

- 1. Mira Valdivia, Biblioteca Municipal Fray Camilo Henríquez - Valdivia
- 2. Museo de la Catedral - Valdivia
- 3. Museo Histórico y Antropológico Maurício Van de Maede, UACH - Valdivia
- 4. Museo de la Exploración R. A. Philippi, UACH - Valdivia
- 5. Museo de Arte Contemporáneo, UACH - Valdivia
- 6. Centro Cultural El Austral - Valdivia
- 7. Centro Cultural Casa Procheche I
- 8. Museo Submarino O'Brien - Valdivia
- 9. Corporación Cultural Alianza Francesa de Valdivia
- 10. Centro de Interpretación Patrimonial de Todas las Aguas del Mundo - Valdivia
- 11. Casa Cultural Mafil
- 12. Museo de Sitio Castillo de Niebla
- 13. Museo de Sitio Castillo San Pedro De Alcántara - Isla Mancera
- 14. Castillo San Sebastián de la Cruz - Corral
- 15. Museo Escolar Hugo Ganschel - Corral
- 16. Museo Escolar Juan Bosch - Niebla
- 17. Museo Despierta Hermanos - Malalhue
- 18. Casosa Cultural de Panguipulli
- 19. Centro Cultural Museo y Memoria - Neltume
- 20. Centro Cultural Flora Zaffaroni - Futrono
- 21. Biblioteca Pública Municipal N° 332 de Futrono
- 22. Museo Triguillo de Lago Ranco
- 23. Museo Histórico y Arqueológico Arturo Möller Sandrock - Río Bueno



Universidad Austral de Chile  
*Conocimiento y Naturaleza*



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**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

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**EU-LAC-MUSEUMS**  
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**<<WP3 D3.2>>**

## Characterization of the Museums Network of *Los Ríos* Region and selection of case studies

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### 1. Introduction

This document is the result of field work carried out between May and June 2017, which aimed to facilitate the approach between the museums and cultural centers that make up the Network of Museums and Cultural Centers of Los Ríos Region, in order to know in greater depth their diverse realities from quantitative and qualitative aspects referring to territory, users and communities.

This research is presented in an exploratory way through an interpretative approach, analyzing qualitative and quantitative data with primary and secondary data sources. The methodological process was carried out through two main activities: (i) the development and application of a deliberation rubric for the selection of the universe of museums relevant to research; and ii) the construction and application of the data collection tool "A day in the museum". In the first case, the rubric was generated by reviewing and analyzing secondary information about the Museums Network of Los Ríos Region and the institutions that compose it (databases, existing data sheets and bibliographic review). In the second case, primary information was collected through semi-structured interviews applied, mainly, to those in charge of museums and cultural centers, as well as through participant observation in the territories and in different activities carried out by members of the Network.

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**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

From that research and the information systematized in the document “About the “Round Table of Santiago” of 1972 and the social role of museums in the present” and the discussion and analysis that the work team carried out therefrom, 8 criterios were defined which allowed the selection of 5 study cases which will later be researched in depth. These cases of study are Museo Histórico y Antropológico Mauricio Van de Maele; Museo Despierta Hermano, Malalhue; Museo de Neltume; Museo Tringlo, Lago Ranco; y al Museo Escolar Hugo Gunckel, La Aguada.

This document contextualizes both the reality of museums in Chile and that of the territory covered particularly by this research. It characterizes the Museum and Cultural Centers Network of Los Ríos Region, institution studied here. In the same way, it presents the methodology for characterization and the study cases as well as the selection criteria. Finally, the methodological rubrics applied and the characterization sheets of each of the case study museums are attached.

## **2. Chilean museological context**

The history of museum in Latin America is new if it is compared with that of countries in Europe and Oceania. Museums arise in the processes of Independence from Spain, in line with the new political and cultural concerns. The first museums in Latin America appeared along with schools, libraries and theaters. These institutions rushed in the search for symbols and became means for cohesion and identity preservation which worked as icons of the newborn nations (Gant, 2007)<sup>6</sup>.

The first museum founded in Chile was the Natural History Museum (*Museo de Historia Natural*), which appeared from the new sense and consciousness of national belonging, and as a way of understanding nature and landscape. It was opened in 1830, being the well-known French naturalist Claudio Gay its first director. Fifty years later, the founding of the Museum of Fine Arts (*Museo de Bellas Artes*) is registered. As a consequence of the relevance gained by the mining industry in the north, the Mineralogical Museum (*Museo Mineralógico*) is founded in 1887 in La Serena, and at the end of the 19th century the Salesian missionaries do the same, opening the first museum in Punta Arenas (Magallanes strait) with the purpose of housing collections related to the natural and cultural history of the original inhabitants of the area.

After such initial enthusiasm, it is only in the middle of the 20th century that governments, scientific societies, universities and private institutions became

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<sup>6</sup> Gant, María Luisa (Ed.). 2007. *Aprendiendo de Latinoamérica: el museo como protagonista*. Ediciones Trea, Guijón-Spain.



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**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

interested in the creation of new museal spaces and exhibition, a substantial number of which were specialized and with emphasis on archaeological collections.

In the 1960s and early 1970s, the nature of museums was strongly influenced by decentralizing ideologies and ecological thinking, both in the social and environmental contexts, which led to the establishment of several regional museums (Mostny 1972, 1973)<sup>7</sup>. During this period, museums were recognized by the Ministry of Education as complementary tools to formal education. In the largest ones, teachers were hired and the National Museology Center (*Centro Nacional de Museología*) was founded in 1968; the MUCHI or Bulletin of Museums of Chile (*Boletín de Museos de Chile*) was created in 1976 on the initiative of the archaeologist Grete Mostny, who was then President of the Chilean Committee of Museums (ICOM) (*Comité Chileno de Museos*) created in 1965.

In 1979 the DIBAM published a report prepared by the Department of Museography that registered 102 museums, 26 of these dependents on the State. The first Chilean Museum Days (*Jornadas Museológicas Chilenas*) were held in Santiago in 1977, and the last version was celebrated in Valdivia in 2016, organized by ICOM Chile in cooperation with the Network of Museums and Cultural Centers of Los Ríos Region.

During the 1980s, the National Coordination of Museums (*Coordinación Nacional de Museos*) -now National Subdirectorate- was created with the aim of establishing the institution under which, at least, state museums and the National Center for Conservation and Restoration (*Centro Nacional de Conservación y Restauración* or CNCR) were organized, in order to plan and develop heritage conservation and restoration policies at a national level.

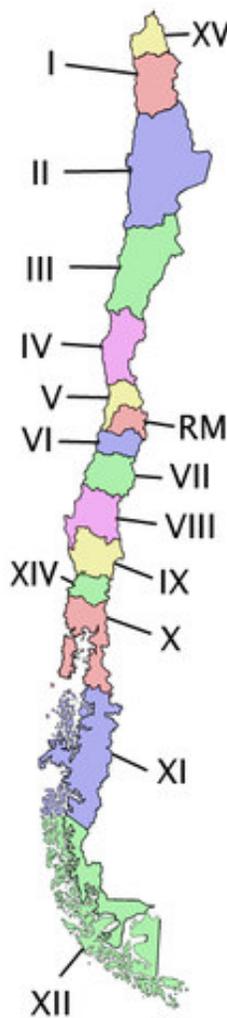
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<sup>7</sup> Mostny, Grete. 1972. El desarrollo y la importancia del Museo en el mundo contemporáneo. *Boletín Mensual Museo Nacional de Historia Natural* XVI (90-91): 3-9.





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**<<WP3 D3.2>>**



Region	Number
Arica y Parinacota Region	5
Tarapacá Region	6
Antofagasta Region	9
Atacama Region	6
Coquimbo Region	10
Valparaíso Region	27
Metropolitana de Santiago Region	51
Libertador Gral. Bdo. O'Higgins Region	8
Maule Region	6
Biobío Region	27
Araucanía Region	8
Los Ríos Region	12
Los Lagos Region	18
Aysén del Gral. Carlos Ibáñez del Campo Region	2
Magallanes and Antártica Chilena Region	14
<b>Total</b>	<b>209</b>

Figure 1. Museums registered in the National Museums Register (*Registro Nacional de Museos*) (prepared by the authors).

At the end of the 80's and in the 1990's, different museums diagnoses were carried out with a more detailed description of the situation. As a result, the Museums Council (*Consejo de Museos*) was created in 1991, which was responsible for ensuring the proper functioning and improvement of the situation of museums dependent on the State.



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

In 2001, a National Plan for Integral Improvement of State Museums (*Plan Nacional de Mejoramiento Integral de los Museos Estatales*) was created, which seeks to raise museological standards and consolidate a suitable platform for their management. Nevertheless, it only refers to the 23 museums dependent on DIBAM, which represent approximately 12% of museums registered in Chile.

The development of museums in Chile has been uneven and unequal, which has led in recent years to a demand for a specific sector and an institutional framework in line with the reality of this. Establishing rules and standardizing the operation and the areas of the museum task has been transformed into a priority task and, as such, was included in the government program of President Michelle Bachelet and referred to in her speech on May 21, 2014.<sup>8</sup>

Currently in Chile, according to the National Register of Museums (*Registro Nacional de Museos*), there are 209 museums throughout the entire territory distributed as follows:

Of the total of museums registered, 116 are private (private, foundations or the Church, among others) and 93 are public (where we find some municipal, State owned belonging to the Direction of Libraries, Archives and Museums, university owned, among others).

### **3. History and development of Los Ríos Region**

#### **3.1. Environmental characterization of Los Ríos Region<sup>9</sup>**

Los Ríos Region is geomorphologically defined by a marked influence of glacial processes, together with forms generated by fluvial and volcanic action, concentrating the latter in the mountain area. Although it is possible to identify in the region the characteristic geofoms of Chile -Cordillera de la Costa, Central Valley or Intermediate Depression and Cordillera de los Andes- in the valley, up to the zone of Paillaco, a set of transversal cords formed by terminal projections of both mountain ranges is recognized, which generates a series of interior basins (Subiabre and Rojas 1994).

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<sup>8</sup> *Chile de todos. Programa de Gobierno Michelle Bachelet 2014-2018*, October 2013, p.133 en <http://michellebachelet.cl/programa/>, y *Juntos, un Chile mejor. Presidential Speech 21 de mayo 2014*, in [http://www.21demayo.gob.cl/pdf/2014\\_discurso-21-mayo.pdf](http://www.21demayo.gob.cl/pdf/2014_discurso-21-mayo.pdf), p.37. 16.01.2015

<sup>9</sup> Base don report: Adán et al. 2010. *Patrimonio arqueológico de la región de los ríos, Chile. Informe bibliográfico*. Programa Puesta en Valor del Patrimonio, BID/SUBDERE/DAMOP/GORE de Los Ríos.





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**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

Hydrographically, there are two basins that make up an eminently fluvial landscape. The one corresponding to the Valdivia River is an interior basin of tectonic nature, which is formed as a vast, relatively low depositional plane affected by a tectonic sinking that has been covered by volcanic deposits in marine, lacustrine, fluvioglacial, glacial and alluvial environments. The latter correspond to the post-glacial period, where they have undergone processes of constant sinking, like the earthquake of 1960.

The basin begins in los Andes Mountain Range, implicating Lake Lacar in Argentina, in whose foothill a group of lakes of glacial origin are inserted: Pihueico, Neltume, Panguipulli, Calafquén, Pullingue, Pellaifa and Riñihue, among others. The middle sector of the basin has been denominated western depression or "San José-Cruces", which finds its limits in the reliefs of the metamorphic complex of the Coastal Mountain Range.

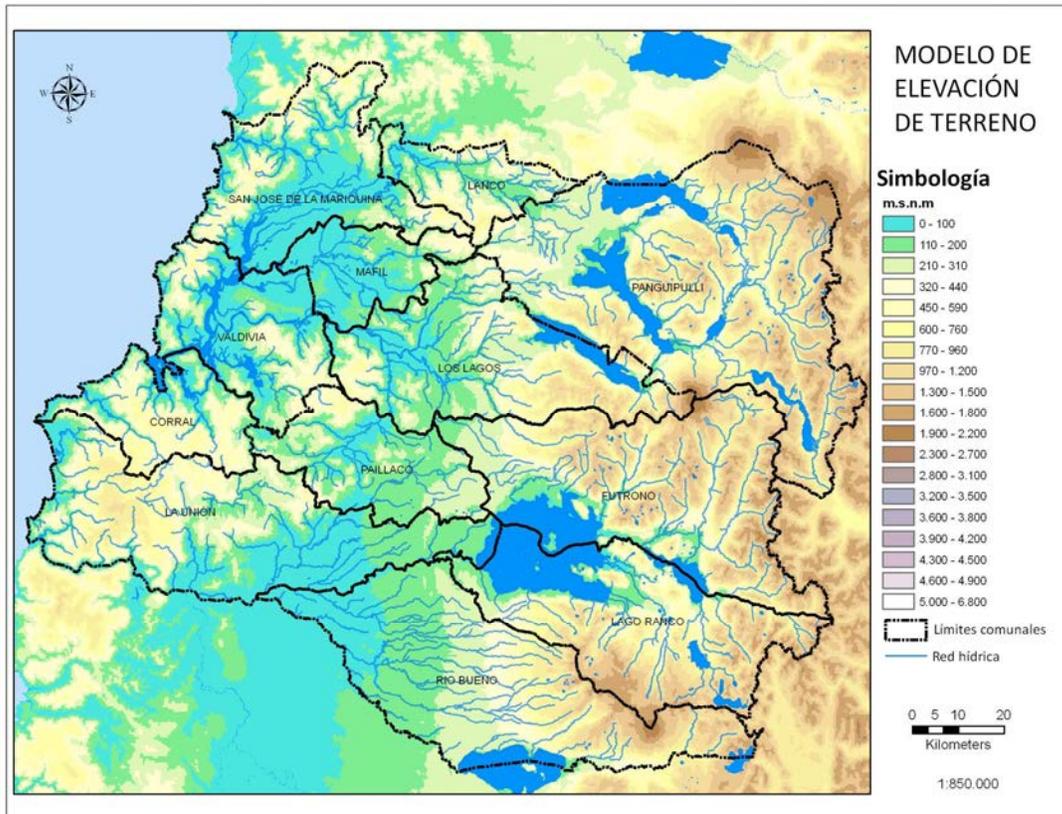


Figure 2. Los Ríos Region. Altitude and river network.





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**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

This depression extends from Ciruelos by the E and Puringue by the NW, extending to the SE and SW by a descent in height that reaches 38 m in San José River and 8 m in the square of the city of Valdivia, definitively limiting on the N shore of the Angachilla River (Subiabre and Rojas 1994).

The coastal zone of the basin of Valdivia presents specific characteristics that differentiate it from los Andes Mountain Range. It comprises two geomorphological units related to the Coastal Mountain Range itself, composed of a mountain range characterized by gentle hills and plateaus typical of the entire south central region and the continuous strip of the coast that presents bays considered as estuaries, interrupted by difficult rocky accesses, *cancahua* terraces at the height of Valdivia and meadows to the south, which remained below sea level after the earthquake of 1960. In the basin of Valdivia, the coastal relief is interrupted by the valley of the river of the same name.

Further south, the Andean basin of the Bueno River is recognized, which in its extension contains several lakes, among which stand Ranco, Puyehue and Rupanco. The pluvio-nival regime of Bueno River is mainly fed from the southern bank, delimited by the northern geoform that defines the interior basin of Valdivia. The Coastal Mountain Range in this sector, defined as a coastal massif between Toltén and Bueno River, forms compact schistose hills that move eastward to meet the Andes, dividing the central depression into a set of depressions or isolated grabens from Villarrica to Riñihue.

From Riñihue to Bueno River, the Coastal Mountain Range is fragmented by a series of oblique dislocations, which are characteristic of the sub-Andean area. In that way, the valleys are formed in the horst and in tectonic depressions that delineate a complex sequence of epigenic planes and gorges, defining a complex hydrography as its main feature (Subiabre and Rojas 1994: 33).

The intermediate depression is defined as such from Paillaco to Puerto Montt, where it is sunk and continues as a valley to the Gulf of Penas. It defines hills, plains, terraces and valleys. The effect of glaciations is evident in the pedogenetic processes as in the modeling of the physiognomy that we observe today.

In fact, the glaciations of the last period produced a strong over excavation that was filled by the waters of fusion that formed the lacustrine basins of the region in their imprisonment by the morainic chain. Their drainage originated the current river



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

systems and reprinted new models to those already existing to reach the physiognomy we know today (Subiabre and Rojas 1994: 35-38).

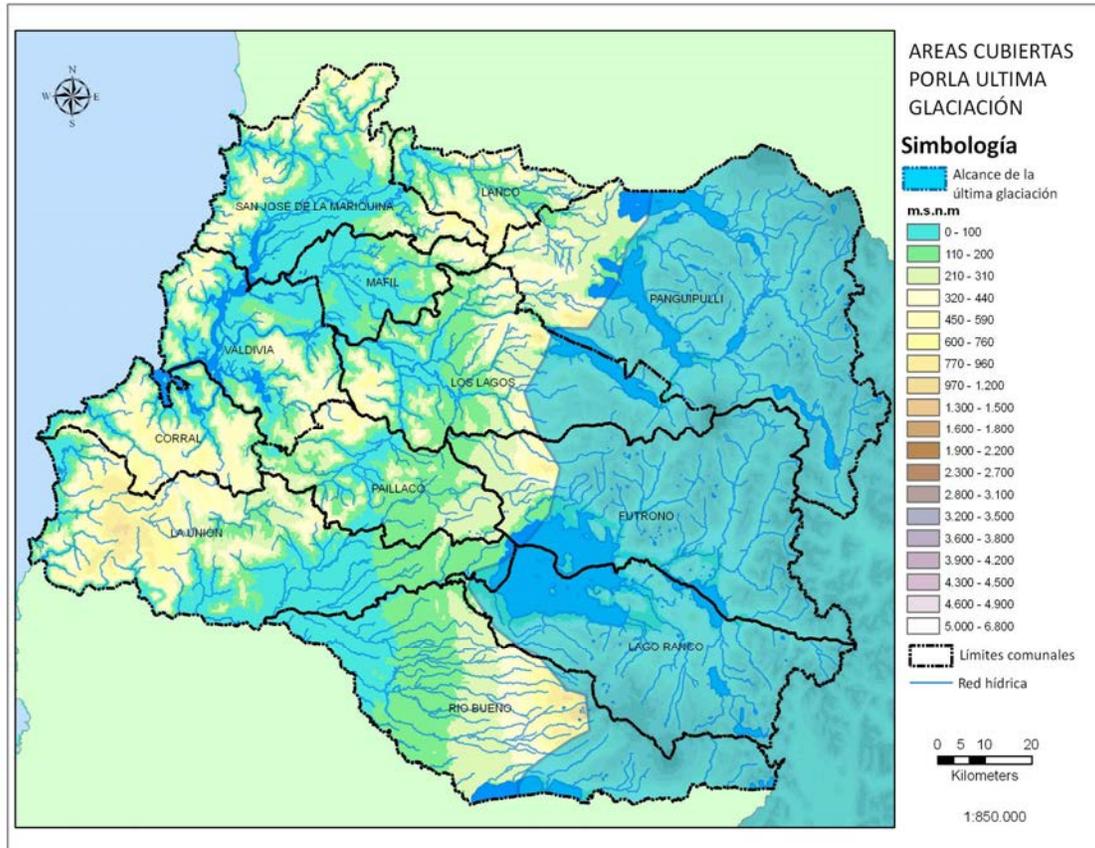


Figure 3. Area of the last glacial maximum (UMG).

The Andes Mountain Range, as already indicated and as a result of transverse longitudinal faults, manages to stomp the central plain, clearly identifiable between Afquintué and Mariquina station, to move south of Paillaco to the east and allow the emergence of the intermediate depression. This mountain range has been redesigned and directly affected by processes of volcanism existing until today, which would affect the landscape and obviously the human occupation of these lacustrine spaces and the region in general.

In vegetation terms, the central-southern zone of Chile is characterized by a landscape dominated by the existence of temperate forests, which has been



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

highlighted by regional archeology by Aldunate (Aldunate 1989), considering the systematization proposed by Gajardo (Gajardo 1983, 1994). This makes it possible to distinguish between a northern sector, a southern sector and an eastern sector, each of them defined by geographic, vegetative and climatic characteristics.

The human occupation of Los Ríos Region, following this zoning proposal, would occur in the so-called southern and eastern sector<sup>10</sup>. According to this classification, the southern sector would be defined by its temperatures and rainfall with predominance of the *laurifolio* forest. The elevation of the Coast Mountain Range to the south of Valdivia would generate a drier central valley, allowing the prolongation of forests of oaks which lose their leaves and allow greater sunstroke of the soils.

The eastern zone, corresponding to the western and Chilean Andean precordillera and to the Argentine pampas, is defined in vegetative terms by the extension of *Araucaria araucana* forests into the Lanin volcano, continuing towards the south of montane mixed forest with species like Coigüe and Lenga.

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<sup>10</sup> It should be noted that the biogeographic framework proposed by Aldunate is introductory to a proposal of cultural history for pottery periods. The above is based on the definition of a vegetation landscape similar to the current one since 3,000 years ago as documented by Villagrán (1991).



**EU-LAC-MUSEUMS**  
 <<Review of regions of the river networks and case studies>>  
 <<WP3 D3.2>>

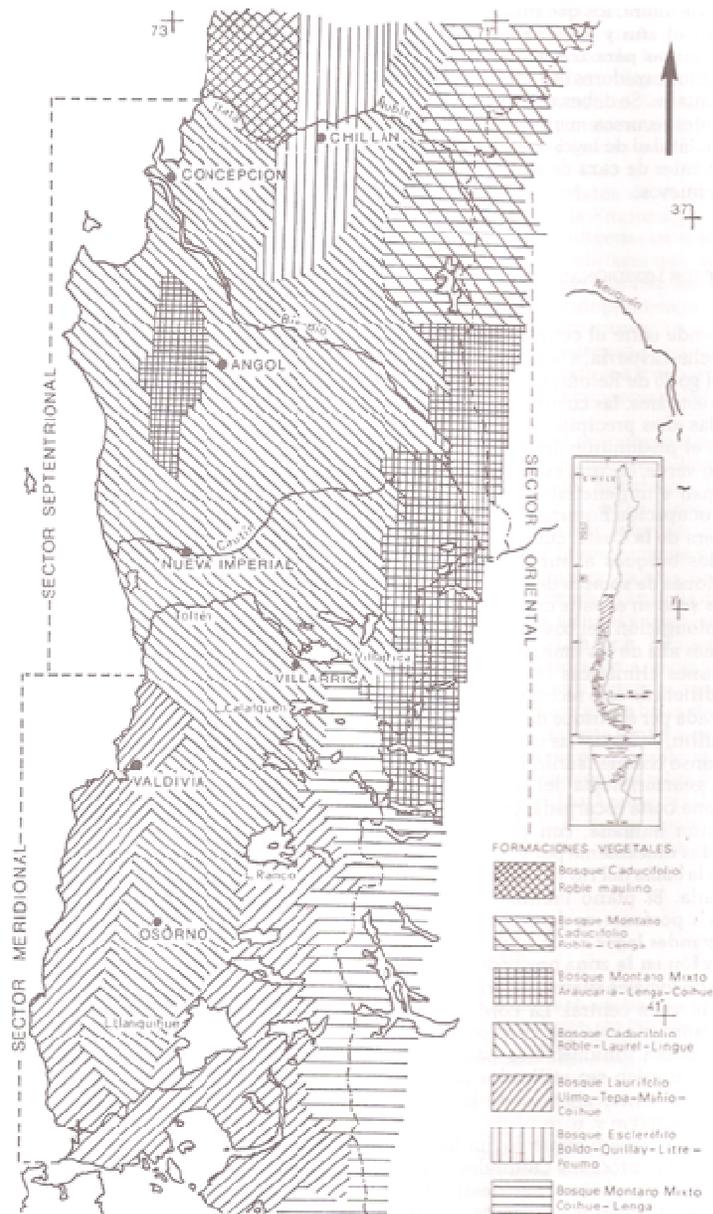


Figure 4. Biogeographic zoning of the central-southern zone of Chile. Source: Aldunate 1989: 331.

Recent studies of environmental history have drawn attention to the need to evaluate the extent of forest cover and its relation to indigenous occupation. In particular, for



**EU-LAC-MUSEUMS**  
 <<Review of regions of the river networks and case studies>>  
 <<WP3 D3.2>>

the Valdivia River basin, it has been proposed the existence in the 16th century of large cleared areas and, therefore, less forest in territories inhabited by huilliche population, in relation to the environmental situation described for the 19th century. The exuberant and romantic landscape described by travelers and explorers of the nineteenth century would be about two centuries old and would be the result of the depopulation of these lands resulting from the processes of conquest and colonization<sup>11</sup>.

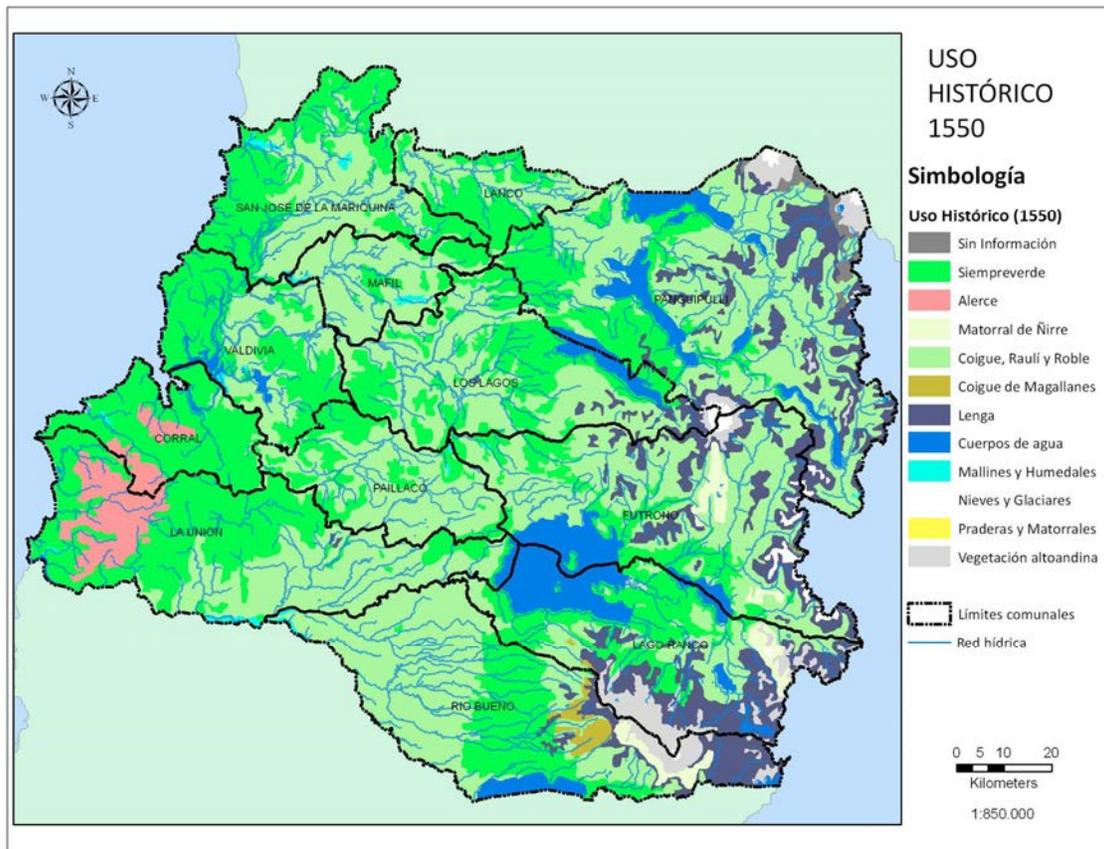


Figure 5. Reconstruction of forest cover around 1550.

It needs to be mentioned that ethnography, ethnohistorical and ethnobotanical studies are eloquent in the sense of highlighting the close relationship between the Mapuche populations and their natural environment, which is evidenced by their

<sup>11</sup> Camus and Solari 2006.





**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

specialized and deep knowledge on floristic resources (Aldunate and Villagrán 1992 Bragg 1981, Rapaport and Ladio 1999, Smith-Ramirez 1996). On the other hand, the territory described has been characterized (Aldunate 1996) from an ethnogeographical perspective, in a latitudinal sense, by the different biogeographic sections that the Mapuche identify and differentiate; *puel mapu* or *waithif mapu*, *inapire mapu*, *lelfun mapu* and *lafken mapu*. In each of these, economic practices that would account for a traditional knowledge are recorded, standing out gathering as an activity common to all.

### 3.2. Human settlement and historical periods<sup>12</sup>

Los Ríos Region is archaeologically included in the South-Central Region of Chile, approximately defined between Bío-Bío River and Gulf of Reloncavi (Aldunate 1989). Many works have also highlighted its location in what Lumbreras (1981) called the Southern Andean Extreme Area. It is also possible to see, recently, its inclusion in the Northern Patagonia, western slope<sup>13</sup>.

It is important to point out, in any case and although it could seem obvious, that regional pre-Hispanic history and its material evidence in the archaeological and movable heritage protected by Law 17.288 must be understood and approached from a macro regional perspective. This, in order to avoid regional biases in the interpretation of our earliest history, in the manner of what European archeology has described well in the development of the nationalist archaeologies of the first half of the 20th century. The table below provides a synthesis of regional archaeological periods. As any scheme of this nature, it seeks to simplify and represent the regional archaeological history, which, of course, is not able to reflect the complexity and cultural diversity of more than 14,000 years of history.

Archaeological records reveal a long history of human occupation, defining unique adaptations in the coast, the valley and the mountain range, and giving archeological support to the ethnogeographic definition of the territory highlighted by Aldunate and Villagrán based on the systematization proposed by Priest Fevres towards the middle of the 18th century. According to the authors, “...*In a transverse cut from the west to the east of the area occupied by the mapuches, there is possible to distinguish biogeographic zones that they clearly identify and characterize, and which receive specific names in the Mapuche language. The mapu lafken or land of*

<sup>12</sup> Based on Adán and Urbina 2010.

<sup>13</sup> This perspective was strengthened in the development of the Patagonia Archaeological Days (*Jornadas de Arqueología de la Patagonia*) organized by various organizations and research centers in Argentina. Universidad de Magallanes has also participated as organizer.



**EU-LAC-MUSEUMS**  
 <<Review of regions of the river networks and case studies>>  
 <<WP3 D3.2>>

*the sea comprises the coastal plains between the Coastal Mountain Range and the Pacific Ocean; the central valley is called Ielfun Mapu, and the mountain sector receives the name of Inapire Mapu or land near the snows "(Aldunate and Villagrán 1992: 26-27).*

CULTURAL PERIOD	TRADITION OR ORIGINAL CULTURAL COMPLEX	GENERAL TIMELINE
PALEO-INDIAN	Groups of terrestrial finis-pleistocene hunter-gatherers (extinct fauna)	14,500 years BP
ARCHAIC	Groups of terrestrial and maritime holocene hunter-gatherers (modern fauna). Subdivided in 3 stages: Early, Medium and Late Archaic.	10,000 – 2,000 years BP
EARLY POTTERY	Funerary-Pottery Pitrén Complex	2,000 – 800 years BP
LATE POTTERY	Cultural Complex Vergel Two-coloured pottery tradition. Vergel and Valdivia Styles.	800 – 450 years BP
EARLY HISTORICAL (COLONIAL PERIOD)	Mapuche Culture Valdivia and Tringlo Styles.	450 – 200 years BP
LATE HISTORICAL (REPUBLICAN PERIOD)	Mapuche Culture Hispanic and Creole Chilean occupation. European immigrations.	200 BP– today

Figure 6. Regional Timeline. Source: modified from Munita et al. 2009. BP: Before present.

In the middle of the 16th century, the regional indigenous reality was impacted with the settlement of the Spanish and the set of strategies and actions that the early conquest and the process of colonization developed to make effective the control over the territory. From the Bío-Bío River to the south, historical processes were differently shaped, due to both the nature and intentionality of the Hispanic occupation, and the nature and variability of the populations settled in particular territories/landscapes, from which they established conspicuous alliances to each reality.

In the case of Valdivia, we know perhaps one of the most complete urban histories known in relation to a Chilean city, as a result of the work of the historian Gabriel





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**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

Guarda. The historical reconstruction that Guarda has bequeathed to us for the period between 1552 and 1860, must necessarily be understood along with the contributions of the studies that have been dedicated to construct the regional indigenous history. In this respect, and as emphasized in the introduction, studies under this approach are scarce and undoubtedly more abundant, although always few, in the southern Huilliche area or the Cunco area (Alcamán, 1993, 1997; Vergara 1991, 1993).

Some of the most accurate studies on indigenous populations in historical times in areas included in the territories known today as the Los Ríos Region refer to the puelche-huilliche alliances and the mountain fortifications between Villarrica and Ranco (Leon 1993), and the constitution of property in the area of Valdivia and the coast, the plains, Panguipulli and Ranco (Vergara, et al., 1996).

After the process of independence of Spain, in the mid-nineteenth century, the province of Valdivia, somewhat larger to the north and south than the current one, was the main region south of Concepción. It was the gateway to and from the south of Chile, and an obligatory step for contact with the trans-Andean zone. It had a natural advantage to form an integrated regional economy, based on the hydrographic basin of the Valdivia River and the port of Corral, which allowed it to connect with the rest of the national territory, the Andean region and the global market.

### 3.3. Key facts of the regional history: 19th and 20th centuries<sup>14</sup>

In colonial times, this strategic condition had given the city the character of military enclave in the southern end of the Spanish empire. During the nineteenth century, such a marginal geographical situation continued to be decisive in the constitution of Valdivian society and economy (in provincial terms), which was expressed in differences of all kinds with the center of the country. Much of the history of the area is linked to that geographical condition and to the organization of the regional space that had its connection with the world through the city of Valdivia and Corral port. Its economy and society were structured from and around such element.

The area received foreigners (a few thousand) and Chileans from the center and south of the country. They joined the local indigenous population. In any case, it was a region of sparse population and grew moderately. At the time of the arrival of the first foreigners, after the law of November 18, 1845, which sought to establish settlers in empty lands of the country, the best lands were already in the hands of

<sup>14</sup> Based on Almonacid 2010a.





**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

individuals, leaving very little available to the State. According to the Intendant of Valdivia, Salvador Sanfuentes, in a report sent to the Government on May 25, 1846, in the vicinity of the city of Valdivia there were no more than 500 to 600 Indians, since the others had migrated to the coast of the province or to the Araucanía, after selling their lands to Chileans (Donoso and Velasco 1970: 97).

From 1846, by private initiative, the first foreign colonists would arrive to Valdivia. Then, from 1850, immigrants brought by state agents would arrive. Valdivia, La Unión and Osorno were the first places chosen. From 1852, other settlers would begin to settle in the Llanquihue lake.

Although the population of the province of Valdivia remained mainly rural, except in the commune of Valdivia, in 1930 there existed several towns with populations between thousand and five thousand inhabitants: Los Lagos (1,390 inhabitants), Lanco (1,502), Paillaco (1,284), Río Bueno (4,388). The decline of the population of Río Bueno -in 1920 it had 4,593 inhabitants- shows that the remarkable growth of the commune had been exclusively of its rural population. The same occurred with the town of San José de la Mariquina, which had 1,100 inhabitants, much less than the 1,531 that it had had in 1907. Also here, all the growth of the population was rural.

Finally, in 1930 the decline of the indigenous population of the province of Valdivia was noticeable. While in 1907 there were 9,413 (considering the departments of Valdivia and La Unión), in 1930 they reached only 4,183 people. Although the figures certainly do not include the real total of the indigenous population, since the ones that hid their origin were not registered, the reduction is considerable. The decline of the indigenous population in Lanco and Río Bueno is especially obvious. In 1930, in both communes there was no more than 20% from the total of the beginning of the 20th century remaining.

An explanation to the previous phenomenon is the problem with land ownership that took place in the entire southern area of Chile since the second half of the 19th century (Almonacid 2009). At the beginning of the 20th century, the usurpation of State lands, litigation and conflicts between individuals and indigenous people were a serious matter. In particular, this meant a drastic decline in indigenous property.

The loss of their communal lands and their transformation into workmen or tenants in the province's farms, or their migration to other regions, was a severe blow that led to the decline of the Indians. Without land, they lost the fundamental basis of their cultural identity. It is evident during the first decades of the 20th century that the





**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

State privileged the formation of private rural property in the hands of Chileans and foreigners, excluding and postponing the indigenous populations whose ancestors inhabited the region since pre-Hispanic times (Bengoa 2000 (2007)).

The occupation of the foothills zone of the province of Valdivia is an example of the previous. Chileans and foreigners settled in Panguipulli lake at the beginning of the 20th century by fire and blood, killing and expelling the natives of the place. The lands were appropriated mainly by Chileans and foreigners, as well as the navigation in the lake, on which steam ships were introduced. Interest in the riches of the forest and the trans-Anden trade of cattle were a great stimulus to this process.

On the other hand, in industrial terms, according to the industrial census of 1928, the city of Valdivia had one of the largest concentrations of industries in Chile, after Santiago and Valparaíso, and very close to Concepción. It stood out for its shipyards, mills, and factories of furniture and woods, footwear, tanneries, alcoholic beverages, foods, etc. (Badia-Miró 2008). In addition, mining activity in San José de la Mariquina, during the first decades of the 20th century, explored the old Madre de Dios Mine (Guarda 2001: 706-707). In 1928 they reached the extraction of 100 kilos of gold every month.

This stage was limited by two traumatic events. It began with the crisis of the 1930s, which severely hit the city of Valdivia for many years, and ended with the 1960 earthquake, which transformed the Valdivian landscape, society and economy. The profound impact of the economic crisis of the 1930s was reflected in the minimum population growth in the communes of Valdivia and La Unión between 1930 and 1940 (McCaa n/d: 73-75). By contrast, the smaller communes, due to their rural base, were the ones that grew the most, particularly Lanco, Los Lagos, Paillaco and Río Bueno. Corral, thanks to the steel activity, also had a significant population growth in the decade of 1930.

In the case of commune of La Unión, however, the city of the same name had an important growth between 1930 and 1940, increasing from 5,735 to 7,234 inhabitants. Thus, the low communal growth was mainly due to the decrease of the rural population. On the contrary, the city of Valdivia had an suffered a standstill in terms of population growth, which did not change throughout the decade. It was only from 34,296 to 34,496 inhabitants. A similar case occurred with the city of Río Bueno. While the communal population grew significantly, the city was stagnant, going from 4,388 to 4,852 inhabitants. Also, the town of San José de la Mariquina stagnated, although in this case the phenomenon came from before, perhaps from



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

the operation of the south longitudinal railroad. In 1940, it had 1,516 people, less than the 1,537 from 1907.

The opposite happened in Corral. The town, in the same years, increased from 2,779 to 3,317 inhabitants. This, not counting the population that had settled in La Aguada, next to the High Furnaces, that rose from 31 to 1,175 people. On the other hand, some small towns added population, like Huellehue, that rose from 529 to 1,562 inhabitants; Los Lagos, from 359 to 2,106; and Paillaco, from 1,284 to 2,980.

In both the forestry and steel industries, the role of the State was fundamental to Valdivia. In the 1930's, the State would become a shareholder of the High Furnaces of Corral, after the difficulties that the Valdivian society that owned the establishment went through. In the hands of the State, the High Furnaces would become producers of steel, iron and metallurgical products (Corfo 1966: 55-99). To this end, several technological improvements were incorporated, such as the use of wood charcoal, instead of the firewood of the original project.

The best years of the plant were the 1940s. In 1946, the Furnaces began to receive electricity from Pilmaiquén hydroelectric plant (Osorno). In 1947, the rolling mill was expanded. In 1948 it produced almost 38 thousand tons of iron and steel ingots, rolled and in the form of wire. At the same time, this led to the increase in foundries and factories in Valdivia, for the manufacture of tools, boats, cars and rails. In this way, Valdivia-Corral consolidated a position as an important national metallurgical center.

Regarding forestry, in the 1940s, CORFO established a wood-impregnating plant in the city of Valdivia, which further encouraged forest production in the area. During these years, Valdivia developed the main silvicultural activity of the country. The number of sawmills by 1936 in the province of Valdivia (including the department of Osorno) was the largest in the country, with 171 establishments. The commune of Valdivia had the largest national concentration, with 75, followed by the ones in Cautín. In the third place, there were the communes of La Unión and Río Bueno, with 24 and 28 sawmills respectively (Dirección General de Estadísticas 1938a: 52).

In addition, there was the development of the forestry activity in the foothills zone. There was the forest exploitation of Neltume (Riquelme 1968). The farm of the same name was located between Andes Mountain Range and the lakes Neltume and Pirihueico. Communication with this place was done along the river, between the towns of Panguipulli and Choshuenco, on a three-hour journey on the Enco steamer (with capacity for 300 people), following Lake Panguipulli (Triviños 1959). Then, from Choshuenco, it went 22 kilometers ashore to the port of Fuy, on Lake Pirihueico,





**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

where two boats were in charge of sailing. In kilometer 16 of the journey were the houses of the Neltume farm. Besides above-mentioned, there was important exploitation of woods in the surroundings: Remeco, Lipinza and Carranco.

In Neltume, in addition to logging, there was a factory of doors and windows and another of plywood. The first began its work in 1941 and the second in 1942. These industries of Neltume had their own generation of electrical energy through three plants. The 1960 earthquake left only one of them standing.

Of course, the population growth and the installation of schools and state authorities, commerce and other economic activities, in the town of Panguipulli were closely linked to the above (Alarcon 1958). In 1938, a large number of urban properties were made there, with the authorization of the Municipality of Lanco. Finally, in 1947 the commune of Panguipulli was created. Also, tourism emerged in the area. In Choshuenco, a large luxury lodge was built, which was closed for lack of visitors in the 1950s.

#### 3.4. Post-earthquake recovery and new region<sup>15</sup>

For many years, the Andean foothills zone had difficult connection with the rest of the province. Until the 1050's, only one road connected Panguipulli with Lanco. From 1935 this route was regularly visited by a carriage (Millanguir 2007: 233). Then, another road was built to communicate with Los Lagos. From Panguipulli to the interior, practically everything was reduced to the lacustrine mobilization. In addition, after many delays, the railroad began to run between Lanco and Panguipulli from the beginning of the 1960's.

The notable prominent activity in the Panguipulli area caused tensions in land ownership, which would be expressed during the Agrarian Reform. In 1971, the State formed the Panguipulli Forestry and Timber Complex (Complejo Forestal y Maderero Panguipulli), which covered 350,000 hectares (Hernández 1973). The Complex encompassed native and reforested forest, agricultural lands and the two factories mentioned. Until 1970, that territory had been divided into 18 farms of individually owned.

The forest industry would eventually become consolidated in the region. By 1960, about one-third of all the wood produced in the country came from the province of Valdivia (Corfo 1962, IV: 415). However, we must recognize some traditional instability in forestry, very sensitive to national and international prices and with

<sup>15</sup> Based on Almonacid 2010b.





**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

always high operating costs, considering the difficulties and isolation of the exploited lands. In spite of everything, by 1960, the city of Valdivia had important industries elaborating wood: a factory of veneer sheets, one of paper and another one of impregnation of wood.

One effect of the region's agricultural growth was the separation of the department of Osorno from the province of Valdivia. At the beginning of the decade of 1930, Osorno had joined Valdivia, having previously depended on the province of Llanquihue. After long years of Osornine demands, in 1940 Osorno became a province. In that process, the areas of Río Bueno and La Unión were tempted by Osorno to join the new province. Nevertheless, from Valdivia, there was a strong defense of the historical and economic limits of the Valdivian economy, which included, at that moment, departments of La Unión and Río Bueno.

As mentioned, one activity that has been present since colonial times in the province of Valdivia is mining. In that context, the crisis of the 1930's led the exploitation of gold to historical highs. By 1936, there were 177 gold laundries in San José de la Mariquina, 97 in the commune of Los Lagos and 165 in Lanco (Dirección General de Estadística 1938b: 18). However, gold was mainly extracted in San José de la Mariquina, in Madre de Dios and Pumillahue.

All this boom was generated by the increase in the price of gold after the economic crisis (Guarda 2001: 706-707; Fierro 2009: 38-41). The activity would be carried to the extreme of dissolving the hills and covering of the rivers in search of gold, which would bring serious problems to the fluvial navigation. By 1960, it was estimated that about 500,000 cubic meters of material were removed per year in Madre de Dios (Corfo 1962, III: 305).

On the other hand, since 1915, coal had been mined in Millahuillín, near the railway station of Máfil, to supply the railroad and, later, the Southern Company of Electricity (Compañía Austral de Electricidad), which from the end of the 1920s gave electric power to the city of Valdivia. To do so, a thermoelectric plant was built near Millahuillín. All this activity produced an increase in the population of Máfil (Fierro 2009: 41-48). Subsequently, the population increased more with the exploitation of Pupunahue, 17 kilometers to the south of Máfil. Both mines sent coal to the High Furnaces of Corral.

An important increase in coal mining took place when coal began to be exploded in Pupunahue, since 1936 (Bravo 1960: 706-707). This mine, strategically located next



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

to San Pedro River, transferred its coal by rail to Antilhue, where it was taken by boat to the port of Corral or to the station designated, and then was transported by rail.

By 1953, the company "Los Copihues de Pupunahue", owner of the deposits, agreed to deliver its coal to Corfo, which planned to build a coal-cleaning plant in the area, producing coke and other products, such as gas, for the consumption of the cities of the south of the country. The necessary constructions were almost complete when the 1960 earthquake damaged part of the existing infrastructure. The project was abandoned, but there is still part of the Copihues Purifying Plant. In addition, although its existence was known at least from the beginning of the 20th century, in 1948 the exploitation of the coal mine of Catamutún in La Unión began.

In another aspect of regional history, the creation of Universidad Austral de Chile in 1954 was an undeniable contribution to the services that the city of Valdivia delivered to southern Chile (Almonacid 2005). After the decision of a group of Valdivian neighbors and state support, a university was formed to train the professionals that the south required in different areas, to carry out research and to cultivate the humanities and the arts. Designed as a university to carry out teaching, research and outreach activities, it formed a highly qualified full-time academic staff and attracted young people from all over Chile, especially between Concepción and Punta Arenas.

By 1958, the University City (campus Isla Teja) was born, projected as a place of residence and study of teachers and students. With the support of different national and international institutions, Universidad Austral de Chile quickly became one of the main institutions of higher education in the country. Until 1968 it had the quality of university associated to Universidad de Chile, becoming autonomous later.

On the other hand, until the construction of the Pullinque plant of Endesa in Panguipulli, the province of Valdivia had serious limitations on the provision of electricity (Alarcón 1958: 9-10, 33-34). The work was projected by 1951 but began in 1956. The waters of the Huanehue River would be used, 12 kilometers from Panguipulli and 62 kilometers from Lanco. The new plant was intended to meet the needs of the provinces of Cautín and Valdivia. With the delays generated by the 1960 earthquake, the plant only started providing services in 1962. Immediately, the operation of the plant allowed electric power to be supplied to the town of Panguipulli.

In addition, outside of Valdivia, substations were installed in Los Lagos and Máfil to communicate with the rest of the central interconnected system, which energized the entire country, from La Serena to Puerto Montt. On the other hand, the work involved



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

the construction of several roads and bridges to access the plant, which generated indirect benefits to the area.

Finally, the 1960 earthquake caused a significant change in the landscape, society and economy of the province of Valdivia (Gobernación Provincial de Valdivia 1984: 8-11; Guarda 2001: 580-585; Fierro 2009: 72-76; Salustio Saldivia 2008). Geography was altered by the sinking of part of the Valdivian coast and river banks (Islote Haverbeck, Las Marías, in the city of Valdivia, and Santo Domingo, at the southern exit of Valdivia, and along the Lingue River, at its mouth in Mehuín, among other places). Thus, many hectares of arable land were lost in the province.

Only in the commune of San José de la Mariquina, about 2 thousand hectares were permanently flooded. In addition, three hills collapsed on Lake Riñihue, which prevented its natural drainage and for two months kept the threat of a flood of settlements established on the banks of the basin of the Valdivia river, especially Los Lagos and Valdivia. Also, the tsunami that affected from Corral Bajo to Amargos, La Aguada and part of High Corral. For its part, the tsunami in Mehuín destroyed almost all the houses of fishermen and summer houses. Only the Millalafquén Hotel stood. In short, 20 thousand people lost their homes and there were 1,600 deaths.

The earthquake and tsunami caused a remarkable destruction of infrastructure throughout the province. In the city of Valdivia, the damage caused to its industry was determinant in the end of several of them. While in 1959 there were 73 important industries and companies in the city, after the earthquake only 26 of them remained. In other words, 64% of the main industries and companies in Valdivia were lost. In particular, shipping companies and commercial houses that were engaged in import and export disappeared. In that case, the deterioration of river navigation and Corral destruction had an immediate and direct effect. On the other hand, the second area hit hardest by the earthquake was footwear and tannery. Of the six industries that existed, only one remained (Stolzenbach tannery, we suppose).

Finally, the city of Valdivia lost its most emblematic and ancient industry: the former brewery Valdivia of the Anwandter family, at that time in the hands of *Compañía de Cervecerías Unidad*. The industrial establishment, built of solid material in the 1910s, was in ruins. Today, on the ruins of the factory, the Museum of Contemporary Art of Universidad Austral de Chile is located.

After the heavy blow that the earthquake caused to the population and its economy, Valdivia experienced a remarkable urban transformation, born out of a new reconstruction, similar in magnitude to that of 1909. Once the pier and part of the





**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

building of Arturo Prat Avenue, damaged the bridges and several buildings in different areas of the city, the Municipality took the opportunity to redesign some streets around the Pedro de Valdivia Bridge and to build a new waterfront. The city that can be observed today, in its centric part, is the result of the transformations carried out after the earthquake of 1960.

The 1960s came with a slow recovery of activity in the province. For the city of Valdivia, it meant a smaller growth of the population, compared with the previous decade. However, its growth continued to be significant in the context of southern Chile. In relative terms, the performance of other cities in the province, such as Paillaco, Río Bueno and La Unión, was much better. This was not the case of Lanco and Panguipulli, which had the lowest population growth during the sixties compared to the previous decade (INE 1977 [106]: 106).

During the agrarian reform (1962-1973), the province was the scene of numerous transformations in its rural economy, being one of the regions with more expropriated hectares -around 769 thousand hectares-, and one of the most favored with access to the property of the land -almost 3 thousand families-. Considering the area of the province, after Santiago, it was the second with the highest percentage of land expropriated: 41.6% of the total land (Garrido 1988: 177-178).

This was expressed in an active organization of peasants and rural workers, transforming Valdivia into the province with more landholdings. At the beginning of the military government, Valdivia became the third province with the largest number of agricultural unions, with 67 organizations, bringing together 17,610 people (INE 1977: 159).

Among the above mentioned, the formation of one of the main agricultural properties of the country, the Panguipulli Forestry and Logging Complex (*Complejo Forestal y Maderero Panguipulli*) stands out, which reached 360 thousand hectares in 1971, uniting 18 expropriated farms. The military government would put an end to this enterprise, returning some properties to its former owners and selling others (Hernández 1973; Rivas 2006).

With the military coup of 1973 there was a profound political-administrative change of the province of Valdivia. That which traditionally was one of the most important administrative units of the south of Chile, inexplicably, became part of the region of Los Lagos, along with the provinces of Osorno, Llanquihue and Chiloé. All this without taking into consideration previous studies that projected Valdivia and Osorno as a future region, being recognized as different to the provinces from further south.





**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

However, in June 1974 the military government formed a large region that ran from Valdivia to Chiloé. From diverse points of view, considering extension, natural resources, economic activities, characteristics of the main cities, etc., the region contradicted the criteria to regionalize the country indicated by the Government. The province of Valdivia, despite having the main city of the region and a prominent economy, was relegated to a subordinate condition.

The crisis of the 1980s (1982-1984) produced a meaningful effect in the province of Valdivia (GPV 1984) and a significant deterioration of its economic activities. The fishing sector had a sharp drop in production in 1983. Agricultural activity in general, especially livestock, also fell. By 1984, it was estimated that there was a 13% unemployment rate in the province. By that same year, in the important sector of shipyards faced that of 11 existing there were only 4 functioning. Among the activities initiated to reduce unemployment, there was to revive gold mining in Madre de Dios and Hueima.

Regarding the differences between the provinces of the Los Lagos Region, in the early 1980s, Valdivia was clearly the most developed province in some respects. For example, in 1984, Valdivia had 42.6% of the region's concrete roads; 37.5% of those of asphalt; 32.7% of gravel; and 69.6% of dirt roads. Considering the total number of kilometers of roads in the region, Valdivia had 46.9% of them (GPV 1984).

The 1980's were stagnant in the region. But not everything was deterioration. With the effort of the local population, the reconstruction of the Cathedral of Valdivia, destroyed in the earthquake of 1960, began. In 1987, Bishop Alejandro Jiménez created a commission for the construction of the cathedral, beginning the works in 1988. After one decade, in October 9, 1998, the new cathedral was inaugurated, with the presence of the apostolic nuncio Angelo Sodano and the President of the republic, Eduardo Frei Ruiz-Tagle.

In the 1990s, the demand for a new region continued growing. There was moderate support from the governments of the Concertación and some parliamentarians, such as Senator Gabriel Valdés. However, it was the drive of the society of Valdivia themselves, through the New Region Committee (Comité Nueva Región) and the Corporation for Development of the Province of Valdivia (Corporación para el Desarrollo de la Provincia de Valdivia or Codeproval) created in 1988, which caused that the demand was slowly received by the State. A significant step towards the creation of the region was the signing of the Provincial Development Agenda (Agenda Pactada Provincial de Desarrollo), in October 1997, between the provincial



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

governorate of Valdivia and Codeproval. A key player in this advance was Esteban Marinovic, an expert on regional development issues, linked to the city of Valdivia since the 1960s.

The document gathered the demands and proposals of the different relevant actors of the public and private sectors of the province. This provided a basis from which the Valdivia Governor could better defend, at the regional and national levels, the support required for provincial development. Without saying it, the whole text showed the need to modify the existing political-administrative division and to recognize the regional peculiarities of the province of Valdivia.<sup>16</sup>

By the way, the Agenda (Agenda Pactada) picked up as fundamental elements for its development design the economy that Valdivia had historically had. It valued the port of Corral, that since 1993 had re-opened in the hands of the Port Corral, especially like place of load of chips. In addition, it sought to transform the hydrographic basin of the Valdivia River, to concretize a project already proposed at the beginning of the 20th century, as was the connection with Argentina through the Huahum border crossing.

Moving forward towards the creation of the region, in 1998 the constitutional reforms that allowed the creation of new regions were approved. Finally, in 2005, the bill to create Los Ríos Region was submitted to Congress. During the parliamentary discussion, the possibility of including the province of Osorno in the new region was considered, which was rejected by both the Congress and the citizens of Osorno. Thus, in December 2006 the Parliament approved the law which was promulgated by President Michelle Bachelet on March 16, 2007, constituting Los Ríos Region, the fourteenth region of Chile, concluding with a demand that had lasted for thirty years.

Finally, in this brief account of the history of the region in recent decades, we add some comments on the evolution of the population between 1982 and 2002, as it appears in the attached table. In general, the population growth has been moderate, when compared to other areas of southern Chile. For example, the city of Valdivia lost its status as the most populated city in southern Chile, south of Temuco, and was surpassed in 1992 by Osorno and Puerto Montt (INE 1993: 7-8).

The same has happened with other cities in the region, even imore clearly. This indicates the difficulties that the region had in that period. Without a close relationship, for many Valdivians this was highly related to the lack of attention given by the State to regional development, as well as to the undiminished condition that

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<sup>16</sup> See document Agenda Pactada in: [www.munivaldivia.cl/comuna/agendapactada/agenda.html](http://www.munivaldivia.cl/comuna/agendapactada/agenda.html).



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

the province of Valdivia had within Los Lagos Region. Although the explanation of this scarce population growth is more complex, considering national economic changes and restructuring of regional economies, the Valdivian "feeling" does not lack historical grounds, as these and other data on the region show.

Needless to say, the installation of the Los Ríos Region in 2007 has generated numerous expectations in the Valdivian society, in regional terms. The State is seen as a generator of development. Time will show if they are adequately satisfied and will surely show that in matters of regional development the State cannot be everything.

#### **4. Characterization of the Network of Museums and Cultural Centers**

The Region of Los Ríos has an extensive history and valuable cultural heritage bequeathed by the populations and societies that inhabited and inhabit these territories, as referred in the text above.

The idea of starting to develop a proposal for associative work and organizing in a network the institutions that preserve, investigate and disseminate these stories and patrimonies, arises in the context of the celebration of the International Day of Museums of the year 2012, seeking the strengthening, promotion and dissemination of the cultural and natural heritage of the Los Ríos Region in a professional and associative way.

Currently, the Network consists of about 23 museums and cultural centers that are distributed in the 12 communes of the region, seeking the protection and promotion of the local cultural heritage and the different types of contemporary artistic and cultural expressions.

Together, these museum and cultural spaces serve more than 300,000 users a year, considering national and foreign visitors and specialized users, including researchers, students, artists and cultural managers.

The creation of the Network accounts for the diversity of actors involved in the protection and management of heritage (public, community, municipal, university and private institutions, all with diverse resources and realities) and the territorial diversity of the Los Ríos Region. Thus, the need to have instruments that allow the characterization of the museums of the region in order to understand their particularities arises.

In this sense, and in the framework of her master's thesis, the student Laura Fúquene and the researchers of the team of the EU LAC Museums project,



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

developed and implemented a methodology that allowed the characterization of the member institutions of this Network, considering fulfilling the objectives proposed in the context of the development of this applied research.

## **5. Characterization methodology**

The methodological process was carried out through two main activities: (i) the development and application of a deliberation rubric for the selection of the universe of museums relevant to research; and ii) the construction and application of the data gathering instrument "A day in the museum".

In the first case, the rubric was generated by reviewing and analyzing secondary information on the Museums Network of Los Ríos Region and the institutions that are part of it (database, existing datasheets and bibliographic review). In the second case, primary information was collected through semi-structured interviews, applied to mainly those in charge of museums and cultural centers, as well as through participant observation in the territories and in different activities developed by the members of the Network and the community. This information was obtained through fieldwork conducted between May and June of 2017.

This is the first systematic study that proposes to gather the necessary information to make an integrated registry of each of the sample spaces that constitute the Network. This represents a limitation in relation to the reliability of some data and figures, since until now the study has been based on the direct knowledge, opinions and perceptions of the interviewees, information that, in some dimensions, could be compared with some existing secondary sources.

### **5.1. Deliberation rubric**

In order to define the study universe of the research, a rubric of inclusion/exclusion of museums was designed, through which a panel of experts formed by the team of researchers of the project analyzed twenty museums, libraries and cultural centers that have participated in the Network from its creation in 2012 until 2016. Subsequently, four components were defined according to their projection to community museums, of which they had to comply with a minimum of three to be included in the group of institutions to be studied.

This rubric consists of the breakdown of the ICOM museum definition into its fundamental conceptual components. For its interpretation, ICOFOM glossary was



**EU-LAC-MUSEUMS**  
 <<Review of regions of the river networks and case studies>>  
 <<WP3 D3.2>>

used as a basis, which is delimited and defined in Annex 1, along with the complete rubric.

Museum: ***Non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment (ICOM, adapted in Viena 2007).*** This definition can be disaggregate in the following items:

<i>Permanent Institution</i>	<i>Non-profit</i>	<i>Society and Development (Outreach activities) *</i>	<i>Open to the public*</i>	<i>Tangible and intangible heritage of humanity (Mark if having heritage, T: tangible and/or I: intangible) *</i>				<i>Setting (Community engagement)</i>					
				<i>Acquires/ Sets</i>	<i>Preserves</i>	<i>Researches</i>	<i>Communicates</i>	<i>Exhibits</i>	<i>Education</i>	<i>Study</i>	<i>Enjoyment</i>		

Figure 7. Components of the deliberation rubric.

As can be seen in figure 7, the definition is analytically broken down into six main components, of which two are disaggregated into eight sub components. The component Society and Development is interpreted in this analysis according to the outreach activities that the institutions do, as well as the component Setting, which is analyzed in relation to the Outreach activities.

Components: *Permanent Institution*, *Society and Development*, and *Open to public*, determined the study universe.

#### Summary of the Deliberation Rubric

The rubric in figure 8 contains the selected components and fourteen out of twenty institutions which met at least 3 of them.



MUSEUMS	Permanent Institution *	Society and Development (Outreach activities) *	Open to public*	Tangible and intangible heritage of humanity (Mark if having heritage, T: tangible and/or I: intangible) *				
				Acquires/ Sets	Preserves	Researches	Communicates	Exhibits
Museo Despierta Hermano - Malalhue	X*	X	X	X	X	X 1-2	X	X
Museo y Memoria Neltume	X	X	X	X	X	X 1-2-3-4	X	X
Biblioteca de Futrono	X	X	X	-	-	-	-	-
Museo Tringlo de Lago Ranco	X	-	X*	X	X	X 1-2	X	X
Museo Histórico y Arqueológico Arturo Moller Sandrock - Río Bueno	X	-	X	X	X	X 1-2	X	X
Biblioteca Municipal Mira Valdivia	X	-	X	X	X	X 1-2	X	X
Museo de la Catedral	X	-	X	X	X	X 1-2	X	X
Museo Histórico y Antropológico Mauricio Van de Maele *	X	X	X	X	X*	X 1-2	X	X
Museo de la Exploración R. A. Philippi *	X	-	X	X	X*	X 1-2	X	X
MAC Valdivia UACH *	X	-	X	X	X	X 1-2	X	X
Centro Cultural El Austral	X	-	X	X	X	X 1-2	X	X
Museo de Sitio Castillo de Niebla	X	-	X	X	X*	X 1-2	X	X
Museo Escolar Hugo Gunckel - Corral	X	X	X*	X	X*	X 1-2-3	X	X
Museo Escolar Juan Bosch - Niebla	X	-	X*	X	X	X 1-2	X	X

Figure 8. Matrix summary.

**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

Exceptional status criteria:

**Permanent institution (\*):** According to this component, all museums are formalized except for the Malalhue Museum, which, despite this, is the most supported by the community (perception based on the frequency of activities convened and developed by the community in the museum), given its history of conformation, which is strongly linked to the community.

**Open to public (\*):** Museo Tringlo de Lago Ranco only opens in summer depending on tourism, and the two School Museums are within the school infrastructure and are only open to all public 4 days in summer at the Fair of the Sea. However, the three can be always visited prior appointment.

**Preservation (\*):** The only ones that carry out conservation, strictly interpreted, are the Museums of the UACH Museums Department, Museo de Sitio de Niebla and Museo Escolar de La Aguada in Corral.

**Research:** 1. Documentation and inventory of collections, 2. Development of museographic instruments, 3. Reflection on the social use of the museum, 4. Critical reflection on the role of the museum. The research is mostly generated by initiative external to museums.

## 5.2. A day in the Museum

As a second phase of this process and once defined the museums and cultural centers that would be covered in the characterization, the instrument A day in the museum (Annex 1) was designed and applied, which comprises four components: (i) territory, (ii) users, (iii) museum and (iv) relationships, and additionally a field observation guideline. By means of these key elements, the conversation was structured and it was sought to stimulate topics which are particular to each context, with the aim of generating a narrative related to the historical, political and even ideological moment of the formation of each museum, its transformation in time, when applying, and its current situation.

**Who?** An interview by museum (14) was carried out directly with the managers, except in the Museo de Arte Contemporáneo and the Museo de Sitio de Niebla, in which it was carried out with the person in charge of communications. In Museo de



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

Malalhue and Río Bueno it was carried out with the person in charge and his/her assistant.

**Where?** The interviews were held at the museum facilities on a previously agreed date, except for Museo de Neltume, that was remodelling its facilities, which is why the meeting was agreed in a public space in the city of Panguipulli.

**How?** Each interview had a duration of approximately two hours in which each of the components of the instrument were completed, followed by an autonomous or guided tour of the museum. The observation guideline was completed by the researcher with the field notes and recordings of the activity.

## **6. General analysis of the characterization results**

The results of the characterization have been grouped as follows (the numbers in parentheses represent the number of museums):

### **Administration**

Organizational Structure: Mostly vertical, except in two cases where there are only 2 employees (Museo de Malalhue and La Catedral).

Dependence: Administration Universidad Austral de Chile (3), Autonomous (4 of which 2 are denominated as community museums), Direction of Libraries and Museums DIBAM (1), Administrative Department of Municipal Education DAEM (3), Municipality Cultural Council of Valdivia (1).

Gender: Museums led by women (8) by men (6).

Age people in charge: younger than 35 years old (1), between 36 - 55 years (7), older than 56 years (6). In retirement process (4).

Level of education: High School (4), Higher Education (9), Postgraduate (1).

Number of employees: 0 employees (3), 2-3 employees (6), 4-6 employees (3), 7-11 employees (2, in both more than a half of the employees are assistants and guards).



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

## **Funding**

Museum under the administration of UACH, DIBAM, Cultural Corporation and one of the independent ones receive direct funding. One of the Municipal and one dependent of the DAEM receive the salary of a manager as funding. On the other hand, the others that belong to the DAEM and the Municipality, despite being at the forefront of the public sector, do not receive budget allocation and operate through competitive funds. All the museums go to this form except Museo de Malalhue y Museo de la Catedral, which operate with a minimum funding corresponding to donations.

## **Functioning details**

Out of 14 museums, 7 work in winter and summer seasons modifying their schedules, activities and target audience; 4 work all year; 2 are museums subject to school year and schedule; and one works only in summer.

Only UACH museums (\$1.500 CL/ 2 EUR), Neltume (\$1.000 CL/ 1,3 EUR) and Cathedral (\$600 CL/ 0,8 EUR) charge a fee. All the other museums, libraries and cultural centers are free of charge.

Approximate annual number of visitor: Museo de Sitio Niebla: 380,000. Biblioteca Mira Valdivia: 45,000. Museos UACH: 15,000 each. Biblioteca Futrono and Centro Cultural el Austral: 12,000. Neltume, Malalhue y ío Bueno: 3,000. Catedral: 600. The Lago Ranco Museum and the school museums do not know their number of visitors.

## **Territory**

From the total, 12 institutions are based in Valdivia province and 2 in Del Ranco province. The commune of Valdivia has 7 of these institutions and the rest are in Río Bueno, Lanco, Futrono, Panguipulli and Lago Ranco. Regarding their location, 10 museums are in urban areas and 4 in rural places.



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

## **7. Setting of criteria and Selection of Study Cases**

From the document “About the Table of Santiago of 1972 and the social function of museums at present”, of the variables taken from the Deliberation Rubric and its results and from the information provided by the Characterization Sheets (see annex), the interdisciplinary research team and the experts of this project were asked to determine and validate sustainability criteria that allowed the selection of the 5 study cases to be investigated in depth in the context of this project.

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

In this sense, and by virtue of fulfilling the purpose of this research project, in order to create a common vision for the sustainable development of small and medium museums and their communities, and to reinforce the mutual and cooperative understanding among the regions, the team analyzed both the deliberation rubric and the characterization sheet applied to museums of the Museums Network of the Los Ríos Region.

Based on these documents and the analysis of the team, 8 sustainability criteria were determined, allowing the selection of 5 study cases that will be investigated in depth.

### **7.1. Sustainability criteria to determine the study cases:**

- a. Diversity and territorial equity: to highlight both urban and rural experiences, from diverse cultural landscapes (mountain, coast, lake) which represent the two provinces of the region.
- b. Diversity in the narrative dimension: to include diverse narratives, including those historical, anthropological, those of natural history, archaeological, ethnographic and of human rights.
- c. Diversity in their institutional dependence: to highlight state-run, municipal, and community experiences.



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

- d. Social value assigned by communities: to give an account of different social value and community links.
- e. Gradient of success in relation to the learning linked to sustainability: to include successful and not so successful cases.
- f. Project's own objectives: to include cases that allow for the study of aspects that are highlighted in the project.
- g. Feasibility of the research: to include cases that are feasible to research.
- h. Deadlines: to include cases that allow research to be carried out within the runtime.

7.2. In line with the criteria recently mentioned, the following museums were chosen as in-depth study cases:

- a. Museo Histórico y Antropológico Mauricio Van de Maele.
- b. Museo Despierta Hermano, Malalhue.
- c. Museo de Neltume.
- d. Museo Tringlo, Lago Ranco.
- e. Museo Escolar Hugo Gunckel, La Aguada.

These were selected after each member of the research team, experts committee and graduate student, presented and supported his/her options, which was followed by a discussion and final voting that resulted in the selected study cases presented here. Such study cases will be researched by the Chilean team of EULAC Museums from the second year of operation of the research project.



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

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**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

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**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

## **ANNEX 1: DELIBERATION RUBRIC**

Components:

### **Permanent Institution**

*"ICOM defines museum as a permanent institution at the service of society and its development. In this sense, it constitutes a set of structures created by the man in museal field, organized with the purpose of establishing its sensible relation with the objects".<sup>17</sup>*

Based on this definition and on its extended version, in the context of this research and according to its objectives, it is relevant to contemplate two dimensions within the concept of permanent institution: (I) Institution - normative structure / (II) Permanent - social support. We understand institution as it relates to the structure and the set of museological norms that govern it, but this institutionality does not guarantee the permanence, which is given by another series of codes or relations linked to the intangible, since, to a large extent, museums depend on who is in charge. This differentiation was taken into account for the analysis from a qualitative point of view.

### **Society and Development (Outreach Activities)**

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

*"The functioning of the community museum (which can participate in the movement of the museums of society) is more directly linked to the social, cultural, professional or territorial group it represents and is supposed to be in charge of animating. Often directed in a professional way, it can also rest solely on the local initiative and the logic of the donation. The problems that it directly faces affect the functioning and identity of your community. It is mainly the case of neighborhood museums or ecomuseums "*

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<sup>17</sup> Desvallées, A. & Mairesse, F. (2010). *Conceptos claves de museología*. ICOFOM. Paris: Armand Colin.



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

That being said, it is understood the importance of the role of the museum and how it is linked and contributes to the community processes, being able to relate the three dimensions of the new museology (territory-heritage-community), both from the objective point of view, in its ecological and ethnographic relationship with the territory, as well as from the subjective point of view, related to the identity and importance of memory, as a way to build a collective and contribute to strengthen ties between actors, legitimizing their actions within the cultural matrix which supports it, depending on the development of the community, in terms of good living and not just economic growth.

### **Tangible and intangible heritage of humanity**

This component refers to the management given to the heritage elements that are part of each museum:

**Acquires (building of collections):** Understanding that the translation of the concept can change its meaning, we prefer to refer to how museums gather the set of means by which it documents the material and immaterial heritage of humanity.

**Preserves:** It refers to measures for the preservation of collections, *“For many museum professionals conservation that includes both action and the intention to protect a cultural, material or immaterial asset constitutes the essence of the museum's activity”* (ICOFOM). In the particular case of the museums of the network, there are a few which strictly comply with the norms of an adequate preservation.

**Researches:** *“In the museum, it is the set of intellectual and practical activities aimed at the discovery, invention and progression of new knowledge linked to the collections under its charge and to the scientific activities that concern it”* (ICOFOM).

From this definition and its extended version, four types of research in museums can be identified:

1. Documentation and inventory of collection. □
2. Development of museographic: (material and norms for preservation, study or restoration, audience surveys, management methods, etc.).
3. Reflection upon the social use of museum. (External).
4. Critical reflection about the role of the museum. (Internal)



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

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

**Exhibition:** "It means both the result of the action of exhibiting as the set of the exhibited and the place where it is exposed" (ICOFOM).

### **Setting (Outreach Activities)**

In this component we name the setting as outreach activities that the institutions develop, to take further outside the museum what the museum does, in spaces for education, study and recreation.

## **DELIBERATION PROTOCL**

### **Network of Museums and Cultural Center of Los Ríos Region**

According to the operationalization of the definition of Museums established by ICOM, each museum, library and cultural center will be analyzed. Once this is done, a panel of experts will define the universe of study of this research, establishing the minimum of components that must be met.

***ICOM's definition of museum: Non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment (ICOM, adapted in Viena 2007).***





## EU-LAC-MUSEUMS

### <<Review of regions of the river networks and case studies>> <<WP3 D3.2>>

MUSEUMS	Permanent Institution *	Non-profit	Society and Development (Outreach activities) *	Open to public *	Tangible and intangible heritage of the humanity (Mark if having heritage, T: tangible and/or I: intangible) *						Setting (Community engagement)		
					Acquires/ Sets	Preserves	Researches	Communica tes	Exhibits	Education	Study	Enjoyment	
Museo Despierta Hermano - Malahue	X*	X	X	X	X	X	X 1-2	X	X	X	-	-	-
Casona Cultural de Panguipulli	X	X	-	X	-	-	-	-	-	-	X	X	X
Museo y Memoria Neltume	X	X	X	X	X	X	X 1-2-3-4	X	X	X	X	X	X
Biblioteca de Futrono	X	X	X	X	X	-	-	-	-	-	X	X	X
Centro Cultural Flora Zaffaroni - Futrono	X	X	-	X	X	-	-	-	-	-	-	-	-
Museo Tringlo de Lago Ranco	X	X	-	X*	X	X	X 1-2	X	X	-	-	-	-
Museo Histórico y Arqueológico Arturo Moller Sandrock - Río Bueno	X	X	-	X	X	X	X 1-2	X	X	X	-	-	-
Biblioteca Municipal Mira Valdivia	X	X	X	X	X	X	X	X	X	X	X	X	X
Museo de la Catedral	X	X	-	X	X	X	X 1-2	X	X	-	-	-	-
Museo Histórico y Antropológico M. Van de Maele *	X	X	X	X	X	X*	X 1-2-3-4	X	X	X	X	X	X
Museo de la Exploración R. A. Philippi *	X	X	-	X	X	X*	X 1-2-3-4	X	X	X	X	X	X
MAC Valdivia UACH *	X	X	-	X	X	X	X 1-2-3	X	X	X	X	X	X
Centro Cultural El Autral	X	X	-	X	X	X	X	X	X	X	X	X	X
Museo Submarino O'Brien	X	X	-	X	X	-	-	-	-	-	-	-	-
Casa de la Cultura Mañil	X	X	X	X	X	-	-	-	-	-	X	X	X
Museo de Sitio Castillo de Niebla	X	X	-	X	X	X*	X 1-2	X	X	X	X	X	X
Museo de Sitio Castillo S. P. de Alcántara, Mancera *	X	X	-	X	X	X*	X 1-2-3	X	X	X	X	X	X
Castillo San Sebastián de la Cruz - Corral	X	X	-	X	X	X	X 1-2	X	X	X	X	X	X
Museo Escolar Hugo Gunckel - Corral	X	X	X	X*	X	X*	X 1-2-3	X	X	X	X	X	X
Museo Escolar Juan Bosch - Niebla	X	X	-	X*	X	X	X 1-2-3	X	X	X	X	X	X

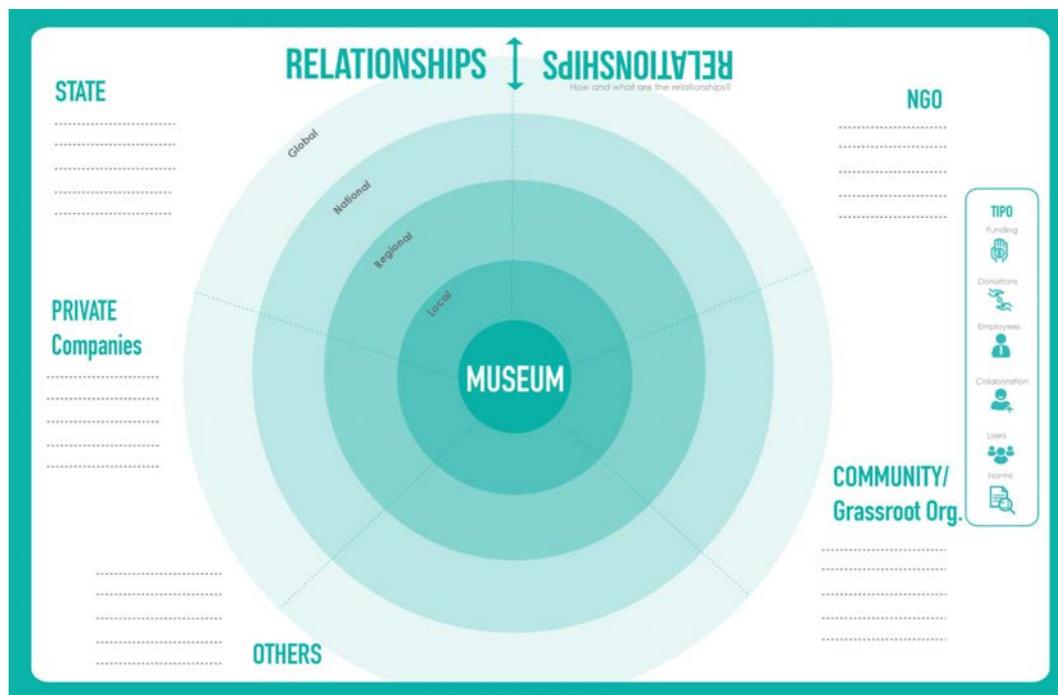


## A DAY IN THE MUSEUM

### Components of the tool

**Territory:** Mapping of the context of each museum in terms of population type (indigenous peoples, settlers and mestizos), main ecological characteristics of the territorial environment (wetland, coast, forest, lakes and mountain range), main productive activities (agriculture, tourism, forestry, services, fishing, livestock and others), and geographical location of the museum.

The objective is to know the perspective of the interviewee about the territory, to make the area of impact of the museum visible and to trigger conversations about local situations and / or conflicts and if at any moment the museum had any incidence on them.



**Users:** In this component we sought to know the target audience of museums, visitors, seasonality of museums, orientation of activities by season, also asked about the perception of the predominant socioeconomic level of users.



**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

**OBSERVATION**  
Field work log

Date: \_\_\_\_\_ Time: \_\_\_\_\_  
Scene: Where, who, what?  
Objectives: Why this scene?

<b>PHYSICAL</b> Material aspect of the subject of study Conflicts? Proposals?	Cultural aspect of the subject of study	<b>CULTURAL</b> Conflicts? Proposals?
<b>SUBJECT OF STUDY</b>		
Conflicts? Proposals?	Aspecto psicológico/Interpretación del objeto de estudio	Conflicts? Proposals?
<b>SOCIAL</b> Aspecto relacional del objeto de estudio		<b>EMOTIONAL</b>

**NEXT STEPS** What doubts arise? Where should I deepen?  
\_\_\_\_\_  
\_\_\_\_\_

**PRINCIPLES OF DESIGN FOR EVERYONE**

**Fair use:** Access for people with different abilities.  
\_\_\_\_\_  
\_\_\_\_\_

**Flexible use:** Ability to adapt the space for other uses.  
\_\_\_\_\_  
\_\_\_\_\_

**Simple and Intuitive:** It includes a wide range of literacy, language skills and languages.  
\_\_\_\_\_  
\_\_\_\_\_

**Perceptible information:** Present information (graphic, verbal, tactile), visible and readable.  
\_\_\_\_\_  
\_\_\_\_\_

**Tolerance to error:** Minimize risks and errors, visible warnings.  
\_\_\_\_\_  
\_\_\_\_\_

**Museum:** Here it is informed about the details of the operation of the museum and the process of conformation of the same by means of a timeline, mentioning its main historical milestones.

**Relationships:** Administrative, with respect to the internal functioning and organizational structure of the museum. Financial, regarding the external relations categorized in: State, private, NGO, community and others; (funding, donation,





**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

employees, collaboration, users, norms) and their location (local, regional, national and global).

**CHARACTERIZATION SHEETS**

The information collected through the instrument A day in the Museum was recorded in a Characterization Sheet for each museum, which contains the following components, also briefly explained in the standard sheet:

General description: Brief history of the museum and relevant details.

**TERRITORY**

Name: Interviewee  
Position:  
Seniority:

Locate on the map attached

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

Who is represented by the collections? Locate in the map  
What is the area of greatest impact? Locate in the map  
Seasons of the museum:  
Which audience do you target? (e.g. ethnic, culture, education)  
Any extraordinary audience?  
Socioeconomic level (High/Medium/Low)  
Access to the museum

**FUNCTIONING DETAILS**

\$1500 ↑↑ \$1000 ↓  
\$300 ↓↓ \$0 ×  
+ 15 000 ↑

20% 20% 10% 50%  
Others  
DACH

**USERS**

P VALDIVIA  
C VALDIVIA  
E URBAN

154 445 inh.

**MUSEUM**

ART  
ORIGIN OF ITS COLLECTIONS:

Protection of books and facilities

Origin of the museum - Milestones

**ADMINISTRATIVE RELATIONSHIPS**

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

**FINANCIAL RELATIONS**

What are the financing mechanisms and what is their representativeness?  
State Donations Tickets Private OTHERS

**RECIPROCALITY**

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

**HERITAGE**

**COMMUNITY**

The most common audience are students from the University, sometimes, school field trips and elderly, people visit it for free.  
Highly heterogeneous audience

This project has received funding from the European Union's Horizon 2020 research and innovation program under grant agreement No. 693669

Administration and human resources: Information about the person in charge of the institution and the organizational structure, if perceived as horizontal or vertical.



**EU-LAC-MUSEUMS**  
 <<Review of regions of the river networks and case studies>>  
 <<WP3 D3.2>>

Relations: With respect to the external relations categorized in those sustained with entities of the State, private, NGOs, community and others; (funding, donation, employees, collaboration, users, norms) and the scale of the relationship (local, regional, national and international).

Functioning details: Information about seasons, ticket price, schedules, annual visits, annual income and their representativeness.

**Standard Sheet of Characterization**

Description

.....  
 .....  
 .....  
 .....  
 .....

---

INSTITUTION .....  
 MAIL .....  
 TYPE .....  
 PHONE .....

CONTACT .....  
 POSITION .....  
 LIFE .....  
 EDUCATIONAL LEVEL .....  
 AGE .....  
 AGE .....

---

**ORGANIZATION CHART**

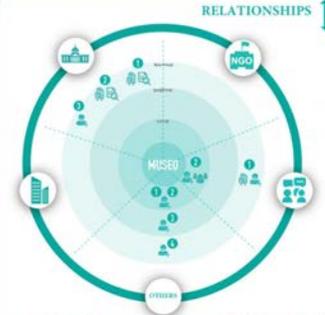


\*It refers to the structure of the organization  
 \*\*It refers to the decision making at an internal level

CONTACT .....  
 POSITION .....  
 LIFE .....  
 EDUCATIONAL LEVEL .....  
 AGE .....  
 AGE .....

---

**RELATIONSHIPS**



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

**STATE**

1 .....  
 2 .....

**PRIVATE / Companies**

1 .....  
 2 .....

**NGO**

1 .....  
 2 .....

**COMMUNITY / Grassroot Org.**

1 .....  
 2 .....

**Others**

1 .....  
 2 .....

**TYPE**

Funding .....  
 Donation .....  
 Employees .....  
 Collaboration .....  
 Users .....  
 Regulation .....

This project has received funding from the European Union's Horizon 2020 research and innovation program under grant agreement No. 693669



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**EU-LAC-MUSEUMS**  
**<<Review of regions of the river networks and case studies>>**  
**<<WP3 D3.2>>**

Characteristics of the territory: province, commune, environment (urban/rural), inhabitants, landscapes, productive activities and location.

Heritage: Information on the collections (components, provenance, inventories and inscription in Consejo de Monumentos). Condition of the collections (preservation, security and bond with the community). Timeline with the main historical milestones of the museum valued as positive and / or negative.

Community: Type of users according to season (General audience, tourists, students, elderly, indigenous community). It is also recorded whether or not there are outreach activities and community engagement.

Notes and pictures.

Sheet were designed with the intention of representing as much information as possible through icons, to facilitate their communication and translation.



# A DAY IN THE MUSEUM

RESEARCH ACTIVITY PROJECT: "MUSEUMS AND COMMUNITY: ANALYSIS OF CONDITIONS AND DIMENSIONS OF SUSTAINABILITY IN THE CASE OF THE NETWORK OF MUSEUMS AND CULTURAL CENTERS OF LOS RÍOS REGION."



LAURA FÚQUENE'S RESEARCH PROPOSAL FOR A MASTERS DEGREE IN HUMAN SCALE DEVELOPMENT AND ECOLOGICAL ECONOMICS AT UNIVERSIDAD AUSTRAL DE CHILE IS PART OF THE PROJECT "EU-LAC MUSEUMS: MUSEUMS AND COMMUNITY: CONCEPTS, EXPERIENCES, AND SUSTAINABILITY IN EUROPE, LATIN AMERICA AND THE CARIBBEAN", FUNDED BY THE HORIZON2020 INT12-2015 PROGRAM.



THE OBJECTIVE OF THIS ACTIVITY IS TO INVESTIGATE ELEMENTS OF THE RELATIONSHIP MUSEUM-COMMUNITY THROUGH A METHODOLOGY OF INTENSIVE CONVERSATION AND OBSERVATION, TO CONTRIBUTE TO THE CHARACTERIZATION OF MUSEUMS AND TO IDENTIFY THE CONDITIONS AND DIMENSIONS OF THE SUSTAINABILITY OF THIS RELATIONSHIP. THIS WILL TURN INTO CRITERIA FROM WHICH EACH MUSEUM WILL BE ABLE TO GENERATE PROPOSALS FOR ITS SUSTAINABLE MANAGEMENT.

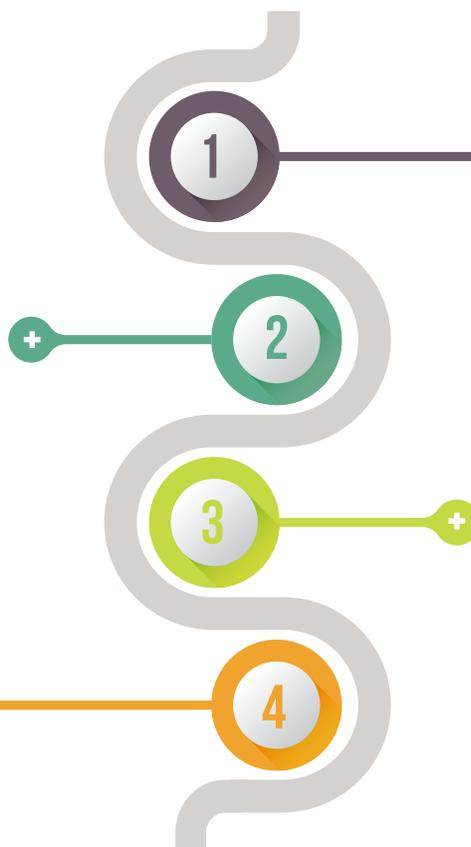
## METHODOLOGY

### SEMI-STRUCTURED INTERVIEW

CONVERSATIONS AROUND SPECIFIC TOPICS:  
1. TERRITORY / MUSEUM / USERS  
2. INTERNAL AND EXTERNAL RELATIONS:  
ADMINISTRATIVE / FINANCIAL  
DURATION: 60 MIN

### FICHA TÉCNICA

SHORT QUESTIONS OF TECHNICAL, CONTEXTUAL AND GENERAL DEMOGRAPHIC REFERENCE OF THE MUSEUM.  
DURATION: 10 MIN



### INFORMED CONSENT

AUTHORIZATION FOR THE USE OF PHOTOS, RECORDINGS AND OTHER INFORMATION OBTAINED.  
DEFINED BY KARIN WEIL GONZÁLEZ  
DURATION: 5MIN

### OBSERVATION

WALK THROUGH THE MUSEUM FROM THE USER'S PERSPECTIVE. OBSERVE THE DYNAMICS, SPACES AND ACTIVITIES DEVELOPED THERE.  
DURATION: 1/2 DAY

# TERRITORY

Name: Interviewee

Position:

Seniority:

Locate on the map attached

What is the context?: (rural/urban)

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

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

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

Where is the museum located?

Who is represented by the collections Locate in the map

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

Seasons of the museum:

Which audience do you target?

Ex. ethnic, cultural, educative, tourists

Any extraordinary audience?

Socioeconomic level

High/Medium/Low

Access to the museum

# USERS

Schedule: Seasons

\$ Ticket:

N° Workers:

Title to real to real state:

Origin of its collections:

**Milestones** Locate them in the timeline attached

# MUSEUM

## ADMINISTRATIVE RELATIONSHIPS

What is the organizational structure?



How are decisions made? Mechanisms

How are roles assigned? Mechanisms

Mechanisms of regulation? Formal/Informal

## FINANCIAL RELATIONS

What are the financing mechanisms and what is their representativeness?



State



Donations



Tickets



Private

OTHERS

%

## RECIPROCITY

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



# Origins of the museum – Milestones



2017

**Description:**

Four horizontal dashed lines for writing a description.

**Highlights of the museum:** Ex: Architecture, location

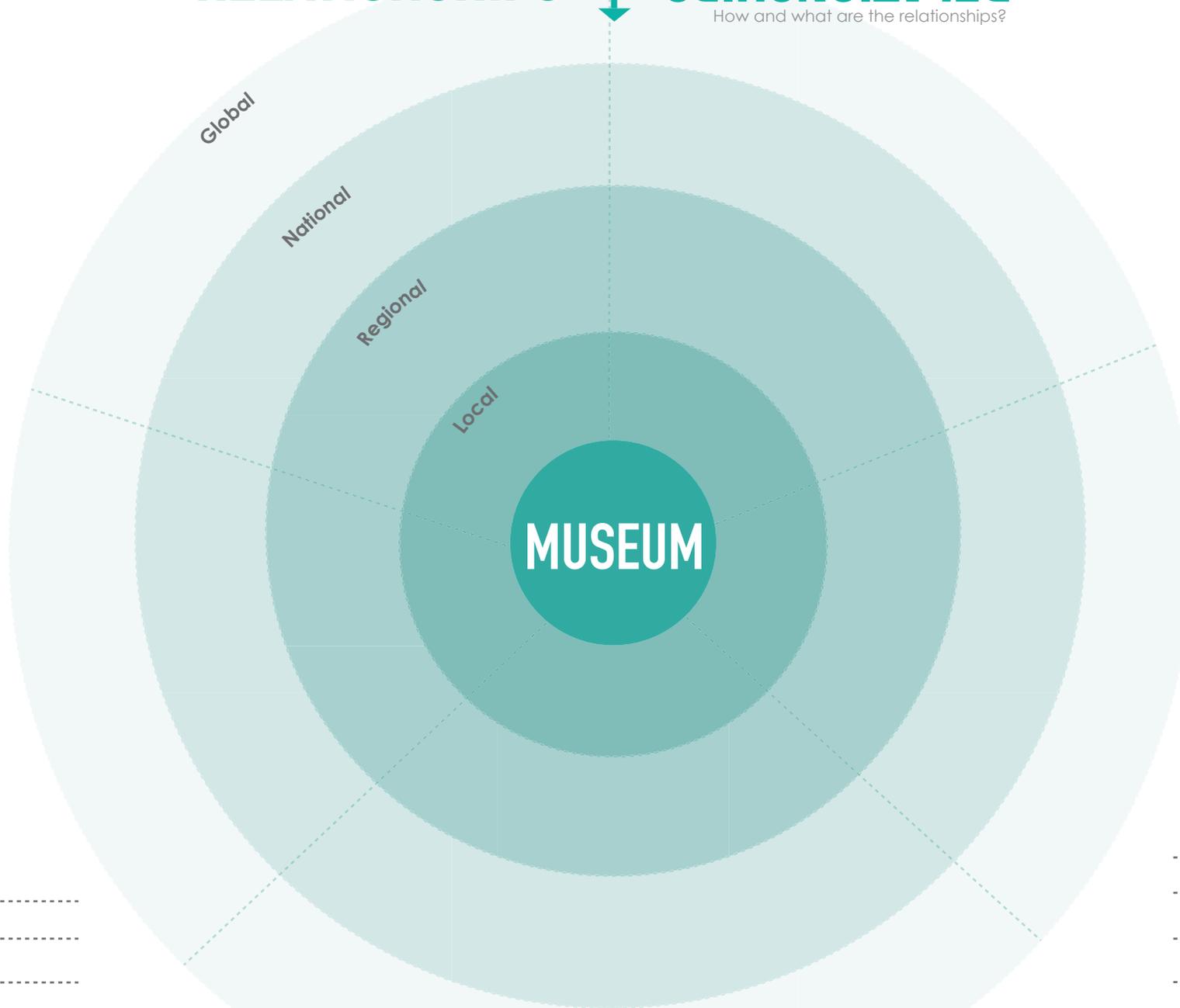
A single horizontal dashed line for writing highlights.

# RELATIONSHIPS



# RELATIONSHIPS

How and what are the relationships?



## STATE

.....

.....

.....

.....

.....

## PRIVATE Companies

.....

.....

.....

.....

.....

## OTHERS

.....

.....

.....

.....

.....

## NGO

.....

.....

.....

.....

.....

## COMMUNITY/ Grassroot Org.

.....

.....

.....

.....

.....

### TIPO

Funding



Donations



Employees



Collaboration



Users



Norms



# OBSERVATION

Field work log

Date:

Time:

Scene: Where, who, what?

Objectives: Why this scene?

**PHYSICAL** Material aspect of the subject of study

Conflicts?  
Proposals?

Cultural aspect of the subject of study

**CULTURAL**

Conflicts?  
Proposals?

**SUBJECT OF STUDY**

Conflicts?  
Proposals?

**SOCIAL** Aspecto relacional del objeto de estudio

Conflicts?  
Proposals?

Aspecto psicológico/interpretación del objeto de estudio

**EMOTIONAL**

**NEXT STEPS** What doubts arose? Where should I deepen?

## PRINCIPLES OF DESIGN FOR EVERYONE

**Fair use:** Access for people with different abilities.

**Flexible use:** Ability to adapt the space for other uses.

**Simple and Intuitive:** It includes a wide range of literacy, language skills and languages.

**Perceptible information:** Present information (graphic, verbal, tactile), visible and readable.

**Tolerance to error:** Minimize risks and errors, visible warnings.

# MAP'S ICONOGRAPHY

## POPULATION



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## ECOSYSTEMS

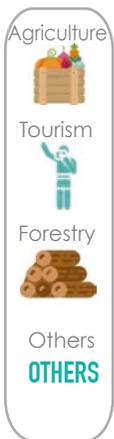


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## PRODUCTIVE ACTIVITIES



---

---

---

## OTHERS



---

---

---

# MUSEUMS AND COMMUNITIES

---

## Of Los Ríos Region

### Characterization Sheets



# STANDART SHEET OF CHARACTERIZATION

## DESCRIPTION

Important details and characteristics of the museum.

.....

.....

.....

.....



INSTITUTION

MAIL

TYPE



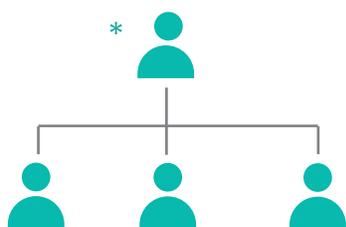
PHONE



## ORGANIZATION CHART



TEAM



HORIZONTAL VERTICAL

\*\*

CONTACT:



POSITION:



LIFE:



EDUCATIONAL LEVEL

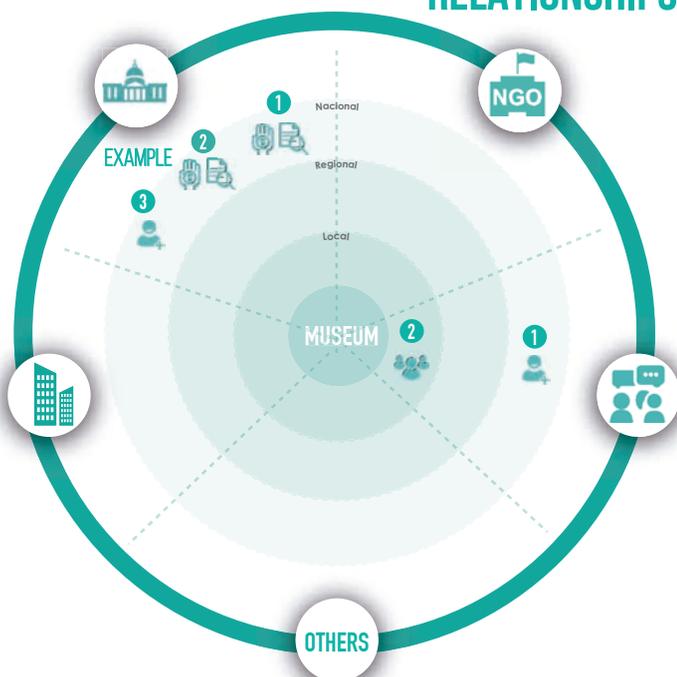


AGE



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

## RELATIONSHIPS



STATE

- 1
- 2

PRIVATE / Companies

- 1
- 2

NGO

- 1
- 2

COMMUNITY / Grassroot Org.

- 1
- 2

Others

- 1
- 2

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

TYPE



## FUNCTIONIN DETAILS

SEASONS:



SUMMER



WINTER



ALL YEAR

OPENING HOURS



\$ TICKET



VOLUNTARY CONTRIBUTION

DAYS:

MONDAY  
TUESDAY  
WEDNESDAY  
THURSDAY  
FRIDAY  
SATURDAY  
SUNDAY

MTWTFSSU  
EVER DAY



\$ ANNUAL INCOME

INCOME AND / OR OPERATING EXPENSES



STATE



DONATIONS



TICKETS

%

ANNUAL VISITS



Others



PRIVATES

PROVINCE:

P  
C  
E

COMMUNE:

ENVIRONMENT:

POPULATION # Inhab.

PAISAJE



PREVALS +



INDIGENOUS PEOPLES

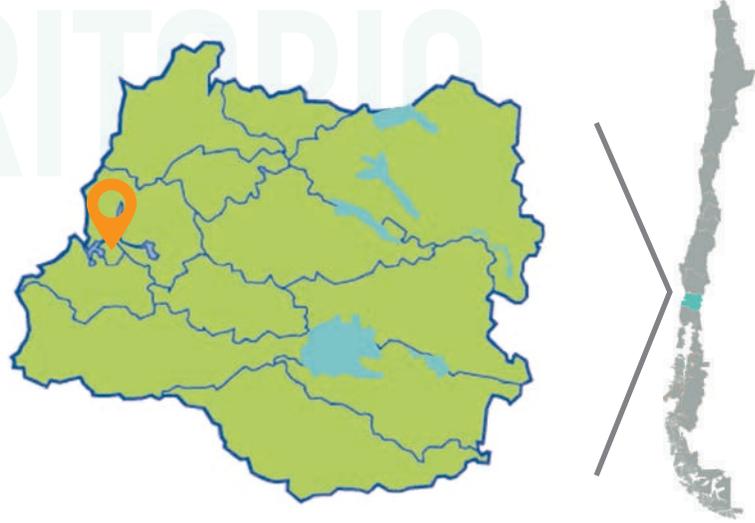


SETTLERS



PLURIETHNICS

PRODUCTIVE ACTIVITY



COLLECTION



INVENTORY



NO / YES

REGISTERED COLLECTION



YES CMN SURDOC/ NO

ORIGIN OF ITS COLLECTIONS:



LOAN



COMMUNITY

UACH

U.AUSTRAL PURCHASE



### COMPONENTS



BIBLIOGRAPHY



OTHER OBJECTS



FILM/ PHOTOGRAPHIC



NATURAL H.



ART



ARCHITECTURE



ARCHAEOLOGY



ETHNIC



INTANGIBLE

### Protection of the collections and buildings

LEGAL:



Ej: (DECLARATORY)

CONSERVATION:



BUILDING



SHOWCASES



HUMIDITY

SOCIAL SUPPORT:



Security



CAMERAS, SURVEILLANCE, DOORS

### Origins of the museum - Milestones



HERITAGE

2017



TYPE OF USERS BY SEASON



INDIGENOUS



ELDERLY



EDUCATIONAL



TOURISM



GENERAL



EXTENSION



OUTREACH



PREVAILING SOCIOECONOMIC STATUS





# MUSEO DE ARTE CONTEMPORÁNEO MAC, VALDIVIA UACH

## DESCRIPTION

Institution that from its foundation in 1994 has worked in favor of decentralization of art, providing space for artistic and cultural exchange not only for artists from Valdivia, but also at a macro regional level.

Created in the period of the Rector Manfred Max-Neef and led by the visual artist Hernán Miranda, the museum is located in the old ruins of Anwandter brewery which in 1870 was one of the most important of the country, turning into an iconic part of the industrial memory of Valdivia and archaeological evidence of that period.

Currently, it has two hypostyle rooms: Francisco Smythe, located in the upper level; and Roberto Edwards, located at the river level. The multimedia room Juan Downey, apart from two vaults under the zero level of the river, are used for temporary exhibitions.



Museo de Arte Contemporáneo de Valdivia

mac@uach.cl

www.facebook.com/MacValdiviaUach/



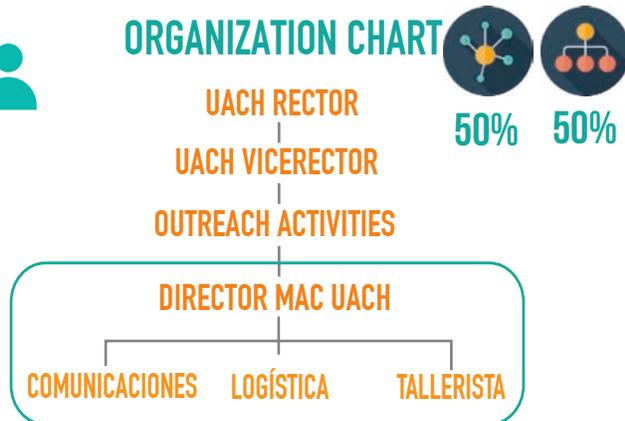
MUSEUM



63 2221968

4

## ORGANIZATION CHART



Some decisions are based on consensus, the communicator is part of the M.D.



MARIANA URRUTIA  
COMMUNICATION



4 YEARS



JOURNALIST



--- YEARS



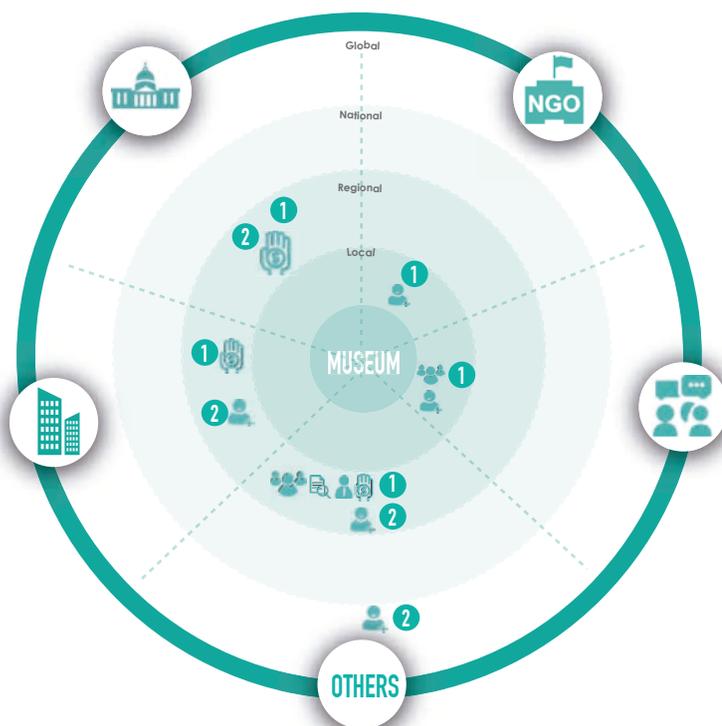
marianaurrutia@uach.cl



63 2223723

## RELATIONSHIPS

## RELATIONSHIPS



### STATE

- 1 Regional Government of Los Ríos
- 2 Ministry of Public Works

### PRIVATE/ Companies

- 1 4 Companies advertise in its facilities
- 2 International Film Festival of Valdivia

### NGO

- 1 Friend of MAC

### COMMUNITY / Grassroots Org.

- 1 Local artists

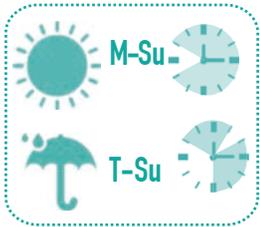
### OTHERS

- 1 UACH
- 2 Museums Network of Los Ríos Region
- 3 Alianza Francesa

TYPE



## FUNCTIONING DETAILS



**\$1500** 2€ **\$1000**   
**\$300** 0,4€ **\$0**

				Others UACH
20%	20%	10%		50%



+ 15 000

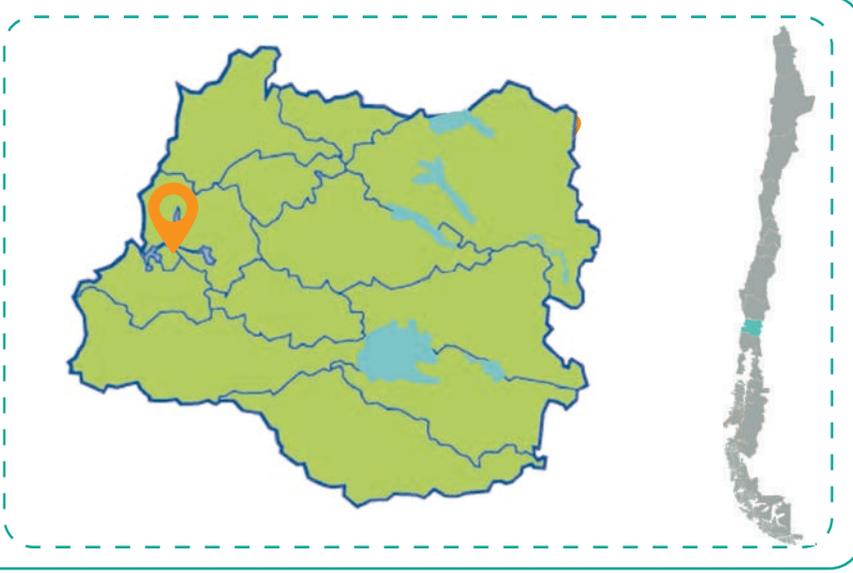
**P** VALDIVIA  
**C** VALDIVIA  
**E** URBAN



**154 445** Inh.

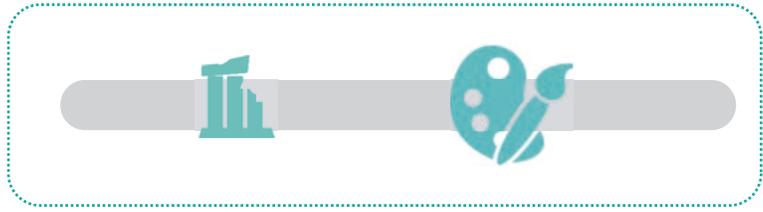


TERRITORY



ART

ORIGIN OF ITS COLLECTIONS:



### Protection of books and facilities



### Origin of the museum - Milestones



The most common audience are students from the University, sometimes, school field trips and elderly people visit it for free.



Highly heterogeneous audience



## NOTES

- \* The museum has a permanent collection which was donated mostly by renowned Chilean artists. It que stays in transit due the humidity conditions of the building in winter.
- \* Usually, renowned local, national and international artists exhibit in the museum.
- \* Due its location underground, the museum has little visibility from the place where it is necessary to access, although from the river and the coast it is a great building. The fact that it does not have ramps hinders the accessibility. In winter , the infraestructure suffers important insufficiencies, since it usually floods and there is no humidity or temperature control.
- \* It is stated that previously the relationship with the community was better than now, due to lack of extension activities and also because of lack of interest from them.



# MUSEO DESPIERTA HERMANO, MALALHUE

## DESCRIPTION

The museum was born in 1996 from a community-school proposal, with the purpose of rescuing the memory of Mapuche culture, remembering and making present the belonging of this people to the community.

It is an effort of the extracurricular group of the Liceo República de Brasil of the same city and a CONADI project, supported by several Mapuche communities who, together with their loncos and authorities, make possible the opening of the museum on September 12, 2010 in Casa de la Cultura de Malalhue and under the eaves of the Association.

At present, the Museum has become a large family trunk, housing objects that have been preserved and handed down for generations, then donated and shared with the new generations, strengthening and sharing the identity of all those who are part of the community of Malalhue.



**MUSEO DESPIERTA HERMANO**



[centrocultural@australvaldivia.cl](mailto:centrocultural@australvaldivia.cl)



**COMMUNITY MUSEUM**



**63 2316235**



## ORGANIZATION CHART



**Founder  
Manager**

**Guide  
Manager**

Mrs. Nerys, who started the museum, is now leaving her legacy to the guide commissioned from indigenous peoples Isabel.



**NERYS MORA**



**MANAGER**



**21 YEARS**



Primary school teacher



**70 Years**



[nerysmo@hotmail.com](mailto:nerysmo@hotmail.com)  
[isa.riveros\\_q@hotmail.cl](mailto:isa.riveros_q@hotmail.cl)



**9 7584414 / 9 73841396**

**ISABEL RIVEROS**

**GUIDE, CONTRIBUTOR**

**21** Years as community representative **12** as Guide

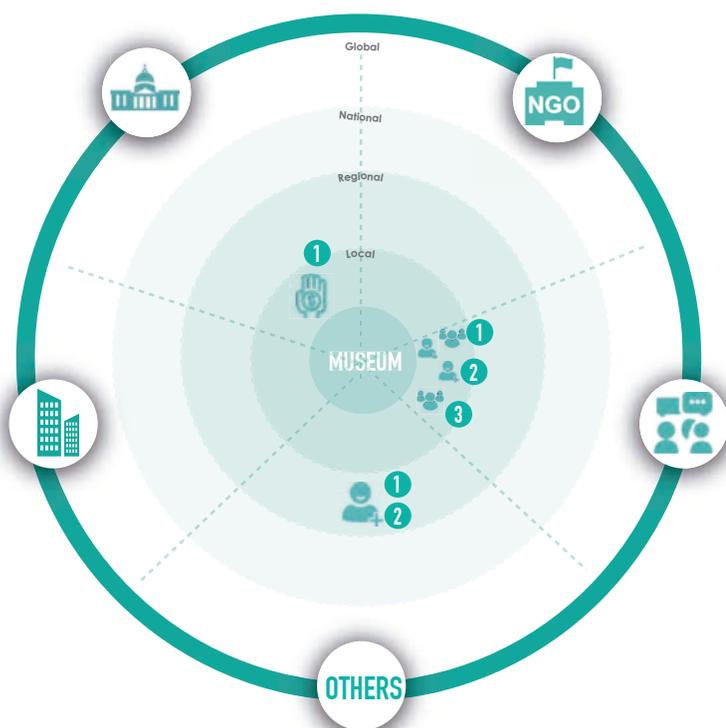
Intercultural bilingual educator

--

## RELATIONSHIPS



## RELATIONSHIPS



### STATE

**1** I. Municipalidad de Lanco

### PRIVATE / Companies

**1** --

### NGO

**1** --

### COMMUNITY/ Grassroots Org.

- 1** Indigenous Communities
- 2** Neighborhood councils
- 3** Local schools

- 1** Museums Network of Los Ríos Region
- 2** Universidad Austral de Chile

**TIPO**

Funding

Donations

Employees

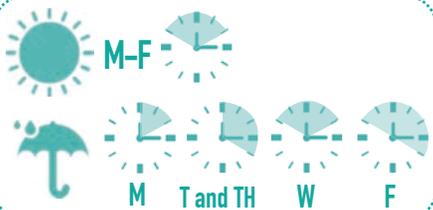
Collaboration

Users

Norms



## FUNCTIONING DETAILS



OTHERS ACTIVITIES

The Municipality pays 1/2 day for a helper

**P** VALDIVIA  
**C** LANCO  
**E** RURAL



**3800** Inh.



Estuaries have disappeared due to forestry companies



TERRITORY



Historical, archaeological, ethnographic and photographic.



ORIGIN OF ITS COLLECTIONS:



### Protection of books and facilities



The indigenous peoples completely support the museum. They even celebrate rituals there

### Origin of the museum - Milestones



Different activities such as meetings related to situations and problems of the territory take place in the museum.

Sometimes, there are visits of delegations of SERNATUR with vulnerable population.



# NOTES

- \* In 1984 the extra-school group "Nuestras Raíces" was created with the aim of promoting and encouraging a change of attitude in Mapuche and non-Mapuche children. Since then, it has promoted the respect for their roots, linking it to their own life in the present, rescuing their family environment and community, and customs related to intercultural coexistence. At the same time, it disseminates and promotes the community through community radio programs.
- \* Subsequently, in 1994, the Centro Cultural Brasil was born, belonging to groups from the same high school, where the First Mapuche Cultural Exhibition was celebrated. Then, in 1995, a CONADI project was proposed for an amount of 600,000 CLP for the implementation of the Museum. Such project was awarded and allowed the inauguration of the museum in 1996.
- \* This museum is characterized by having emerged from the community and having the record of each object with the whole history of who belonged to and how they got there, being objects from the context that has traditionally been used there, with a highly valued mystical component in the conformation of the collections. *"This is how this museum is sustained, we are not digging, buying or asking, things come alone"* Isabel Rivera.
- \* *"The Lonko at some point received this museum and said that he could not disagree with this space, since it was not transgressing any space of them; on the contrary was helping the youth to know more of their territory, so they didn't miss it. They see us as a value to the wisdom that many of them in their homes are not able to continue replicating the history, then this space came for that (...) and they come from other places and say, look: "there we have a museum that has ancient objects, they have the date, but the object does not speak to you, here the object speaks, says where it came from, what it was used for, more than the year, it is for who they belonged to and we have the authorization of the family, that's the flair of this museum; here I can not tell you the story of Lanco, here there is no object of Lanco, we live in a space but we are not the same"* Isabel Rivera.
- \* In this space, different important dates for the Mapuche community have been celebrated. In 1998 the indigenous law appears, and this museum was the precursor, it was the space that opened that opportunity in which all communities felt supported because there the Education commission of bilingual infrastructure was constituted. Also, in 1997, the lonkos already had the initiative of how to start the wetripantu and with the collaboration of the museum, on that date and in that place is celebrated the first Mapuche New Year was celebrated after a long time.
- \* As an observation, it becomes evident in the name of the museum a process of syncretism between the catholic tradition of the person in charge and the beliefs of the mapuche wisdom, the latter being the one that manifests itself essentially in the museum, always coexisting in harmony and collaboration. This accounts for the fact that the future manager comes from the Mapuche culture.



# MUSEO Y MEMORIA NELTUME

## DESCRIPTION

The museum presents a historical route of the forest territory and the mountain community. The town and other adjacent sectors were formed around diverse tasks of industrial exploitation of the native forest. During the 20th century, Neltume witnessed important events and social processes, such as the agrarian reform, military repression, serious human rights violations, guerrilla warfare against the regime and the devastation of natural resources. The history of the museum is read through testimonies of workers, elements and forestry and domestic tools, photographs and various pieces that have been contributed by the community and collected through an effort by more than 12 years.

The museum is housed in a large house that has witnessed the different stages of forest history for nearly a century. Provided by the Ministry of National Assets in a free 30-year concession, it seeks to put value and transmit the local history and memory.



### MUSEO Y MEMORIA NELTUME

museo\_cymn@hotmail.com

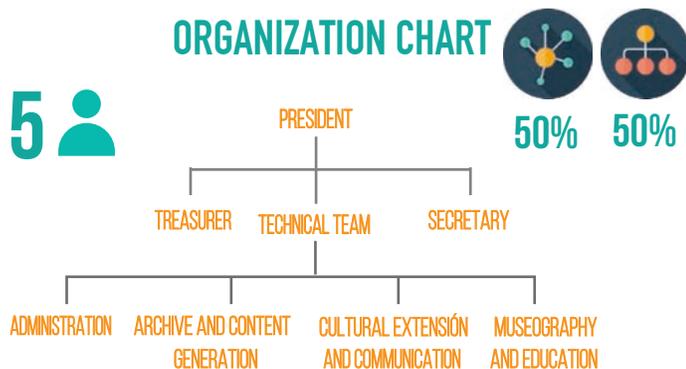
facebook.com/ccmuseoymemorianeltume



### COMMUNITY MUSEUM

## ORGANIZATION CHART

5



It is manifested that its structure is hierarchical, however decisions are usually taken in consensus.



### ANGÉLICA NAVARRETE

PRESIDENT

6 YEARS/ 12 IN THE MUSEUM

--

AGE

--

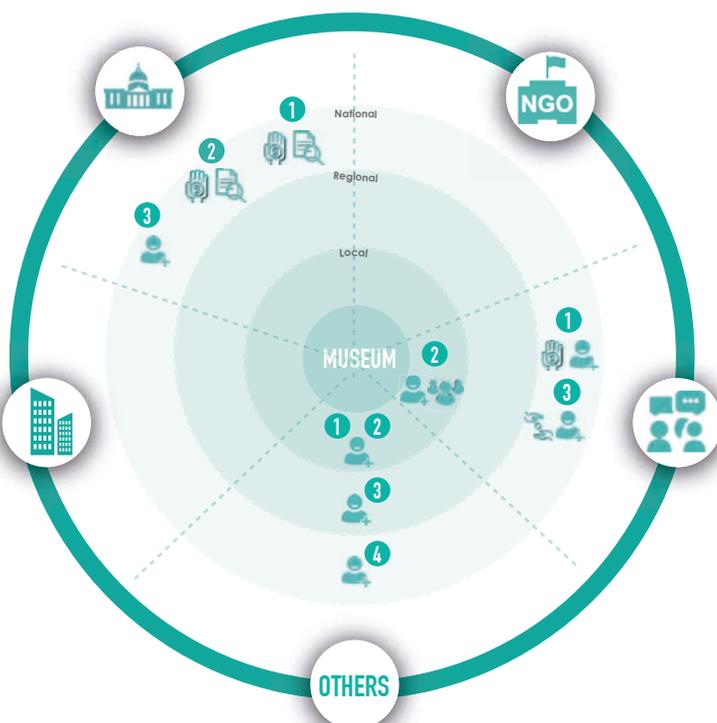
angelica\_navarrete\_jara@hotmail.com

984255177

## RELATIONSHIPS



## RELATIONSHIPS



### STATE

- 1 Presidency
- 2 DIBAM/Direction of Libraries, Archives and Museums
- 3 Ministry of National Assets

### PRIVATE

- 1 --

### NGO

- 1 --

### COMMUNITY

- 1 Memoria 81 / Ex Political prisoners
- 2 Current neighborhood council/Local partners
- 3 Ministry of National Assets

### OTHERS

- 1 Educational Complex TIERRA DE EZPERANZA
- 2 Trafkintwe Space
- 3 Museums Network of Los Ríos Region
- 4 Universidad Austral de Chile

### TYPE



## FUNCTIONING DETAILS



2017



80%



20%



Others



25'000.000

2017



2.500



33.000€

**P** VALDIVIA  
**C** PANGUIPULLI  
**E** RURAL



2125 Inh.



TERRITORY



HISTORIC PHOTOGRAPHY AND DOCUMENTS



Origin of its collections:

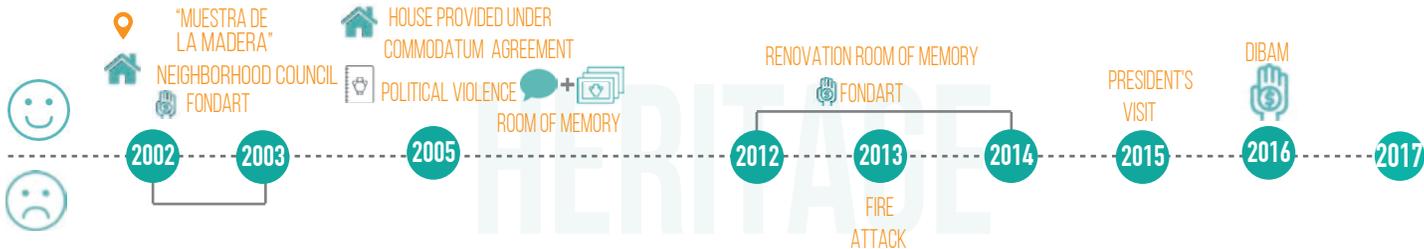


Protection of collections and facilities



THE COMMUNITY HAS SHOWN HIS SUPPORT IN VULNERATED SAFETY OCCASIONS

Origin of the museum - Milestones



Visitors are often local adults and informed foreigners, local, regional and national schools.



Meeting for Memory

Mountain

February

Workshops "Personajes con historia"

Museum

Art workshops

Museum

Talks with local women



# NOTES

- \*The project starts with the "wood exhibition" that was the research thesis of a student of anthropology of UACH (2002-2003) that at the end was available for the community. Visitors to the exhibition asked for the "other part of the story", because initially it did not address the political issue, as it represented events that occurred under dictatorship and the community was afraid to speak.
- \*"What we did was to go little by little talking to some people, without having neither the training nor the knowledge, we were collecting photographs and stories, we were writing what people told us. In other words, Neltume is a museum characterized by writing what people have said, as they say it, how they think it and how they feel it; we do not take the words from another illustrated field, but it is transmitted only as people speak and feel it" Agélica Navarrete, person in charge.
- \* ROOMS: 1. Mountain and Sawmill 2. Memory Room: Political Violence and Human Rights.  
The guided visits are made by people from the community who know the story or who know it through this activity.
- \* Local partners: Assembly / decision making Honorary members: Who donate/national
- \* This attack is considered a political threat because of the high revolutionary content that it contains. The community expressed its support by carrying out activities to collect money and buy an alarm.
- \*Tourism in this sector is monopolized by a large landowner who has generated a transformation in the collective imaginary through its geodesic infrastructures and decontextualized narratives of local history. The territory in 90% belongs to two families and only 10% as described, belongs to the community.



## DESCRIPTION

On September 4, 2001, the first Municipal Public Library No. 332 of Futrono was inaugurated; from April 23, 2015, by municipal decree, it takes the name of the first Illustrious son of Futrono as "Writer Ramón Quichiyao Figueroa", in honor to the cultural and literary contribution made to the commune and the regions of Los Ríos y Los Lagos.

This space is characterized by identifying the problems of the community and, through different programs of social and citizen participation, the management of resources to solve them, resignifying the concept of library locally and with the community, as it is built with the will of the bonds, the commitment to the community and the work that over time has established relationships of closeness and constant collaboration, strengthening and diversifying its services, and thus transforming the role of the library.

This relationship has allowed it to be linked to the daily lives of people, which has led the same communities to have the initiative to open and manage two more subsidiaries in the sector of Llifén (rural) and Los Castaños (urban).



**BIBLIOTECA MUNICIPAL DE FUTRONO**

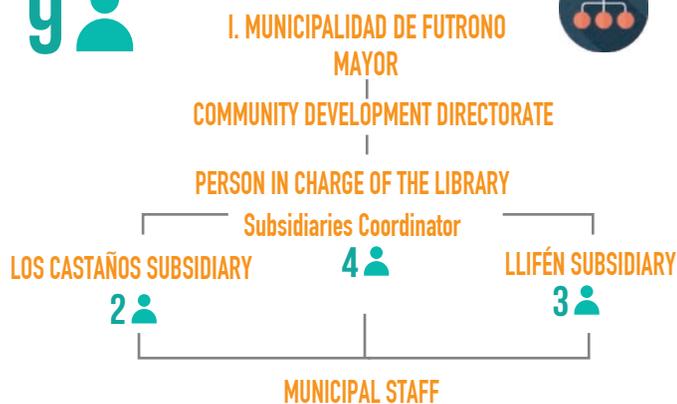


**NOT A MUSEUM**

**63 248 2369**

**9**

### ORGANIZATION CHART



**LORENA CARRILLO**

**PERSON IN CHARGE AND  
COORDINATOR OF SUBSIDIARIES**



**16** YEARS



**DIPLOMA IN MANAGEMENT AND LOCAL  
PARTICIPATION**



**45** YEARS



**b332bc1@abretumundo.cl**

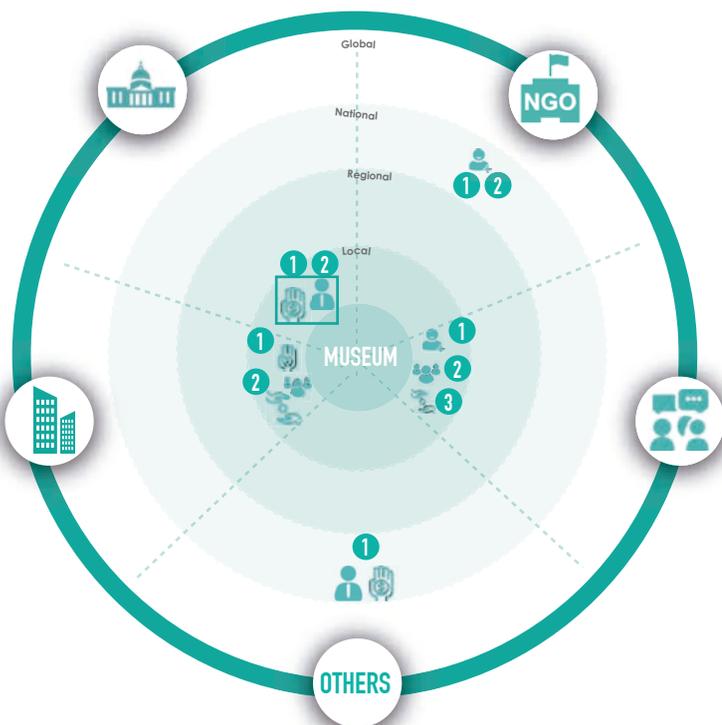


**63 248 2369**

## RELATIONSHIPS



## RELATIONSHIPS



### STATE

- 1 I. Municipalidad de Futrono
- 2 DIBAM: Direction of Libraries, Archives and Museums.

### PRIVATE / Companies

- 1 Corporación Amigos de Futrono
- 2 Grupo de Amigos de Llifén

### NGO

- 1 Fundación Democracia y Desarrollo
- 2 Fundación La Fuente

### COMMUNITY / Grassroots Org.

- 1 Neighborhood councils
- 2 Local schools
- 3 Private

### OTHERS

- 1 Servicio País (4 people)

**TYPE**

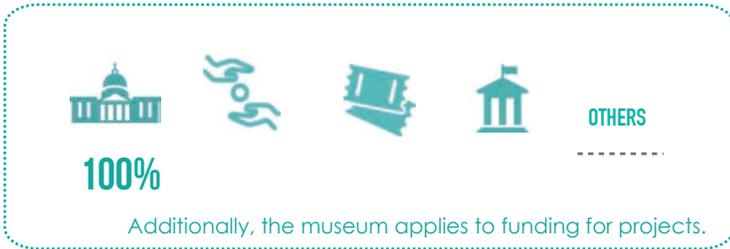


## FUNCTIONING DETAILS



Annual recurring operational costs for: 3 libraries and 1 mobile library

\$45.000.000 DIBAM  
59.335.000 €



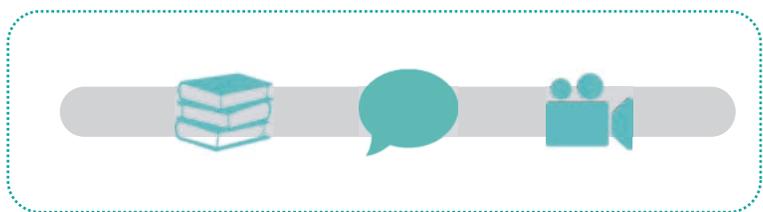
**P** RANCO  
**C** FUTRONO  
**E** URBAN 2 subsidiaries/ RURAL subsidiary



It does not have collections, but it does have bibliographic and photographic material.

Clipboard with checkmark ✓      Book icon --

Origin of its collections:      --

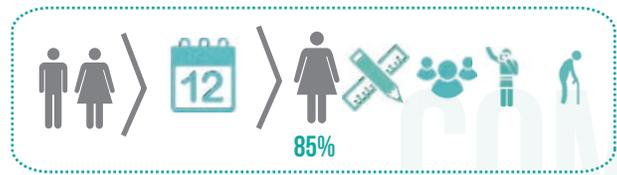
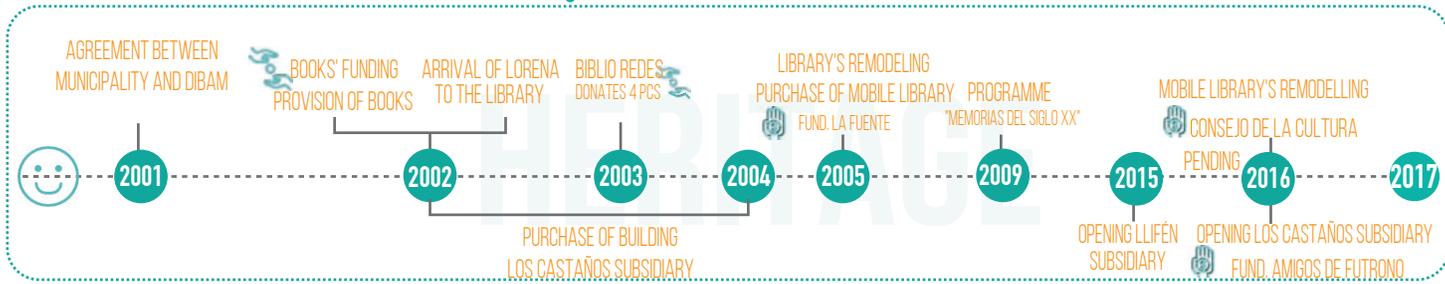


### Protection of books and facilities

Book icon --      Building icon ✓      Home icon ✓      Fire alarm icon --      Water drop icon ✓      Shield icon ✓      Microscope icon ✗      Person icon ✗      Padlock icon ✓

Group of people icon ✓      This library is fully backed by the community, who has requested more libraries.

### Origin of the museum - Milestones



85%  
Visitor of the Central library are usually adults. In Los Castaños, they are usually children while they are adults in Llifén.



It is characterized by its strong link to the solving of important needs of the community, for example handling of health issues, etc.



Los Castaños: medium-low



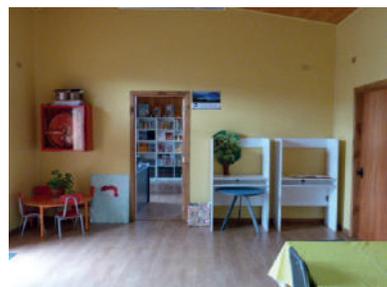
# NOTES

- \* At the time of remodeling the library, it occupied the headquarters of the neighborhood council of Los Castaños sector and they thought they would be rejected for occupying their space. But, on the contrary, they reached a collaborative dynamic with the library, that allowed the community to see it as a contribution. As a result of this, when the remodeling was completed and the library was to be moved again, the community requested support to open a subsidiary, which was funded by the foundation Amigos de Futrono, who over the course of two years contributed with 20,000,000 CLP to buy the house.
- \* This library is 100% subsidized by private people from Bahía Coique area, who make up the foundation Amigos de Futrono. Llifén subsidiary is also financed by a group of Amigos de Llifén, which is not formalized yet.
- \* The activities have allowed the manager to have a very close relationship that can generate a greater impact and have a great community support, appropriate and identified with the library. Furthermore, with the mobile library, single-teacher schools, rural hospitals, meetings of neighbors and sports clubs are visited.
- \* The library platform is transformed into a space in which the community, in addition to requesting books and participating in activities, finds answers to their requests and this is clearly something that depends on the will of the person in charge who is willing to contribute in everything within her reach being an intermediary that identifies problems and manages solutions, who has not had professional training but has participated in different graduates, having a broad management capacity and a great sense of belonging and appropriation of the territory.
- \* Despite being a very touristic sector, the program and activities do not depend on tourist seasons: "I do not work here with tourists, I work around the needs of my community. Here tourist adapt to the activities that we have, then what has happened with this? If you do activities as such for the tourist, you are adapting to what they want. As a tourist, you have to adapt to what we have as an offer, and that has allowed the same tourists who have their summer houses here to say: "Hey, I want to be part of, and then you say: "ok, I offer this," and so they are included. Lorena Carrillo, manager and coordinator of subsidiaries.
- \* Despite the fact that this place is not a museum, books or space per se are its equivalent. Through the relationships established with the community, it achieves the value of the local heritage, having great relevance to the context and demonstrating sustainability and motivation of the local population.

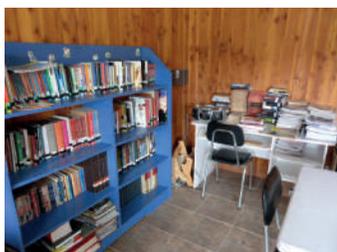
## MAIN LIBRARY FUTRONO



## LOS CASTAÑOS SUBSIDIARY



## LLIFÉN SUBSIDIARY



# MUSEO TRINGLO DE LAGO RANCO

## DESCRIPTION

Museo Tringlo de Lago Ranco, located just a few meters from the lake's waterfront, preserves and displays a valuable collection of prehispanic and historic indigenous pottery, with exceptional pieces recovered from Ranco lake and its surroundings. It was created in 1968, and it administered by the Tourism Office and Culture Department of the Municipality of Lago Ranco.

In its exhibition, it is possible to learn from the history of the human occupation of the lake with evidences from the first pottery cultures corresponding to the Complex Pitrén. The exposed pieces demonstrate the mastery and symbolism of the pottery art of the original communities, as well as the validity of the mapuche-huilliche culture that inhabits and lives its culture in different communities and localities around the lake.

 Museo Tringlo de Lago Ranco



 MUNICIPAL MUSEUM

 63 2491348

## ORGANIZATION CHART



2  
1\*

MAYOR  
I. MUNICIPALIDAD DE LAGO RANCO

CULTURE DEPARTMENT

TOURISM OFFICE  
PERSON IN CHARGE

The manager works in the tourist office and only in summer the museum is open with and auxiliary person.

ESTEBAN GARRIDO

PERSON IN CHARGE

10 YEARS

Bachelor's degree in Tourism/M.A. in Tourism

40 YEARS

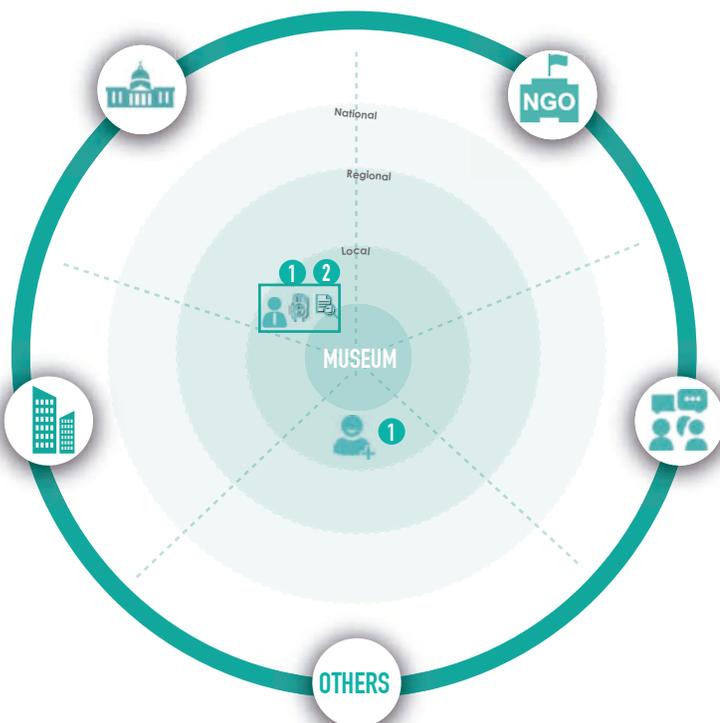
turismo@lagoranco.cl

--

## RELATIONSHIPS



## RELATIONSHIPS



### STATE

- 1 Ilustre Municipalidad de Lago Ranco
- 2 Department of Culture

### PRIVATE/ Companies

- 1 --
- 2 --

### NGO

- 1 --
- 2 --

### COMMUNITY / Grassroots Org.

- 1 --

- 1 UACH

Others

TYPE

Funding



Donations



Employees



Collaboration



Users



Norms



## FUNCTIONING DETAILS



OTHERS

**P** RANCO  
**C** LAGO RANCO  
**E** 20% URBAN/ 80%RURAL



TERRITORY



HISTORICAL, ARCHAEOLOGICAL, ETHNOGRAPHIC AND OTHERS.



Origin of its collections:

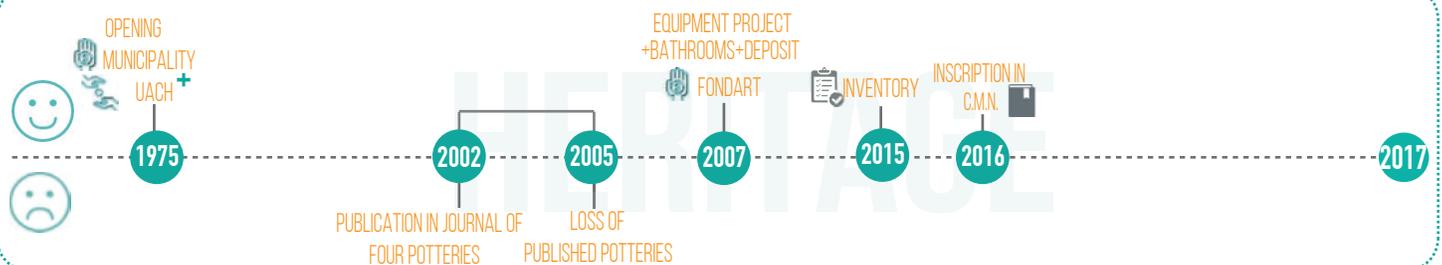


### Protection of collections and facilities



The Mapuche community does not feel empathy for the museum and in general there is little respect for this space.

### Origin of the museum - Milestones



Visitors are mainly local school groups and adjoining.



When they manage to have an auxiliary person, some activities are carried out in the schools.



# NOTES

This museum emerged from the municipality in collaboration with UACH. Its collections were previously in the house of the mayor. At present, it is only open in summer depending on tourism. Therefore, there is no link with the community. On the contrary, there is rejection on the part of Mapuche leaders and from the members of community in general, who do not respect the museum. There was even a fire attack and safety of the museum has been repeatedly violated. Fortunately, the museum staff managed to prevent serious damages.

On dates different to summer, expert groups are usually the ones who make contact for visits.

Despite the great patrimonial value of the collection of this museum, it is scarcely supported by the municipality since it does not contribute resources for its maintenance. It only opens in summer and focuses on tourism. In this way, there is no linking with the community, except by means of small sporadic projects with which they obtain resources to be able to open the museum in winter and to do some outreach activities. However, the community still has to participate by taking into account also the way in which this collection was formed, associating the museum with a history of looting. Nevertheless, according to the interview, it is manifested that in recent years the relationship has improved and the manager is looking to get support to improve the management of the museum.



# MUSEO HISTÓRICO Y ARQUEOLÓGICO ARTURO MÖLLER SANDROCK

## DESCRIPTION

The Museum receives its name in tribute to its manager and main donor of the pieces that are exhibited in the museum Arturo Möller Sandrock. This person from Río Bueno gathered during his life several collections that his family later donated to the Municipality of Río Bueno. The Museum was inaugurated in 1971 with an important educational vocation and is currently administered by the Department of Education of the Municipality. The Museum exhibits the history of Río Bueno and its surroundings with an emphasis on indigenous pottery traditions from the Pitrén Culture (300-1,200 AD).

The exhibition is complemented by historical objects of German colonization, firearms and cutting weapons. In his warehouse, the famous photographic and cinematographic collection of Armando Sandoval is safeguarded. He was noted for his interest in divulging the films of the time, recordings of historical and ethnographic value.



**Museo Histórico y Arqueológico  
Arturo Möller Sandrock**

.....



**Municipal Museum**

**64 2340433**

## ORGANIZATION CHART

2  
1\*

MAYOR  
I. MUNICIPALIDAD DE RIO BUENO

DEPARTMENT OF EDUCATION  
D.A.E.M.

PERSON IN CHARGE

ASSINSTANT



For two years, there has been a history teacher who works as assistant while waiting for her retirement.



**FREZIA SALAMANCA**

**PERSON IN CHARGE**



**34 YEARS**



Training in the Museums Network of  
Los Lagos



**--- AÑOS** In retirement process



**fresiasalamanca@hotmail.com**

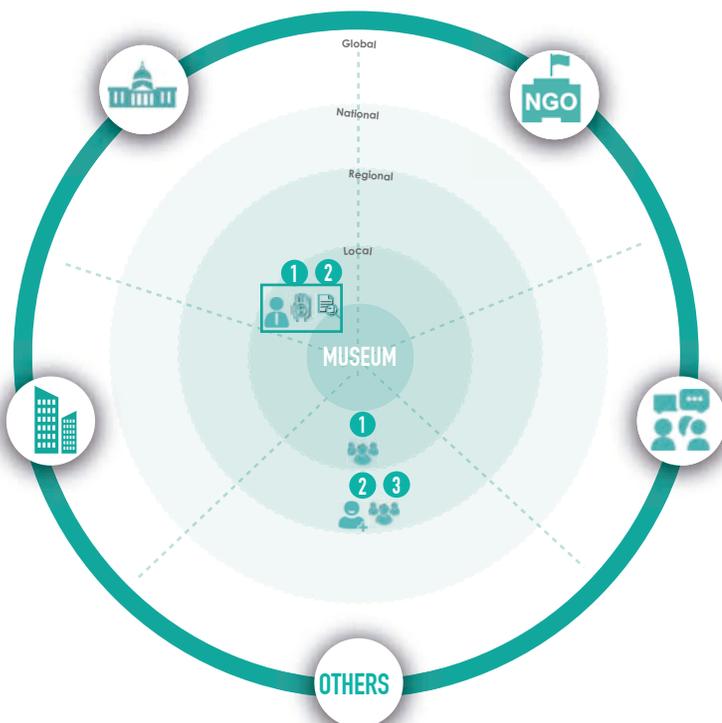


**9 81584964**

## RELATIONSHIPS



## RELATIONSHIPS



### STATE

- 1 Municipality of Río Bueno
- 2 Municipal Department of Education

### PRIVATE / Companies

- 1 --
- 2 --

### NGO

- 1 --
- 2 --

### COMMUNITY / Grassroot Org.

- 1 --

### OTROS

- 1 Schools
- 2 Museums Network of Los Ríos
- 3 UACH

**TYPE**

Funding



Donations



Employees



Collaboration



Users



Norms



## FUNCTIONING DETAILS



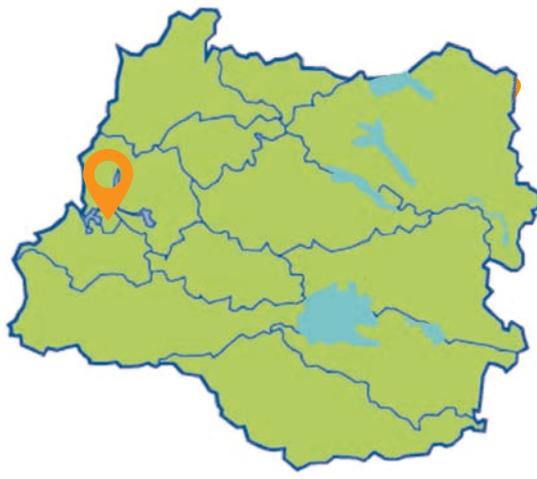
OTHERS

100%

30% MUNICIPALITY 70% D.A.E.M.

**P** VALDIVIA  
**C** RIO BUENO  
**E** URBAN

**404432** Inh. +



HISTORICAL, ARCHAEOLOGICAL, ETHNOGRAPHIC AND OTHERS.



Origin of its collections:

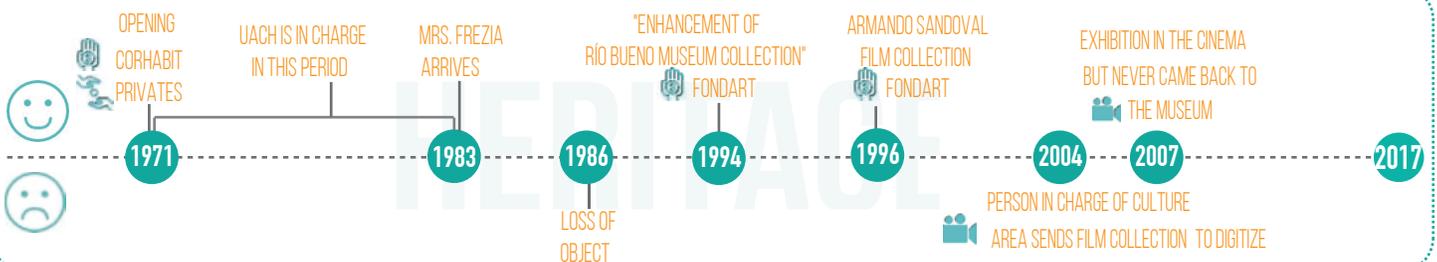


Protection of collections and facilities



It is indicated that, in the past, there was more interest from the community.

Origin of the museum - Milestones



Visitors are mainly local school groups and adjoining.



# NOTES

The building in which the museum is located was built exclusively for the museum and was designed by Adwanter. At that time, it was Mr. Arturo Moller who got his friend Jose Maria Funler donated the land on which it was built. Some of the pieces of Don Arturo's ceramics collection came from a property he owned in Lago Ranco, which he discovered on excursions he used to do with a sort of punch.

UACH initially was the one who administered and gave resources for the museum next to the municipality, but in 1983 it is delivered to the municipality by claims of the Moller family on parts of the collections that were taken to museums in Valdivia.

The film material had a cost of 8,000,000 CLP in 1996 financed by a Fondart project and the photographic part was donated. This collection is not exhibited in any space because the project they formulated to finance the expansion of the museum was not awarded. Years later, the material was sent to the city of Santiago to be digitized, but it has not been returned to the museum yet. There is also a situation as to whether this museum has the minimum resources to keep this collection or not.

The projects that have been developed in the museum have always been generated by people outside the university sector, but the museum itself does not generate activities that enhance this space despite having 3 workers; Mrs. Frezia who has been in charge for a long time is in the process of retirement and the history of the formation of the museum about which she has extensive knowledge has not been recorded.



# CENTRO CULTURAL EL AUSTRAL

## DESCRIPTION

Since 1990 the Martens-Hoffmann house has hosted the Centro Cultural El Austral, in Valdivia. The building, built in 1870 by Alberto Thater Dóring, is located at the beginning of the Typical Zone of Yungay-General Lagos and is an emblematic exponent of the local architectural tradition in wood.

In its interior, there are three halls of museographic exhibition. In addition, it offers an annual program with various exhibitions visual arts which are free of charge and open to the public. To date, more than 300 exhibitions of established and emerging artists have been held. Specially oriented to the local community, the Center conducts various workshops in areas such as plastic arts, crafts, music, personal development and languages, along with other activities such as concerts and master classes.

 **CENTRO CULTURAL EL AUSTRAL**  
 [centrocultural@australvaldivia.cl](mailto:centrocultural@australvaldivia.cl)  
 [www.culturalvaldivia.cl](http://www.culturalvaldivia.cl)

 **MUSEOGRAPHIC HALL**  
 **63 2213658**

## ORGANIZATION CHART

3 

EL AUSTRAL NEWSPAPER

MANAGER C. CULTURAL

ASSISTANTS

2 



**TANYA WAGEMANN**

Administrator and Cultural Manager

2 YEARS

BACHELOR'S IN ART/  
Diploma in curatorial studies

28 YEARS

[tanyawagemann@diarioaustral.cl](mailto:tanyawagemann@diarioaustral.cl)

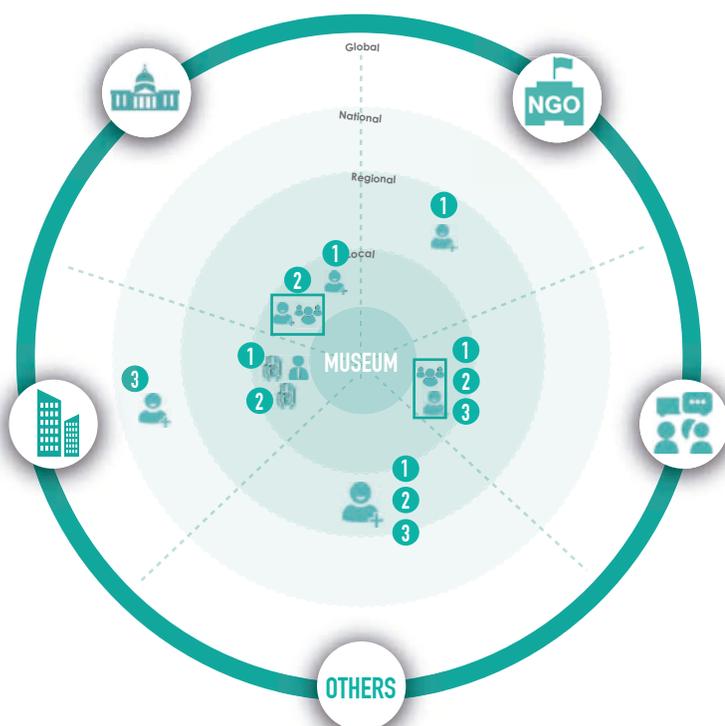
97584414



## RELATIONSHIPS



## RELATIONSHIPS



### STATE

- 1 Culture Council
- 2 SEREMI of Education: School program

### PRIVATE / Companies

- 1 AUSTRAL NEWSPAPER
- 2 SAESA
- 3 Culture Council fo Municipality of Osorno and Pto. Montt (Touring of Exhibitions)

### NGO

- 1 Semillas Musicales de Frutillar

### COMMUNITY / Grassroots Org.

- 1 Literary Group Poesía y Vida
- 2 Club of gardens of Valdivia
- 3 Workshops and trainers

### OTHERS

- 1 Network of Museums of Los Ríos Region
- 2 UACH
- 3 San Sebastián University

TYPE

Funding

Donations

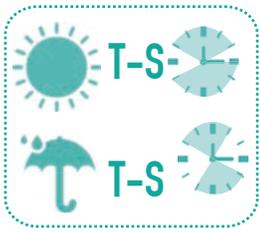
Employees Collaboration

Users

Norms



## FUNCTIONING DETAILS



**\$50.000.000** **12.000**   
 65.700 €



OTHER  
ACTIVITIES

\$99

\$1

**P** VALDIVIA  
**C** VALDIVIA  
**E** URBAN



**154 445** Inh.



Historical, photographic and art



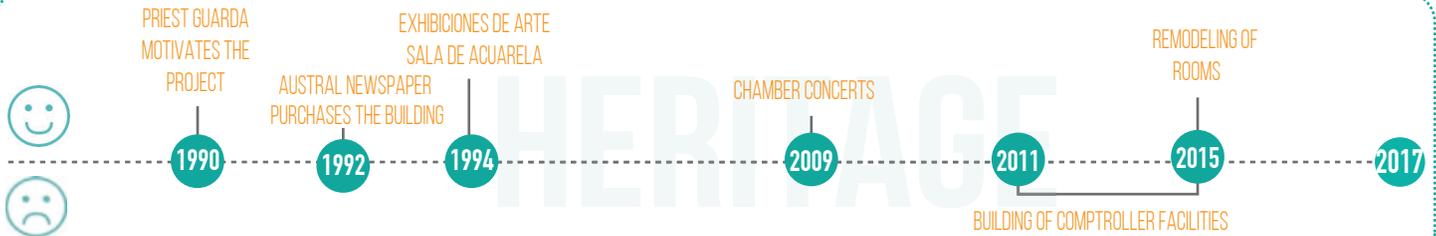
Origin of its collections:



Protection of books and facilities



Origin of the museum - Milestones



Most users are young people, university students, and adults. To a lesser extent, the elderly and children.



They do not carry out activities outside the Center

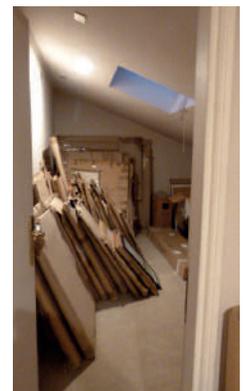
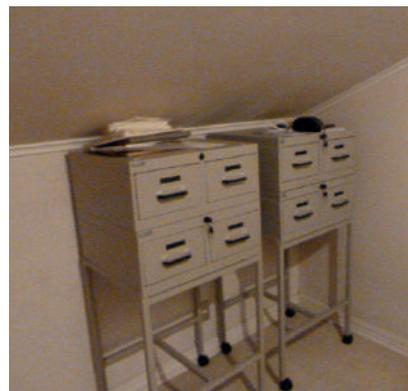


Young and adult audience: Heterogeneous  
Elderly: Medium-high



# NOTES

- \* The cultural center contains an art gallery, made up of works donated by artists and families, giving an account of the evolution of art in the last decades, particularly in southern Chile. The photographic collection was donated by descendants of German settlers, showing how people lived in Valdivia in the late nineteenth and twentieth century, where it is predominantly the register of families of large foreign industrialists. But the center also goes beyond that, documenting the natural heritage and how the different archaeological sites have evolved in the last 100 years and also how the life forms of the original peoples have changed.
  - \* The collection made up of the furniture of the house recreates a fiction designed by the curator of that moment, Priest Guarda, and it is a little detached from the territory, since it is a house museum, different times are transferred and many furniture of European origin, having at most 3 manufactured in Valdivia. (Observation given by the manager)
  - \* In summer, the cultural center usually exposes the photographic collection and everything related to the Valdivian identity, with tourists being the target audience. The rest of the year, they focus more on young people and adults with open call exhibitions for local artists, with an offer of cultural exhibitions, workshops, conferences, museum, concert hall, among others, giving different uses to the 5 rooms with which they count and that generally the community can request without any associated cost.
  - \* The public is more heterogeneous in children and young people. Adult public and older adults tend to be upper middle class, related to the social elites in which the newspaper was developed. The cultural center is working on this to diversify activities and open access to a wider audience.
- The building of the Comptroller facilities physically affected the structure of the house and, more
- \* importantly, produced a loss of the visibility of the house.



# BIBLIOTECA MUNICIPAL FRAY CAMILO HERRIQUEZ, MIRA VALDIVIA

## DESCRIPTION

The Mira Valdivia Museum Hall is integrated into the splendid heritage building Casa Hettich, which currently houses the Fray Camilo Henríquez Municipal Library. As part of the educational proposal developed by the Library, in the Alfillo of the building was created an exhibition room through dioramas and texts, which offers a trip through the history of Valdivia by the different views offered by the windows of the enclosure.

To the South, it is possible to know the history of the opening of the Camino Real at the end of the eighteenth century and the Huilliche populations that inhabited the so-called *llanos* of Valdivia and Osorno. Looking towards the west or toward the center of the city, urban development is also mentioned as well as the relevance of the fortified sites of the Bay of Corral. Once in the north, the historical development of the city in association with the river is emphasized, highlighting the role played by the train in the articulation of Valdivia with the longitudinal railway network. To the center, in the floor, it is possible to observe the cardinal points that orient the visitor in its exploration of the territory. During a visit, it is recommended to work with small groups of no more than 10 children, emphasizing the understanding of Valdivia as part of a territory occupied by different cultures, constituting the fluvial identity that characterizes the city today.



**BIBLIOTECA MUNICIPAL MIRA VALDIVIA**



**b207bc1@abretumundo.cl**



**MUSEOGRAPHIC HALL**

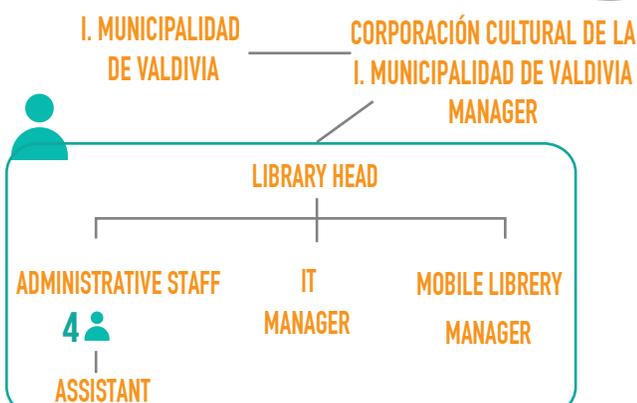


**63 2217351**

## ORGANIZATION CHART



8



**MARIA VICTORIA VICENCIO**  
**HEAD OF THE LIBRARY**



**21** YEARS



State teacher



**52** YEARS



**b207bc1@abretumundo.cl**

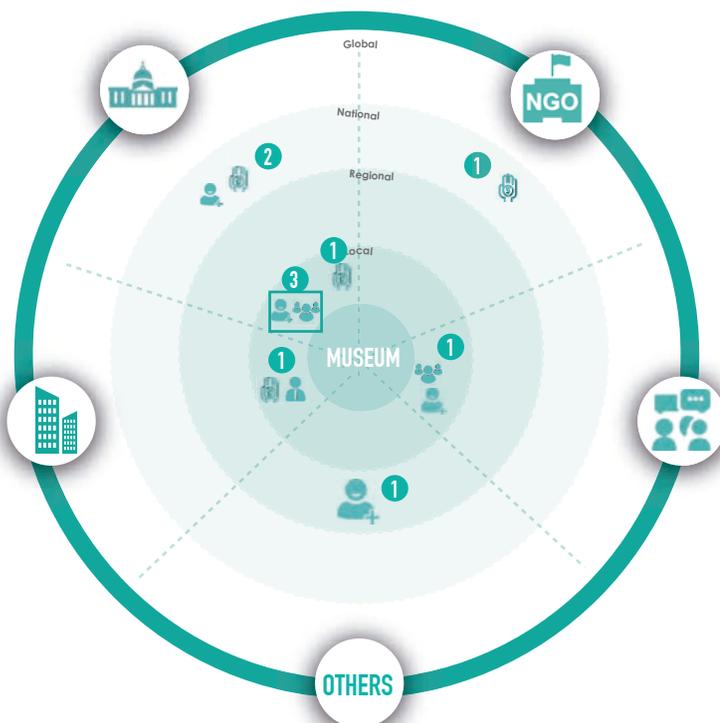


**63 2217351**

## RELATIONSHIPS



## RELATIONSHIPS



### STATE

- 1 I. Municipalidad de Valdivia
- 2 DIBAM: Direction of Libraries, Archives and Museums.
- 3 CESFAM: Family Health Center (Elderly)

### PRIVATE/ Companies

- 1 Corporación Cultural of I. Municipalidad de Valdivia

### NGO

- 1 Foundation La Fuente

### COMMUNITY / Grassroots Org,

- 1 Public and private primary schools and highschool from the commune.

- 1 Museums Network of Los Ríos Region.

**TYPE**

Funding



Donations



Employees Collaboration



Users



Norms



## FUNCTIONING DETAILS



\$20



OTHERS  
C.C.M.

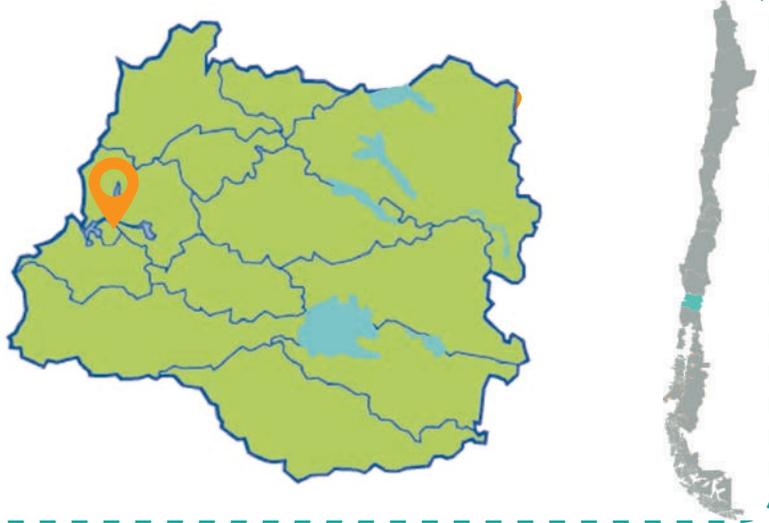
\$80

**P** VALDIVIA  
**C** VALDIVIA  
**E** URBAN/ RURAL

**154 445** Inh.



TERRITORY



Bibliographic and dioramas



Origin of its collections: --

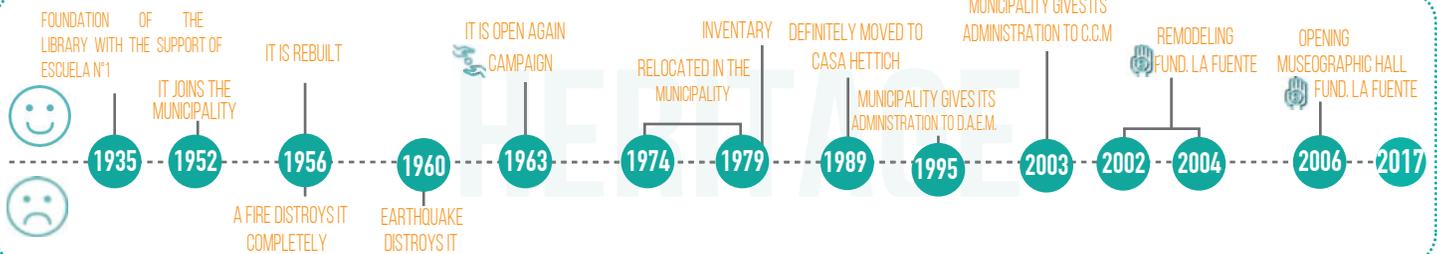


### Protection of books and facilities



In the rural localities there is a better relationship than in the urban part. Close neighborhood councils are not receptive.

### Origin of the museum - Milestones



Users who use the facilities tend to be young. Adults borrow books to read at home.



Important work in rural surrounding areas

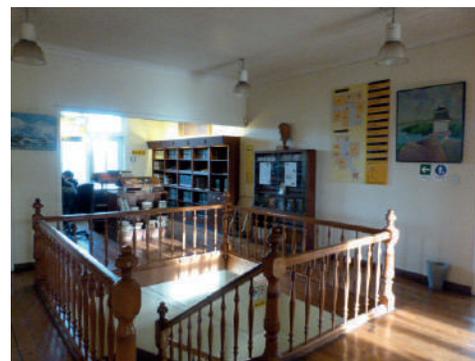


Medium-low



# NOTES

- \* Founded the 25 of April of 1935, under the administration of the Municipality of Valdivia. In 1989, the Department of Libraries, Archives and Museums (DIBAM) was set up to implement bibliography and training, naming it No. 207 of the country's Public Libraries. That same year, it is transferred to the building that houses is today: the "House Hettich".
  - \* This library merged with the municipality in 1952 and in 1995 it was administered by the Department of Municipal Education Administration. In 2003, the administration was again transferred to the Cultural Corporation of the Municipality of Valdivia, a private institution that receives funding from the Municipality and through the law of donations, operating as a private institution but providing a public service.
- Priest Guarda, as a historian, wanted to recreate part of the history of Valdivia in a more didactic way,
- \* representing the indigenous people, settlers and the mixture that resulted over time, recreating the daily life of each moment of Valdivia and how the city was finally formed. This is the work represented in the room of the dioramas.
- \* Most users are from the sectors Corvi and Pablo Neruda, neighborhoods of people from low socioeconomic level, as well as from rural localities in which they have wide coverage. Fortnightly, they lend up to 3000 books in total, but paradoxically, in the neighboring sector Of Las Animas, due to lack of transportation, there is little coverage and in the immediate context, the boards of neighbors have been little receptive to the proposals of the library.
  - \* This library facilitates additional services to the loan of books, such as free internet loan, as well as computer training that is frequently offered, where at least 400 people are benefited every year, generating spaces for other interactions for people of all ages.
  - \* It is also stated that there is a large number of unemployed who constantly visit the library to update their curriculums and look for work.



## DESCRIPTION

The museum is known as the Museo de la Catedral, not only for its theme but also for its location. It is located in the basement of the Cathedral of Valdivia, in the original site where, since 1552, the 15 churches that preceded it were erected, which were destroyed by fires, earthquakes, trunks. Its creation was possible thanks to an agreement signed between the Bishopric of Valdivia and the Museums Department the Universidad Austral de Chile, and the advice of Priest Gabriel Guarda, the contribution of the Andes Foundation for the assembly of the collections.

Presently administered by the Bishopric of Valdivia, it presents a synthesis of the evangelization of these lands, from the 16th to the 19th century. The collection is very varied and in its route stand out pieces such as a tabernacle of golden wood with mirrors, C.1750; paintings such as The Holy Family, oil on canvas of the Italian School, c.1650; and looms like a Raincoat embroidered with rock, birds and flowers, S.XVIII.



MUSEO DE LA CATEDRAL



RELIGIOUS MUSEUM - PRIVATE



PRIVADO 63-2232040

## ORGANIZATION CHART

2

BISHOPRIC

MANAGER

ASSISTANT



IVONNE BRAVO FERNÁNDEZ



MANAGER



19 YEARS



Non-professional



72 YEARS



ivonnebravof@gmail.com

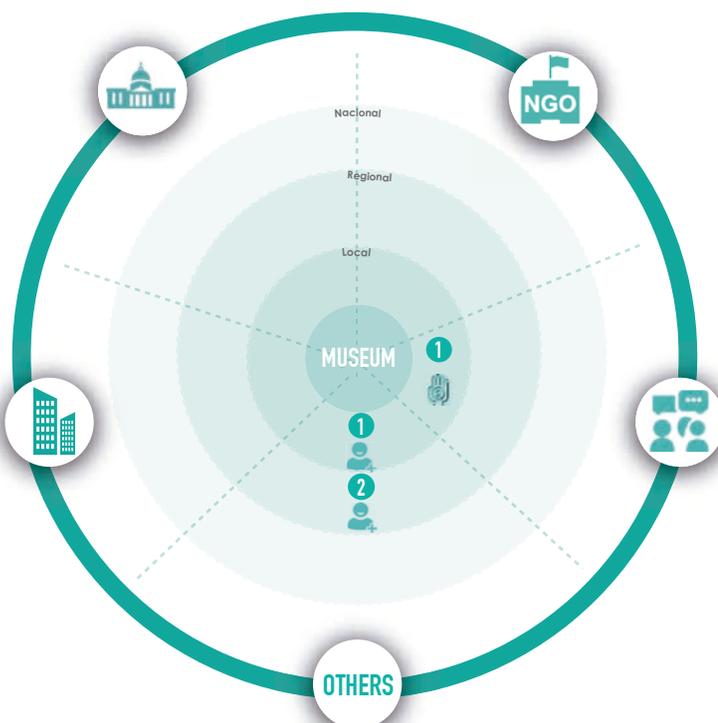


9 81584964

## RELATIONSHIPS



## RELATIONSHIPS



STATE

1 --  
2 --

PRIVATE / Companies

1 --  
2 --

NGO

1 --  
2 --

COMMUNITY/ Grassroots Org.

1 Friend family of Priest Guarda \$200.000 each year since 10 years.

1 Bishopric of Valdivia

2 Museums Network of Los Ríos Region.

OTHERS

TYPE

Funding



Donations



Employees Collaboration



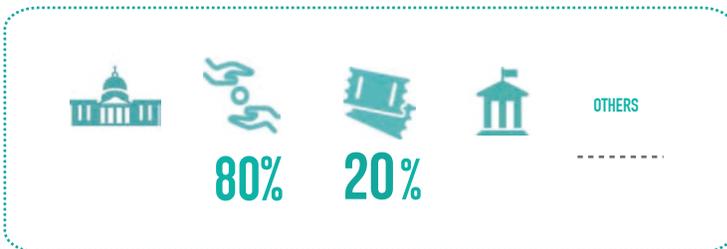
Users



Norms



## FUNCTIONING DETAILS



**P** VALDIVIA  
**C** VALDIVIA  
**E** URBAN

**154 445** inh. +



TERRITORY



HISTORICAL  
ARCHAEOLOGICAL  
ART



Origin of its collections:



UACH



Protection of collections and facilities



Origin of the museum - Milestones



1989

CAMPAIGN  
"PRO-CONSTRUCCIÓN  
CATEDRAL"

1997

PRIEST GUARDA  
CARRIES OUT MUSEOGRAPHY  
UACH + PUC

1998

2001

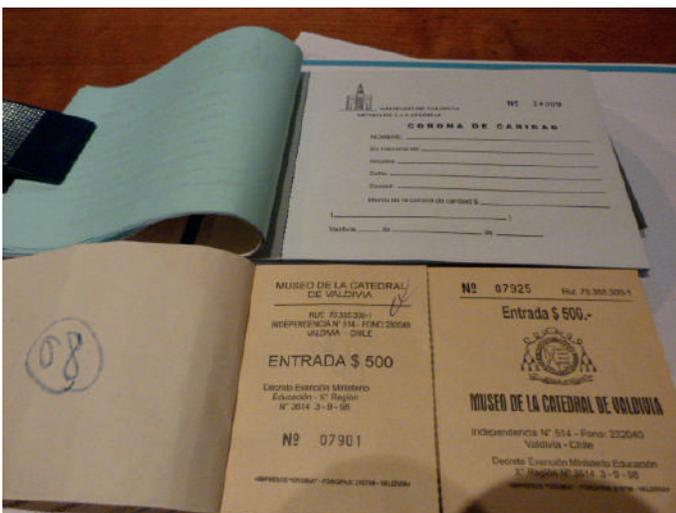
ATTEMPTED ROBBERY

2017



# NOTES

- \* The museum is built on the initiative of Priest Gabriel Guarda, an important person in the history of Valdivia, architect and historian, concerned with the conservation of the most representative houses of the city. Priest Gabriel together with his brother Carlos Guarda (R.I.P.) maintained a strong friendship with Mrs. Ivonne Bravo, in charge of the museum that, at that time, led the ecumenical committee "Proconstrucción de la Catedral" (1989-1998) , made up of masons, catholics, lutherans, farmers and entrepreneurs who contributed donations.
- \* As an anecdote, Mrs. Ivonne remembers "the bazaar". In that space they received all kinds of objects in donation, to resell and to obtain funds. Thus, it shows how, previously, the community supported its activities. Today, the interest is almost non-existent, revealing the total dependence on donations. This museum depends on a single donation made by a family friend of Priest Guarda for 10 years and the permanence of Mrs. Ivonne, since the bishopric only lends the space but does not take charge of any expense. Thus the museum is unlikely to remain if either the person in charge and / or donation is missing, .
- \* On the other hand, the museography is not very communicative because it does not contextualize enough the experience in the museum. Also, the museum does not offer guided tours.
- \* Mrs. Ivonne is very grateful to the Network because they have been a great support, since she is aware that in recent years she has not been able to do much management because of her exhaustion and because she lacks tools.



# MUSEO ESCOLAR HUGO GUNCKEL, CORRAL

## DESCRIPTION

The Museum is part of the School Museum Network "Learning with our senses to conserve our biodiversity". It is an initiative that arose at the Institute of Zoology of the Faculty of Sciences of Universidad Austral de Chile, under the direction of Dr. Roberto Schlatter, supported by the Fund for Innovation and Training (FIC-R 2009) of Los Ríos Region.

Belongs and is inserted in the Rural School La Aguada, located to the southeast of the commune of Corral. To start the museum work, visits were made to the schools to verify the situation in which the various objects and elements that were conserved in collections of vertebrates, invertebrates, flora and cultural objects were found. For the work with the collections were established in conjunction with the teachers and students of the school, research methodologies to document, record and archive each of the objects.



**MUSEO ESCOLAR HUGO GUNCKEL**



[museosescolares.blogspot.cl](http://museosescolares.blogspot.cl)



**SCHOOL MUSEUM**



**63 247180**

## ORGANIZATION CHART



**I. MUNICIPALIDAD DE VALDIVIA**

School Principal

Museum Staff

On the website there is a team, but in the interview only the museologist was mentioned, who remains in the laboratory. There is no fixed manager in the museum and it is closed.



**MIGUEL HERNÁNDEZ**



**TEACHER IN CHARGE**



**30 YEARS**



**BACHELOR / SPECIALIZATION IN SCIENCES**



**--- YEARS** In retirement process



[hernandez.corral@gmail.com](mailto:hernandez.corral@gmail.com)

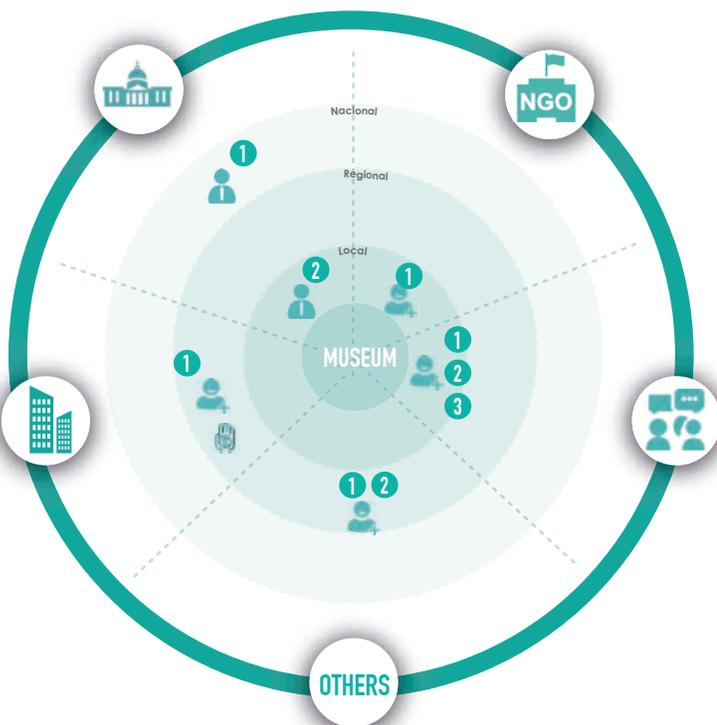


**9824418966**

## RELATIONSHIPS



## RELATIONSHIPS



### STATE

- 1 Ministry of Education
- 2 D.A.E.M.

### PRIVATE/ Companies

- 1 Explora

### NGO

- 1 Reserva Costera Valdiviana

### COMMUNITY / Grassroot Org,

- 1 Parent Center Committee
- 2 Neighborhood councils
- 3 Drinking Water Committee

- 1 Museums Network of Los Ríos Region
- 2 CONAF

**TYPE**



Funding



Donations



Employees



Collaboration



Users



Norms



## FUNCTIONING DETAILS

School Year

TH 

Visit prior appointment



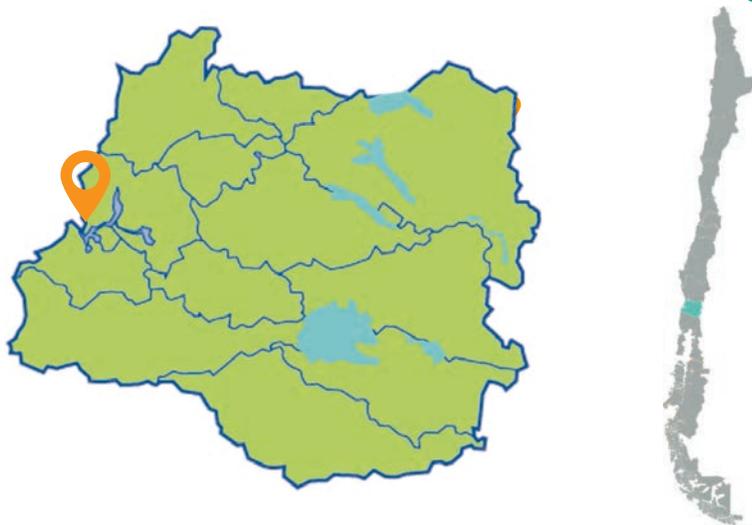
OTHERS

-----

**P** VALDIVIA  
**C** CORRAL  
**E** LA AGUADA / RURAL



 **5,084** Inh. in Corral



 ETHNOGRAPHIC AND BIODIVERSITY



Origin of its collections:



Protection of collections and facilities



Interaction with the community and the promotion of its heritage are part of its educational mission.

Origins of the museum - Milestones

GATHERING IN FIELD WORK EXTRA CURRICULAR ACTIVITIES

DISSEMINATION OF BIOLOGY AND SPECIES OF THE AREA, GATHERING OF NATURALISTS FROM THE AREA

OPENING MUSEUM

PROJECT FNDR INVESTMENT FOR LABORATORY

CERTIFICATION OF EXCELLENCE OF ENVIRONMENT

OPENING OF LABORATORY



1986



2009

2016

2017



Students and visits from other schools and kindergartens, schools, seniors, neighborhood meetings.

Extracurricular activities: school for biodiversity, baking, astronomy, orchard.



# NOTES

- \* since 1986 in the school of La Aguada the activities of collection began in field trips, as in extra-curricular activities such as the fair of the young world, the compilation of endemic species identified by naturalists of the area.
- \* Subsequently, through the implementation of a FIC project financed by the Regional Government, they were able to develop curricular innovation activities and, later, like the Niebla School Museum, through Universidad Austral, it was inaugurated as a museum in 2009.
- \* This museum does not have specific staff for its functions. However, the school has a museologist and this year inaugurated the science laboratory.
- \* Due to the active role of teachers and students who are linked, this museum has achieved important national and international recognition. It was recently nominated and invited to a conference of museums in Milan, but failed to obtain financing for the trip, demonstrating the little financial backing they have.
- \* A strong relationship with the community manifests itself as the alumni frequently visit the museum again and send donations such as minerals and precious stones. The demand of the public is motivating changes in the museum's infrastructure, so that access can be independent of the school, being able to be open to the community.
- \* Since 1986, Professor Miguel has been directly linked and he is currently in the process of retirement. The teacher has had the opportunity to see the changes that the educational system has undergone and shows the importance of rescuing and working for memory and local identity, stressing the importance of the role of museums and the autonomy they must achieve, such as a pedagogical tool that empowers critical thinking in relation to the type of development that is to be achieved locally.



# MUSEO HISTÓRICO Y ANTROPOLÓGICO MAURICIO VAN DE MAELE

## DESCRIPTION

This house was built in the 1860s by Carlos Anwandter, pioneer of German colonization in Valdivia, with the purpose of serving as a room for his family and, later, in the contiguous ground, to house the first national brewery.

Installed on the island of Teja, in front of the river and in the center of the city of Valdivia, it is part of the Museums Department and the Campus of Culture and Arts of the Universidad Austral de Chile. Their diverse and valuable collections allow us to know the long history of our multiethnic society. Its visit allows to know the populations that inhabited the temperate forests for 12,000 years, the early and constant presence of Spain that determined the character of the city and the adventure and impact of German colonization since 1850. The museum also has an Audiovisual Room and a Multipurpose room where activities of extension and heritage education are carried out.



**Museo Histórico y Antropológico  
Mauricio Van de Maele**



**secmuseologica@uach.cl**  
**www.museosaustral.cl**



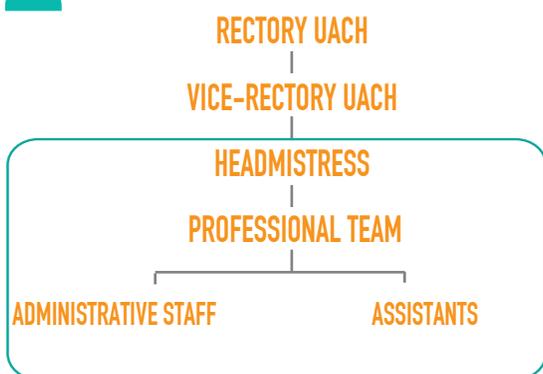
**HOUSE MUSEUM**



**63-212872 / 63-221972**

**3**

## ORGANIZATION CHART



**KARIN WEIL**



**PERSON IN CHARGE /DIRECTOR M.D.UACH**



**3 YEARS**



**ANTHROPOLOGIST/MBA**



**44 YEARS**



**karinweil@uach.cl**

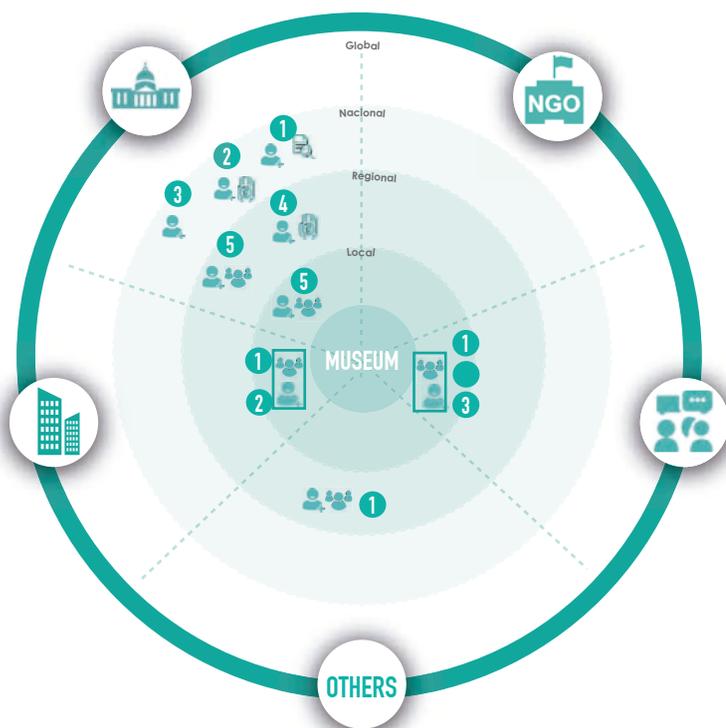


**+56 9 93422766**

## RELATIONSHIPS



## RELATIONSHIPS



### STATE

- 1 Council for National Monuments
- 2 Council of Culture and Arts
- 3 Ministry of Educación
- 4 Regional Government
- 5 Municipalities

### PRIVATE / Companies

- 1 Union Organizations
- 2 Private Cultural Organizations

### NGO

- 1 --

### COMMUNITY / Grassroot Org.

- 1 Community Organizations
- 2 Indigenous Organizations
- 3 School Organizations

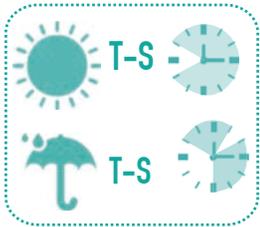
### OTHERS

- 1 Museums Network of Los Ríos Region

**TYPE**



## FUNCTIONING DETAILS



**\$90.000.000** 120.000 € OPERATIVE COSTS

**\$18.000.000** 24.000 € INCOME

**15.000**

**P** VALDIVIA  
**C** VALDIVIA  
**E** URBAN



**154 445** Inh.



TERRITORY



Archaeological, historical, ethnographic and others

Origin of its collections:



### Protection of books and facilities



### Origins of the museum - Milestones



General public mainly Chilean 90% and 10% foreign, mainly urban, proportionate man / woman, growing demand of older adults.



Activities related to heritage education are carried out in the gardens and laboratories.



Young and adult audience: Heterogeneous.





# MUSEO ESCOLAR JUAN BOSCH, NIEBLA

## DESCRIPTION

Museo Escolar of Niebla is part of the School Museum Network "Learning with our senses to conserve our biodiversity", an initiative that emerged under the auspices of the Institute of Zoology of the Faculty of Sciences of Universidad Austral de Chile, under the direction of Dr. Roberto Schlatter, with support from the Innovation and Training Fund (KIC-R 2009), from the Regional Government of the Los Ríos Region.

Prior to the diagnosis made to the various objects and available elements, working meetings were held with the Director of the School, the professors and teachers in charge of the Science Workshops and the heads of the Technical Pedagogical Units.

In this school museum, collections of paleontology, malacology, ornithology, osteology, basketwork and ceramics can be found. Both in Niebla and in La Aguada, there are workshops of scientific museology integrated by students of the second cycle of primary education, led by one or two teachers.



MUSEO ESCOLAR JUAN BOSCH



SCHOOL MUSEUM



63 2282034

## ORGANIZATION CHART



I. MUNICIPALIDAD DE VALDIVIA

SCHOOL PRINCIPAL

MUSEUM STAFF



EDUARDO SALAZ



TEACHER IN CHARGE



8 YEARS



BACHELOR / SPECIALIZATION IN SCIENCES



-- YEARS In retirement process



eangelsa@hotmail.com



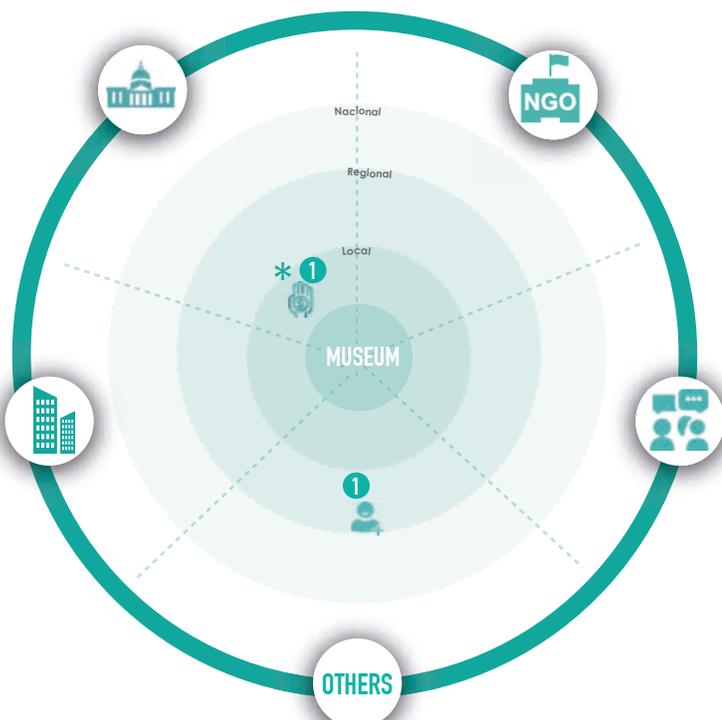
998251638

On the website, there is a team, but on the filed visit only the museologist was mentioned, who remains in the laboratory. There is no fixed manager in the museum and it remains closed.

## RELATIONSHIPS



## RELATIONSHIPS



### STATE

1 National Government  
D.A.E.M.

### PRIVATE / Companies

1 --

### NGO

1 --

### COMMUNITY / Grassroot Org.

1 --

### OTHERS

1 Museums Network of Los Ríos Region

\* The museum as such receives no income from the State, but the school and is subsidized.

TYPE

Funding



Donations



Employees Collaboration



Users



Norms



## FUNCTIONING DETAILS

School Year



Visits prior appointment



100%



OTHERS

P VALDIVIA  
C VALDIVIA  
E RURAL

2202 Inh.



TERRITORY



ETHNOGRAPHIC



Origin of its collections:



Protection of collections and facilities



There is a lack of knowledge of the existence of the museum and lack of interest on the part of the community.

Origins of the museum - Milestones



TEACHER IN CHARGE  
CONSERVED THE SPECIES  
SINCE THIS DATE

1975

OPENING OF THE  
MUSEUM

2009

OPENING OF  
LABORATORY

2017

HERITAGE



Users are mainly students and about 2,800 people visit the Feria del Mar



## NOTES

- \* This museum, which was an idea of Universidad Austral, was transferred to the school, but it does not receive the importance and the use value by the school's directors. In the interview, it is evident how the museum remains closed and even many students never have visited it. However, in internet information appears a working team, but the reality is that science teachers do little or nothing to make use of this space, which was thought to complement students' field trips. Nevertheless, there is a Club of Scientific Museology, which is in charge of carrying out guided tours in the exhibitions of the school.
- \* In summer, and during for (four days, "La Feria del Mar" is held on. In this date, the museum remains open and receives approximately 2,800, over 70% of them children, since this fair considers the trip of children from Valdivia and from nearby communes.
- \* It is manifested, as a consequence of the dictatorship, the negative transformation of the Chilean educational system, being a subsidiary State that through the SEP law subsidizes schools for each vulnerable student. This school has approx. 81% of vulnerable students receiving annually 140,000,000 CLP that are administered by the DAEM. The school's principal administers that money by means of requests. Nevertheless, there has never been made an investment for the museum in spite of being necessary.
- \* In the interview, it is evident the teacher's concern about how children now have no identity reporting the loss of quality of education that was transformed into a productive system, homogenizing, lacking in identity and character, limiting the ability to create, which is a consequence of the competitive model of the current economic system. In the words of Professor Eduardo:  
  
*"In the past, we had the freedom to create and adapt the curriculum to our cultural situation (...) we also saw that there were other situations that were different from the others, so in that way we had to give importance to science from the point of view of what the child needs, from what has meaning for him, because I do not take anything from talking about the sharks hammers of the Mediterranean, for them it is not transcendent!, we must talk about the fish of the context, of those they handle ... and now they have you just like the banks, meet the goal, how? it does not matter!, we work with human beings! ... they tell you things that are fallacies and are in practice at the moment, that "we must educate for peace", but in all the schools they form bands of war! (...) When everything revolves around the economy, the money, it is harmful "*
- \* *"I believe that this museum is disassociated with the community, not with the professionals who understand museology, but with the culture, with the identity of the place where it is inserted."*
- \* The relationship between the two teachers in charge of the school museums of Corral and Niebla is a relationship of friendship; it is not a relationship between museums or in coordination of management. The manager participates in the museum network but it is difficult because that is not considered within his workload. Also, there are difficulties in having a replacement in the school.
- \* Regarding the relationship between the museum and the community, it is said that it is almost non-existent, since many people do not even know about the existence of the museum and there has never been interest on the part of the neighborhood council or any particular person. The school does not generate outreach or linking activities. Finally, the teacher is in the process of retirement and, in this case, it is unknown who will take over.



## DESCRIPTION

The Philippi Museum of Universidad Austral de Chile was inaugurated in 2007. It is housed in the Schuller house, installed in the Campus of Culture and Arts of the University. It exposes the work of the wise Rudolph Amandus Philippi, through valuable heritage collections, highlighting the importance of naturalists in the emergence of science in Chile, the relevance of scientific and historical collections and the birth of museums. The property was built in 1914 in the southern sector of Isla Teja, facing the Valdivia River, distant about 600 meters south of its current location. It was carefully disarmed in parts and moved to be reassembled in the place it occupies today. The architectural recovery project was led by the architects Sofía Sanfuentes and Gabriel Guarda O.S.B., while the museographic and content project was in charge of a multidisciplinary team of the Museums Department. This museum is part of a double endeavor: the rescue of the legacy of the naturalist and the preservation of the architectural tradition of the city.



Museo de la Exploración R.A.Philippi

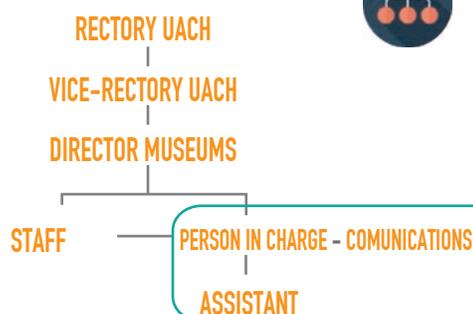


UACH MUSEUM

63-2293840

## ORGANIZATION CHART

3



The person in charge and the communications manager are part of the M.D.



ADRIÁN GERMAN SILVA PINO

PERSON IN CHARGE

6 MONTHS

Anthropologist

-- YEARS

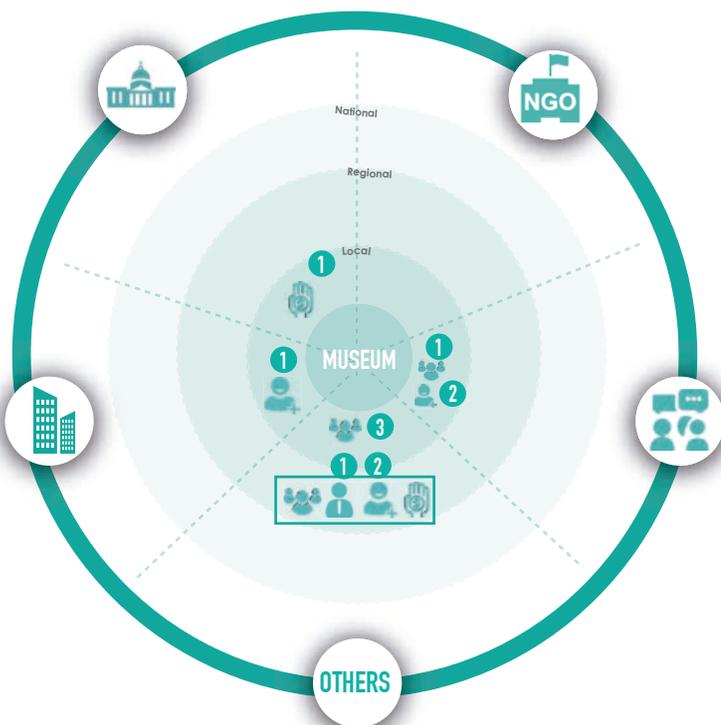
adriansilva@uach.cl

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## RELATIONSHIPS



## RELATIONSHIPS



### STATE

- 1 Local Government
- \* Competitive funding

### PRIVATE / Companies

- 1 International Film Festival of Valdivia
- C.P.C.V. Centro de promoción cinematográfica de valdivia

### NGO

- 1 --

### COMMUNITY / Grassroot Org.

- 1 Coliñir Community
- 2 Local artists

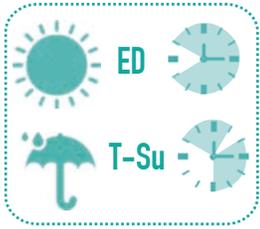
### OTHERS

- 1 UACH
- 2 EXPLORA Conicyt
- 3 Public School Alemania

TYPE



## FUNCTIONING DETAILS



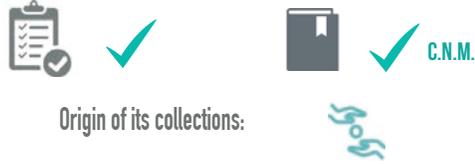
**P** VALDIVIA  
**C** VALDIVIA  
**E** URBAN



TERRITORY



HISTORICAL, ARCHAEOLOGICAL, ETHNOGRAPHIC AND OTHERS



Origin of its collections:

C.N.M.

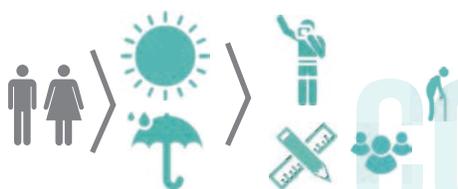


Protection of collections and facilities



Museum highly valued by environmentalists in the region

Origins of the museum - Milestones



Visitors are mainly local schools, university groups and people from the surroundings.



More activities of different types are being developed in schools and in the same museum.



# NOTES

- \* The house was commissioned by the Rudolph family who wanted it to be named after them. But the Shuller family were the last to inhabit it and by whom it is socially recognized. It was later bought by an entrepreneur who donated it to the Cultural Heritage Corporation from Chile.
- \* In the creation of the museum, different NGO's from the eco-region worked together. Thus, it is a museum highly appreciated by the environmentalists and the community. This museum houses the work of scientist Rudolph Amandus Philippi, who discovered about 5% of all species of Chile.
- \* In the immediate surroundings, the Teja Island's neighborhood, there is a particular issue of land reclamation process from the Mapuche family Coliñir, with whom it has been necessary to carry out activities to establish a relationship. It is an old family of the place but they were not the traditional inhabitants of it.
- \* As an important milestone, in 2007, the Faculty of Sciences of the UACH was destroyed by fire, and there were great losses. But some time before, part of what was housed in that building had been moved to the museum.
- \* This museum has an open space that is given in concession for a cafeteria, with the intention of generating more flow of visitors and diversity of cultural offerings. It depends exclusively on who manages it and there is not always proactive management for the development of such an end.
- \* This museum belongs to the Museum Department of UACH. Therefore, two members of the work team have their office in the Museo Philippi, where one of them acts as the manager. Nevertheless, not having a differentiated role with certain degree of independence, limits the museum's management capacity, and on the other hand, the work load does not facilitate the development of projects that could give it autonomy and sustainability because it does not have someone who is particularly in charge of this aspect.



# MUSEO DE SITIO CASTILLO DE NIEBLA

## DESCRIPTION

The Castle "de la Pura y Limpia Concepción de Monforte de Lemos" of Niebla is a fortification of the XVII Century, located in the bay of Corral. It was built by order of the Viceroy of Peru in order to refound Valdivia and build a defensive complex in the estuary of the river.

This museum was created in 1991 by the DIBAM, seeking to respond to challenges related to the conservation of the architectural, historical and cultural heritage of the Castle of Niebla, to constitute an axis of development of the community and to lead the tourist, cultural and patrimonial milestone of the system of fortifications of the area through the satisfaction of the objective audiences, and through the proper communication of the attributes of the Castle in the framework of a continuous improvement.

Its collections are composed of the three archaeological campaigns carried out in its interior, in addition to the collection of photographic plates of Gilberto Provoste, which portray the life in Chiloé during the first half of the XX Century.



MUSEO DE SITIO CASTILLO DE NIEBLA



ON-SITE MUSEUM



museo.niebla@museosdibam.cl



63 228 21 51 / 63 228 20 84

11

## ORGANIZATION CHART



Ministry of Education

Direction of Libraries, Archives and Museums (DIBAM) Museums'

Subdirectorate

Director of the on-site museum

Curator  
Archaeologist

Administrative  
Assistant

Surveillance  
7

There are 3 guides who work informally. In summer, they add up to 5 plus some sporadic hiring.



JIMENA JEREZ BEZZENBERGER

Communication and institutional development



3 YEARS  
hired

25 YEARS  
linked to projects



ANTHROPOLOGIST



AGE



jimena.jerez@museosdibam.cl

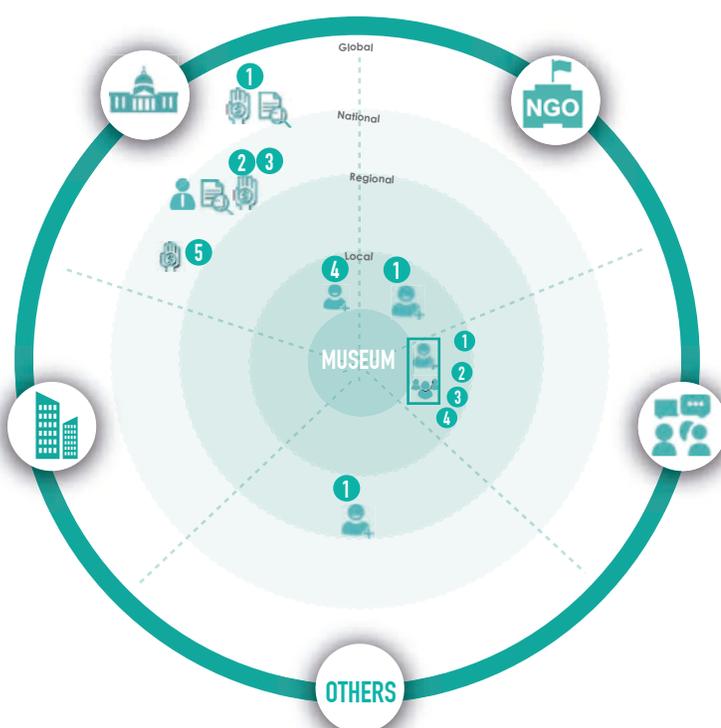


63 228 2151

## RELATIONSHIPS



## RELATIONSHIPS



### STATE

- 1 Spain's Government - Project V Centenario
- 2 Ministry of Education
- 3 Ministry of Public Works
- 4 Rural CESFAM of Niebla
- 5 National Sports Institute

### PRIVATE / Companies

1

### NGO

- 1 Centro de Promoción Cinematográfica de Valdivia

### COMMUNITY / Grassroot Org.

- 1 Artisans Union of Niebla
- 2 Bordadoras de Miramar Collective
- 3 Cultural Center of Playa Grande
- 4 Territorial Health Board

### OTHERS

- 1 Museums Network of Los Ríos Region

TYPE

Funding

Donations

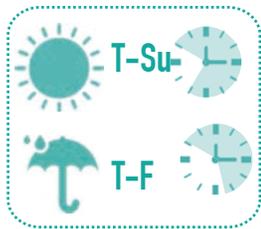
Employees Collaboration

Users

Norms



## FUNCTIONING DETAILS



**P** VALDIVIA  
**C** VALDIVIA  
**E** URBAN - RURAL

**4149** Inh.



TERRITORY



Archaeological, historical, photographic, ethnographic and architecture



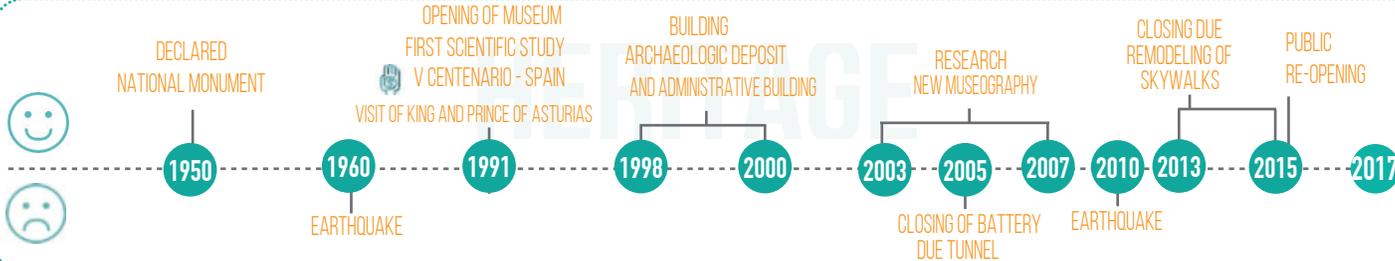
Origin of its collections:



### Protection of collections and facilities



### Origins of the museum - Milestones



Workshops of yoga and Mapuche culture, short exhibitions, films and documentaries for adults and children.

Since the access is free the public is more heterogeneous and there are more local visitors.



# NOTES

- \* The funding is entirely given by MINEDUC. The museum cannot apply to state funding competitions, but it does support third-party initiatives for presentations, exhibitions, interventions, fairs, and other cultural initiatives. All activities inside the museum are free of charge, as it is the case of the entrance fee. The investments made come from the Ministry of Public Works, the V Centennial Project of the Government of Spain, and the Program for Giving Value to Heritage (GORE).
- \* The relationship with private parties is based on the use of part of the administrative building space by the Niebla Artisans Union, for their sales and support to private initiatives financed by government programs, such as FONDART, Regional Government, Council of Culture, etc. Donations from privates to the collections are not many. We have loans from Priest Gabriel Guarda, from M.D. UACH and a couple of pieces out of context, which are not exhibited, since the museum's policy is only to privilege objects with their own archaeological context. The general purpose of the museum is not to accept donations from companies that are questioned on ecological or liability issues.
- \* There are 3 permanent professionals, 1 administrative and an auxiliary, in addition to 7 private security guards who make up the security team, who work permanently. It is added one more professional in the Center of Patrimonial Interpretation. Informally, 3 local guides also work, which increases in summer to 5, a person in charge of public services during summer.
- \* the free yoga workshops, Center of Cinematographic Promotion of Valdivia, who project films and documentaries, Network of Museums, Cultural Center Playa Grande, among other community organizations. For example, the 2016 FODIM project was carried out thanks to the work with Rural CESFAM of Niebla and the Board of Territorial Health, where local Mapuche communities are grouped.
- \* The parking lot of the museum is administered by the Municipal Delegation of Niebla, dependent of the Municipality of Valdivia.
- \* Users who visit the museum are more than 380 thousand annually, and they are concentrated mainly in the summer season. They mostly come from the Metropolitan Region. In addition, the website [www.museodeniebla.cl](http://www.museodeniebla.cl) received 17,742 unique visitors and 45,711 page views during 2016.
- \* The Museum has an Anthropological Historical Library equally open to public. It has technological tools like QR codes to complement the tours of the museum and free wifi.

