***Documentality and Display: Archiving and curating the violent past in contemporary Argentina, Chile and Colombia***

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**I. BACKGROUND INFORMATION**

Institution: **Fundación Documentación y Archivo de la Vicaría de la Solidaridad (FUNVISOL), Avda. Ossa 479, La Reina, Santiago de Chile.**

Names and positions:

* **María Luisa Ortiz,** Head of collections and research area
* **Lucrecia Conget,** Head of museography and design area
* **Jo Siemon,** Area manager
* **Soledad Díaz,** Librarian - archivist
* **Alejandra Ibarra**, Head of extension and production area
* **Jordi Huguet,** Mediation team coordinator

Interviewer: Oriana Bernasconi, Cecilia Sosa, Jaime Hernández y Vikki Bell

Location: Museo de la Memoria y los Derechos Humanos, Matucana 501, Santiago.

Date: 8 de enero 2019

Duration: 1:45:00

**II. TRANSCRIPT**

**Oriana:** It is called Documentality and Display and I do not remember what the subtitle was, but, the aim of the project is to study and analize different ways of recording the violation of human rights in three contexts, in three societies, Chile and Argentina during the dictatorship and the case of the armed conflict in Colombia. As we are based in different countries and continents, the way in which we work so far is by holding group meetings in different countries. We make visits like this one. We already went to Bogotá last November. And we met with archivists, people from the Centro de Memoria Histórica, people from memory sites and with professionals who have documented the conflict. And our idea is to repeat those meetings in Chile and Argentina.

This is our first meeting in Chile and the idea is to talk a little with you. We visited FUNVISOL yesterday. As you know, in the last three years I have been studying how the violation of human rights is documented in Chile, and this project also uses part of that work. So this week we are going to visit several archives of human rights organizations. And in that context, the museum seemed important to us for two reasons. The first one is that you have a documentation centre, were you have received donations from some archives of human rights organizations, and you have also received other type of donations. So we wanted to know how the museum's documentation centre was created and the uses of its material. We are very interested in knowing how this material is used in actions beyond the field of defence, justice and even memory, but in fields such as art. So, that is the analysis of the display that the project does. We want to study how the documentation process is performed, and how that documentation is used in the traditional fields. But also how it is appropriate by other fields, for processes with objectives other than the original. These are fields such as pedagogy, art, and perhaps others we do not know yet.

That is on the one hand, and on the other hand it is the museum, which is the second great reason why we wanted to talk with you. So, if you can tell us how the documentation centre was created, how it is used and how it connects with the creation of the museum. Also, if you can tell us about the curatorship of the museum, its permanent collection, the temporary collections and how much of the documentation is used in the story provided by the museum.

**María Luisa:** If you want I can make an introduction and then my colleagues can continue.

**Oriana:** We will record it so we can transcribe later.

**María Luisa:** Ok, and later my colleagues will talk. Well, the museum was founded on 2010 with the mission of publicising what happened during the period of the dictatorship in Chile, promoting reflection and ethical judgement in relation to those facts. The collection of the museum is formed in the moment we started working on the project and after thinking on how to make the museum with such an important and challenging mission, we thought that the documentation, objects and primary sources were the channel to make them available to the public, people and citizens. In that aspect we bring them closer to this direct knowledge, since they constitute evidence of experiences of testimonies of what happened at the time of the dictatorship. We gathered this collection from voluntary donations of people and organizations that want to collaborate to the task that the museum has, contributing by donating their materials. We currently have more than 1700, almost 1800 donations.

**[Unknown person]:** 1750.

**María Luisa:** Well, we will get there. Those funds are equivalent to donors. Most of these donations or collections are contributed by people or families that have given their personal assets. They do not only show the violation of the human rights, but also a series of situations that these people had to live with during this whole period of time. Life experiences such as exile, dismissal of jobs, the struggle to know about their missing relatives, justice demands, etc. Also, these donations are given by human rights organizations in Chile, solidarity organisations from the rest of the world, international organisations. We have made a special effort to bring documentation and sources from international organisations because the museum was born with this mission, but we understand that it is a mission that transcends the museography and does not end in the exhibition. It also has a pedagogical and educational role, which make us, from the first moment, accomplish the task of this museum, to have an archive, a documentation centre. In fact, now we have two archives, one is an audio-visual documentation, and the other one is broader and it is here, and it complements the experience of coming to the museum and promoting the mission of reflection. We understand that the museum’s collections are the essential source for permanent exhibition and for thematic and traveling exhibitions. The duty is to show this space in the communities of other cities and regions of the country. We have to bring these experiences closer to other ones. It is very important to us that the community can be part of the learning of this sources and collections, the sense of ownership by young people, not only by researchers and academics; and not only in the classroom with a pedagogical function, but also from other expressions. From that sense, my colleagues can talk about the uses that have been promoted and done with our collections.

There is an important use of research from the moment we promote thesis projects and thesis competitions with the collection. We also have a diploma program with Universidad de Chile which has the idea that students work with the content and the collection of the museum, creating didactic proposals to work inside the classroom or with social and community groups. We receive a huge number of internship and practice students that work in different areas of the museum, but particularly in the area of ​​collection and research. They become part of the project and work with the archives. That is related to the field that corresponds to us, I don't know what else I could add from the board. Well, if you have questions later, because I think that it was a small introduction to talk about the uses made from different areas of the museum and the way we work. One of the premises is that everything we receive in this museum has to be with public access because in that sense it is consistent with the mission that we have. Moreover, we make an agreement with the donors to accomplish that, and it is also very important to us, to have direct contact with them or with the organisations. We have some protocols and work methodologies to incorporate donated material, which not only involve evaluating whether they are related to the area where is being placed, but also, collecting the story told by the donors about the donated material. The objects also have a history, a journey from when they are gathered until they arrive to the museum, what has happened and even how long time has passed it is also important. In that context, we are very interested in incorporating that as part of the memory we want to convey. That is, I don’t know, Sole do you want to say something?

**Soledad:** Yes, I would like to complement what María Luisa said about the uses. Well obviously the most logical and natural use is research, associated with undergraduate and postgraduate thesis. But there are also other uses that our collections have had and we did not even plan. Shortly after the inauguration of the museum, we began to receive requests from the judiciary, from judges who were working on cases, legal cases of human rights violations that are open. That has meant, especially for the collection team, an important deployment on how to respond to all those requirements from the judiciary.

In that sense, our digital platforms also help a lot. We have received requests from other countries, which have reached our collections through our databases and our platforms. Another use that we have seen during the recent years is to gather documentation to be included in the files that people or groups uses to request that some places like prisons or places were torture was committed, become historical monuments. We have seen that use in recent years, I would say since two or three years ago. We never thought that our collections were going to contribute to these cases and that has happened frequently.

There is another use that is generated from many disciplines of the artistic field, plastic arts, theatre, music, dance, where mostly young people have come closer to the museum to see our collections, to access our funds to create, to generate artistic work and knowledge in the artistic field. All that, and Alejandra will explain in more detail, has had a very important and significant impact in everyone who works at the museum. Every time our collections are used to generate something, to create other projects, to generate knowledge and works, it makes us all happy and motivates us in our work. So that is what I can complement in the uses part, I don't know.

**María Luisa:** I remembered something else while you were talking. Because we are in a museum, the main use that is done of the material, is obviously museographic, however there are all these other uses are also very important. New generations have learnt about life stories of their families through the museum. It happens that people come several times to the museum, so through the approach of what is here, they can know the untold stories within their families. Chile is still a country where there is a lot of silence. Regarding Cecilia’s work, we had an experience that was very shocking to us in relation to a play that is called ‘El año en que nací’, I imagine you know it. During that process were actors have to discover their stories and rebuild their family history, a girl came to the documentation centre. She wanted to know the story of her father, who was a policeman accused of crimes committed during the dictatorship, and she discovered that her mother had told her another story about her father. She started to elucidate that, we searched the sources, contacted the lawyer, and finally, the father was in prison in the south of Chile serving his sentence. After knowing this, she included, in new versions of the play, the information that she got here. Anyway, it was a very touching process.

**Cecilia Sosa:** ‘El año en que nací’ by Lola Arias. Lola Arias made a production about the 5 in the Argentinian post dictatorship, in the context of this festival called ‘Santiago a Mil’. This play has variables because it incorporates all these investigation processes in the tales of the main characters. In the case of Argentina, all of them had a particular approach with the dictatorship, in the Chilean case, they were not actors. Different political positions. I did not know that she has come here, I knew the case, but I didn’t know that you…

**María Luisa:** She mentioned it the first time that they performed the play again and she incorporated this new fact. In that moment she did not have pictures of her father. Later she wanted a picture of her father because she didn’t know him, but we couldn’t help her with that, but she mentioned the here in the Museo de la Memoria... Well, ok, guys.

**Cecilia Sosa:** We can leave, or whatever you want. We can continue…

**Alejandra Ibarra:** Well, in the beginning, the area of extension was not thought as an area to propose projects. In 2013, with the 40th anniversary of the coup, the idea of generating certain projects was reaffirmed. In that occasion, we started working on an idea related to something that we had been thinking for a while. And is that, in the museum we receive an important number of people that belong to a generation that did not live the coup and dictatorship. They usually come as a school visit, because a teacher brings them and this is a generation that sees us as a history book.

So in that context and analysing the situation at that moment, we decided to organize a contest, in something related to music, and the premise of this was, ‘they came here because they were brought here, let's do something so they come back because they are interested’. We were in the context of the commemoration of the 40 years since the coup so therefore we also had to create a powerful activity related to that. And there we had like an intersection, the 40 years were always thought as a tribute, so are we going to make a tribute to the same people? Why don’t we involve this new generation in that tribute and do the exercise of starting making visible what this museum has as archives? And the base, the first stone are always the commissions. So why don’t we work with the Comisión Rettig in this case and do…?

**María Luisa:** ‘La Comisión de Verdad y Reconciliación’.

**Alejandra:** Yes, and we make this new generation that didn’t live the coup, look for a victim to make a tribute to because they identify themselves with them. It was an exercise in which we invited very important artists in Chile, song writers, singers, women and men, groups that could be like sponsors in this exercise of inviting participants on a national level to choose a victim who had not received a public tribute, choosing them from the archive and composing a tribute song. It was also a risky exercise because we did not have references. The truth is that there wasn’t a similar experience like this in another space and, in a way, we were going to be the precursors in that sense. We made an alliance with two institutions, the ‘Museo de la Solidaridad Salvador Allende’ and ‘Balmaceda Arte Joven’, which I don’t know if you know it, but it is an institution that is dedicated to work with artistic workshops with a lot of young people, and they also have national coverage. So through them, we were able to spread the contest nationwide.

Basically, the prize was to be sponsored by one of these renowned musicians to improve the song and then presented it on the anniversary of the museum, which was on January 2014, in front of the audience of that anniversary. It was about 4 thousand people and it was a great show. And well, that first experience was very enriching. We received about 320 songs, and we had to choose only 5, so it was a great job and now is a project that is done annually.

That version confirmed to us that the new generations can be interests in working with documents and archives. We also confirmed that we had to use the collections. Because they are also materials that are not necessarily exposed in the permanent exhibition. Visualizing this to a generation that in one way or another is not necessarily interested in this issues, by opening this spectrum was worthwhile. In that sense we owe something that we haven’t been able to systematise all versions as we should. I can tell you that we are going to start the fourth (version) and I wanted to give you this, which is the publication of the second version that corresponded to an illustration.

So, in the second version it was worked with the archives related to cases. There we worked altogether with collections because we put together a selection of archives and they could select cases. With them, and I am talking about 15 years old people, as in general we work with 15-35 years old people. For the commemoration of the 40 years since the coup, we considered people until 40 years old, because that was like the cut for those who did not live the coup. So we are always working with a non-child, but young population that is more or less a broad range. In the illustration contest we did an invitation to illustrate an event that touched and impacted them, and that could be interpreted in some way by their work. We worked with two illustrators. We always invite people who know about the subject, so in that occasion we worked with Alberto Montt and with Malaimagen who were the jury and the ones in charge of the workshop. Because within the awards of the contests there is always a workshop included.

In the third version of the contest we worked with letters and postcards. We used the archive of letters and postcards of the museum, generating micro documentaries that were, in fact, shown in the FILBo, last year in April. Also, if you want you can watch some videos that show the process. In that version, the invitation was to look for a reference of an image that they saw in the postcard or in the letter and transformed it into a micro documentary that did not recreate neither the postcard nor the letter, but a procedure related to the current Chile, with the current society. There are very interesting results that were exhibited in the FILBo, however the prize was to go through a workshop with a group of filmmakers called MAFI. Well, there is always a prize money, and I’ll tell you more about that later, but we try to enhance other things such as participate in a workshop or showing their short films at the beginning of the movies showed at the Centro Arte Alameda cinema during December and January of that year.

So, I would say, that a whole procedure that bring together promoting and educating is done; and methodologically it has a pedagogical structure for them.

And now we are organizing the fourth version that is going to be in April. One of the most important archives that the museum owns is the oral archive that is the testimonies archive, which has many interviews. So, the oral archive is going to be used as a base to create a small graphic novel. So the invitation is to transform that oral archive into small novels that are portraying the history of a person chosen by the participants.

As I said, we have not systematized the process and the results of each of the versions where the selected ones speak, but it is really gratifying to hear that in a beginning none of them had a link with this subject, but then they get involved with these movements and with the archives, solely and exclusively, for the artistic interest of working from their own disciplines with this subject. But it is also interesting to see how their perception changes, how they understand what we are talking about, there is a different appraisal of this type of content once they go through the experience of working with this material.

And the idea is to ensure a good product, so this result can be disseminated. This little book that you see there, its illustrations are an exhibition, and that exhibition has been able to go through libraries and schools. It has had an important diffusion in other spaces because the illustrations are also very clear and there is a good job behind. It also speaks a little about the new languages, about the new ways of seeing that young people have in relation to these issues. We hope that the same happens with the graphic novel. The idea is that it becomes an exhibition and also a publication, so we will also have products that we will be able to circulate. And well, that’s it. There are many ideas regarding the use of the museum’s archive with a similar methodology. But clearly the resources always play against us. I have talked with María Luisa about many ideas that I have, but they always go together with having the necessary budget to do them. For example, a music archive, there is a lot to with a lot of files that are here. You have to work with them very well, because this generation is moving away more and more from the events that we are telling here.

So it is always a good challenge to motivate them with new languages, with new ways. Because they are also more visual, they have other characteristics. Well and the ‘Mala Memoria contest’ proves that there are other ways to get there. And I guess that in the future we will incorporate the work with technology, I don't know. We will have to evaluate and see how we are going to do it. In this moment, we are calling and looking for the people who are going to be the ones who will be advising us in the next version.

Tentatively, we are working with the director of the gallery ‘Plop’, whom we already met in another version. But now we are meeting him to work in the graphic novel version. We are going to have a meeting with Maliki, because we want her to be with us in the project, always thinking that there must be figures that help us to promote and advise us correctly on the final result.

**María Luisa:** About dramaturgy.

**Alejandra Ibarra:** Yes. That is another formula that we have explored and that has also gone quite well. The museum has been working on thematic years, and there was an experience that we developed in the thematic year of ‘Exile’ that was on 2015, in which we organize a dramaturgy contest about the exile subject. So we invited people to write plays related to different experiences about the exile. In my opinion, it was also an excellent call.

It was an open call, so anyone who wanted could participate. There was no age limit and we managed to get a prize money, but what motivated them the most is that we convened 4 directors and theatre directors to prepare a dramatized reading of the four winning texts. And there we managed to work with Néstor Cantillana and Isidora, who are very important directors, and directors who are interested in the subject. They also have a special sensitivity with the subject and well, it was an incredible experience.

In each of the contest versions we have had people who have nothing to do with the subject, or who have an interest but have not necessarily explored their unknown talents, and the impact it produced on people is remarkable. So for example, we had a language teacher from San Joaquin who wrote, for the first time, a play. And his work was directed by Néstor Cantillana, who brought an incredible cast to perform that play. Well, that man cried seeing how his text was transformed into a play. Because the dramatized reading was so professional that it was practically watching the staging.

And interesting things happen during these processes, so I regret not systematizing, because two years later the teacher wrote me telling me that he published a book of plays, because he was so motivated that he continued writing. In the case of the documentary book we had two selected people, one is a street vendor, and the other is a construction worker. They are two boys who work on that who decided to make a video and send it. That kind of things happen, and maybe they should be systematised. Because in the first version of the commemoration of the 40 years, one of the bands effectively ended up playing a song with Manuel García, who is a renowned artist. There is another girl who is Vilú, that worked with Camila Moreno, who was her ‘godmother’ and recorded with her the promotional video of a song that ended up being part of her first album. Then there is a link and there are important things that are happening, such as songs that were upload into a platform called Portaldisc that is well known. The songs were later used in acts and in commemorations of those same victims who were honoured by their relatives or by institutions.

**María Luisa:** And the impact it had for the victim’s families.

**Alejandra Ibarra:** We also have the case of a particular victim, who is reflected in the video that we will show you. His whole family travelled from Curanilahue, which is the place where the honoured victim was from. They got a bus and made a whole trip to get to the anniversary and the concert to hear the tribute. Well, there are many anecdotes, a lot of stories. The play about the exile was later released in Mexico City by a Mexican company. In other words, there is so much projection from the results of the contests that it feels that the objective has been accomplished, but we have to continue working and reinforcing the idea because is working.

**María Luisa:** The aim of people taking ownership of this collection with the all effort we make for them has been achieved.

**Alejandra Ibarra:** What Sole is saying is important, that in all the versions, the main requirement is the use of the museum’s platforms by the contestants. In fact, it is required, for example, in the case of the documentary video that the contestants establish in the application which was, in this case, the chosen postcard or letter, and write why it was chosen, and what are the elements that motivated them to select that particular archive. That is as a requirement or a condition within the bases.

**Oriana:** (Translating a question from Vikki that is heard far away). If you believe that from the 1800 funds that you have, the donation is already going down? Or what is the curve of the donation that has already been delivered?

**María Luisa:** I am not so sure, it depends a lot, sometimes there are events, dates or commemorations that trigger the interest of donating to the museum, but on the other hand we also do a work towards other cities in Chile. In other words, it is spontaneous, but we are also investigating sources that we do not have and that are important to complement. I would say that it is fluctuating, for the commemoration of the 40 years for example, there were a lot of donations. This year we also added photographs on the wall of photographs that are delivered by families, there was also a peak. This year we incorporated much more than the previous years because the museum was in the media, so it is fluctuating.

**Alejandra Ibarra:** It is a collection that is open, and I don’t want to exaggerate but we receive donations every day, or every week. And every week we are also gathering testimonies, contacting other organizations, institutions or people. In addition, as the years go by, the activity and what is done in the museum is seen, people believe in the museum, and know is the place where they can donate something. Organizations or families feel that they can donate what they have kept for years knowing that it will be safe, and will be known, and will transcend.

This act of hand over something to the museum also has a restorative meaning. That is that we are helping the new generations to know what happened in this country, from my own life experience that is materialized in what I am giving to the museum. And several times that act of giving something to the museum is the moment in which situations are talked with the children and with the families. Things that have not been discussed until that moment. There have been a lot of situations like this one, very touching, that is why we manage the delivery process very carefully, in a very formal way. It is a very important act, of great significance.

But as I say, regarding the initial question is fluctuating. I could not say that it is decreasing because in this country there is still a lot of silence. We are still discovering situations that we did not know until now, we go to places where people speak for the first time or are just daring to give us something. We are always discovering things, knowing situations, there is a lot of work to do with our dictatorial past, because there are many things that remain in the culture at a grassroots level.

**Vikki:** How is the process of people who had not spoken, do you carry on a process with psychologists…

**María Luisa:** Well, we work and talk a lot first, we don't go and just take the testimony. We have a job that we do in regions, for example, which is focused on knowing and collecting the history of the protection of human rights, of the defence of human rights, and about social and political organization in other parts of the country. Because this is a very centralist country, and sometimes we believe that everything happened here in the capital, and that the dictator was overthrew in the capital and that is not the case.

So when we travel to the regions to collect those testimonies we usually go with a list of approximately 10 contacts and return with a list of 50 contacts. And there we talk with people and sometimes they are reluctant to tell their stories because of fear, and they say: ‘well, I did what I had to do, why do you care about my history?’. But in that conversation with them, [sometimes] they agree to give their testimony and it is impressive to see what happens when they value their own experience and realise the meaning it has and what they provide us. It is a very direct and personalized work. On remote places, several times we also rely on special health services that provide care to the victims from the Ministerio, which is one of the first reparation measures that were implemented in this country. But I would say that in most of the cases, it is a dignifying experience that even generates reunions, reorganization, and encourage other sectors to work on memory in other places of Chile. It is amazing how many ‘memory sites’ and groups exist in Chile, that are motivated to recover those places and to recover their local stories. In those groups there is a great participation of young people who work together with the groups of victims and survivors. It is very impressive and without a doubt the existence of this museum helps to do that.

**Oriana:** Does it happen that sometimes you go to ask for a testimony and this person decides to donate something?

**María Luisa:** Yes, of course.

**Oriana:** I had an additional question. During these years when you have begun to build the archive, has the meaning of ‘what can become part of an archive’’ changed for the people that donate? Or is the same?

**María Luisa**: That is, more or less the same. When they come to the museum they realise that something that they also have is there in a showcase, so they say: ‘well I can do it too’. I'm going to tell you something. I was recently in England, in Warwick, and there I talked about the museum and in the end a young man came to me, I mean, several people came, but that young man was there waiting for me and he said his father was Chilean. This guy was born there in England, he has never come to Chile –he was very touched, and me too– and he told me: ‘My father has a box where he keeps everything, all his history, his photos, his objects, and his letters. But he doesn't want to talk about that box and I now, after I know what the museum is, I want that box to go to the museum because that box can't stay there. Well I want to help the museum, I think it has a great meaning, I want to contribute in whatever it is possible and that box has a lot of pain, because torture has many effects on people’. This boy was studying Law and that box had a special meaning, [because as he said:] ‘My dad has never talked to me about this, but he has that box’. So well, we got in contact and I told him: ‘Well it would be very important for us that your dad is the one who donates that box. Do the exercise of telling him about the museum, show him the images and tell him what can means to others’. But I think that there are many boxes like that one in this country and abroad, in many parts of the world where there are still Chileans.

**Jo Simeon:** Good morning, I have to go to a meeting and they are waiting for me upstairs, so I will interrupt for a moment just to give some ideas of what we are doing in this educational work that is linked to what Alejandra was presenting recently. She can later explain what she is working on. But just to tell you a few things, when Alejandra speaks and presents the Mala Memoria project, she says how good it works and that we are amazed at how it works, but that has an explanation behind. The thing is that it follows some of the lines of the educational functions of a memory site and a museum of memory, which also works in a similar manner. Others are different but this museum has many very similar things.

From that, we can identify three functions, which are: the transmission of contents, which is like the most traditional function in some way; the commemorative or reparatory function, which has been mentioned by them; and the third one, which is the past-present link. We listen to what Alejandra says and these functions are present. However, many times we see that in the commemoration acts there is not so many young audiences. But, in this work of commemoration where there is a work with the sources, with the documentation, and the possibility of addressing the issue from dynamics and current cultures is opened, there is a possibility for the new generations to see a space for them, to address these issues, with the documentation and commemoration.

In the educational work done in the museum, we also address the three functions and we normally don’t separate them like ‘this activity is only this’, they are all mixed instead. And also one of the biggest tasks in education, is to show how these functions are intertwined.

So one thing, at the museums in general, it is tried to work with the documentation, which is something that you will see with Lucrecia later in the analysis of museography, related to the use of the sources. Sometimes it is used for the illustrations of different topics too, but in that aspect is related to the function of transmissions of contents. We analyse a document where we explain part of the documentation of the memory and the history through the exposed sources, documents, testimonies and objects. However, a lot of times, it can also be worked in a way in which the document is in the centre, telling the history of this document. There is obviously, very important the work in education and collections, since in this aspect, the intermediaries have to know what is the history of this document, of this object. In that case, an investigation and collaboration work is done, where the curator shows us the changes that have been done to the exposition. She also has to know how this document arrived to the museum, because several times, the visitors want to know what is behind this document, how it arrived. Sometimes, in some collections, they have the stories of the donors that explain how the document was generated and how it arrived to the museum. This is very important for the education work.

We have also had experiences related to commemorative work, where there is also a work with the collections, for example on commemorative dates, with a group of victims.

**[Unknown person]:** With the ‘case of the 119’.

**Jo Siemon:** With the ‘case of the 119’ for example, folders with more information about them had been created. So young people come and they have the possibility to check this information and write a letter to the relatives or the victim. Then they left those letters in the space above, which is more like a commemoration place in front of the photographs, and afterwards a book of letters is generated and is delivered to the relatives of the victims. This action has been greatly appreciated by the families.

And what is important there, is that it allows us to see how important it is for this generation -and also for all generations- to be active participants. There is a need of not only be a passive participant and listener of the events, but to be active and reading a letter there, to be able to interpret and write a song, make a painting, an illustration. I think that it is very important to activate the people who come, that they come and make a commitment to the subject and the place, but it can be one of the two, because in the end, the mission is to use the museum, but also the reflection that can be generated after visiting the place. So that reflection can also be done outside the museum, and in all this, the link between the past and the present is important. And I believe that this is an issue that we have also done. We have created summer and winter workshops with young people, using the same line of interpretation.

We have had theatre workshops, in which we obviously start by building trust, but it also starts a lot from a participatory exercise in which young people decide and participate themselves in the decision of what are the topics they are going to work –obviously always within this framework– according to the questions they have about this collection, what are the questions they have to these memories exposed in the museum, then they approach it from their own questions. And then there is this link with the present that can be done through the contents, but also through the practices.

I believe that there are different moments in each educational work. This is what I commented, in one visit it would be a moment of delivering information and of transmission of content, because to ask a question, we need to have some basic knowledge. But there are also more commemorative moments, moments of dialogue about the reality of young people today. I don't know if you would like to see an activity in detail, I think the educational materials are important to work on.

There are different ones, some of them work in a specific topic, others make a link with the documentation, so there are different materials, that in some cases, is meant for young people or children, which take the documentation or the objects from the same collection in the exhibition and link them to one of these educational works. They do a work of exploration of this documentation and of the objects of the museum in general. Now, when I leave I will bring you a copy of this work which are, books, activities with fictional stories and activities that help explore the museum and collections as well.

**Jordi Huguet:** There is another dimension that we have worked on, which is the pedagogy of the memory. Taking the pedagogy as a resource that allows us to work with these interpretations and this subjectivity that sometimes are not all the same. There are different memories that are been operating and how this is linked to a testimony, an evidence such as the one presented in the museography. Then there is a whole work. In ‘Tu memorial’, for example, involved work of pedagogy of memory is made, there is a work with the memory of the community. That is also very interesting and also encourages certain communities to build a memorial that means to them like a ‘meeting place’. It allows that something that was a considered a ghost, something that was not visible, something that was blurred, to take shape and become present. And from there, conversations around politics and in many other dimensions are generated.

And in the other side, what would be this bridge, which is not done without difficulties, because it has its difficulties to be rigorous with a collection, with what it represents, and connect it with the present. Because it is not the same, but there is an axis that crosses it, and that is the human rights. Then there is this tension of how to open that space of communication, interpretation and approximation and not failing to what it brings us together. And from that tension also arise, a critical thinking, because working with the document is a tool to teach new generations to read their culture, the historical context they are living and also read these interpretations of history. So that is another dimension. What I present, I think, it had a lot to do with a line of work that is empathy, emotionality, what moves and touches you, and that thing that was distant to you, now you make it yours because it connects you with the deepest of the understanding of the human being. That is a dimension of work.

**María Luisa:** You recognise something yours in the experience of others.

**Jordi Huguet**: That moves us in time, it is a challenge, but it also activate a critical eye of reflection, to analyse what we are living, otherwise we lose this bridge and the emphasis on the human rights, which is fundamental. We can talk a lot about it, but we are trying to make a summary.

**Cecilia Sosa:** Since this museum was created in 2010 in a particular political context, now with new government, do you have autonomy, can you work independently, do you have the freedom to work with these contents?

**María Luisa:** Well, we have always had autonomy because this museum was formed by a government initiative, but it was established that it would be autonomous, and it would be administered by a private foundation. This was fundamentally to defend its mission, its strategic objective and its collection, because neither the people or the organizations were going to trust in an institution that was going to be shaken, manipulated, by the interests of the current government independently of their political position. So that legal figure has allowed us to preserve that autonomy, the public budget.

So far there has not been [any problem]. I mean, the museum was inaugurated with a right-wing government, ending the Bachelet government. Our first output to the world, when we did not know what the reception of the people was going to be, was during a 4-year right-wing government. In that moment, there were attempts to reduce the budget, but they didn’t achieve it. And today the museum is national and is world-renowned. We are references for many similar initiatives in other countries, so it is much more difficult to affect our work. The government has no interference in the museum's decisions, it only has the control over our budget and that is the only risk. This year we have not had a budget reduction, but it does not mean that it cannot happen in the coming years, it can happen. But at this moment, apart from the political debate, that was well known, that the Minister of Culture attacked the museum, there was also a wide reaction from the world of culture, because of the museum's work and the memory work.

**Jaime Hernández:** There is a topic of discussion that you mentioned before, that was also taking place in Colombia about the museum and the regions. Many of the acts of human rights violations, both there and here, took place in the regions, so many of those needs and reparation processes must happen there and not in the capital. Colombia is also a very centralized country and sometimes what happens outside the city becomes invisible. So there is some discussion of why the museum is in Bogotá where the impact of human rights violation has been less, compared to the regions. In other words, the controversy is related to why bringing things and show them in a place in which some people may not have the connection with those events. People from regions shouldn’t be somehow stripped of these elements. I want to ask your opinion or vision about it.

**María Luisa:** Each country has different contexts. According to my knowledge about Colombia, and thinking about the museum in Colombia, there is an organisation, manifestations and groups that are working in regions in memory issues. In Chile, when the museum was born, no memory work was being done in regions. This began to happen just after that. Now we work together with the groups of the regions. They are recovering memory sites and they want to do a work linked to the figure of the museum, like a place with cultural, educational and pedagogical purposes. Most of them are sites that were detention centres that have been declared historical monuments as Soledad said. And we work with them very closely. Now, objectively, they don't always have the conditions, or the spaces, they don't have spaces where they can maintain the collections or deposits with standards that allow them to maintain the collections. Then you also have to take into account all these factors, which does not imply that they can’t have temporary exhibitions, of the collections and digital formats. That is the idea, in Chile we work collaboratively with them.

However, each context is different, here we did not have the discussion [that you had in Colombia] because these groups did not exist in any city of Chile because there was nothing of these characteristics. There were places like Villa Grimaldi or Londres 38, but the later was almost like our contemporary. There was also Paine, but not much more than that. And somehow the installation of the museum strengthened their work, and it also helped in the promotion of policies of these places and that there was a protection for declaring the sites. And that’s a big debt in our country, there is no law that allows financing and sustainability for the management of those memory sites. There are always disputes, friction, tensions and no one is exempt from those tensions in relation to memory disputes, not even us being the legitimate spokesmen of the memory. Sometimes there are also resistance from these places to hire young people to work in there, or for others who did not live what they lived to be the legitimate transmitters of the memory. All these disputes occur, it is permanent, but our task is to work with everybody.

**Soledad:** I would like to add something to what María Luisa said. The museum has had a respectful work with the regions, or as you call it, the territory. Because several times, when we travel there to conduct this research activities, we realise that the material that they have is damaged, in fragile conditions or very vulnerable. So that material is brought here, to Santiago, and the museum restores, digitalise and returns it to the region, in conditions to be conserved and maintained over time. So, that is also a contribution, it is a recognition that the objects must stay in the place they were created, but it also allows us to have a digital copy to spread that information in our digital platform and catalogues.

**María Luisa:** We are very flexible in that aspect. Both, people and organisations have their own times and processes, it is their lives. Personal or institutional, it is their life story. And they accept to send that to the museum. So there is the digital format.

There is an initiative of regional museums in the cities like Concepción or Punta Arenas. There is a group of people working in Concepción, in the north in Pisagua, where they are a bit trapped, because obviously, the right wing government retreated everything we had advanced in those projects and in relation to the resources injection. But we work collaboratively with them.

**Jordi Huguet:** I wanted to present this work that is from the area of ​​education and giving the floor to Lucrecia, who has to do with the museography. What we do in this work, as pedagogical proposals, is to activate different resources of the collection and generate a series of proposals that activate those questions, to write the nature of that object, what it represents for this story, to work with testimonies. In the other work we have done, there is a connection to our museography.

**Lucrecia Conget:** I am Lucrecia, I work in the museography area of the museum. In relation to that material I would like to tell you some things. Those pedagogical materials that the collection works with for a couple of years ago, are materials destined to work directly with school students. Before that, there were materials made so the teacher could work in the school with them and use them in activities with the students. That is very helpful, but I think this can be very interesting for them.

And after the experience of ‘magic journal’, and a previous experience with an exhibition of unionism during the dictatorship, we began to work on a material that was thought only for students. So you will notice that the language used is simpler and allows to add the experiences of the students with the permanent exhibitions. To explain how this exhibitions work, in relation with the collection, I would like to say that there are three different instances during the exhibitions.

On the one hand there is the permanent exhibition, which is articulated from the beginning of the museum with a museological storyboard, that is a content storyboard that have been maintained during these years. Even though the collections of the museum are updated every year, once a year, the storyboard is maintained. There is one part for example about the pain of the children, another part about the experience of the victims in prisons and shows prison crafts, another part about torture or about international solidarity, and all that is remained. The storyboard is maintained, but the collections are updated based on what is arriving at the museum in relation to the new donations. This concerns the permanent exhibition.

On the other hand, we have the travelling exhibitions. We have itinerant exhibition packages. They are offered to different cultural organizations, also to schools that want to show these collections. Within these exhibition packages, there are packages linked to ’arpilleras’, resistance posters or the case presented by Ale in Mala Memoria 2. These packages are created to reach regional and national sectors. And in addition to these packages we have a smaller version of the permanent exhibition of the museum that maintains its storyboard and travels to different regions.

This year we are going to the Atacama region, and with that one, we finish this travelling exhibition around Chile. So, this small version of the exhibition is not only taking everything to each region, but also there is a previous work of collection and research that involves going to the region beforehand, contacting researchers of each area and gathering information in relation to everything that happened there during the dictatorship. That also can be used as an input to increase the collection and enrich the exhibition that goes to every specific place. So, that is the work we do concerning the travelling exhibitions.

And we also have the temporary exhibitions of the museum. We are currently showing expositions in the museum’s esplanade, in an audio-visual room, in the third floor and in the gallery of memory, which are 4 exhibition spaces where we do temporary exhibitions.

So, having that in mind, I will tell you a bit more in detail each thing. First of all, regarding the uses of the collection, what it is used for, what it is displayed for, what is the purpose, the function, several things have come out in this session, but I would like to highlight the issue of visibility. It is very important to make visible, as Licha said, the untold stories, but also to make visible and recognise the people who suffered during the dictatorship. Recognizing certain people as victims is very important because we are talking about recognizing the state terrorism that occurred in Chile which is often questioned. We just have to go back to August of this year, when the person who was appointed as a Minister [of Culture] exclaimed that what is here in the museum is a montage, it is a truth that is still questioned by some sectors of society, that’s why it is very important to make visible what happened.

**Cecilia Sosa:** What you said about the minister was…

**Lucrecia Conget:** The minister Mauricio Rojas, the one we only had as minister during a weekend, was appointed by the president on August 14th, in mid-august. Two years ago he published a book that said that the Museo de la Memoria showed a montage of what happened during the dictatorship. Consequently, there was a whole mobilization from the cultural and political sphere and social organizations to defend this museum and to ask for the resignation of this minister. And thanks to all that mobilization and pressure from the culture sphere and social organizations, the minister resigned his position two days after being appointed, because of the statement he made in relation to the Museo de la Memoria.

It might be interesting for your research to understand how the collections are greatly influenced by contingencies, because, for example, all the visibility that this particular conflict had, tripled the number of visits to the museum. In other words, we had 700 visits a day in that contingency period. Also in relation to the collections, for example what Licha explained, every year we incorporate photographs into the memorial of victims - which we call the cloud- and is the space of Ausencia y Memoria of the building. Last year we incorporated 14 photographs, and this year we incorporated 29 photographs, as a consequence of this dissemination and these contingencies we had. There has been greater interest on the part of citizens to donate collections. So…

**Cecilia Sosa:** They are pictures…

**Lucrecia Conget:** They are pictures of the victims…

**María Luisa:** Detainees and Disappeared Persons or Executed Politicians…

**Lucrecia Conget:** That area is very important. It is one of the most important areas inside the building. It is proposed that this will be the heart of the museum, the area of Ausencia y Memoria. I do not know if you have been able to see the museum, but it is a balcony where is intended to make visible the magnitude of people who have been violated, and that space has been very important, especially thinking that there are still detainees and disappeared persons, and there are people who still do not know where their loved ones are. They have a place here in the museum to come to commemorate them.

As a guide of the museum there are certain commemorative dates when family members come to leave flowers, to commemorate, and that has been very important. It has acquired more and more relevance, for example last year we began to implement that once a year we put the photographs that we have been collecting throughout the year and invite the families of the victims to see the installation of the photographs, being a very significant moment. In fact, this year when we invited these relatives, 29 families who were there, spontaneously began to grab the microphone and talk about the person we were honouring.

So in that context, it emerges a very important use that not only has to do with the recognition of their condition of victims of a state in a particular time, but it also arises a need for incorporating to this story of victimization, a dignifying story of these victims, to remember them in life, dignifying their lives. This is also something that during the exhibition process, especially in the field of temporary exhibitions, when we prepare them with social organisations, there is always that need of saying ‘I do not want to commemorate death, I want to say what happened to them, to feel how their lives were attempted, I also want to tell and celebrate his life’.

So there is a whole use that, from the archives and from these documents, do not only have to do with a story of victimisation, but also with a dignifying story, of recognising what they have done in life, of giving them back that condition of person which maybe in this victimization story, they lost, since they start to be a number on a list, and so on. But we, as developers of museological exhibition scripts [must know that] within these stories, there is also a need to return this status of a person and tell about their lives and generate dignifying stories, that is very important. Perhaps of course, within this use, of this function, the most obvious metaphor would be the need to put the portrait of their family member, their relatives, or the victims in this cloud. It is visible there, but through this visibility, the dignifying story comes.

Regarding the temporary exhibitions, we have different types of expositions. In some cases, we work directly with social organisations, victims’ families’ organisations, or collectives, for example, with the arpilleristas. We work all together, and in several occasions, they are the ones who bring their collections, the works they want to exhibit. Those type of expositions are more inclusive, because they are born from the same organisations, and they generate a space to express their point of view and talk. They not just bring their collections, but they are also, in some occasions, invited to be a guide of those expositions. We had a case like that with two particular exhibitions. ‘Prometamos jamás desertar’ was an exhibition made by relatives of the first clandestine committee of the socialist party, which was composed by relatives of 20 people, all of them disappeared, some of them were executed and their bodies were found, etc.

But all of them were relatives who suggested to do this exhibition, and they brought themselves some of the objects that where exhibit. Some other objects were added by us, from the collection we had, because they asked us. They brought those objects, and they determined what they wanted to tell and show. There they asked to do a video of the victims’ lives, with their family pictures, with the music they liked. They didn’t just want to tell what happened during the dictatorship, but they wanted to tell everything they have done before that, and bringing back everything they were in life. Moreover, the family members were the guides of that exhibition, so they had the possibility to talk with the visitors about what happened, who were those people, about the state of the pursuit of justice, etc. So that was very valuable, and it allow us to see not only how the exhibitions are a point of visibility, a point of structure of these connections in a particular story, but that they are also a meeting point with others; and the possibility that these relatives had of meeting others and stablishing a dialogue. In this case with the visitors. That is in relation to temporary exhibitions that are more related with social organizations.

We also work every year in a particular topic. In 2017 we worked with the topic of the union movement in the dictatorship and its important. All the collections that exist in relation to that topic were gathered in that moment. We articulate a storyboard and exhibit the collections related to that issue. And we tried to establish a link with the present, within the role that the unions played during the dictatorship and their role in the movements today.

And in that moment we work with the educational material that I told you before, and something very interesting emerged in relation to this: how the present is also involved in the ways of understanding these past collections. An educational material was created, being basically the storyboard of the exhibition, in which the focus was the role that women unionists had at that time. When it was tested with the students, they asked us to add women unionist from today. So from the testing phase and the students’ opinions, we linked this collection with the present. So from that moment, we starting to add in the final material, the link with the present.

Last year, we started to work with topics that are not necessarily closely related to the storyboard of the permanent exhibition. We added links with the violation of the human rights that are happening in the present. Understanding, for example, that the museum's mission has to do with promoting a society based on respect and tolerance, and ensuring protection of the ‘never again’. To protect this ‘never again’ and to add it, is also necessary to look at the violations that are taking place in the present. So, from the board it was established the topic of indigenous memories, working with what is happening in relation to indigenous people. And that was a very interesting process, because of all the contingency that is happening now, with the repression in the south of Chile, of the indigenous people, and everything that has been done by the Chilean state. The museum is also open to have new contents. That enriches the collection.

What we did was to work with organisations and different representatives of different indigenous peoples during the first stage of the year, when we were thinking about the museological storyboard that this exhibition was going to have. Then we thought in what period we had to cover in this exhibition, and there came out the issue that to talk about the violation of indigenous memories we could not only concentrate in the dictatorship period, but we have to go further back, to the independence period, and even further back, but we chose that date. From that date, we began to understand how the rights of indigenous peoples had been violated, what they wanted to talk about, what they wanted to say, and hear their testimonies regarding how their territories had been affected. It also forced us to check what we had in the collection in relation to what had happened to the indigenous peoples. And the truth is, it was underrepresented, what happened to the indigenous peoples in dictatorship is still poorly represented. We were forced to investigate or collect testimonies in relation to what had happened. We collected several testimonies, finding, for example, cases in Rapa Nui where Rapa Nui people were tortured, understanding that there was a double issue. People were tortured not only for having a certain political ideology, but also for being indigenous. So, there was also a topic to investigate and a new field of research that we still have to continue developing. But it is interesting as a problematic and it also helped to feed the collection.

**Cecilia Sosa:** Is this temporal exhibition still there?

**Lucrecia Conget:** Yes, it is on the third floor of the museum.

**María Luisa:** Hey, they are going to do a visit.

**Lucrecia Conget:** So, to sum up, especially for what I said about the box. I loved that as a metaphor. There are a lot of cases of young artists, children of people who were affected by the dictatorship, people who were exiled, people who have been imprisoned, etc., that have come to us, who are working and looking to reinterpret, collect, open that box that has been saved by people who have directly lived the issue of the dictatorship. For example, now in the audio-visual room we have the case of an artist who has worked with his father's files. So it is also interesting how the door opens to those artists that have different perspectives. In my case, because I work with the topic of the exhibitions, I usually get proposals from artists, but there are also poetry workshops, etc. of people who aren’t linked to these issues. But there are many young artists who are looking through their parents' archives, family photographs, etc., reinterpreting what happened in the dictatorship and generating proposals related to that. Also that, how these archives are activated by the new generations, and there is a need that is seen, not only as an impulse from the museum, but there is also a need for these new generations to reinterpret and see.

**Vikki:** There is an exhibition about this topic.

**Lucrecia Conget:** Yes, there is an exhibition in the audio-visual room, but it is not about this topic in particular. It doesn’t talk about the new generations, but it is an artist that made a small exhibition, where she works with the archives of her father. With the pictures, the newspapers of her father. You can go and see it in the audio-visual room. It is small one, but…

**María Luisa:** But there have been several experiences like that during these years. The calling of young artists with the collection and testimonies, and they have made exhibitions. I do not remember that one with the son of ‘XXX’ and Troncoso, that one too. In fact, there is one of those artists that we have here, in the deposit, for us to circulate the entire exhibition. She made an exhibition about a hunger strike of some relatives of the detainees and disappeared people, working with other archives, delivering testimonies, etc., Vero Troncoso is her name. She has worked a lot with the archives. I don't remember the name of the other person. But she also worked with testimonies in relation to objects, objects, photographs.

**Cecilia Sosa:** Can it be seen here?

**María Luisa**: It is in the deposit. The thing is that Vero made a web platform with ‘Ausencia’ and the hunger strike, and it was hacked. So a lot of things have been deleted, and at the end of the year, we will see how to do a campaign. The only solution is to have another server, but I always refer to that website.

**[Unknown person]:** The hunger strike.

**María Luisa**: Both of them were hacked, the hunger strike and Ausencia. We have to see how we do that campaign.

**[Unknown person]:** Do you know when/where?

**María Luisa**: No, but it happened on September 11th, and during several similar dates like that one in 2018. The thing that she used to do was to upload everything, but is too vulnerable. She doesn’t need a lot of money, so we have to support her.

What do you think if we start the tour?

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