

## **ICOM - CECA 2024 Report**

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Special Interest Group  
Museum Education and Decoloniality

**Period: November 2023 – November 2024**

The Special Interest Group on “Museum Education and Decoloniality” is coordinated by Silvana M. Lovay -CECA LAC Coordinator- and Paola Araiza Bolaños -CECA Mexico Correspondent-.

This Group has been carrying out its actions continuously since September 2020, with the permanent participation of 20 (twenty) professionals from museums and universities, both from Latin America, the Caribbean, as well as from the United States and Spain.

This Report integrates the different stages of work and the professionals involved, the methodologies designed and applied, as well as future projections. This work covers the period from November 2023 to November 2024. <sup>1</sup>During this period, the tasks are focused on Subgroups as we have done in past years, to achieve the objectives and optimize the results. They are: the *Memoirs Subgroup*, the *Workshop Subgroup*, the *Open Activities Subgroup with Guests* and the *Binding Relationships Subgroup*.

It is important to highlight the great work carried out by the members of all the working subgroups, as we will refer to in detail below.

I also consider it relevant to point out that it has been very complex for the GIE to attend regional and international events. Also noteworthy are the Awards obtained by its members. Both the Young Member Award and the “Colette Dufresne-Tassé ” Research Award, as well as the presentation of the Poster of the Binding Relations Subgroup, the work presented by the Memorias Subgroup, on dECOLonial Podcasts in the Market of Ideas and the realization of the Workshop by the CECA LAC coordination and a member of CECA Spain.

### **Subgroup “Binding relationships”**

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<sup>1</sup>This Comprehensive Report is the collaborative result of members of the working Subgroups, as promoted by the CECA LAC Coordination.

## Members

Paola Araiza (Mexico)  
Samira Alves (Portugal)  
Luz E. Carvajal (Spain)  
Rosangela Carrion (Peru)  
Elaine Fontana (Brazil)  
Ariadna Vargas (Mexico)  
Pamela Meraz (Mexico)  
Adriana Palafox (Mexico-Collaborates in the graphic designs of the Subgroup)

## Background

The Binding Relationships Subgroup has been part of the GIE "Education in Museums and Decoloniality" since 2021, when it began its Phase 3. It all began with the dynamic "Binding Relationships: A Shared Writing", whose purpose was to observe and analyze how the team members understand decoloniality from the educational work of the museum.

To do this, the team started from the previous exercise that the Museum Education and Decoloniality team focused on in Phase 2. The team was divided into five groups, which would answer, in specific meetings, the trigger questions of a questionnaire created by Silvana Lovay and Fernanda Venegas. From the answers obtained from the five groups, the dynamic of "Binding Relationships: A Shared Writing" emerges, whose field of action is to identify the possible connections between the answers given by the five groups.

The methodology that is being used arises from observing the Central Ideas and Key Words that are given in each of the answers to the five questions. It is from these Central Ideas and Key Words that the Binding Relationships are established. This first exercise that sets the tone is generated from Question 1 by Paola Araiza, who coordinates and proposes the guiding dynamics; and is taken to the Miro platform by Karla Barnard and Evelyn Salazar, who give impetus to Collective Writing from a schematic and graphic proposal.

In 2022, Questions 2 and 3 are being worked on; for which two other members of the GIE are invited to carry out the Binding Relationships exercise to be executed with other colleagues. Question 2 was carried out by Luz Elena Carvajal and Question 3 by Rosangela Carrión. Both experiences were referred to in the report of Phase 4 of the GIE "Museum Education and Decoloniality", at the end of that year.

In 2023, we developed Phase 5 and completed the collaborative writing and debate exercise "Binding Relationships: A Shared Writing" by working with the new members who joined. On this occasion, Karla Barnard and Evelyn Salazar are in charge of Questions 4 and 5.

Phase 6, which took place in 2024, began with a meeting with the new members who joined, where the methodology implemented by the Binding Relations Subgroup team was shared.

The new members were invited to get in touch with the Drive material, in which the Subgroup on Binding Relationships has been uploading the recorded sessions and the developed material; they were also provided with the link to the Miro platform so that they could familiarize themselves with the work that has been recorded in it on the 5 questions, that is, in it they can locate the Central Ideas and the Key Words, which

have been derived from the exercise with the answers that the groups gave at the time to the five trigger questions.

### Trigger questions

1. How do we understand decoloniality?
2. How is it possible to undertake educational activities from a decolonial perspective in the museum?
3. What methodological guidelines allow us to recognize educational initiatives of this type?
4. What are the particularities and situated characteristics of these activities?
5. What are the most common conflicts, difficulties and resistances?



### Poster for CECA Meeting, Athens-Greece

The Subgroup on Binding Relations participated in the call of CECA International for the meeting that would take place in November in Athens, Greece.

He presented a proposal for a poster " Binding Connections and Joint Writing : Coding and Decoding Coloniality in the Museum " , for which a dynamic interaction with the attendees was created, provoked by the question: How is coloniality expressed in museums?

This exercise was based on Core Concepts previously analyzed by the Binding Relationships Subgroup, which in turn are connected to Binding Concepts that encourage reflection. It is important to mention that to forge the dynamic that led to the poster, for more than a month every Wednesday we met with Samira Alves, Paola Araiza, Rosangela Carrión, Elaine Fontana, Adriana Palafox and Ariadna Vargas.

These concepts emerge from the Globes that the GIE generated during strategies that sought to provoke questioning among the team members regarding coloniality and decoloniality. We then carried out a prior exercise that consisted of establishing which

were the Relevant Concepts that previously arose when thinking about Coloniality and then thinking about those Binding Concepts that are implicit in the work of the museum that still carries out colonizing actions.

Every exercise generated by the Binding Relationships Subgroup is based on reflection, dialogue and listening to those who are participating in the dynamics it carries out; therefore, it is essential to know the processes of those who collaborate.

On this occasion we add what *Elaine Fontana* comments on her participation in the development of the dynamics of the Poster " Binding Connections and Joint Writing : Coding and Decoding Coloniality in the Museum ".

### ➤ **Poster Athens 2024 - Elaine Fontana**

"To collaborate on the poster that Adriana, Ariadna and Samira would present in Athens, I set out to organize the words of the poster, based on the contributions of all the participants in the meetings. In addition, I incorporated ideas previously presented and organized by people who joined the group in a previous public dynamic, with the aim of reflecting on the question:

How is coloniality expressed in museums? I followed the contributions of this group as requested by Paola.

With the group's agreement, I chose to keep the concepts contributed by Samira to compose the repertoire of words, with the intention of continuously enriching knowledge and generating new questions about words and ideas related to coloniality . It is essential to add layers to each group that addresses these topics, as this allows for deepening understanding, broadening perspectives, and creating more complex connections between concepts. The words in parentheses became summaries that structured this topic.

While reviewing Globe 2, I looked closely at the choices made by Ariadna, Samira, and myself. By cross-referencing various words with their key concepts, I noticed that terms like "power" can connect to several concepts, creating broad associations. So I chose to surround the main words with the proposed concepts and refine the broader ones—like "curatorship"—by replacing them with more specific terms, like "whitening," that communicate more precisely within the context.

Paola suggested the proposal of recombining the keywords, now accompanied by associated concepts, with other words, in a participatory dynamic led by the participants. This approach sought to create new associations and enrich the meanings, making them more dynamic. Furthermore, considering that the focus is specifically on Globe 2, which deals with museums, Paola highlighted the importance of including an introduction that integrates the various areas that museums cover, broadening the contextualization and depth of the discussion.

A record of my contribution to the process:

...it seems appropriate to me to keep the key words in a larger size, highlighted, together with their structuring concepts, and to leave more words to be connected, some even that may raise questions. This was the organization presented at the meeting based on the compilation of everyone's ideas. Of these, I would add those that I put in italics, taken from Globe 2, to add more terms to relate:

Power (structure and hierarchy): Homogenization, authoritarianism, inequality, politics.

Discourse (episteme and geopolitics): Hegemonic narratives, language, unilaterality, capitalism. Invisibility (enunciation and domination): Exclusion, silencing, cultural whitening, exoticization , segregation.

Hierarchy (hegemony and patriarchy): Monoculturalism, privilege, undervaluation, gender hierarchy, white supremacy.

"I think a certain organicity supports mediators and people to formulate good questions. Even maintaining "hierarchy" as an organizational structure for power and "hierarchy" for systemic inequalities organizes ideas, bringing complexity to the conversation."

**The poster was designed by Adriana Palafox** , based on the observations of those who formed the group that planned the dynamic, so Adriana's participation in the meetings was fundamental for this conceptualization.

Adriana says, "The poster design uses vibrant and contrasting colors, such as pink and green tones, to create a striking visual effect that acts as a "counterpoint." These colors, while attractive and pleasing to the eye, intentionally contrast with the seriousness of the topic: *coloniality in museums* . *This design seeks to capture the observer's attention, inviting them to reflect beyond the first impression, revealing the depth and negative impact of colonial structures that still persist in museum discourses and practices.*

The content of the poster is organized in a clear and participatory manner. It includes a description of the project and its objectives, instructions for interacting with the Base Concepts (Power, Invisibility, Hierarchy, and Discourse) and the Linking Concepts, and a trigger question that invites attendees to reflect: "How is coloniality expressed in museums?" The visual arrangement encourages dynamic interaction, while the scheme and colors reflect the complexity and multiple connections of the topic. Through this collaborative activity, the poster becomes an exercise in coding and decoding, stimulating critical analysis and the joint construction of knowledge."

The dynamic that the poster carried out during the poster presentation at the CECA Athens-Greece 2024 Meeting consisted of the attendees interrelating the Basic Concepts and Binding Concepts, and thereby reflecting on the coloniality that still exists within the museum, as in some educational practices that we create in these spaces. To this end, a QR code was created by Rosangela Carrión (Peru), so that participants could leave comments on their intervention. At the same time, a new Joint Writing was sought to be generated, which, for the Binding Relationships Subgroup, does not exist in a text, but in the visual diagram that we have all built; that is, it is codified under the schematization, in such a way that a visual text is collaboratively created under the connections that glimpse a conceptual diagram that make up codes.

Finally, we share the **experience of Ariadna Vargas and Adriana Palafox, at the CECA Meeting, in Athens.**

" In he subgroup of Relations Binding We had the mission of create a poster that would speak about the work that we have state carrying out. In the platform "I look" have a record to the which can access to all members, in it are questions, sources, reflections and dynamics in lathe to concepts that HE refer to the decoloniality in museums. A of the dynamics was precisely create "binding relationships" between the various concepts that we have gone identifying to it long weather .

For the development of this task we met in several sessions, in which which we talked about the possibilities of capturing our experiences in the poster. The conclusion was that we preferred to propose a dynamic like the ones we carried out, rather than carry a poster with he format traditional, this decision also has his origin in our manner to think about breaking paradigms and exploring new ways of being and doing education in museums.

Finally we decided to put a brief description of the group and dedicate most of the poster to promoting people's participation by linking concepts around decoloniality, We also generated a QR code that directed them to a Mentimeter wall so they could contribute a bit further in lathe to the issue."

### **In that consisted the presentation of the poster in MINT Athens?**

"On the day of the presentation all the posters were mounted on the walls surrounding a room, We were able to appreciate a wide variety of proposals, however, our poster was the only one that promoted a stake active of the attendants to the Conference. The people HE were approaching with curiosity and with a little insecurity at the time of participating, however, we both We dedicate ourselves to giving context regarding the meaning of our group, the activity and the value of reflect in lathe to the words that are ready in the poster.

There were different types of participation, some people just made a connection of concepts and others joined the 4 main ones with various options; making new links between the words main and the words binding.

It was very gratifying to see that there were people who participated actively and left their input on the poster and on Mentimeter .

Also HE I saw in the Participants that the activity them liked and them toward reflect on he issue of - coloniality and decoloniality- inside of the museums."



### **Conclusion**

The Binding Relationships Subgroup concludes another phase with collaborative work that leads to reflection on coloniality and decoloniality, under dynamics that use codification and de-coding actions of Key Concepts and Binding Concepts. Joint Writings have been generated under the idea of not texts, but from the visual graphic structure, both in the Miro and in the Poster " Binding Connections and Joint Writing : Coding and

Decoding Coloniality in the Museum ". The group is prepared to address Phase 7 in 2025: Categories of Decolonial Concepts within the framework of Museum Education.

## **Subgroup "Memories"**

### **Names:**

Karla Ivonne Barnard Rodriguez (Mexico)  
Ana Maria Sanchez Lesmes (Colombia)  
Adriana Palafox Argais (Mexico)  
Karen Lizbeth Pastrana Arce (Mexico)  
Pablo Andres Convers Hilarion (Colombia)  
Jaime Arturo Sanchez Nieves (Mexico)

dECOLoniales podcast project and its work of raising awareness and reflecting on decolonial educational practices in museums, consolidating its presence through multiple activities and creative productions. During the period from January to November 2024, significant milestones were achieved that strengthened the impact of the dECOLoniales project and its relevance within the Special Interest Group "Education in Museums and Decoloniality" (GIEEMD).

## **Publication of Sound Postcards**



Following the success of the first season of dECOLoniales , the subgroup produced a short series of Sound Postcards, inspired by the XIII CECA LAC Regional Meeting "Museums and Sustainable Development," held in Lima, Peru. These postcards, published on Spotify and Apple Podcast, invited reflection on key topics from a decolonial perspective. Each episode captured informal conversations and delved into experiences lived during the meeting.

### February 1: "Llamas and good living"

Beyond sustainability, this capsule shared from the worldview of the cultures of America, the " Sumak Kawsay " translated as good living and the commitment of museums to it, based on a talk with Jorge Chambi, caretaker of the llamas and alpacas at the Pachacamac museum.

### February 8: "Museology that heals"

This episode explored museology as a healing practice, emphasizing its affective dimension and importance for life, inspired by the ideas of Mario Chagas.

### February 15: "Per(r) uan love "

In a warm and emotional tone, the event thanked the people and organizations that made the meeting possible, highlighting the impact of human connections in the museum field.

## **Instagram @ decoloniales**

dECOLoniales Instagram profile was reactivated , with posts that included carousels and reels , coordinated by Evelyn Salazar; Lizbeth Arce, Karla Rodríguez and Adriana Palafox. This effort expanded the reach of the project and strengthened its connection with new audiences. With topics such as: Meet the team, What is decoloniality?, Published chapters, Interviewees, XIII CECA LAC Meeting in Lima, Peru and Decolonial Glossary.

The dECOLoniales Glossary compiles unique terms from each episode, explaining their

meanings to provide cultural context for Spanish-speaking listeners. These initiatives broaden the reach of the podcast's content, making it more accessible and relevant to a diverse audience, while also helping to bridge cultural and linguistic gaps.

### **Presentations and dissemination of the dECOLoniales podcast**

The subgroup took advantage of international spaces within CECA to share their work and promote dialogue on decoloniality in museums:

April 20: Presentation at the CECA Young Members Group

In a Zoom meeting, Introductory presentation on the CECA LAC Special Interest Group "Museum Education and Decoloniality" by Silvana Lovay , Adriana Palafox and Lizbeth Arce, represented the Memorias Subgroup, sharing the experience of producing the dECOLoniales podcast .

18 - 22 November: Participation in the CECA 2024 Annual Conference, Athens

The subgroup participated in the Market of Ideas, as the organizing committee extended an invitation to present in this format instead of a poster. During a 7-minute presentation in the auditorium of the Benaki-Pireos Museum , Adriana Palafox, representing the team, shared the production process of the *dECOLoniales podcast* , as well as two complementary initiatives: the Sound Postcards and the Instagram profile with the glossary.



### **GIEEMD Survey 2024**

In August, a digital form was distributed to the group that would allow them to learn about the new compositions of the Special Interest Group on Museum Education and Decoloniality, its activities, profiles, interests and dispositions to face the challenges of the group. The results are pending interpretation for 2025.

### **Conclusion**

dECOLoniales podcast project has proven to be a key tool to reflect on museological narratives from a critical perspective, positioning CECA LAC as a reference in the field of education and decoloniality in museums , prioritizing the protagonism of the narratives of the people who make it up.

### **Subgroup Open activities with an invitation to reflection**

Virtual Workshop: *Case Study: The Persistence of Dogma, Decolonial Dialogues. Museo de Antioquia. Medellín, Colombia. Workshop for reflection on decolonial practices in Latin American Museums. Coordinated by: Mayali Tafur -CECA Colombia-*

### **Introduction**



Within the framework of the actions of the CECA LAC Special Interest Group "Education in museums and decoloniality", it permanently seeks different experiences that, as case studies, allow us to learn how decoloniality is addressed in Latin American museums. Thus, based on previous meetings between the CECA LAC coordinator Silvana Lovay and one of the curators of one of the long-term exhibitions at the Museo de Antioquia, Sol Astrid Giraldo, a conversation began around the room called "The persistence of dogma, decolonial dialogues" at the Museo de Antioquia, located in Medellín, Colombia.

This experience had two moments of contribution to the training and dialogue processes that are encouraged by the GIE and CECA LAC: the co-design process (June – August) and the workshop (August 24). This report shares the generality of these two processes.

### **The process: dialogues to get to know each other and reflect.**

At the end of June, we held several co-design meetings between the team from the Museo de Antioquia, in which its director María del Rosario Escobar participated, and the education and curatorial team, Ana Isabel Maya, Juan Camilo Castaño, Juli Zapata Rincón, Sebastián Moreno and the curator of the exhibition Sol Astrid Giraldo. On behalf of the GIE of CECA LAC, we were together with Denise Pozzi- Escot (Peru), Ariadna Vargas, Paola Araiza and Karla Chacón (Mexico). During these co-design meetings, we were able to learn more about the city of Medellín's efforts to generate profound cultural transformations and the role of the Museo de Antioquia in this scenario.

We learned about their new long-term exhibition room, called the Decolonial Room "The Persistence of Dogma", its origin and the experiences they have had inside the museum and in dialogue with visitors since its opening in 2018.

You can explore the room further at these links:

Link to the Room on the Museum's website:

<https://museodeantioquia.co/?exposition=persistencia-del-dogma>

Links for virtual visits to the room

Decolonial Dialogue Room / The persistence of dogma

View link: <https://my.matterport.com/show/?m=zBzVPT5fMxZ>

In order not only to share the experience, but also to contribute to new questions that we as a Museum team have, which are questions that surely make sense to many other museums in Latin America, we agreed to hold a workshop that would allow us to delve into new challenges associated with how to understand the experience of the public who attend without mediation, how to communicate the concept of the "decolonial" to the public and how to continue enriching experiences beyond the gallery. The co-design of the workshop was completed around these ideas.

In light of the importance of the process, we all declare that these meetings are already part of the gain and power of doing things together. We understand that we are not meeting just to organize an "August workshop," since we have already begun learning and sharing.

### **Collective activity**

Finally, we organized the meeting day, called *Case study: The persistence of dogma, decolonial dialogues. Museum of Antioquia. Medellín, Colombia.*

*Workshop for reflection on decolonial practices in Latin American museums.*

It took place on Saturday, August 24, 9:00 am, Colombia time GMT -5

Via zoom – with prior registration.

In order to get the participants in tune with the conversation, the following was

suggested to them:

Type in the Web search engine: Colonial Art

Look at the images that the search returns.

Think about the following questions:

- What can be inferred from the society shown to us and the roles of those who were part of it?
- What dogma or dogmas could you describe?
- If you had to define an implicit message that is not in the images, what could it be?

The meeting began with welcoming remarks from the Coordinator of CECA LAC - Committee on Education and Cultural Action for Latin America and the Caribbean, Silvana M. Lovay , and the Director of the Antioquia Museum, María del Rosario Escobar.

The following plan was then proposed:

1. Sharing our observations: the world of the colonial image (15 minutes)

2. Multi-voice panel: "The persistence of dogma", decolonial dialogues. Antioquia Museum. Medellín, Colombia (45 minutes).

The strategy of the reflective museum, the curatorship of the exhibition, the educational and mediation approach.

3. Thinking collectively: challenges of decolonial practices in our museums (35 minutes)

In this session, we divided into three groups and in each one we worked on a challenge, led by a person from the GIE and a person from the Museum of Antioquia:

**Challenge One:** In what ways might we gain insight into the (conceptual, sensory, vivid) experience of an unmediated visitor?

Facilitators: Mayali Tafur, Ariadna Vargas and Sebastian Moreno

**Challenge Two:** How can we demonstrate the intention of reflection from a decolonial perspective that is intended with this museographic proposal, to people who are not familiar with the term and with the questioning of dogmas?

Facilitators: Karla Chacón, Paola Araiza and Sol Astrid Giraldo

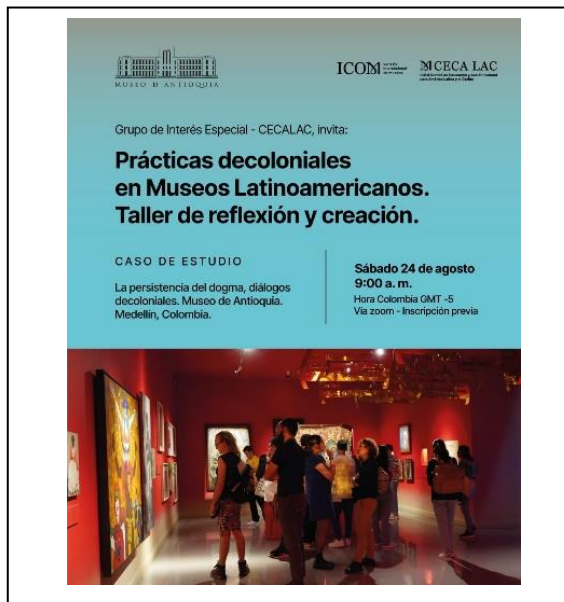
**CHALLENGE Three:** How to enrich and keep alive the agenda and conversations in the Museum from the proposal of the Room?

Facilitators: Denise Pozzi- Escot , Silvana Lovay and Juli Zapata

4. Share our proposals (15 minutes)

Closing: We leave with the desire to continue transforming from our museums (5 minutes)

The conversations that arose in the workshop allowed us to collectively propose methodologies to understand the feelings of visitors, as well as strategies to place them in the decolonial theme along with outreach activities in this type of setting, which were surely welcomed by all attendees within the framework of our daily practices.



on the CECA LAC YouTube channel:

<https://www.youtube.com/watch?v=wIEvBLcZan0>

### **Workshop Subgroup**

During the CECA International Conference, held at the Benakis Museum in Athens (Greece), professionals from the Special Interest Group "Museum Education and Decoloniality" offered a Workshop, in Spanish and English respectively.

This proposal was called: ***A museum that is silent: a space to talk again.***

### **Main ideas**

A museum is a place that speaks. It speaks constantly in each of its spaces, from the collections, the exhibitions, the signage, the information, the security, the activities...

To carry out a decolonial practice, the first thing we ask ourselves from the education and mediation departments is: how can we make the museum remain silent? Keeping silent in order to better listen to the community, to the people who, for various reasons, were left out and do not feel challenged by the museum and its contents.

Who identifies who that "community" is? Who are the communities that we are not giving space to? Whose voices does the museum want to hear?

What new visions can you learn from? In this workshop we ask ourselves how to make the Museum a place of silence to generate a time for real listening, a place for dialogue between equals and shared learning: a space to speak again.

**\* Number of participants: 30 (thirty) people**

**\* Dictated by:**

- **Silvana M. Lovay** , Coordinator of CECA LAC and GIE
- **Irene Pomar**, Member of CECA Spain and GIE

## Development

Firstly, a historical overview of the GIE was provided, including its members, its objectives, the questions that guide the Group's work, and the actions carried out during the four years of its existence.

Then the proposed dynamic began, explaining the proposal to be developed during the Workshop, under the "clothesline" modality, through a reflective and motivational talk, where from a series of questions by color, they were able to express in groups their reflections in relation to coloniality and decoloniality in museums.

Using colored fabrics (red, pink, blue and green), each one had to contain the following questions:

### **Who is the *community* in your museum/institution ?**

*is the community part of your museum/institution?*

*(Nominal, Participation, Collaboration, Co-creation)*

### **That community lack ?**

*What community do you miss?*

**Who never comes to the museum?**

**What can the museum learn from the absent community?**

*What can the museum/institution learn from the community you're missing*

### **Final Question**

**How can we get the Museum to remain silent in order to make room for the diverse voices that are not there?**

**How can we make the Museum quiet to make room for the diverse voices that are not there?**

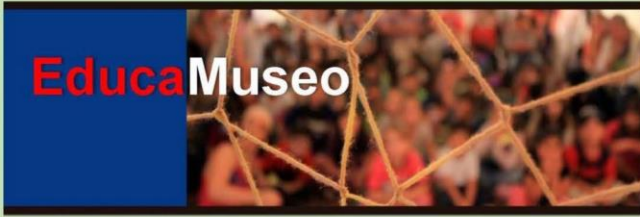




### **Academic articles and knowledge transfer**

In July 2024, three professionals, members of the dECOLoniales team : **Karla Rodríguez, Liz Arce and Adriana Palafox** , wrote " dECOLoniales : Podcast on decolonial educational practices in museums in Latin America", and two professionals from the Activities Subgroup: **Mayali Tafur and Denise Pozzi- Escot** , on "Decolonial practices in site museums, community museums and archaeological collections. Tours of ways of making museums in Latin America", in the digital scientific journal " EducaMuseo " with annual refereeing and continuous publication associated with the National University of Córdoba (UNC), Argentina; directed by Dr. Silvana M. Lovay .

These articles were evaluated by the Scientific Committee, selected, and then published as part of the *Dossier* " Education in museums and decoloniality", which provided the opportunity to delve deeper into and disseminate the creation process and the conceptual and methodological constructions that support the narratives displayed in each of the podcast episodes, as well as highlighting the impact that decolonial practices have on museum institutions in the region and on people's lives.



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C I E C S

Editorial

Editorial. Presentación del dossier

**Educación en museos y decolonialidad**  
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Dossier

**dECOLoniales: Podcast sobre las prácticas educativas decoloniales en museos de Latinoamérica**

Karla Ivonne Barnard Rodríguez; Karen Lizbeth Arce Pastrana & Adriana Palafox Argáiz 1-15

**Educación en museos y decolonialidad: posibilidades reales y equívocos ideológicos. El caso emblemático del museo del indio en Brasil**

José Renato de Castro Cesar 1-18

**Prácticas decoloniales en museos de sitio, comunitarios y colecciones de arqueología. Recorrido por maneras de hacer museo en Latinoamérica**

Denise Pozzi-Escot & Mayali Tafur Sequera 1-30

**El poder del arte y el papel de los museos: historias, memorias y valores artísticos**

Priscila Risi Pereira Barreto 1-18

**Reflexiones sobre la Pedagogía de la Memoria y los Derechos Humanos en los Museos y las Escuelas**

Gisela Aldana Schmid 1-13

**Museos e identidad: Caso Paraguayo. Un estado de la cuestión, una cuestión de Estado**

Laurie Alice Vera Jiménez 1-26