



**Le prospettive del
digitale per la
partecipazione e il
coinvolgimento dei
pubblici**

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of museums
Italia

 **GLS - Sostenibilità**
Gruppo di Lavoro sulla Sostenibilità
ICOM Italia

I Musei tra sviluppo sostenibile e nuove emergenze

Webinar | 5 maggio 2020, 17:30-19:00

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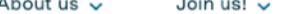
REPORT
NEMO
2020

RESILIENZA
+
MONOLOGO

ne-mo.org/news/article/nemo/nemo-publishes-results-of-survey-on-the-impact-of-the-corona-crisis-on-museums-in-europe.html

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NEMO publishes initial results of survey on the impact of the corona crisis on museums in Europe

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RISOLUZIONE DI SANTIAGO 1972

[https://unesdoc.unesco.org/
ark:/48223/pf0000002784?
posInSet=4&queryId=1b1950c
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af13-94844f26b0fa](https://unesdoc.unesco.org/ark:/48223/pf0000002784?posInSet=4&queryId=1b1950c3-1bc2-4169-af13-94844f26b0fa)

The screenshot shows a web browser displaying the UNESCO UNESDOC Digital Library. The URL in the address bar is unesdoc.unesco.org/ark:/48223/pf0000002784?posInSet=4&queryId=1b1950c3-1bc2-4169-af13-94844f26b0fa. The page title is "WWW.UNESCO.ORG". The search bar contains the text "santiago 1972". Below the search bar, there is a navigation menu with links to "About", "Services", "Collections", "Explore", "Resources", "Related Repositories", "Login", and a user icon.

The main content area displays a document titled "Round Table on the Development and the Role of Museums in the Contemporary World; UNESCO Regional Seminar, Santiago de Chile, 20-31 May 1972, report". The document is categorized as a "programme and meeting document". It includes author information (Person as author: Fernández Guido, Héctor [7]), document code (SHC.73/CONF.28/4), collation (39 p.), language (English, Spanish), and availability in French. The year of publication is 1973. The type of document is "programme and meeting document".

Below the document details, there are buttons for "Online", "Favourites", "Add", "Print", and "Share". A "Full text" tab is selected, showing a preview of the document's pages. The preview header includes "SHC-72/CONF.28/4" and "PARIS, 29 January 1973 Translated from the Spanish". The footer of the page reads "UNITED NATIONS EDUCATIONAL".

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RISOLUZIONE DI
SANTIAGO
1972

ESTRATTI

GENERAL CONSIDERATIONS

- < the concept of a new approach to museum exhibitions in general, whereby objects or themes of the **exhibition are placed within the social, economic, cultural and anthropological context of the community in which they originated**;
- < the need to introduce **multidisciplinary representation** into the governing boards of museums, through the participation of educationists, sociologists, historians, and specialists in the exhibition theme;
- < the advisability of introducing a permanent system for the **evaluation of exhibitions** in order to find out the interests and **degree of assimilation** of the community served by the museum;
- < the setting up of an association for the **exchange of information and experience** concerning the role fulfilled by the museum in the environment in which it operates;

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THE SOCIAL MUSEUM

- < Every exhibition, whatever its theme, and whatever the museum, should link the object with the **environment**, with man, history, sociology and anthropology.
- < The most important point made by the discussion leader was that concerning the lack of coordination between museums and the educational system
- < Education, the national reality and the museum should be integrated in a single whole.
- < In connexion with permanent education, it is important to bear in mind that exhibitions must be planned in such a way to **be easily comprehensible by the least gifted visitors, and in particular by marginal and illiterate groups**. Hence the importance - Indeed, the necessity. - of Including educators among the organizing staff of museums.

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ESTRATTI

< in the case of museums, as with most communication media, **the communication process was one-way**, without any possibility of feedback

< The museum should have a technical and psychological impact on the visitor. It should not merely give him an aesthetic pleasure, but stimulate him to develop his **inner potentialities**.

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*ALFREDO JAAR progetto
CAMERA LUCIDA (Camera chiara).
1992-94
Caracas Museo del Oeste*

Invitato dal Museo d'arte per creare un progetto speciale per l'inaugurazione. Il Museo si trova nel quartiere più povero di Caracas e gli abitanti avrebbero preferito un centro sportivo.

"Ho creato un progetto chiamato "camera lucida" in omaggio a Roland Barthes e come omaggio alla lucidità della popolazione di Catia che ha accettato di partecipare.

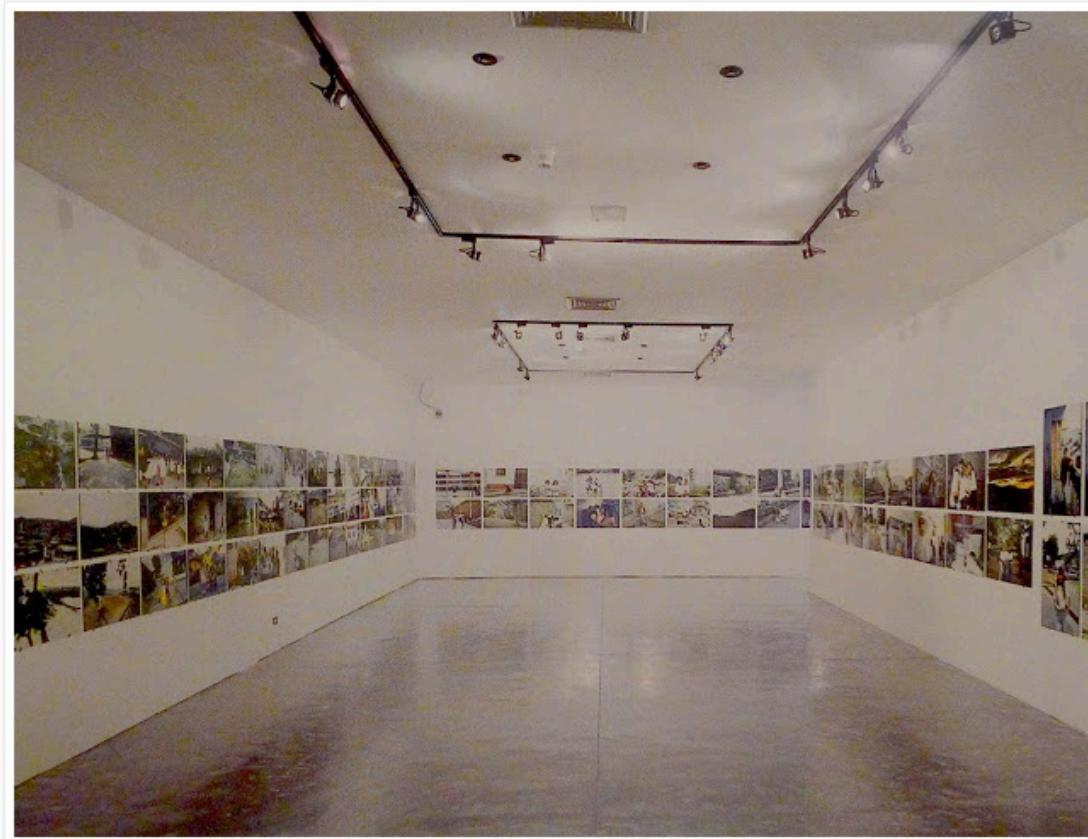


Alfredo Jarr. La cámara lúcida. 1992-1994. 1000 cámaras desechables repartidas en la comunidad de Catia. Caracas. Exhibición de 407 fotografías de las personas que cumplieron el proceso de la obra.

fonte: artecontemporaneovenezolanorevisitado

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