

**TITLE**  
**THE BIBLIOGRAPHIC MUSEUMS OF THE SIMÓN BOLÍVAR**  
**UNIVERSITY OF BARRANQUILLA IN THE PERSPECTIVE OF**  
**THEIR EDUCATIONAL AND CULTURAL FUNCTION IN THE**  
**CONTEXT OF THE CITY.**

**Name of the students**

Jorge Nazin Artel Alcazar  
CC 72,043,212  
Student code: 2008220013385

Master of Education (Research Modality)

Institutional mail: [jartel@unisimonblivar.edu.co](mailto:jartel@unisimonblivar.edu.co)

Research Work or Doctoral Thesis as a requirement to qualify for the title of  
Master in Education

tutor  
**Dr. Patricia del Pilar Martinez Barrios**

**ABSTRACT**

The Bibliographic Museums of Caribbean Authors and the Bolivarian Museum are a contribution of the Simón Bolívar University so that the Caribbean community has a informative guide and creative spaces to socialize the literary and historical forms of our region. The bibliographic museums of Caribbean and Bolivarian Authors are in charge to preserve and exhibit the literary, historical and artistic heritage of Caribbean authors and the Bolivarian thought to guarantee the education and enjoyment of the community in general, as well as recognize and enrich our Latin American identity.

In the Bibliographic Museum of Caribbean Authors, all the baggage is preserved

journalistic and literary represented in more than 3000 texts written by a whole plethora of historians, journalists, writers and artists from the Colombian Caribbean Coast.

In the Bolivarian Museum, there are around 3,000 scientific works that about the process of American emancipation have been written in all these years of life republican

The existing historical memory in the bibliographic museums of Authors of the Caribbean and Bolivariano, were compiled over 49 years by the teacher and founding rector of the Universidad Simón Bolívar, José Consuegra Higgins, a task that has been continued by his decendents.

The historical and literary wealth that museums bring to the city in its different academic, and social contexts are invaluable, thus becoming scenarios of the knowledge, with a strong impact on the formation and autonomy of culture and man caribbean

It is intended then that throughout this work the impulse that is given to the continuous development of learning activities and the understanding of the relevance that these cultural spaces have for the integral formation of individuals, Being fundamental for this, the role of education as a necessary tool for the training challenge, thus achieving to strengthen the relationship of man with his historical heritage, natural, in the knowledge of the Caribbean cultural identity, from the museums of the Simón Bolívar University of Barranquilla as teaching spaces.

**Background:**

When confronting the first ideas in order to outline the current situation of the museums we believe it pertinent to take the following annotation from (Jiménez, 2004):

*"The states of art in the social sciences, and those produced in any type of research, represent the first step of approach and appropriation of the reality as such, but, above all, this methodological proposal is mediated by the texts and the accumulated ones of the social sciences that they contain. In Consequently, the states of the art do not approach the main source of knowledge social, which is reality, experience as such and everyday life; rather, they leave of a product of what is given and accumulated by the social sciences, and are based on a hermeneutical proposal in the processes of initial interpretation of reality and its research."*

A first definition of a museum is found in the following quote from (Hernandez, 1992):

*"The background of the Museum, in its historical-cultural evolution, is very remote for more than 25 centuries, from the etymological name of mouseion Greek word meaning House or temple of the Muses of Athens. 5th century before Christ, going through the Alexandrian conception as the Scientific and Universal Center of the Know and then by the Roman mouseum temple of the muses or philosophical school up to the museum-collection concept in the Renaissance and Baroque period, to which it is added in the age of illustration and the modern, the tradition."*

This European invention underwent great changes, one of them, the one that occurred in the year 1789 during the French Revolution, its ideological and social profile ended by

to consecrate in practice the theory, that art was the creation of the people and consequently its enjoyment could not be the privilege of a wealthy social class, this contributed in a decisively to the impulse and development of the Museum as a Public Institution and Patrimonial.

According to (Hernandez, 1992):

*"The initial idea of these museums was not to exhibit objects but to collect them, and the first to create museums were the Monarchs and the Elite, with the purpose of hoard spoils of war to show power on the part of the family or town that would own it."*

The professional in Museology is the person in charge of the Research, selection of objects, curatorship, conservation and exhibition of the Museum's collection, In Colombia, this profession has not yet been instituted. (Arriaga, 2009).

In this process of evolution, MUSEOLOGY was born in the 20th century, scientific discipline that has a double condition, of applied science and science in action. (Hernandez, 1992)

Incorporating the crisis into the functioning of the museum means being willing to renounce an entire conception that has proven to be ineffective, and to enter the management of the museum to hitherto marginalized elements, such as the public itself.

Faced with the crisis situation in museums, some experiences of a renovating type, which basically affect the four aspects of the operation of museums.

In this regard (Desvallées, 2009) maintains:



*“The spirit of renewal emanating from ICOM meetings has had a wide resonance in local museum administrations. Currently no director can ignore the existence of a critical situation in the museum institution, nor the nature of that crisis.”*

For (González, 2016) museums currently have a new order:

*“Museums have ceased to be spaces of absolute truths, places exclusive for specialists or for elite groups. They don't even privilege anymore exclusively their collections. Museums today seek to be accessible, inclusive, equitable, transformative, and participatory”*

By virtue of the above, we find that (Vidagán, 2020) maintains:

*“The link between the museum and the public is developed through the proposals of the education department and, specifically, it is the museum educators who They will have direct contact with visitors. Museum educators They sit right at the intersection between the museum and the public.”*

In general, the new experiences made do not affect one of these aspects, but rather encompass the whole or at least more than one component.

### **Institutionality.**

Museums are currently defined as a permanent institution without for profit at the service of society and its development, open to the public and carries out research on the material testimonies of the human being and his environment environment, which it acquires, conserves, communicates and exhibits, with the purpose of study, education and delight. (Cano, 2005).

*"In this sense, the understanding of the museum as a non-formal educational institution—raised by the writer Marta Dukhovneen who compiles various essays on the relationship between education and the museum, "Understanding that these spaces offer diverse pedagogical experiences with different approaches that comprehensively strengthen the individual, such as ideas, debates, new research."(Dujovneen, 2001).*

Although it is true that the new information and communication technologies are allowing museums to come closer to society and, above all, the that are managing to more extensively fulfill their purpose as institutions educational, it is necessary not only to imagine a more dynamic museum but to recreate it and reflect on new dynamics and valid parameters whose structures become a transmitter of scientific messages and stimuli that influence the visitor.

The reflections that resulted from the World Conference on Science in the Siglo XXI in 1999 gave an account of the commitment that existed to integrate the technology to the daily activities and delight of humanity. Nowadays the technology covers all social instances, permeates them and it is almost a fact that it is not possible to imagine any segment of society, without technological additions. To the In this regard (Jiménez and Palacio, 2010) maintain:

*"In the interactive centers and museums of science and technology (S&T) in the XXI century society, particularly in Latin America, is increasingly the generation of public strategies that promote the democratization of science and technology, with a view to encouraging their production, distribution and*

*appropriation. Consequently, these museums and centers are called upon to contribute with the promotion of social learning that allows the enlightened participation of citizens in decisions that generate social, political, economic, ethical and environmental, widely shared; and gain citizen support for techno-scientific policies that promote development, progress and sustainability of the peoples.*

The above concept helps to configure the new roles that have implemented museums in the world and especially in Colombia, the new dynamics of society have allowed these to integrate effectively into their different audiences. This second decade of the 21st century has been marked by a world event that highlighted the fragility of humanity and with this, the lack of health policies and programs to face true catastrophes, the pandemic showed that we were not prepared to face a calamity like the caused by the Covid19 virus. All these situations caused by the virus disrupted the normal functioning and the full development of the activities human. By virtue of the foregoing, many social spaces such as museums, they began to rearrange themselves and prepare new communication alternatives with their different audiences, all these situations were studied by the Bank Inter-American Development Bank (IDB, 2020) who in a study entitled The Pandemic Puts the Creative Economy to the Test, argues:

*"The challenges that the creative and cultural industries face in this pandemic have led them to look for new formats and models to follow forward with their activities and businesses. This search has opened the doors to*

*alternative business models, which will be vital in supporting the recovery of the sector. In order to identify trends and highlight patterns, the group of*

*The paper reviewed responses from specific CCI sectors and selected some of the new business models that are beginning to be glimpsed. Bliss*

*selection was based on the experience of the participants of the network of experts who sought to illustrate the wide range of arts, industries and knowledge of the ecosystem creative and cultural*

Added to this IDB report are the different studies that were published in full pandemic to try to explain what would be the tasks to be implemented in the new situation, in this regard (Sesé, 2020) maintains:

*“The impact of the coronavirus pandemic is having consequences devastating in museums. And when they reopen their doors in the next few days, Nothing will be the same. There will be a before and after Covid-19. macros exhibitions with hundreds of thousands of visitors can already be considered a matter of past, and in the short and medium term their income will be seriously reduced by the capacity reduction imposed by prevention measures and the drastic drop in sightseeing”.*

At the time, UNESCO also declared itself in the face of the disastrous situation pandemic, the deputy director., UNESCO Culture General, (Ottone, 2020)

he pointed:

*“Due to the coronavirus outbreak, museum institutions, large and small, public and private, have had to close their doors, most of*



*them in the immediate future. It is estimated that 90% of the approximately 60,000*

*museums around the world are forced to fully or partially close their doors.*

*Regardless of their size, location or status, museums face*

*difficult challenges, including protecting your collections, ensuring the*

*safety and health of staff, resolution of financial problems and*

*maintaining engagement with your audience. Museums are contributing to*

*our societies, proposing innovative ideas and inspiring everyone in these*

*difficult and uncertain times."*

Finally, UNESCO through the Deputy Director General for Culture  
(Ottone,2020)express:

*"Culture never stops, and it is crucial that museums also stop.*

*keep going, especially in light of the arrival of COVID-19. "Museums are*

*more than simple spaces where the heritage of the*

*humanity", "They are also fundamental spaces of education, inspiration and*

*dialogue. In a situation where billions of people around the world*

*are separate from each other, museums can bring us together".*

## **Goals:**

### **General purpose.**

Identify the educational and cultural processes carried out by the museums of the  
Simón Bolívar University of Barranquilla for the strengthening and development of the  
cultural identity of being Caribbean.

**Specific objectives**

- Dimension the contribution of the Simón Bolívar University when developing the initiative to build a cultural complex called Casa de la Cultura de Latin America, where two bibliographic museums operate.
- Provide from the educational function of the Program of Preservation and Promotion of Cultural Heritage museums the necessary tools for a broad concept in history and literature of the Colombian Caribbean.
- Recognize how the University's museums are adapting Simón Bolívar to the needs derived from the changes in our society, such as observers of the identity of the Caribbean man and his cultural development.

**Materials and methods:**

This research work will include the collection of different data through the survey and the questionnaire and documentary analysis.

our work assumes the HISTORICAL-HERMENEUTIC PARADIGM.

As a concept that provides the necessary tools to approach a dialectical posture that allows us to discern about the creations of the human being.

The type of research is QUALITATIVE.

approach is DESCRIPTIVE.

**Results:**

The importance of this research project is clearly represented in the general objective, which seeks to recognize how the museums of the Simón Bolívar University as generators of educational spaces and that contribute to the enrichment of our identity, and influence individually and collectively in the construction of a society that seeks the integral transformation of the Caribbean being. Based on the foregoing, the questions for dissimilar audiences and the instruments always sought to specify in the surveyed a notion of relevance not only towards the city, but also in its projection as being Caribbean.

The results of the questionnaire largely supported the activities developed by the museums of the Simón Bolívar University and invite you to continue contributing to the cultural and immaterial enrichment as builders of a Caribbean identity.

Although we have been able to demonstrate that there is an educational and cultural relationship with the region, it is necessary to continue insisting on rescuing those scattered elements in that great imaginary city.

This survey was divided into two parts: the first consisted of having a theoretical reference about the imaginary that the barranquilleros have regarding the museums that exist and be able to account for the degree of sensitivity and knowledge of Barranquilleros to the different museums in the city. The second part was aimed at asking the respondents about the knowledge they had from the museums of the Simón Bolívar University. It is positive to note that the

Most of the questions were answered by young women among the

18 and 20 years old and by adults between 50 and 55 years old

## Conclusions:

Museums have the ability to transform the mentality of being human, as long as man continues to leave his legacy on earth, museums responsible for safeguarding the history and culture of humanity. But this is not so simple, the museums today, in order to remain as references of culture and education must be integrated into social dynamics, which demand more and more of the synchrony with the technology of all instances of society.

Museums are instances that are in charge of putting in direct dialogue the object and the visitor, hence allowing human beings to build new relationships of time and space that trigger proposals and development. The museums of the Simón Bolívar University pose from their educational and functional perspective that these should be projected as institutions that promote recreational spaces and cultures from the Caribbean Region, as a strategy to face all those processes that alienate culture and its development, using its four tools fundamental: conservation, delight, research and projection.

It is important to highlight the training role that the Simón University has had Bolívar by providing elements of cultural and academic discussion within the bibliographic museums.

The museums of the Simón Bolívar University have managed to position themselves as promoters of cultural life in the city promoting artists, writers and a whole range of socio-cultural activities of interest to the region. This accounts for your

insertion in the new social dynamics thus contributing to the realization of a being

Caribbean.

All these elements of learnability and teachability used by museums of the Simón Bolívar University of Barranquilla try to consolidate the relationships with the environment, trying to build a constant dialogical relationship that allow the full development of culture and education.

**Keywords:** museums, bibliographical museums, culture, education, pedagogy, community, heritage, Caribbean Region, conservation and public.

## ABSTRACT

**Background:**

**Purpose:**

**Materials and Methods:**

**Results:**

**Conclusions:**

**Keywords:**

## REFERENCES

Aguilar, L. (2004). *Gadamer's philosophical hermeneutics*. Mexico: Synectic Electronic Magazine.

German. A. Museums as educational instruments. Culture (20) (2006), Association of Teachers of the University of San Martín de Porres, Peru.

Alonso, A. (2013). *The educational function of the museum, its importance and its implications in the current museological trend*.

Alvarez-Gayou. (2014). Cited in: Research Methodology. Sampieri, R et al. McGraw Hill Education.

Love, V. (2020). Enjoy learning in the museum. Ideas to generate educational situations and experiences in primary school. Cadiz University.

Ander-Egg, E. (2012). Learn to investigate.



Anguita, J. et al. (2003). The survey as a research technique.

Preparation of questionnaires and statistical treatment of the data (I).

National Department of Health. Spain.

Arias, F. (2006). The research project: Introduction to scientific methodology. (5°. ed.) Caracas - Venezuela: Episteme.

Arraez, M., Calles, J., Moreno, L. (2006). *Hermeneutics: an interpretive activity*. Venezuela: Sapiens. University Journal of Research, vol. 7, no. 2, December, 2006, p. 171-181

Arriaga, A. (2009). *Research in museum education: Analyzing the conceptions of art and interpretation of the Tate Britain gallery*. London.

Inter-American Development Bank. IDB. (2020).

Bartolomeo, O. (2014). *The link between the museum and the school, a fertile territory for learning and identities*. Argentina: UNC.

Bechara, A. (2015). The regions and their autonomy: The administration of resources for the fulfillment of their functions.

Brandt, M. (1998). Assessment strategies. Barcelona: CEAC.

Castle, L. (2004). Documentary analysis. Library Science.

Coll, F. (2021) Primary Source. Economipedia.com.

Collin English Dictionary. (2020).

Combariza, M. Museums and museology in Colombia Challenges and perspectives. An I. From Colombia. 2010.

Consuegra, I. (2000). Semblance of the pearl in the meadow.

Crepe. J (1974). The World Museums. Salvat Library.

Creswell. (2014). Cited in: Research Methodology. Sampieri, R et al. McGraw Hill Education.

Desvallées, A. 2009. Key concepts of museology.

Dictionary of the Royal Spanish Academy. (2021).

Dujovne, M. (2011). Conversing with Marta Dujovne. Università degli Studi di Milano - Facoltà di Lettere e Filosofia.

Erickson, F. (1982). In Wittrock, MC (Ed.): Research in teaching. Paidós, Barcelona

Fernandez. (1999). *Museology and museography*.

Fernandez, M. in: IBER. Teaching of social sciences, geography and history. N° 36 April-May-June 2003. (Pp.55-61)

Famous phrases about the Caribbean. (2015).

Freire, P. (2003). *The gentle cry* Argentina: Twenty-first Century Publishers Argentina SA

Garcia, I. (2014). The role of museums in today's society: institutional discourse or participatory museum.

Gonzalez, Ch. (2010). Learning experiences with current art in diversity policies.

Gonzalez, M. (2016). On inclusion, participation and other transformations: the case of the Colombian Gold Museum.

Graburn, N.H. (1977). The museum and the visitor experience. University of California. Berkeley.

Guayaquil a day. Edition 62 / November 2018 /

Guerra, W, Navarro, J. Salas, N. (2007). *Culture, institutions and development in the Colombian Caribbean elements for an open debate*. Colombia.

Gutierrez, J. (2011). *The Colombian Caribbean Region in its cultural ontological existence: consciousness, thinking and being*. Colombia: Autonomous University of the Caribbean.

Hernandez, F. (1992). Evolution of the museum concept. General Magazine of Information and Documentation.

ICOM. (2007). 22nd General Assembly. Vienna, Austria.

Institute of Cultural and Artistic Management of Spain. IGECA. (2020).

Jiménez, A. 2004. The state of the art in research in the social sciences.

Jimenez, S. Palacio, M. (2010). *Communication of science and technology in museums and interactive centers in the city of Medellin*. Colombia.

Marin, J. (2009). *Pedagogical knowledge based on an epistemology of complex systems and a hermeneutic methodology*. Colombia.



Marroquin, R. (2012). *Investigation methodology*.

Martin, I. et al. (2013). *The educational function of the museum, its importance and its implications in the current museological trend*.

Martinez, M. (2006). *Qualitative research (conceptual synthesis)*.

Colombia: IIPSI

Martinez, K. (2020). *Descriptive Research: Types and Characteristics*.

\*Matsuzono, M. (2004). *Museums, intangible cultural heritage and the spirit of humanity*. ICOM General Conference. Seoul.

Mellado, L. *Museums and education or the various educational readings of the museum*. (2005)

Meneses, J. (2016). *Questionnaire*. Open University of Catalonia.

Montessori, M. (1909). *The Montessori method*.

Nieto, N. (2014). *Types of research*.

Nunez, A. (2010). *Museums and University Collections: Bridges between the production of knowledge and local communities*. In *Código, Scientific and cultural Bulletin of the University Museum of the University of Antioquia*. Year 11 No.21

Perez, R. (1991). *Experimental Pedagogy. The Measure in Education*. Adaptation Course.

Piaget, J. (1975). *The balance of cognitive structures*. Quecedo, R. et al (2003). Introduction to qualitative research methodology.

Riviere, G. (1993). *museology*.

Robayo, M. (2018). *Rethink the museum*. Colombia.

Wheels, M. Rios, M. Nieves, F. (2008). *Hermeneutics: the rock that breaks the mirror*. Spain: Ed. Eumed.net.

Salgado, A. (2007). *Qualitative research: designs, evaluation of methodological rigor and challenges*.

Sesé, T. (2020). *Museums reinvent themselves: goodbye to the great exhibitions*. Tamayo, M. (2004). *The process of scientific investigation*.





UNIVERSIDAD  
SIMÓN BOLÍVAR

INSTITUTO DE  
POSGRADOS

Taylor, SJB (1986). Introduction to qualitative research methods.

Thompson, I. (2010). Definition of Survey. PromobusinessS.net

Torres & Gómez. (2009). MINED. Nicaraguan Ministry of Education. United Nations. UNESCO. (2018)

Ottone, R. (2020). Museums in the face of the challenges of COVID-19 remain committed to communities.

Vera, L. (2015). *qualitative research*. Ponce, PR: IUPR Vizcaíno-Verdú,

A. (2020). Primary and secondary sources. Why not abuse the latter?

In: magazinecomunicar.com

Wagensberg, J. (2015). Quoted by: Caro Carlos. A MUSEUM WITHOUT VISITORS.

Ward, P. (2010). *Heritage conservation: race against the clock*.

California: The Getty Conservation Institute Marina del Rey.

