology: autonomous administration of the sources generated by the museum.

In question #3, the lack of human and financial resources, low government support, lack of definition of role and objectives, and lack of training of personnel are the main problems indicated by the majority of respondents. On the other hand, low legal protection, low participation of the private sector, and lack of publications, research, and

circulation of material related to museums are problems affecting fewer museums (Table 5.7). Even though lack of training is not indicated as the principal problem affecting the museum community, having adequate trained personnel is a good step toward finding the solutions for the top three problems. Training is essential to attain autonomy, funding, and community support. Thus, a training program should train personnel in how to define the role and objectives of museums, how to generate alternative sources of financial support, and how to interest politicians in supporting the cultural sector.

Table 5.8. Survey Results, Question 4.

Question # 4. What initiatives can help to resolve the main problems? Number them in order of importance.

No answer	Options Given	Order of Importance							
		1	2	3	4	5	6	7	8
10	government support	36	13	8	6	2	2	5	5
7	training of human resources	21	16	13	12	8	6	1	4
12	institutional exchange between national and international museums	9	8	5	12	11	19	7	4
23	more access to thematic bibliography about museums	4	3	3	9	6	5	25	10
13	more support of the private sector	12	15	21	5	9	6	4	3
17	better defining the role and objectives of the museums	13	11	10	13	2	4	3	3
19	creation and ascription of international and national networks of related museums	6	10	9	7	13	9	7	8
21	more participation of museums in the problems of the country	10	5	8	9	10	5	3	17

Others: Better management and administration; to adapt to the economic policies of each country; implementation of service and development community projects at the regional level, allocation of better budgets; more legal protection; endowment of security systems; development of auto sustainability; definition of funds and supporting foundations of cultural institutions at the civic and regional levels.

In question #4, the main initiatives that will help to resolve museum problems are more government support, training of human resources, and better definitions of the role and objectives of museums. In contrast, more access to thematic material about museums, and creation of international and national networks of related museums to promote communication, and more participation of museums in the daily life of the countries are considered less important initiatives (Table 5.8). These responses remitted to question #4 coincide with those given for question #3. If lack of human and financial resources, low government support, lack of definition of role and objectives, and lack of trained personnel are problems encountered by museums, then solutions should focus on them. It is necessary to have adequately trained personnel capable of pursuing those solutions.

Table 5. 9. Survey Results, Question 5.

Question # 5. In your country is there a program to train professionals in the museums field? If there is please describe.

no answer	YES	NO
3	33	52

Question #5 incorporated a list of all the museum courses or training programs identified by the respondents (Table 5.9). In some cases, different respondents from the same country said their country had training programs or courses, but others said none existed. This contradiction reflects a lack of information relating to training initiatives in certain countries. In question #3, respondents stated a lack of training of personnel existed, but in question #5, they stated that there are some training programs in their countries (Table 5.10). Obviously the existence of training programs does not necessarily mean that personnel are trained adequately. Some of the available courses focus on single topics; and others are short duration workshops. Often these are specialized courses or

programs. However, they are not programs that prepare persons in a general way; that is to prepare people to understand and work in the different areas of the museum field such as museology, administration, management and care of collections, exhibitions and interpretation preventive conservation, and museum education. A training program addressed to the Latin American museum community should be general. It must give students a broad perspective and knowledge of the museum world.

Table 5.10. List of Museum Training Programs by Country.

Country	Name of the Program
Argentina	-Escuela Nacional de Museografía -Universidad del Museo Social Argentino -Instituto de Formación Docente de La Plata- Escuela de Museología de la Municipalidad de Rosario
Brasil	Escola de Museologia, Universidade do Rio de Janeiro -Escola de Museologia, Universidade Federal de Bahia -Universidade de Sao Paulo -Universidade Estacio de Sá
Chile	-Universidad de Chile; Universidad Católica
Costa Rica	-Museology Master Program, Universidad Nacional Autónoma (to begin in 1997)
Cuba	-Centro Nacional de Conservación, Restauración y Museología
Mexico	-Instituto Nacional de Antropología e Historia -Diplomado in Museography, Instituto Nacional de Bellas Artes -Master in Museography, Escuela de Conservación y Restauración -Master in Museography, Universidad Iberoamericana
Nicaragua	-Professional meetings; Lectures
Peru	-Short workshops organized by ICOM-Perú -Galería Harriman, Instituto de Cultura Peruano-Británico -Pontificia Universidad Católica, Lima
Puerto Rico	-A municipal workshop to train and prepare personnel -A Hotel Management course prepares personnel in tourism field -Museo de Arte de Ponce
Venezuela	-Workshops in restoration and conservation.

Table 5.11. Survey Results, Question 6.

Question # 6. Is it important to have a program to train museum professionals in each country, region, or at the Latin American level? If your answer is in the affirmative, please number in order of importance the courses that should be included in this program.

No answer	YES	NO
3	85	0

No answer	Options Given	Order of Importance									
		1	2	3	4	5	6	7	8	9	10
0	Museography (Museum Practicum)	15	34	16	8	5	1	n/a	n/a	n/a	n/a
3	History	13	16	4	5	8	8	10	3	10	7
6	Culture	17	13	4	3	5	5	10	12	7	3
8	Archives	14	9	3	4	5	7	5	14	12	9
1	Museum Collections Management, Care and Conservation	9	30	19	5	5	4	1	n/a	n/a	1
2	Exhibits	8	9	11	23	7	7	7	4	3	2
1	Pedagogy (Education)	20	11	7	10	14	5	6	4	1	2
5	Standards and Judicial aspects	17	7	4	4	6	8	5	7	8	11
0	Museology (theory)	36	29	14	10	8	1	n/a	2	1	2
6	Visual Education	9	8	1	6	4	12	11	5	7	6

Others: Semiotics; documentation of collections; cultural administration; socio-cultural animation; photography; museum programming; auxiliary disciplines of Art, history and Sciences, restoration of Art works, paper and textiles, Art History; Archaeology, relationship museum/community; information technology on museum management; elaboration of scientific guides; preventive conservation; restoration and conservation of cultural patrimony, curatorship; museum security.

With question #6, 85 respondents consider it important to have museum training programs in Latin America, and three did not answer (Table 5.11a). The overwhelming affirmative response confirms that the Latin American museum community is in need of training and welcomes training initiatives. The preferred courses chosen by respondents were Museology, Museography, Pedagogy/Education, and Museum Collections Management, Care, and Conservation, but all topics were endorsed (Table 5.11b). In question #2 (Table 5.6), respondents indicated that exhibits, conservation, collecting, and

research are the main Latin American museum functions. These functions can be supported and strengthened by having a program that prepares personnel in topic-courses related to those functions such as museology, museum administration, collections management, preventive conservation, and exhibits .

Table 5. 12. Survey Results, Question 7.

Question # 7. Is communication among the museums and the museum professionals in Latin America important? How should communication be achieved? Number in order of importance

No answer	YES	NO
3	83	2

No answer	Options Given	Order of Importance				
		1	2	3	4	5
8	newsletters	33	11	11	16	11
9	magazines	12	15	14	23	15
14	inviting colleagues	5	4	27	14	24
6	meetings	19	31	17	8	7
5	training seminars	41	21	9	10	2

Others: Cultural exchange; Practical learning workshops, exchange of professionals; Professional development, Internet; scholarships; exchange of professionals, creation of exhibit and theoretical events in collaboration with other museums of the area, congresses; courses, Museum networks.

Communication among the museums and the museum professionals is viewed as important by 83 of the respondents. The recommended ways to establish communication is through training seminars, newsletters, meetings, magazines, invitations of colleagues, museum networks, cultural exchanges, and exchange of professionals (Tables 5.12a and 5.12b). Training seminars is indicated by participants as the first initiative in order to

facilitate Latin American museum interaction. Moreover, these seminars are also tools to train personnel. Having newsletters, magazines and organizing meetings can improve the knowledge of the personnel, but in order to have these means of communication, it is necessary to have train personnel. Although inviting colleagues is a training and communication tool, it was not seen by respondents as a priority. No explanation was given of why respondents did not select it as a high priority, but there possibly is a feeling in the Latin American museum community that it is preferable to use the training resources of the area instead of inviting outside colleagues.

Table 5.13 . Survey Results, Question 8.

Question # 8. Is the current existence of museums or creation for new museums justifiable in Latin American countries at this time, and as a future priority?

No answer	YES	NO
7	76	5

The overwhelming affirmative response to question # 8 confirms not only that the Latin American museum community is concerned with the present situation and future of museums in the area , but also that museum workers believe that museums have a place in society (Table 5.13). The respondents endorse the existence and creation of Latin America museums as necessary to preserve cultural identity and national patrimony; contribute to the cultural, social, and economic development of societies; conduct and diffuse research; and collect, store, and exhibit the cultural expressions of humankind.

The comments of the participants when justifying their responses to question #8 confirm that the Latin American museum community has the commitment of supporting and improving the condition of the museums of the region (Table 5.14).

Table 5.14. Summation of Comments Made by Respondents to Question #8.

YES	NO
<p>museums' role:</p> <ul style="list-style-type: none"> -cultural institutions -preserve the patrimony -establish relations with generations -guardians of culture 	<p>-it is no justifiable to create more museums because:</p> <ul style="list-style-type: none"> -it is necessary to improve the condition of the existent museums -the existent museums survive with difficulties
<p>museums should:</p> <ul style="list-style-type: none"> -be centers of interpretation and research -connect preservation with development -be a center of diffusion -be more than repositories alone 	<p>Instead of creating museums:</p> <ul style="list-style-type: none"> -it is more important to improve the existents. -support and preserve those that are operating
<p>museums must:</p> <ul style="list-style-type: none"> -reflect the countries' realities -analyze regional problems -contribute to the development of people 	
<p>museums are:</p> <ul style="list-style-type: none"> -laboratories of culture, sciences, and arts -centers that transmit conscience to the population -generator of culture and education 	
<p>creation of museums in Latin American countries is necessary to:</p> <ul style="list-style-type: none"> -investigate and revive their roots -fortify their cultural identity -save their natural resources -preserve the collective memory of the region 	
<p>Latin America needs museums to:</p> <ul style="list-style-type: none"> -reaffirm the concept of nationality -protect people's culture and patrimony -recover the cultural identity 	
<p>the existence of museums in Latin America are important because:</p> <ul style="list-style-type: none"> -museums are qualified spaces for the promotion of arts -they are cultural meeting points 	
<p>museums are necessary because they :</p> <ul style="list-style-type: none"> -keep the communities' memories 	

Although five responses were no, it does not means that these responses have a negative connotation. They stress the important responsibility of not only creating museums but also supporting and maintaining these institutions once they have been

inaugurated (Table 5.14). One of the respondents states "before inaugurating new museums the country should think about improving the existent ones".

Summary

All the answers in the questionnaire support the hypotheses elaborated in Chapter I. The lack of funding, inadequate trained staff, and low priority of the cultural sector within the national development plan continue to be among the main issues for Latin American museums. The museum community is concerned about the role of museums in the national development process. The educational role of museums is considered important, and the preservation and protection of the natural and cultural heritage is part of the museum activities. The responses show that Latin American museums are not isolated from the global museum community. Not only in Latin America, but other parts of the planet, museum workers are concerned about the problems encountered by museums, and the possible solutions (ICOM, 1995a:3; 1995b:5-8). Despite of lack of training programs and the difficulty of generating and obtaining publications, the Latin American museum community tries with its own resources to improve the condition of museums and the level of training of its personnel.

Training is a central key in order to address the variety of problems that museums encounter. Having adequate human and financial resources but not the properly trained personnel to use them in a rational way does not benefit institutions. Trained personnel can help institutions in defining the role and objectives, and elaborating codes of ethics, mission statements, collection policies, research initiatives, preventive conservation procedures, and exhibit methodologies. Trained personnel can pursue more sources to support the museum, more funds, and more involvement of communities through volunteer programs and public activities.

A museum training program should include in its objectives and courses the preparation of professionals to address the multiple aspects of the museum field from administration, management of personnel, public relations, education, care and management of collections, exhibit preparation to the ethical and legal activities that involve museums. The following chapter approaches these issues by proposing a training program for the Latin American museum community.

CHAPTER VI

MUSEUM TRAINING FOR LATIN AMERICA

Museum Training: An Overview

Concern for the museum profession and museum training is not a recent matter for the museum community. The issue was raised at the First Interim Conference of ICOM in Mexico in 1947, and the first General Conference in 1948 in Paris (Boylan, 1987:225). Thus, from its foundation, ICOM has addressed the issues of training and professionalization of museum personnel. In its eighth General Conference, held in Cologne and Munich in 1968, ICOM created the International Committee for the Training of Personnel (ICTOP), which had the goal “to coordinate within ICOM all matters relating to professional and technical training, and to training courses” (ICOM, 1992b:6). Since its founding ICTOP has been a leader in organizing conferences, meetings, and seminars dealing with the training of museum personnel.

In 1970, ICOM published Training of Museum Personnel/La formation du personnel des musées, that reflects the main points of the Seventh General Conference of ICOM held in New York in 1965 at which “the theme of the museum training was the main topic” (Evelyn, 1970:23). The central point stated in this publication is that training is important for museums if they want to be viable institutions for the present and future generations (Evelyn, 1970:23).

An important document that reflects ICOM concern with training is the “ICOM Basic Syllabus for Museum Training” that was adopted by its Ninth General Conference, held in Paris in 1971 (Boylan, 1987:228). This syllabus, which contains minimum expectations for professional museum training programs or courses, is divided into 12 main points (Table 6.1). ICOM recommends that museums, universities, and other entities preparing syllabuses, programs, or curricula for training of personnel refer to the general ideas and

concepts stipulated in its Syllabus. In fact, after more than 20 years, the ICOM Syllabus has been “adopted -to greater or lesser practical effect- by a substantial majority of the museum studies professional training programs of the world” (Boylan, 1989:9).

Table 6.1. ICOM and AAM Syllabus for Training of Museum Personnel

ICOM Basic Syllabus for Museum Training	AAM's Curriculum Guide for Universities and Museums
Introduction to Museology	Introduction to Museum Studies
Organization, operation and management of museums	Organization, operation and management of museums
Architecture, layout, equipment	Architecture: layout, equipment
Collections: origin, related records, set-up and movement,	Collections: origin and acquisition
Methods of acquisition	
Data and documents related to collection items	Data and documents related to collections
Scientific activities and research in museums	Scientific and research activities
Preservation and care of collections	Preservation and care of collections
National parks and their geological and organic properties	n/a
Presentation: exhibitions	Presentation: exhibitions
The Public	The public
Cultural and educational activities of the museum	Cultural and educational activities and programs

(Source: AAM, 1973; Boylan, 1987:228; 1989:7; Hudson, 1977:162-163)

In the United States, a country with more than 7,300 museums, training in the museum field is important (AAM, 1995:vii). The American Association of Museums (AAM), has encouraged the training of museum personnel through the 79 years of its existence. In 1973, the AAM Museum Studies Curriculum Committee published a report titled Museum Studies: A Curriculum Guide for Universities and Museums. The main contribution of this report was the publication of a suggested syllabus on museum studies (AAM, 1973). This suggested syllabus contained 10 areas of training (Table 6.1).

The main recommendation of the AAM Museum Studies curriculum is that it should be taught and managed by universities in collaboration with museums. A good example of this is the Museum Science Program at the Museum of Texas Tech University. The central merit of this master's degree program lies in the fact that it establishes a relationship between the instructional program and museum departments (Museum of Texas Tech University, 1994). In other words, the curators are at the same time professors, and they relate departmental projects to their classes. Thus, students have access to collections, work areas, and documents, that makes it possible for them to acquire practical hands-on experience. The philosophy of this graduate program "emphasizes thorough preparation in the broad spectrum of museum theory and practice and leads to a Master of Arts in Museum Science" (Museum of Texas Tech University, 1993:14). In addition to its association with the Museum of Texas Tech University, students also have access to the Ranching Heritage Center, with its important architectural preservation activities and the Lubbock Lake site, an archaeological landmark site, and its visitor center and laboratories.

Another example of an integrated museum/academic program is at Baylor University, which has a Museum Studies program at both the undergraduate and graduate levels. The important aspect of this program is that students have the opportunity to receive practical training at the Strecker Museum Complex, which includes the John K. Strecker Museum and the Governor Bill and Vara Daniel Historic Village on campus and the Youth Cultural Center located near downtown Waco (Baylor University, 1995:2).

The program at Texas Tech University is administered by the Museum, and the one at Baylor is directed by the University. Despite this difference, both programs feature practical training of students in their facilities

The Getty Conservation Institute and the International Center for the Study of the Preservation and the Restoration of Cultural property (ICCROM) show in their International Index on Training in Conservation of Cultural Property (The Getty

Conservation Institute and ICCROM, 1987) a total of 46 countries where courses on training in conservation of cultural property are taught. France, Italy, United Kingdom, and the United States of America are the countries with the greatest number of courses in this discipline. Nine Latin American countries offer this type of training: Argentina, Brazil, Chile, Colombia, Cuba, Dominican Republic, Guatemala, Mexico, and Peru. The last two countries have the greatest number of courses on conservation training.

The Philosophy of a Museum Training Program for Latin American Countries

A museum training program focusing on the Latin American museum community should provide the necessary knowledge and skills of museology and museography, and include instruction in other museum-related topics. The Latin American program should be general and comprehensive without dwelling on minute details. However, every country needs the facilities to begin its own museum training programs, and these should be related to the reality of each country or region.

Museum training need not be conducted exclusively in universities. As Burcaw (1988:vii) notes, museum training

takes several forms: college and university courses for credit; correspondence study; on-the practical training; short-term workshops and seminars; professional meetings; scholarships, fellowships, and internships; vocational training; special programs leading to a certificate; and others.

Training can be provided by museums, government offices, professional associations, special seminars and congresses, and universities. The issue of training specialists in the different museum fields must be resolved by every country or institution depending on the needs of the area and the abilities of their personnel. However, if the idea is to create a museum training program for Latin American, then it should have a generalist approach. The most important outcome of a museum studies program is to give students an

introduction to museum theory, to develop work techniques and procedures, and to stimulate proper museological skills through guided practical training (Burcaw, 1988).

To satisfy the requirement for practical experience, Latin American universities interested in museum training programs must establish agreements with different museums so that students will have access to collections, departments, projects, and activities. This access to museum facilities is the only way for students to acquire the requisite skill to improve their knowledge of the museum's multifaceted activities and to acquire an ability to work in a professional setting. This requirement is more important if the training programs are at the Latin American level rather than at the country or local level.

The training program must address the needs of museum professionals as well as museum workers who have no formal training but much work experience. In this sense, the program can be divided into two main sections: one part addressed to the museum professionals with the goal of granting them a master's degree after two years; the second part to train museum workers, who could earn a diploma or certificate in a specific museum field in six months. In both sections, theory and practice are fundamental requirements.

A museum training program for the Latin American museum community should take into account the problems and needs that characterize museums in the area. Those needs are not only those related to the museum field, but also those of societies and communities. To review these issues, it is necessary to refer back to the questionnaire.

The results of the questionnaire show that the primary missions of the museums are to preserve natural and cultural heritage, to guarantee the continuity of culture, to function as permanent repositories of collections, and to develop non-formal educational activities. The main functions of the museums are exhibits, collecting, research, and education. The principal problems that museums face are lack of human and financial resources, low levels of government support, lack of definition of their role and objectives, and low participation

of the private sector. Possible initiatives to resolve the problems are more government support, training of personnel, and better definition of their role and objectives.

The questionnaire responses indicate that all instructional topics are welcome. However, the order of importance places museology-theory first; museography-museum practicum is second, followed by pedagogy-education, culture, museum collections management, care and conservation, and exhibits.

The inclusion of a course on pedagogy-education for museums has positive implications in that the majority of the participants requested this topic as part of a museum training program. This supports the hypotheses of this thesis that education is becoming a primary function of Latin American museums.

Outline of the Museum Training Program Courses

Introduction

The following section presents key ideas and concepts for courses in the Museum Training Program proposed for Spanish-speaking Latin America. The course descriptions are general in order to allow countries or entities to develop the details according to their requirements. The availability of literature in Spanish on museum-related topics is critical to the teaching of each course. As noted in question #3 of the survey, the lack of publications, research, and circulation of material related to museums is real, and, therefore, access to thematic material is a priority. Lack of literature could limit the students' access to the new information that the museum field is generating in different parts of the world.

The courses are intended to support the role museums are fulfilling such as guaranteeing the continuity of culture, preserving natural and cultural patrimony, functioning as repositories of collections, and developing educational activities. Also, they

are to support the main museum functions in the areas of collection, research, education, conservation, and exhibition.

To formulate the proposal the results and suggestions contained in the questionnaires were used, as well as diverse literature related to museum training courses (AAM, 1973, 1985; Barboza, 1994a; Baylor University, 1995; Boylan, 1987; Dean, 1995; Edson and Dean, 1994; Evelyn, 1970; The Getty Conservation Institute and ICCROM, 1987; Hudson, 1977; ICTOP, 1993; Lacouture, 1982; Lorente, 1994; Museum of Texas Tech University, 1993, 1994; Museums Journal, 1994; Mutal, 1982; Robb, 1990; Roodhouse, 1994; Smithsonian Institution and ICOM, 1988; UNESCO-ICOM, 1982; Universidad Nacional Autónoma, 1994).

Core Courses

This section lists the proposed core courses for the program with a short explanation of why they are included in the training program. These core courses provide the minimum common background needed by museum professionals to carry out their role.

Museology: This subject deals with the history, philosophy, theory, ethics, organization, concept, function, and role of museums in society. It is a basic requirement for students to know the different museological schools of thought, and the concepts of museology, ecomuseums, and living collections. The course also reviews the history of museums in general, Latin American museums in particular, and the tendencies and problems that they encounter.

Museography: This course of instruction focuses on museology techniques. It deals with practical applications such as research, documentation, preservation and care of collections, and exhibitions.

Museum Collections Management, Care and Conservation: The management, care, and conservation of collections is a central part of a museum's functions. Museums require

adequately trained personnel to be responsible for this function. In order to prepare better professionals, the course should provide students with theoretical and practical guides to all aspects of collections such as management, care, and preservation as well as a review of the types of collections (e.g., History, Archaeology, Anthropology, Ethnology, Ethnography, Paleontology, Natural History, Fine Arts) within the Latin American context.

Exhibits, Planning and Design, Communication, and Interpretation: This course instructs students on the assembly of expositions, displays, or exhibits. It includes analysis of exhibition development, planning, and design as well as communication and interpretation of objects. The course should teach the basic concepts of museum exhibition, planning, design, communication and interpretation, care of collections on exhibit, and administration from an exhibits perspective. The course should be taught according to the needs of the area. Theoretical and practical application are part of the core of this course.

Museum Preventive Conservation: This generalist course gives an overview of the philosophies and concepts relating to preventive conservation from both practical and theoretical perspectives. The practical aspect introduces students to the different practical approaches to facilitating the care of collections, including recognizing, anticipating, and preventing problems of unnecessary handling and negligence. It should teach the basic elements of formulation of guidelines, procedures, and policies for the care and protection of collections. The theoretical component of the course deals principally with the history and philosophy of conservation.

Pedagogy/Museum Education: Museum education deals with three-dimensional objects, and images. A course in museum education should focus on different groups served by museums, design of programs to meet user needs, relationships between museums and schools, management of volunteers, and scholarly publications. The course should emphasize different theories of museum education and their history. It should also

stress the importance of the relationship between schools and museums as well as the interaction between museum education and exhibitions.

Material and Nonmaterial Culture: Studies in the nonmaterial and material realities of humanity are attracting the attention of museums. The nonmaterial element of culture deals with ideas, customs, and traditions and the material element considers the objects created by humankind. In attempting to understand, research, and utilize their collections, museums employ a first user model, which allows them to approach history as seen through objects and their meaning. Students in this course will learn to analyze artifacts and nonmaterial expressions as products of culture which reveal the history of first users, and to relate this information to the general museum field.

Museum Administration: This course is an introduction to museum management and includes aspects such as personnel and financial management, planning, development, governance, public relations, marketing, education, operations, security, programs, and collections. Because all museums deal with these issues regularly, museum professionals must understand these topics.

Cultural Administration and Promotion: The management of cultural entities is unlike managing for-profit businesses. Non-profit organizations such as museums, cultural centers, and centers for popular culture require a different approach that emphasizes the importance of people, their needs and aspirations. The purpose of cultural organizations is to understand and appreciate the culture and ways of life of the population. The course should focus on training personnel to manage and administer cultural entities.

Restoration and Conservation: This course should deal with a more detailed approach to the history, philosophy, schools of thought, ethical considerations, legal aspects, and basic principles of restoration and conservation. It also reviews the effects of restoration and conservation when applied to museum objects and collections, as well as to monuments, buildings, and other cultural resources.

Standards and Legal Aspects: Museums are regulated-by-laws. It is important for museum staff to know the laws and regulations that govern museums and the museum profession. Collecting, acquiring, fund raising and hiring personnel along with other issues are matters involving ethical consideration and legal obligations. The course should address those ethical and legal aspects at the international, national, and regional levels.

Museum Libraries and Archives: Libraries and Archives are part of cultural heritage. They reflect the society's needs to store, manage, and make accessible information related to humankind's creations and ideas. This course should emphasize the importance of having libraries and archives, the principles of management, public use, security, and appropriate buildings. It also should review these functions in the context of acquisition, arrangement, description, automation, and the electronic recording. This course is for people working in museums, and those working in libraries, archives, and document centers.

Museum Practicum: The objective of this course is to have students acquire practical experience in one or more areas of the museum field. This supervised experience should involve hands-on activities in collections and exhibits. It should include handling of artifacts and other work in collections, museum education, conservation, administration, security, and preparation. Due to its practical nature, the course requires students to participate in the daily business of museums.

Cultural and Natural Resource Management: Cultural resources are those manifestations of human activities such as artifacts, monuments, works of art, ideas, and customs. Natural resources are those manifestations that are organized in ecosystems, and that are in permanent relationship with human societies. Management intends to preserve their use, integrity, and survival. Historical and archaeological sites, biological facility stations, monuments, and national parks are examples of cultural resources, and animals, plants, rocks are natural resources. Since preserving cultural and natural patrimony is one

of the primary roles of museums in Latin America, this course should review the cultural and natural patrimony of the region, and the role of museums in documenting, communicating, and preserving it.

Special Museum Topics

Special museum topics are important to the program because they increase the students' general knowledge and give them greater insight into museum-related issues. Special topics include Curatorship, Museum Security, Emergency Preparedness Planning, Public Relations, Marketing, Fundraising, Museum Architecture, Programming, Photography, Tourism, Computers, Volunteer Programs, Trusteeship, Fieldwork, Research, Visitorship, Building Conservation and Restoration, and Interpretation of National Parks.

Museum Related Topics

Students should have a basic knowledge of other fields that can help them to understand the museum world. Chemistry, Physics, Biology, Ecology, Art History, Accounting, Management, Geography, and History are the kinds of course that can consolidate basic knowledge. Working knowledge of a foreign language is also an important tool for museum professionals.

Graduation Options

To earn the master's degree, students should choose between two options.

Graduate Internship: A supervised practical experience of six to 12 months, the internship option requires the student to work in a museum or related institution in which they carry out general or specialized activities depending on their interests. A committee

supervises the progress of the student and requires written reports and a written evaluation of the student's work by the host institution.

Graduate Thesis: Graduates, according to their specialization or interests, can choose different museum-related topics on which to write a thesis. The goal of preparing a thesis is to generate more information and literature concerning museums. A thesis committee supervises the students progress and approves the final version of the thesis.

Summary

This program of instruction provides reasonable, academically oriented answers to the concerns of the Latin American museum community in terms of staff training. The proposal is for a list of courses to which a museum training program in Latin America may subscribe. It is the responsibility of those who will teach to develop the topics in detail and to contextualize the courses according to the needs, aspirations, and possibilities of the museum community.

The museology course can help students and museums to develop codes of ethics, mission statements and museum policies; to study the history of museums; and to understand their role in preserving the natural and cultural heritage. The museum administration course supports the efforts to improve the management of personnel, organize fundraising activities, prepare volunteer programs, and administer the educational, research, diffusion, and exhibit activities.

The preventive conservation course helps students understand that conservation is not only restoration but also concerns those procedures that prolong the life and protect the condition of objects. The course also supports museums in defining conservation procedures and policies, and makes the museum community aware that conservation is a matter that concerns everyone. The course dealing with exhibits, communication, and

interpretation is a response to the primary function of Latin American museums, as illustrated by the questionnaire responses (Table 5.6).

Museum collections management, care, and conservation is seen by respondents as an important course (Table 5.10b). A course on collections should emphasize collection policies to regulate fundamental processes such as acquisition, deaccessioning, loans, storage, access to collection areas, research, handling, and field collecting, as well as procedures to prevent damage or deterioration of objects.

The other courses contained in the proposal answer the needs of training in the museum field in Latin America, as well as providing a supporting tool for the training program that the Universidad Nacional Autónoma and the Reinwardt are planning in Costa Rica. This program will benefit the Costa Rican museum community as well those of Central America, Mexico, the Caribbean, and South America.

CHAPTER VII

CONCLUSIONS

About the Hypotheses

The results of this research support and verify the hypotheses. The review of literature concerning Latin American museums and the results of the questionnaire support the statements that lack of funding, untrained staff, minimal support of the private sector, low recognition by the community, and low priority of the cultural sector within national development plans, have been the main issues for museums during the past 25 years.

An increasing concern exists in the Latin American museum community to define the role of museums and to make them participants in the national development process. Another main concern for the museum community is to explain and find solutions to the problems of their respective countries. An important event where these concerns were raised was the Round Table of Santiago (1973) where it was observed that in the past, museums had not addressed the problems of national development, and that they were concerned primarily with the heritage of the past and its development (Museum, 1973:127). As a result of the meeting, the possibility of an integrated museum was raised; that is, an active entity participating in the life of the country through the objects it exhibits (Mostny Glaser, 1973a:129). Such a museum would address issues of national development as well as preservation of history.

The role of museums as educational institutions is considered to be of cardinal importance by the Latin American museum community. This role makes education one of the main museum functions. This public educational role should reach all the population of the museum service area, regardless of social, racial, cultural, or economic status. Again, the Round Table of Santiago stipulated that an integrated museum "could and should play a decisive role in the education of the community" (Museum, 1973a: 198). Almost all the

literature consulted concerning museums in Latin America showed museums as educational institutions and that museums are "teaching devices" (Astudillo, 1988).

The last hypothesis states that Latin American museums have a fundamental role to protect and preserve the natural and cultural heritage of their respective countries. Museums have long acted as repositories and exhibitors of natural and cultural artifacts. The new concept of museology recognizes the importance of "preserving the material achievements of past civilizations and protecting the achievements characteristic of the aspirations and technology of today" (Museum, 1985:201). This preservation must be carried out in an environmental context; that is, cultural artifacts cannot be separated from their natural setting. Museums in the region are assuming this task and connect the people with their cultural and natural heritage, and assert their obligation to preserve it.

A good example in Latin America is the ecomuseum, which embodies a concern for viewing natural and cultural heritage as an integrated system where an individual can be a part of the solution. It is "an expression of man and nature. It situates man in his natural environment" (Rivière, 1985:182). Ecomuseums have been created in the region with the objective of preserving and developing the natural and cultural heritage of the population.

Training

Lack of adequately trained personnel is one of the first issues and of highest priority to address, even though respondents did not indicate lack of training as the primary problem affecting museums in Latin America (Table 5.7). No doubt exists that the Latin American museum community needs trained personnel as well as training programs. The improvement of museums and training of professionals in the area cannot depend only on the training opportunities offered abroad. Efforts should be made and supported to establish structured training programs that pursue the local training of personnel.

Training programs and trained personnel are an appropriate response to the lack of trained staff. The respondents are emphatic; they overwhelmingly consider that having programs to train professionals in the area is important (Table 5.10a). This concern for training also is supported by the same respondents, who call for the maintenance of existing museums and creation of new ones in Latin America (Table 5.12).

Training is not the only solution, nor will it resolve all the problems. However, in the museum world, lack of training interacts with other problem areas such as low government or private support, lack of human and financial resources, and the absence of defined roles and objectives. Adequately trained personnel should have better answers, and better ways to face and resolve the problems. Even though museums have small budgets, and continue to rely on state support, the development of museums is facilitated by trained staff who can clarify and define roles and objectives, as well as prepare plans to continue making museums important components of the cultural sector in their country.

The museum training proposal presented in Chapter VI contains the principal courses that might be adopted by the Latin American museum community. These courses try to encompass the principal aspects involving the museum field.

An Ecuadorian museologist, when asked what can be done by museums in a region characterized by low financial support of the cultural sector, answered by pointing out that it is necessary to create conscience in governments and make them realize that preservation and presentation of the cultural heritage are part of the socio-economic development of the countries (Durán Pitarque, 1982:84).

Despite difficulties, Latin American museums and the museum community will continue making a difference by being guarantors of culture, protectors of collections, preservers of natural and cultural heritage, providers of education, and by explaining that the future depends on the people. As one Costa Rican respondent noted, museums are

necessary because they "are now, more than ever, the house where all of us can feel at home, in a context that every moment seems to us more strange."

Museums should continue the debate started in the Round Table of Chile (1973), and not discuss only the same "devils which affect museums" (Teruggi, 1973a: 129), but also new issues such as population growth, the emergence of the democratic process in Latin America, the peace process in Central America, and the rights for minorities and women. Museum should embody "the environmental debate" (Ladkin, 1993), and train staff and educate people for entering an era in which "it is more difficult to expand food output" (Brown and Kane, 1994:21), and where poverty and illiteracy still exist.

The future of Latin American museums, with either private or governmental support, lies in the treatment they will receive from individuals, institutions, and government agencies. If they receive the respect of society, win the recognition and understanding of the public as necessary entities playing an active role in the every day life of societies, they will survive and multiply.

Recognition of the museum profession by society and governmental officers is of fundamental importance but also it must justify itself as a necessary profession in society (Teruggi, 1973a:131). Museum professionals have a responsibility to educate government officials and the public about the fundamental role of museums in society. People should understand and recognize that museums are essential cultural entities playing a cardinal role in showing people the past, the present, and the possibilities and options for the future.

Many tasks await the museum community and museums in Latin America. As a initial step, the museum community should increase its efforts to create local and regional networks in order to share knowledge, experience, and trained personnel. In this sense, communication is part of that network, in which newsletters, magazines, exchange of personnel, professional organizations and, meetings are necessary.

The training program at the master's level proposed by the Universidad Nacional Autónoma and the Amsterdam School of the Arts in cooperation with ICOM will open a space where museum personnel can acquire the necessary background. Costa Rica is the host country of this program. Because the country has experienced a considerable growth in the number of museums in the last 25 years, Costa Rica is an ideal place for professionals and students to conduct theoretical and practical training in the museum field.

The future of this training program lies not only in the support given by the three institutions, but also in that which is expected from the Latin American museum community. With this kind of support, the program undoubtedly can help museums improve their programs, facilities, exhibits, and collections, as well as help museum workers develop their background and commitment to the preservation of the countries' cultural and natural patrimony and identity.

Training programs are made and managed by people; they are addressed to people who use the acquired knowledge and skills to communicate with people. In the end, museums, training programs, and trained staff depend on the efforts, knowledge and conscience of individuals. Training individuals means strengthening their abilities in order to improve museums and the museum profession

The data generated by the survey conducted for this thesis has more scope for analysis. Because the richness of information contained in the questionnaires, this study is just the starting point for new research concerning the Latin American museums, their roles, issues, and perspectives.

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APPENDIX A

**SPANISH VERSION OF THE PRESENTATION LETTER
ACCOMPANYING THE QUESTIONNAIRE**

Lubbock, 7 de Marzo de 1995

Estimado (a) señor (a):

Por este medio os hago llegar el saludo fraternal de mi parte. Mi nombre es Félix Antonio Barboza Retana; soy ciudadano costarricense trabajando en la División de Antropología del Museo de Texas Tech University. A la vez soy estudiante de maestría del Programa de Ciencias de Museo que la citada institución dirige,

En estos momentos estoy trabajando en mi tesis que girará sobre tópicos relativos a los museos y a los profesionales de museos de los países latinoamericanos de habla hispana (incluyendo Brasil), en específico los problemas, rol y perspectivas de estos.

En virtud de esta labor y requerimiento académico es que me dirijo a Usted por medio de un cuestionario para poder recoger información de primera mano relativa al tema mencionado. Agradeceré sobremanera toda la ayuda que se me brinde.

Como un segundo propósito está delinear en este trabajo las ideas y cursos para un Programa de Ciencias de Museo al nivel latinoamericano. Sabemos que la preparación de profesionales de museo es una necesidad impostergable.

Como una necesaria nota personal aclaratoria, no dispongo de suficientes fondos para sufragar los gastos postales del cuestionario que Usted tiene la gentileza de contestar. Sé que Usted comprenderá esta situación.

Por último debo de nuevo agradecer toda la ayuda y cooperación que pueda Usted ofrecerme. Espero estemos en permanente contacto.

De Usted con consideración y aprecio

Félix Antonio Barboza Retana
The Museum of Texas Tech University
4th. Street and Indiana Avenue
P.O. Box 4499
Lubbock, TX 79409-3191
U.S.A.
Teléfono (806) 742-2479 , (806) 742-2442
FAX (806) 742-1136

FBR/fbr

APPENDIX B

**ENGLISH VERSION OF THE PRESENTATION LETTER ACCOMPANYING
THE QUESTIONNAIRE**

Lubbock, March 7 , 1995

Mr., Mrs.

Dear _____

By this means I express our regards to you. My name is Félix Antonio Barboza Retana, Costa Rican citizen, working at the Anthropology Division, the Museum of Texas Tech University. Also I am a current student of the Museum Science Master Program that the mentioned institution is running.

Right now I am working in my thesis which will address topics related to museums and museum professionals of the Latin American Spanish speaking countries (including Brazil), specifically their problems, role, and perspectives.

Because of this work and academic requirement I appeal to you by sending a questionnaire in order to gather first hand data relating the mentioned topics. I will strongly appreciate all the help you can give me.

Another proposal of this thesis is to delineate the ideas and courses for a Latin American Museum Science Studies Program. We know that the training of museum professionals is an urgent necessity.

It is obligatory for me to express that I do not have the funds enough to pay the costs of mailing the questionnaire that you will graciously answer. I know you will understand this particular situation.

Finally I must again thank you for all the help and cooperation that you can give me. I hope to continue being in touch with you in the future.

Sincerely

Félix Antonio Barboza Retana
The Museum of Texas Tech University
4th. Street and Indiana Avenue
P.O. Box 4499
Lubbock, Texas 79409-3191
U.S.A.
Phone # (806) 742-2479 or (806) 742-2442
FAX # (806) 742-1136

FBR/fbr

APPENDIX C

SPANISH VERSION OF THE QUESTIONNAIRE

Cuestionario dirigido a la comunidad de los museos en los países Latinoamericanos de habla hispana y Brazil

Félix Antonio Barboza Retana, estudiante del Programa de Ciencias de Museo, El Museum of Texas Tech University, Lubbock, Texas, U.S.A. Las respuestas aquí contenidas serán usadas en la Tesis de Maestría.

PAIS.....Nombre.....
Posición y/o Responsabilidad.....
Museo o Institución.....
Tipo de Museo o institución.....
Dirección.....
Apartado Postal.....Teléfono.....FAX.....

PREGUNTAS

1) Cuál es el rol que cumplen los museos en el desarrollo de su país? Enumere en orden de importancia.

- | | |
|---|---|
| <input type="checkbox"/> guardián de la continuidad de la cultura | <input type="checkbox"/> promoción del turismo |
| <input type="checkbox"/> constitución de espacios para investigación y proyección al futuro | <input type="checkbox"/> presentación del desarrollo natural y socio-cultural del país |
| <input type="checkbox"/> desarrollar actividades educativas no formales | <input type="checkbox"/> promoción de la participación de la comunidad para apoyar los proyectos culturales |
| <input type="checkbox"/> preservación de la herencia natural y cultural | <input type="checkbox"/> creación de espacios institucionales para el acceso a la cultura |
| <input type="checkbox"/> generadores de opinión | <input type="checkbox"/> permanentes repositorios de colecciones |
- otros:.....

2) Cuáles son las principales actividades de los museos en su país? Enumere en orden de importancia.

- | | | | | |
|-----------------------------------|--|------------------------------------|--------------------------------------|---------------------------------------|
| <input type="checkbox"/> fruición | <input type="checkbox"/> investigación | <input type="checkbox"/> difusión | <input type="checkbox"/> educación | <input type="checkbox"/> conservación |
| <input type="checkbox"/> turismo | <input type="checkbox"/> exhibición | <input type="checkbox"/> colección | <input type="checkbox"/> repositorio | |
- otros:.....

3) Señale, en orden de importancia, que problemas enfrentan los museos en su país.

- | | |
|--|---|
| <input type="checkbox"/> falta de definiciones del rol y objetivos | <input type="checkbox"/> poca participación del sector privado |
| <input type="checkbox"/> necesidad de mayor autonomía | <input type="checkbox"/> falta de recursos humanos y financieros |
| <input type="checkbox"/> poco apoyo gubernamental | <input type="checkbox"/> falta de reconocimiento por parte de la comunidad |
| <input type="checkbox"/> poca protección legal | <input type="checkbox"/> falta de capacitación del personal de museo |
| <input type="checkbox"/> falta de una visión de largo plazo | <input type="checkbox"/> carencia de publicaciones, investigación y circulación de material relativo a museos |

otros:.....

4) Qué iniciativas pueden ayudar a resolver los principales problemas? Enumere en orden de importancia.

- | | |
|--|---|
| <input type="checkbox"/> apoyo gubernamental | <input type="checkbox"/> mayor apoyo del sector privado |
| <input type="checkbox"/> capacitación de recursos humanos | <input type="checkbox"/> mejor definición del rol y objetivos de los museos |
| <input type="checkbox"/> intercambio institucional entre museos nacionales y extranjeros | <input type="checkbox"/> creación y adscripción de redes nacionales e internacionales vinculantes de museos |
| <input type="checkbox"/> mayor acceso a bibliografía temática sobre museos | <input type="checkbox"/> mayor participación de los museos en la problemática del país |

otros:.....

5) Existe en su país un Programa para capacitar personal de museos? Sí existe, mencionarlo.

- SI NO Nombre:.....
.....

6) Es importante o no tener un Programa de capacitación de personal en el campo de museos, ya sea en cada país o región, o bien al nivel latinoamericano? Sí es así enumerar, en orden de importancia, los cursos que dicho Programa podría incluir y enseñar.

- SI NO

- | | | |
|--|---|---|
| <input type="checkbox"/> Museografía
(Prácticas en Museo) | <input type="checkbox"/> Manejo, Cuidado y
Conservación de Colecciones | <input type="checkbox"/> Aspectos jurídicos y
normativos |
| <input type="checkbox"/> Historia | <input type="checkbox"/> Exhibiciones | <input type="checkbox"/> Museología (Teoría) |
| <input type="checkbox"/> Cultura | <input type="checkbox"/> Pedagogía (Educación) | <input type="checkbox"/> Educación Visual |
| <input type="checkbox"/> Archivos | | |

otros:.....

7) Es la comunicación entre los museos y el personal de museos de América Latina importante?

SI NO

Cómo comunicarse? Enumere en order de importancia.

Boletines Invitación de colegas Seminarios de capacitación

Revistas Reuniones, encuentros

otros:.....

8) Se justifica la existencia o la creación de museos en América Latina al fin de este siglo y con miras al futuro?

SI NO

Por qué ?.....
.....
.....

COMENTARIOS:.....
.....
.....

DECLARACIÓN: Las respuestas de este cuestionario serán usadas bajo el acuerdo que los nombres de las personas que contestan el mismo no serán publicados. Una lista de los países, instituciones y museos que participen será adjuntada como un apéndice de la Tesis.

Muchas gracias por su cooperación.

APPENDIX D

ENGLISH VERSION OF THE QUESTIONNAIRE

**Questionnaire addressed to the Museum Community of the
Latin American Spanish Speaking countries and Brazil**

Félix Antonio Barboza Retana, current student of the Museum Science Program, the Museum of Texas Tech University, Lubbock, Texas, U.S.A. The responses here contained will be used in a Master's Thesis.

COUNTRY.....**Name**.....
Position and/or responsibility.....
Museum or Institution.....
Type of museum or institution.....
Address.....
P.O.Box.....**Phone**.....**FAX**.....

QUESTIONS

1) What is the role Latin American museums fulfill in the development for your country?
 Number them in order of importance.

- | | |
|--|--|
| <input type="checkbox"/> guarantor of the continuity of culture | <input type="checkbox"/> promote tourism |
| <input type="checkbox"/> creation of conditions for research and projection for the future | <input type="checkbox"/> present the socio-cultural and natural development of the country |
| <input type="checkbox"/> develop non formal educational activities | <input type="checkbox"/> promotion of community participation to support the cultural projects |
| <input type="checkbox"/> preservation of natural and cultural heritage | <input type="checkbox"/> creation of institutional spaces for the access to the culture |
| <input type="checkbox"/> generators of opinion | <input type="checkbox"/> permanent repository of collections |

others:.....

2) What are the main functions of the museums in your country? Number them in order of importance.

- | | | | | |
|------------------------------------|-----------------------------------|-------------------------------------|-------------------------------------|---------------------------------------|
| <input type="checkbox"/> enjoyment | <input type="checkbox"/> research | <input type="checkbox"/> diffusion | <input type="checkbox"/> education | <input type="checkbox"/> conservation |
| <input type="checkbox"/> tourism | <input type="checkbox"/> exhibits | <input type="checkbox"/> collecting | <input type="checkbox"/> repository | <input type="checkbox"/> |

others:.....

3) Check the main problems museums are facing in your country? Number them in order of importance.

- | | |
|--|--|
| <input type="checkbox"/> lack definitions of role and objectives | <input type="checkbox"/> low participation of the private sector |
| <input type="checkbox"/> need of more autonomous functioning | <input type="checkbox"/> lack of human and financial resources |
| <input type="checkbox"/> low governmental support | <input type="checkbox"/> lack of the community's recognition |
| <input type="checkbox"/> low legal protection | <input type="checkbox"/> lack of training of the personnel |
| <input type="checkbox"/> lack of a long term perspective | <input type="checkbox"/> lack of publications, research and circulation of material related to museums |

others:.....

4) What initiatives can help to resolve the main problems? Number them in order of importance.

- | | |
|--|--|
| <input type="checkbox"/> government support | <input type="checkbox"/> more support of the private sector |
| <input type="checkbox"/> training of human resources | <input type="checkbox"/> better defining the role and objectives of the museums |
| <input type="checkbox"/> institutional exchange between national and international museums | <input type="checkbox"/> creation and ascription of international and national networks of related museums |
| <input type="checkbox"/> more access to thematic bibliography about museums | <input type="checkbox"/> more participation of museums in the problems of the country |
| <input type="checkbox"/> train people overseas | <input type="checkbox"/> more participation of museums in the national development |

others:.....

5) In your country is there a Program to train professionals in the museum field? If there is please describe.

- YES NO Name:.....
.....

6) Is it important to have a Program to train museum professionals in each country, region, or at the Latin American level? If your answer is in the affirmative please number, in order of importance the courses that should be include in this Program.

YES NO

- | | | |
|--|--|--|
| <input type="checkbox"/> Museography
(Museum Practicum) | <input type="checkbox"/> Museum Collections Management,
Care and Conservation | <input type="checkbox"/> Standards and
Judicial aspects |
| <input type="checkbox"/> History | <input type="checkbox"/> Exhibits | <input type="checkbox"/> Museology
(Theory) |
| <input type="checkbox"/> Culture | <input type="checkbox"/> Pedagogy (Education) | <input type="checkbox"/> Visual Education |
| <input type="checkbox"/> Archives | | |

others:.....

7) Is communication among the museums and the museum professionals in Latin America important?

YES NO

How should communication be achieved? Number in order of importance

- | | | |
|--------------------------------------|--|--|
| <input type="checkbox"/> Newsletters | <input type="checkbox"/> Inviting Colleagues | <input type="checkbox"/> Training seminars |
| <input type="checkbox"/> Magazines | <input type="checkbox"/> Meetings | |

others:.....

8) Is the current existence of museums or creation of new museums justifiable in Latin American countries at this time, and as a future priority?

YES NO

Why?.....

.....

COMMENTS:.....

.....

STATEMENT: The responses to this questionnaire will be used under the agreement that names of people who answered it will not be published. A list of countries and institutions that participated in this survey will add as an appendix.

Thank you very much.

APPENDIX E

**SPANISH VERSION OF THE LETTER SENT
TO ICOM CHAIRS**

Lubbock, 7 de Marzo de 1995

Estimado (a) señor (a):

En carta de la misma fecha dirigida a Usted le expreso que estoy trabajando en mi Tesis de Maestría la cual versará sobre temas relacionados a los museos en los países latinoamericanos de habla hispana, incluyendo Brasil. Con respecto a esta Tesis es necesario recoger las impresiones del personal de museos de América Latina. Para ello he elaborado un cuestionario, del cual Usted tiene un ejemplar en sus manos. Desde este país es difícil obtener una lista de personal de museo de los países del continente, así es que recurro a sus buenos oficios para ver si Usted puede reproducir el cuestionario y hacerlo circular entre colegas.

La señora Lorena San Roman Johanning, Presidenta de ICOM-Costa Rica y Presidenta electa del ICOM-Organización Regional para América Latina y el Caribe, me recomendó que escribiera a los presidentes de ICOM en los países latinoamericanos para solicitar ayuda.

Por otra parte, sería importante adquirir documentación relativa a los museos de su país. El material no solo servirá a la Tesis, sino también pasaría a formar parte de la Biblioteca del Programa de Ciencias de Museo, localizada en el Museo de Texas Tech University, Lubbock, Texas.

Desde ahora pido disculpas por esta inusual solicitud.

Por último debo de nuevo agradecer toda la ayuda y cooperación que pueda Usted ofrecerme. Espero estemos en permanente contacto.

De Usted con consideración y aprecio

Félix Antonio Barboza Retana
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Lubbock, TX 79409-3191
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FAX (806) 742-1136

FBR/fbr

APPENDIX F

**ENGLISH VERSION OF THE LETTER SENT
TO ICOM CHAIRS**

Lubbock, March 7, 1995

Dear.

In a letter of the same date addressed to you I express that I am working in my mMaster's Thesis, which focus on topics related to the museums of the Latin American Spanish speaking countries, including Brazil. With respect to this Thesis it is necessary to gather the impressions of the personnel of the museums of Latin America. For this I prepared a questionnaire of which you have one example in your hands. From this country it is difficult to obtain a list of the museum personnel of the area; that is why I need your good will to know if you can reproduce and distribute the questionnaire within your colleagues.

Ms. Lorena San Roman Johanning, President of ICOM-Costa Rica Committee and elected President of ICOM-Organización Regional para América Latina y El Caribe, recommended me to send letters to the presidents of the ICOM Committees of the Latin American countries to ask for help.

On the other hand, it will be important to acquire some documentation related to the museums of your country. This not only will be used in the Thesis, but also will be part of the Museum Science Library, located at the Museum of Texas Tech University.

From now I apologize for this unusual favor.

Finally, I want to thank again for all the help and cooperation that you can give me. I hope we can be in touch permanently

With high regard , sincerely

Félix Antonio Barboza Retana
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FBR/fbr

APPENDIX G

**LIST OF LATIN AMERICAN INSTITUTIONS
THAT PARTICIPATED IN THE SURVEY**

LIST OF INSTITUTIONS PARTICIPANTS IN THE SURVEY

ARGENTINA

ICOM-Argentina Comité

Museo de la Casa Rosada (ex-Museo de la Casa de Gobierno)

Museo Histórico Sarmiento

Museo Histórico Nacional “Casa del Virrey Liners”

Museo de la Fundación Rómulo Raggio

Museo de Bellas Artes “Juan B. Castagnino

Museo y Centro de Estudios Históricos de la Facultad de Odontología de Buenos Aires

BOLIVIA

Museo Casa de la Libertad

BRAZIL

Museu Historico Nacional

Museo de Arqueología y Etnología de la Universidad de Sao Paulo

Museo Castro Maya, Ministerio de Cultura

Museu do Arte Contemporaneo da Universidad de Sao Paulo

Museu de Antropologia, Universidad Federal de Sergipe

Museu Imperial, Muinisterio de Cultura

Museo Don Diego de Souza

Museu Lasar Segall

Museu Histórico e Diplomático, Palácio Itamaraty

CHILE

Dirección Museológica, Universidad Austral de Chile

Museo Histórico Nacional

COLOMBIA

Museo de Arte Moderno de Bogotá

Museo Colsubsidio

COSTA RICA

Dirección Nacional de Museos, Ministerio de Cultura, Juventud y Deportes

ICOM-Costa Rica Comité

Museo Nacional de Costa Rica

Museo Arqueológico de San Carlos

Museo del Jade “Marco Vinicio Tristán”, Instituto Nacional de Seguros

Museo del Colegio Superior de Señoritas
Museo Regional de Grecia
Museo Regional de Guanacaste
Programa de Museología para Latinoamérica y el Caribe, Universidad Nacional Autónoma
CUBA
Dirección de Patrimonio Cultural, Ministerio de Cultura de Cuba
DOMINICAN REPUBLIC
Museo de Arte Moderno
MEXICO
Laboratorio de Paleozoología, Instituto de Antropología e Historia
Museo de Historia Natural de la Ciudad de México
Museo Regional de Queretato
Museo de Arte Alvar y Carmen T. de Carrillo Gil
NICARAGUA
Museo Nacional de Nicaragua, Instituto Nicaragüense de Cultura
PARAGUAY
Museo del Barro
PERU
ICOM-Comité Peruano
Instituto Nacional de Cultura
Museo de Arte de Lima
Museo de Arte Popular, Instituto Riva-Agüero
Museo Nacional de Arqueología, Antropología e Historia del Perú
Museo Naval del Perú
Museo del Banco Central de Reserva del Perú
PUERTO RICO
Biblioteca Encarnación Valdés, Pontificia Universidad Católica de Puerto Rico
Casa Alonso, Museo de Arte, Historia y Cultura Vegabajeña
“Faro” Punta Mulas
Instituto de Cultura Puertorriqueña
Museo de Historia, Antropología y Arte
Museo de Las Américas
Museo Fuerte Conde de Mirasol
Museo de la Historia de Ponce

Museo Casa Canales

Museo Casa Roig, Universidad de Puerto Rico

Museo Puertorriqueño del Deporte

Parque de las Ciencias Luis A. Ferré

- Museo de Ciencias Físicas

- Museo de Reproducciones Artísticas

- Museo de Arqueología Indígena

- Museo de Transportación

URUGUAY

Museo Eduardo Iglesias, Automóvil Club del Uruguay

Museos Militares, Departamento de Estudios Históricos

Museo Histórico Nacional

VENEZUELA

Museo Arqueológico de Quibor

APPENDIX H
LIST OF COSTA RICAN MUSEUMS

Table H.1. Costa Rican Museums

Updated in October 13, 1995 by Félix A. Barboza Retana	
<u>Institution</u>	<u>year established</u>
Museo Nacional de Costa Rica	1887
Museo Etnográfico "Elías Leiva"	1933
(*Museos del Banco Central de Costa Rica:	
-Museo de Oro Precolombino "Alvaro Vargas Echeverría"	1950
-Museo de Numismática "Jaime Solera Benett"	1950
(*Museo de Entomología de la Universidad de Costa Rica	1962
(*Museo del Banco Nacional de Costa Rica	1964
Ministerio de Cultura, Juventud y Deportes	1971
(*Museo de Ciencias Naturales "La Salle" (began in 1962)	1972
Museo del sitio "Guayabo	1973
(* Museo Criminológico (inaugurated in 1980)	1974
Museo Histórico-Cultural "Juan Santamaría"	1974
Museo de Arte Costarricense	1977
(* Museo del Jade "Marco Vinicio Tristán"	1977
Museo del Arte Religioso Nuestra Señora del Pilar	1977
(* Museo del Café	1977
Museo del Arte Religioso San José de Orosí	1980
Museo Histórico Casona de Santa Rosa	1981
Museo de Arte Religioso San Blas de Nicoya	1982
Museo del Deporte	1983
Museo Regional de San Isidro de Pérez Zeledón	1983
Museo Regional de Filadelfia	1983
Dirección General de Museos	1983
(* Museo Histórico Imprenta Nacional	1985
(* Museo Postal, Telegráfico y Filatélico de Costa Rica	1985
(* Sala de Exposiciones "León Fernández Bonilla"	1985
Museo de la Ciudad de San José	1987
Museo de Limón	1988
Museo Homenaje Joaquín García Monge	1989
Museo Nacional de La Carreta	1989

Table H.1. Continued

Museo de Cultura Popular	1990
Museo Regional de Pococí	1990
Museo Nacional del Ferrocarril	1990
Museo Regional del Sabanero (Ecomuseum of Liberia)	1990
Museo Costarricense de la Comunicación Social	1991
Museo de Arte Religioso del Señor de la Agonía	1991
Centro Costarricense de la Ciencia y la Cultura	1991
Museo Regional de Grecia	1991
(*) Museo de Biología Marina	1991
Ecomuseo Casona La Pacífica (private)	1991
Ecomuseo de las Minas de Abangares	1991
Museo Dr. Rafael Angel Calderón Guardia	1992
Museo Regional de Arte Costarricense	1992
Museo Histórico Marino de la Ciudad de Puntarenas	1992
Museo de San Ramón	1992
Museo del Niño	1993
Museo Comunitario Indígena de Boruca	1993
Museo Comunitario Indígena de Térraba	1993
Museo Comunitario Indígena de Cabagra	1993
Museo Comunitario Indígena de Villa Palacios	1993
Museo Histórico, Agrícola, Tecnológico de Santa Ana	-----
Ecomuseo de Liberia (Regional Museum of the Sabanero)	-----
(*) Museo del Ministerio de Seguridad Pública	-----
Museo José Figueres Ferrer	-----
Museo Regional de Guanacaste "Daniel Oduber Quirós"	1994
-Museo de Arte y Diseño Contemporáneo	1994
(*) Museo del Colegio Superior de Señoritas (it began in 1988)	1994

NOTE #1: Almost all these museums receive government support. They are under the guidance of the Ministry of Culture, Youth, and Sports, that has a special office for museums: The General Direction of Museums.

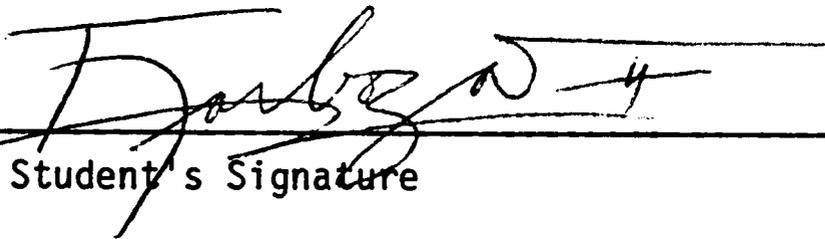
NOTE #2: (*) Museums belonging to public-state or autonomous institutions.

NOTE #3: Many museums are not open all the time. Some were created for political reasons, but months later they have no funds to function.

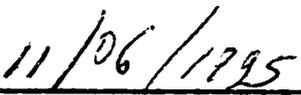
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