



dibam | DIRECCIÓN DE BIBLIOTECAS,
ARCHIVOS Y MUSEOS

EL PATRIMONIO DE CHILE

Guide to Dibam Institutions 2016 – 2017

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EL PATRIMONIO DE CHILE

Introduction

The diversity of Chile's lands and seas endows the country a wide variety of ecosystems where nature has evolved for millions of years: the planet's most arid deserts; the continent's largest and highest mountain chains; a multitude of archipelagos, islands and channels; the glaciers of the Andes peaks and the ice fields of Patagonia and Tierra del Fuego; valleys, plains and a long coastline that stretches thousands of kilometers. All of these are the geographic framework for a remarkable diversity where, for more than ten thousand years, the men and women who arrived in these lands have developed different cultures of which present-day Chilean society and its indigenous peoples are the heirs.

The depth of our natural and cultural history has provided us with a heritage whose magnitude, diversity and significance we must take care of, enjoy and leave to future generations. Conserving, researching and raising awareness of such a heritage is one of the main tasks of the Directorate of Libraries, Archives and Museums (Dibam), a public institution which has its origins in the creation of the National Library in 1813 and, in 1929, was given new legal status, bringing together the main public cultural bodies of that time.

Today, Dibam is preparing for the next phase of its institutional development in which it will become part of the future Ministry of Culture, Arts and Heritage as the National Cultural Heritage Service of Chile, taking on additional functions and, thereby, strengthening the State's responsibility for the protection, management and appreciation of all the country's heritage.

Cultural and natural heritage constitutes the memory of each people and community, nourishing the meaning that life has for them now and in the future and providing its members with cohesion, a common history and a sense of belonging. The conservation of heritage and each community's understanding of its history are of the utmost importance for development in all its aspects as a means to maintain the identity of any human group as well as for valuing, respecting and accepting mankind's cultural diversity in both its ethical and practical dimensions in a context of tolerance, freedom and peace.

Today, Dibam is present throughout Chile, from Arica in the extreme north to Puerto Williams on the channels of Tierra del Fuego in the south. Year after year, thanks to the efforts of generations of its employees, it has diversified and modernized its services, significantly improving the quality of its cultural activities as regards the arts, heritage and education and of its conservation work and scientific research. Currently, it is responsible for 26 museums, seven regional libraries, 457 municipal libraries with which it has agreements, four national and regional archives and specialized research and heritage centers as well as the Council for National Monuments. All these cultural bodies support educational processes that are available to all the inhabitants of Chile as well as those who visit us, providing access to knowledge and heritage and fostering respect for diversity and the construction of the collective memories of all communities.

Chilean society and especially the State, as guarantor of the common good, have a great debt in terms of conservation and appreciation of the country's heritage. True, from the beginning of the Republic, successive governments have created institutions and allocated resources to culture in its broadest and deepest sense. But we must acknowledge that there are still many gaps of which one of the most important is perhaps a lack on the part of citizens of a greater and more active awareness of the importance of protecting their heritage. As a country, we must make a greater effort to protect our heritage. Of course, we have made progress in improving our public policies for which decentralization, deconcentration and recognition of the diversity of our territory and its people are crucial.

Culture in its broadest sense is the essence of all social coexistence and its role is, therefore, fundamental for any development project that seeks to combat the deep inequalities that exist and allows us to be proud of the treasures we have in common. This guide offers a brief description of all the units that make up our institution, their main functions and the collections they protect.

A stylized, handwritten signature in black ink, consisting of several loops and a long horizontal stroke.

ÁNGEL CABEZA MONTEIRA

Director of Libraries, Archives and Museums
Executive Vice-president, Council of National Monuments

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HISTORY OF DIBAM

Jaime Rosenblitt B.

Diego Barros Arana Research Center, Dibam

Once the Colonial period had ended and political institutions had been stabilized, the State of Chile turned its attention to "construction of the nation", a task that called for an efficient apparatus through which to control and administer its territory, protect it from external threats and subdue any social groups that might question its authority. In addition, it was necessary to define an identity that would convert all the territory's inhabitants into citizens of the same Republic, with its own history, geography, unique natural environment and specific cultural expressions.

The first step in this mission was the foundation of the National Library in 1813 to house the collections of the main Colonial libraries, including those of the Society of Jesus and the Royal University of San Felipe. These collections were further increased through donations from individuals and distinguished intellectuals such as Manuel de Salas and Camilo Henríquez. The purpose of the National Library was to make culture accessible to the Chilean people in line with the view that people who were more learned would become more virtuous citizens and better able to contribute to the nation's prosperity and well-being.

Together with this citizen education initiative, the State sought to foster the development of modern sciences both in order to improve the Chilean people's education and to achieve a more exhaustive knowledge of the territory and its resources, manage them efficiently and put them at the service of the country's economic development. As part of this effort, the government hired foreign scholars such as Claudio Gay, Ignacio Domeyko and Rodolfo Philippi who, as well as exploring the country and registering, describing and classifying its natural resources, shared their knowledge with the rest of the society by educating a generation of professionals that, for the first time, were trained according to the principles of science. It was as a way of housing and preserving the work of these intellectuals and making it known to the community that the National Museum, one of the first museums in Spanish America, was created in 1830.

During the nineteenth century as Chile progressed, a number of other institutions were also founded to preserve collections of scientific, artistic and historical value. In Valparaíso, a valuable library of scientific works, complemented with botanical and zoological samples,



fossils and archaeological pieces, was formed in the Liceo de Hombres school on the initiative of the educator Eduardo de la Barra and later served as the basis for the creation of the Valparaíso Museum in 1878. Similarly, in Concepción, a Natural History Museum was founded in 1902, based on the collection started by the British naturalist Edwin Reed in the 1860s, while, in Talca, the house where the Declaration of Independence was signed in 1814 became an attraction for visitors to which individuals and local residents donated pieces of symbolic value for the history of Chile, works of art, furniture and craftwork until it was finally transformed into a municipal museum in 1925.

Another example of the development of heritage collections is the National History Museum. The idea of a museum of this type dated back to the birth of the Republic and Colonial pieces had begun to be collected and were stored in different places until permanently housed and exhibited in this Museum. However, it proved unsuitable and too small to receive the donations of individuals who wanted to contribute to the creation of a collection that would fully reflect the country's history. In 1873, the El Coloniaje exhibition, organized by Benjamín Vicuña Mackenna, sparked public interest and generated a favorable context for the foundation of the first history museum on the Santa Lucía Hill which Benjamín Vicuña Mackenna himself, as Governor of Santiago, had remodeled. Not long afterwards, the War of the Pacific made it essential that new pieces and collections about this event be incorporated. During the commemoration of the first centenary of Chile's Independence, it was decided to create a single history museum bringing together the collections of the Santa Lucía museum and the history gallery of the National Museum. For many years, it lacked appropriate premises and it was not until 1977 that the National History Museum moved to the building of the former Real Audiencia on Santiago's Plaza de Armas square.

Other institutions were also created as a result of initiatives to foster specific activities and disciplines and the collection of pieces of artistic and heritage value. One example of this was the National Painting Academy, created in 1849 to offer systematic education to pupils at state schools interested in the visual arts. Almost ten years later, the Academy and the small collection it had built up became the University of Chile's Fine Arts Section, facilitating the teaching of art and the exhibition of students' work and the pieces acquired by the University. By 1880, the collection was sufficient to permit the creation of a museum, the National Museum



of Paintings. As from 1887, it was housed in the building known as the "Parthenon" in the Quinta Normal Park, built by the Artistic Union and known as the Fine Arts Museum. In 1901, when both the School and the Fine Arts Museum found themselves lacking in space, a public tender was called for the design and construction of a new museum and School in what is today Parque Forestal. The tender was won by the Chilean-French architect Emile Jéquier and the building was inaugurated on September 21, 1910, as part of the celebration of the centenary of Chile's Independence. In order to preserve the country's heritage from the nineteenth century, it was, however, necessary not only to establish collections of its cultural and artistic production but also to conserve historical documents and organize them so they could be used by researchers.

In response, the Central Statistical Office was created in 1847 to store all the records that public bodies no longer required for their current tasks but which could serve as historical sources. There were, however, also records dating back to the Colonial period that had been stored with little care in underground warehouses at the Ministry of the Interior. This problem was addressed in 1887 with the creation of the General Government Archive, bringing

1. Reading Room, Santiago Severín Library.

2. Camilo Mori, "La viajera", 20th century, MNBA Collection.



together both Republican and Colonial archives in a single properly conserved and organized collection. In 1927, with the incorporation of judicial and notarial files from around the country, the National History Archive was created.

Directorate of Libraries, Archives and Museums

By the end of the 1920s, the country's main bibliographic, cultural, artistic and scientific collections were divided out among a range of different public institutions that operated autonomously, generally without coordination, and lacked a common policy to govern their management, define their duties and plan their development. This situation, combined with the reformulation of the sector's nature as a consequence of the global economic crisis and the need to tighten management of public resources, led to the creation of the General Directorate of Libraries, Archives and Museums (Dibam) under Decree with Force of Law (DFL) N° 5.200 issued on November 18, 1929. The main purpose of this institution, reporting to the Ministry of Public Education, was to provide the institutions under it with a "structure of coordination, harmony and concordance required by the cultural mission to which, as a whole, they are called"; define each institution's functions and relations among them; "efficiently cooperate with national education, publicizing the treasures of their collections and the results of their research"; and take measures so that all State bodies would collaborate in growing their collections "sending them natural or artistic materials and products from the regions or countries from where reside".

The institutions that became part of Dibam were the National Library, the National Archive, the National History Museum, the National Natural History Museum, the National Fine Arts Museum, the regional museums of Valparaíso, Talca

and Concepción, the Print House and Libraries Inspection Service, the Deposit of Official Publications, the Santiago Severín Valparaíso Departmental Library (all other similar libraries around the country were also to come under Dibam) and the Intellectual Property Register. This latter had existed since 1834 when it was created in response to the country's literary and artistic production which had not previously been regulated. In order to register, it sufficed to present three copies of the work to the Santiago Public Library with the author's name on the cover. This was modified in 1970 with the creation of the Department of Intellectual Rights which, as well as taking charge of the Intellectual Property Register, was responsible for advising the government on all matters regarding copyright and other related rights and for promoting their protection. The general director of Libraries, Archives and Museums was responsible for leading all these bodies although, depending on their nature, they were headed directly by curators, chief librarians and directors.

As a result of the economic crisis affecting the country and the limited resources received by Dibam, its task during the early years of its existence was complex and consisted principally in establishing the foundations of a centralized administrative structure, based on its role in distributing the fiscal resources allocated to it and the obligation of each unit to submit annual reports. Dibam's first reports emphasized that, due to a lack of funds of its own, efforts to complete collections focused on encouraging donations from individuals, strengthening the Print House Inspection Service and negotiating exchange agreements with similar institutions in other countries, especially in Spanish America.

In the 1930s, an important part of Dibam's efforts was devoted to enforcing printing houses' legal deposit obligation and regularizing the intellectual property rights of numerous books by foreign authors which had been republished in the country without the consent of the owners of their rights. In addition, it sought to normalize the operation of institutions, such as the National Library, in whose new building only some sections were open to the public while other institutions—such as the American Library of José Toribio Medina, donated by his family in 1932, and the Diego Barros Arana Library, which remained in the University of Chile until 1937—were in the process of cataloging and putting order into their collections.

By the beginning of the 1940s, Dibam had stabilized its operations and, in some areas, had become a key figure in culture and education. The activities of the National Library were extended throughout the country, thanks to the ties

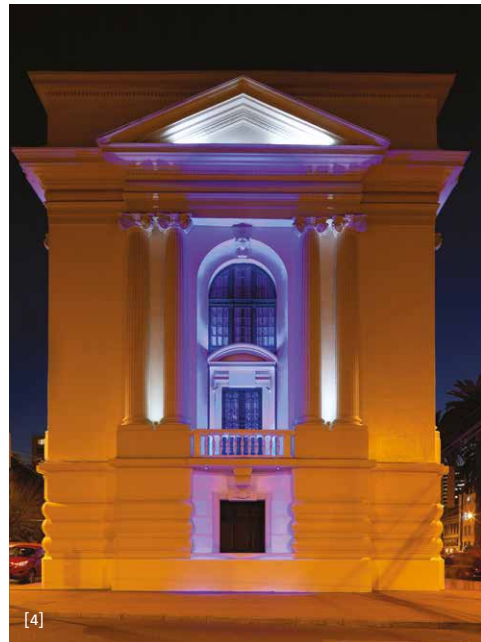
established with 602 public and private libraries to which it provided books received through legal deposit and printing house inspection services or as a result of the historical and literary research projects it led.

At the same time, Dibam also signed new exchange agreements with other countries which enabled it to grow its collections ahead of its budget for acquisitions. Thanks to collaboration agreements with the Chilean Academy of History and the Chilean History and Geography Society, the National Archive was able to accelerate the process of cataloging its collections of documents and the publication of some considered useful for researchers such as the Fondo Real Audiencia catalog of Colonial judicial rulings which was made available to the public in 1942. In the case of natural heritage, the National Natural History Museum undertook numerous field expeditions to collect species and samples in order to develop its different sections.

Dibam's social role in fostering and promoting culture reached its maturity in the 1950s when it mounted exhibitions that took advantage of the National Library's premises, collections and professional capabilities. These exhibitions addressed universal, American, national and regional themes through a museographic narrative that helped to bring people closer to topics that, although apparently remote from their lives, made them feel part of a common culture.

Subsequent years in the history of Dibam were a reflection of the processes and upheavals experienced by Chilean society. The 1960s brought many exhibitions, publications and acquisitions that sought to reach out to the popular world and show its situation but, after the breakdown of the political system, a more conservative approach was adopted and activities of this type decreased in coverage and intensity as a result of the reorganization of the national economy in the mid-1970s. Caught up in these changes, the institution neglected the task of designing a policy that would give cohesion to its cultural activities and ensure that all its dependent bodies acted in a coordinated and complementary manner in the pursuit of precise goals. Some of its departments, however, stood out for their dynamism and influence.

Notwithstanding this situation, Law N° 17.288 on national monuments came into force in 1970, regularizing the functioning of the Council for National Monuments (CMN) created in 1925, with the mission of protecting monuments of historical, natural and archaeological value and typical zones. Under this law, the CMN is a technical body that



reports to the Ministry of Education while Dibam's director acts as its executive vice-president.

This reinforced the work of these two institutions, boosting their ties and joint work. The new legal framework strengthened technical and operational aspects of the CMN, providing a more comprehensive view of the country's heritage and increasing the registration of monuments protected by the State.

Heritage Management

The definition of a concept that interprets Dibam's work and reflects each of its dependent bodies and the tasks performed by them began to take shape in 1982 with the "Chile y su Cultura" (Chile and its Culture) publications setting out the heritage value of its institutions and of urban and architectural spaces of cultural value for the nation, such as the city of Santiago, the La Moneda Palace and the Military Academy. This effort brought a number of qualitative improvements which crystallized during the following years. The first step was to establish a register of numerous

3. José Gil de Castro y Morales, detail of "Retrato del Capitán General Bernardo O'Higgins Riquelme", 19th century, MHN Collection.

4. East wing, Santiago Severín Library.



heritage objects and research the background of each one, thereby increasing appreciation of them. By placing each of these objects in its museographic, library, archive or landscape context, it was possible to overcome the vision of Dibam as a group of autonomous bodies coordinated only by an administrative structure and to move towards a conceptualization of the identity and mission of each of the establishments included in the series and the mission that Dibam as a whole should fulfill in order to foster the development of the national culture.

These conclusions had practical effects. As a result of a study performed by Dibam with the support of the United Nations Development Programme (UNDP) to investigate the situation of cultural heritage around the country, the National Center for Conservation and Restoration was created at the end of 1982 to restore cultural goods in poor condition. This called for the organization of appropriate laboratories and collaboration in the training of specialized professionals. The Sub-Directorate of Museums was also created in 1982 to take administrative and strategic charge of Dibam's regional and theme museums, collaborating in the optimization of their human and financial resources, the definition of their strategic mission, the development of their collections and the strengthening of their educational role.

Something similar had occurred in 1978 with the creation of the Coordination of Public Libraries (which, as from 1993, became the Sub-Directorate and is now the National System

of Public Libraries) to assist materially and technically in the equipment and functioning of all the country's public libraries.

At the beginning of the 1990s, Dibam turned its attention to the cultural heritage around which it defined its identity, mission and the areas in which it should focus its development.

The creation of the Diego Barros Arana Research Center in 1990 showed that this awareness was beginning to produce concrete results. This unit specialized in the publication of academic works on history, literature, anthropology and sociology which had used Dibam's collections as the empirical basis for their research and, because of their theoretical complexity, could not enter the commercial publishing circuit.

Challenges of the Cultural and Heritage Institutional Framework

With a clear identity, a defined purpose and an administrative structure in operation, Dibam has, in the twenty-first century, focused on modernizing its processes and the way it approaches society.

It has converted a significant part of its heritage to digital format because it understands that many more people are interested in its resources than can personally visit its premises. The Memoria Chilena (Chilean Memory) project, undertaken by the National Library in 2013, is, for example, an initiative that consists in a website which stores digitized heritage material presented in the form of thematic units on history, literature, the arts, music and the social sciences.





Other recent initiatives, such as the non-conventional lending points of the Bibliometro system (1996) and the BiblioRedes Program (2002), which report to the National System of Public Libraries, have also contributed to make culture available to all. In this sense, the creation of the Santiago Library in 2005 represented an important milestone as a model of a public library. It is equipped with computer resources and digital collections which enable it to attend the requirements of a broad group of users and to coordinate the functioning of the public libraries network.

In the twenty-first century, local identities are becoming ever more valued and it is, therefore, necessary to stimulate and preserve them whilst also improving people's quality of life. Two essential tasks to which Dibam has shown itself able to contribute.

5. Central walkway, Gabriela Mistral Museum, Vicuña.
6. Moai Piro Piro, classic-style Moai carved out of wood, Ethnographic Collection, Padre Sebastián Englert Anthropological Museum. Museum Photographic Archive.
7. Úrsula Calderón, rush basketry, 20th century, Ethnographic Collection, Martín Gusinde Anthropological Museum.

NATIONAL LIBRARY

The National Library of Chile is the country's oldest cultural institution as well as its main bibliographic heritage center and the holder of all the country's registered publications. Its mission is to gather, conserve and raise awareness of the different bibliographic materials –printed or in other formats– that are part of the national collective memory, one of the fundamental components of the country's cultural heritage. It is also an institution capable of offering a wide range of high-quality information services, open to change and in permanent dialog with society in order to facilitate access to the information and knowledge contained in its collections.



The National Library (BN), as an institution that conserves and raises awareness of the country's printed cultural heritage, is a fundamental bridge between Chileans and the country's historical memory. It is one of the oldest national libraries in Latin America and one of the country's first Republican institutions. It was founded on August 19, 1813, when Francisco Antonio Pérez, Agustín Manuel Eyzaguirre and Juan Egaña, members of the Junta de Gobierno, signed the Proclamation of Foundation of the National Library, published in *El Monitor Araucano*, the official newspaper of the time.

The Proclamation of Foundation invited the country's citizens to donate books for the Library's creation and, thanks to the numerous works that were received, it was possible to form its first collection which included important documents on historical, scientific and religious topics.

The National Library was initially located in the premises of the old University of San Felipe, in the block where the Municipal Theater of Santiago now stands. It was subsequently housed in different places until, at the beginning of the twentieth century, it became imperative to move it to a new building, offering better and more modern conditions for it to fulfill its purpose. On August 24, 1913, its centenary, the foundation stone of the new building, designed by the architect Gustavo García del Postigo, was laid. In 1925,

the National Library moved to these new premises on the block today formed the Alameda, Maclver, Moneda and Miraflores streets.

Collections:

The BN's valuable bibliographic collection ranges from volumes from the sixteenth century to recent Chilean and foreign works. It also holds a wide variety of audiovisual material, music scores, manuscripts, maps, photographs, magazines, newspapers and digital archives.

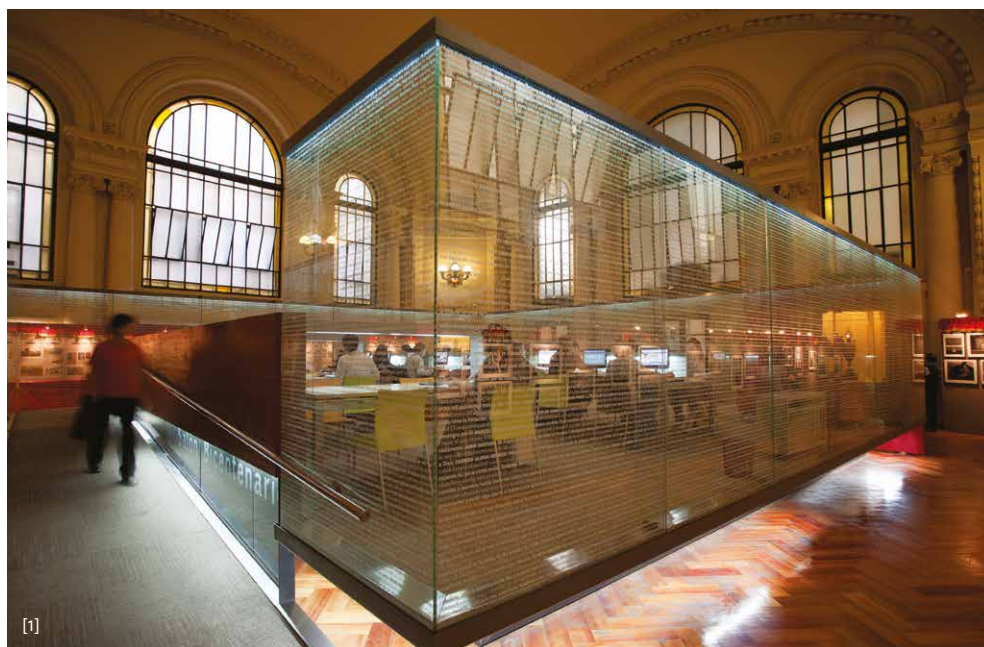
It is divided into:

Chilean section: Responsible for conserving all national bibliography.

General collection: Brings together the collections at the origin of the National Library, including some very important ones such as the libraries of the Society of Jesus, Mariano Egaña and Andrés Bello. It holds a valuable set of works from the sixteenth to the eighteenth century.

Newspapers and microformats: Holds the most complete and important collection of Chilean newspapers of the nineteenth and twentieth centuries, from the first national newspaper—*Aurora de Chile*—to all those currently published in Santiago and regions.

Magazines: Organizes and conserves the magazines entering



1. Bicentennial Lounge.



[2]



[3]



[4]

the National Library. It has the most complete national collection with around 7,000 Chilean magazines and some 6,000 overseas magazines.

José Toribio Medina Room: Conserves the National Library's most valuable bibliographic collections. It brings together the José Toribio Medina American Library, the Diego Barros Arana American Library and the Bibliographic Museum, with a total of some 40,000 volumes.

Map Room: Cartographic collection comprising 6,769 Chilean and foreign maps. It conserves much of the national cartographic heritage of the nineteenth and twentieth centuries.

Reference works: Holds most of the National Library's reference works such as encyclopedias, dictionaries, directories and almanacs.

Writer's Archive: Conserves original works of local, Latin American and European writers.

Oral Literature and Popular Traditions Archive: Brings together collections that were scattered and records cultural expressions that are part of the collective memory such as traditional songs, ballads, sayings, stories, riddles, sacred song circles and gatherings of payador singers.

Review Reference Archive: Holds all the material published in the local press on the life and work of Chilean writers such as interviews, book reviews, biographies, literary news and other articles.

Digital Photographic Archive: Conserves the images stored in different formats which are in the custody of the National Library, promoting opportunities for the community to identify with this heritage through its historical and aesthetic appreciation.

Audiovisual Archive: Conserves and raises awareness of Chile's audiovisual heritage by recovering, preserving and providing access to audio and moving image collections held by the National Library.

Music Archive: Conserves and raises awareness of the work of Chilean composers of classical, folk and popular music in different formats. Its scores of Chilean music constitute the country's most complete collection.

José María Arguedas Commemorative Library: Holds collections specifically about the indigenous world and rural communities in both Chile and Latin America.

2. José Toribio Medina Room.

3. Gabriela Mistral Reading Room.

4. Crystal Room. National Library Photographic Archive.



Services:

Online access to the bibliographic catalog, reading rooms, reference information and bibliographic assistance, guided visits, bibliographic material for the blind, exhibitions, cycles of film and musical events, home lending, reproduction of material from the Photographic Archive, conservation, restoration and microfilming of collections, bookstore, free Internet and coffee shop. In addition, it offers services through Internet including the online Librarian and the Memoriachilena.cl and Chileparaninos.cl websites.

- 5. Braille text, National Library Collection.
- 6. Magazine Room.
- 7. Handrail detail, National Library.
- 8. Bicentennial Coffee Shop.

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Email: biblioteca.nacional@bibliotecanacional.cl
Website: www.bibliotecanacional.cl **Facebook:** [BibliotecaNacionaldeChile](https://www.facebook.com/BibliotecaNacionaldeChile)
Twitter: [@BNChile](https://twitter.com/BNChile)

National Digital Library of Chile

The announcement that gave life to the National Library, published in *El Monitor Araucano* states: "The first thing that free peoples do is to give themselves big libraries."

All national libraries are born with this mission: to safeguard intellectual production printed in the country and about it through a legal deposit law.

Over the years, the National Library's collections have changed in that it no longer collects only printed material but also digital material in line with the increasing requirements of those creators who generate knowledge through this format.

The National Digital Library is a platform that seeks to surmount the boundaries of geography, recognizing the influence of new ways of creating, conserving, using and publishing knowledge. Through centralized access to the Chilean National Library's digital service, it allows users from Chile and the world to remotely consult its collections and deposits and obtain assistance and guidance from specialized librarians as well as to virtually visit the Library's emblematic exhibition halls.

The National Digital Library offers pleasant, simple, organized and efficient access to the different collections in the various formats conserved in the National Library and its associated websites.

Electronic Legal Deposit

Chile is currently experiencing important digital development and a progressive increase in connectivity. The National Library has adapted to this new scenario, collecting the country's digital memory through electronic legal deposit and making it available to users remotely or on its premises, depending on the related intellectual property rights.

Memoria Chilena

The Memoria Chilena (Chilean Memory) website, created in 2013, is a state-of-the-art project at the Ibero-American level which has given visibility and accessibility to important National Library collections. The editorial treatment of the topics addressed and sources that support it, as well as the high level research, have earned the project recognition from both the public and specialists. The intrinsic value of the historical and literary sources, users' requirements and the need to conserve the documents determine Memoria

Chilena's editorial line and, therefore, its research and the selective digitization of its collections. The project is reflected in more than 1.5 million digitized pages and some 850 research projects.

Chile for Children

Chile for Children is a project which seeks to familiarize our country's children with the national heritage. Using the concept of a logbook, contents is presented as themed mini-websites recounted by *Memoriosa*, a very curious little girl who lives in the National Library, and her friends: *Medina Owl*, a very wise bird, and *Mariposa*, a butterfly, who travels throughout Chile collecting the memories of its citizens. Together, they teach children about different topics, always aligned with its objectives: to increase appreciation of the value of the cultural heritage held by the National Library and to contribute to the education of Chile's future readers.

Community: Social Networks and Online Librarian

In one of its services, the National Digital Library provides guidance on remote access to bibliographic information. Through a service assistance platform that includes chat, an email platform and a vast base of knowledge, the advice of the professional reference librarians of the Online Librarian is able to reach the furthest corners of Chile and the world.



NATIONAL SYSTEM OF PUBLIC LIBRARIES

The National System of Public Libraries coordinates and facilitates access to information, knowledge, entertainment and education through regional libraries; mobile library services such as library buses, Dibam mobile units and library boats; non-conventional lending points such as the Bibliometro network; and more than 455 associated public libraries, from Visviri in northern Chile to Puerto Williams in the south, which have the permanent support of 15 regional coordination units.

The history of public libraries in Chile dates back to 1813 and the creation of the National Library, one of the oldest in Latin America and one of the country's first Republican institutions. It was followed in 1873 by the Santiago Severín Public Library N°1 in Valparaíso which, until the 1920s, was the country's only "provincial" public library (today, it would be considered regional.) In 1921, the General Directorate of Libraries was founded and, eight years later, became part of the Directorate of Libraries, Archives and Museums (Dibam). In 1978, the National Coordination of Libraries –now the National System of Public Libraries (SNBP)– was created.

In line with UNESCO's statement on public libraries, the SNBP's mission is "to contribute to the integral development of the members of a specific community and its own identity, with the participation of the community, acting as a bridge between the accumulated culture and the said community's free access to information, knowledge and entertainment." For this reason, Chile's public libraries are open to the community, functioning as cultural centers that give priority to reading and integrate new means of transmission of knowledge.

The SNBP is geared to citizen participation, the provision of high-quality services and the creation of innovative and integrated services. This is reflected in projects that seek to engage the community in the library's management and to take books and reading beyond its walls.



1. Independencia Public Library.
2 and 3. Tilttil Public Library.

Address: Herrera 360, Santiago, Chile.

Phone: +56 2 2796 3430

Email: rose.tacussis@bibliotecasdibam.cl

Website: www.bibliotecaspublicas.cl **Facebook:** Sistema-Nacional-de-Bibliotecas-Públicas

Twitter: @BibliotecasSNBP

SANTIAGO LIBRARY

In 2015, this educational, recreational and cultural institution celebrated a decade of existence during which it emerged as a management model and Chile's largest public library, with more than 1,200 items borrowed each day, equivalent to 400,000 per year; over 130,000 registered users since its opening (2005); and an estimated 7,000 visits each year. It has, as a result, positioned itself as a national model of a public library and a center of bibliographic information services and recreation, cultural activities and events to promote reading and writing, attending the community's demand for knowledge, information, education, culture and recreation.

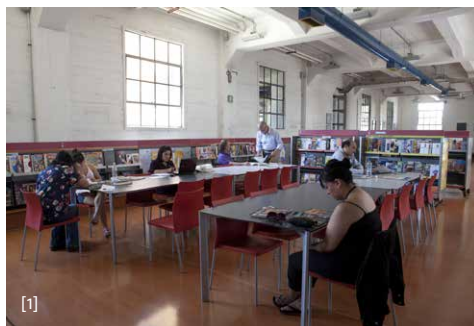


The Santiago Library was envisaged as a modern center of bibliographic information services and cultural activities, provided with quality and equity, offering new forms of user assistance and innovative services: long opening hours (including weekends); audiovisual collections; news, press and reference services; transversal services (with more than 870 guided visits, services for people with special needs and volunteer and internship programs); rooms with collections for children (33% of lending corresponds to children's books) and young people; and general reading and literature rooms. In addition, it has an area reserved for people over 18 and a child care facility (opened in 2014) that is the only one of its type, designed from its furnishing through to its catalog for children between 0 and 4 years of age.

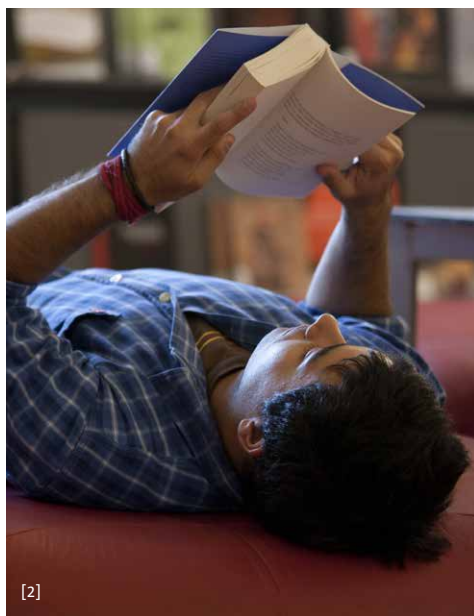
It also offers computer rooms equipped to train all types of people in information and communication technologies (ICTs) –more than 2,200 training sessions per year, with women accounting for 80% of the beneficiaries– and including a computer literacy program for senior citizens; study rooms, with over 15,000 loans per year; access for disabled people to all its services; a library bus program (Bibliobus) serving 13 peripheral municipal districts of the capital, with 14 delivery points and more than 25,000 loans per year; conference rooms; a multipurpose auditorium; exhibition rooms; permanent programs to foster reading and writing with outreach initiatives in public spaces such as street markets and neighborhoods as well as through alliances with cultural and social associations that need projects of this type; and reading clubs and reading-related events and seminars. In addition, the Library undertakes activities in children's hospitals, prisons, primary medical centers, old people's homes, psychiatric hospitals and other similar places.

The Library also has a high-quality outreach program, with constant film, visual arts, photography, music, heritage and performing arts activities such as its winter and summer children's and family theater festivals. Additionally, it offers educational, sports and cultural workshops for its users throughout the year, with more than 20 options to choose from each semester. It also promotes the use of its premises for the organization of events and activities of great importance as regards new trends and audiences, addressing topics such as anime, comics, fan clubs, collecting, pop and retro culture, etc.

Of particular note is the Library's Letras de Género (Gender Writing) program of gender studies and research projects. With its publications and annual events, this program



[1]



[2]

represents part of the spirit and mission of this public library (63.4% of female users) under which it constantly seeks to develop equitable, inclusive and non-discriminatory cultural practices in its different projects and areas.

In future, the Library will be seeking to strengthen its cultural management, with a greater outreach presence, building on what has already been achieved through programs to promote reading such as Casero del Libro (Book Stall Holder), which has lent over 2,800 books at street markets; Travesías (Voyages), a reading-writing program at the Horwitz Barak Psychiatric Institute; Cuentos que curan (Stories that heal) for hospitalized children; and Lecturas en mi barrio (Reading in my neighborhood). In addition, it aims to replicate the workshops and activities of the Library's team in other cultural centers such as the different institutions that



form part of the Western Santiago Cultural Circuit, schools, regional libraries and other similar organizations, thereby taking the Santiago Library's hallmark to other areas of the capital and the country.



1. Press and Reference Room.
2. Novelty Room.
3. Press and Reference Room.
4. Lending Desk.
5. Children's Room.

Address: Matucana 151, Santiago, Metropolitan Region.
 Phone: +56 2 2328 2000 - 800220600
 Email: informa@bibliotecadesantiago.cl
 Website: www.bibliotecasantiago.cl Facebook: [Bibliotecadstgo](https://www.facebook.com/Bibliotecadstgo)
 Twitter: [@BibliotecadStgo](https://twitter.com/BibliotecadStgo)

REGIONAL LIBRARIES

At present, there are regional libraries in the Antofagasta, Atacama, Valparaíso (Santiago Severín Library, Chile's first public library), Los Lagos and Aysén Regions, all of which look to the Santiago Library as their management model. Work is also underway to establish regional libraries in the Arica y Parinacota, Coquimbo, Biobío, Los Ríos and Magallanes Regions in the medium term.



Antofagasta Regional Library

The Antofagasta Regional Library opened its doors on November 14, 2013, in the Edificio de Servicios Públicos (Public Services Building) on the city's Plaza de Armas square. This project was possible thanks to the joint work of Dibam, the Regional Government, the Undersecretariat for Regional Development and the Directorate of Architecture of the Ministry of Public Works.

The restoration and equipment of the building, which is a National Monument, represented an investment of 3,790 million Chilean pesos as a result of which an old heritage building was restored and transformed into a top-level Regional Library, with all the necessary facilities and comfort.

The Antofagasta Regional Library's mission is serve as a public space for community integration and participation that promotes reading and writing through access to information, knowledge and recreation and numerous cultural outreach activities, thereby contributing to the development of the Antofagasta Region.

With an area of some 3,200 square meters, the Library includes areas especially designed for different segments of the population such as its children's and young people's rooms, a memory room and literature and general collections room as well as exhibition areas, a newspaper and magazine room, auditorium and coffee shop.

Its bibliographic collection comprises over 26,000 volumes, all areas have Wi-Fi and, through the laboratory of the BiblioRedes program, it offers free access to Internet and digital literacy training for all the community.

Services:

Use of books at the Library and lending, guided visits for educational institutions and organized groups, meeting rooms, BiblioRedes Program (which offers computer training, free access to Internet and Wi-Fi), different cultural outreach activities and a coffee shop.

Opening hours: Tuesday – Friday, from 10 am to 8 pm.

Saturday and Sunday, 10 am – 2 pm. Monday: Closed.



1. Central Hall, Antofagasta Regional Library.

2. Children's Room, Antofagasta Regional Library.

Address: Jorge Washington 2623, Antofagasta, Antofagasta Region.

Phone: +56 55 225 9675

Email: contacto@bibliotecaregionalantofagasta.cl

Website: www.bibliotecaregionalantofagasta.cl **Facebook:** Biblioteca Regional de Antofagasta

Twitter: @BibliotecAntofa

Atacama Regional Library

The José Joaquín Vallejo Regional Public Library opened on June 21, 1983. It is named after a distinguished writer from Copiapó, José Joaquín Vallejo Borcosque (1811-1858), who is considered the father of Chilean literature on local customs and everyday life.

The construction of the building was financed through the National Fund for Regional Development (FNDR) of the time and it was fitted out with funds provided by Dibam. The Library is on the second floor of the building at Colipi 565, Copiapó. Among its services, it has reference and newspaper and magazine rooms, children's and young people's corners, a Chilean literature room, a multimedia area and access to Internet and training through the BiblioRedes Program.



Address: Colipi Nº 565, Copiapó, Atacama Region.
Phone: +56 52 221 0646
Email: bibliotecaregionaldeatacama129@gmail.com
Website: <https://bibliotecaregionaldeatacama.wordpress.com/>
Facebook: [BibliotecaPublicaRegionaldeAracama](#)
Twitter: [@BiblioCopiapo](#)

Santiago Severin Regional Library, Valparaíso

Valparaíso's Santiago Severín Regional Library, founded on February 27, 1873, was Chile's first public library. During its early years, it functioned in some of the rooms of the Courts Building and, between 1912 and 1919, in premises on the corner of Edwards and Independencia streets. In 1912, Santiago Severín, a Valparaíso entrepreneur, philanthropist, pioneer and visionary, donated the funds necessary for the construction of a building, between Edwards, Brasil, Molina and Yungay streets on the Simón Bolívar square, to house the library's collections. The work was completed in 1919 and the Library took the name of its benefactor.

The damage which the Library suffered in the earthquake of February 27, 2010, forced it to close and a working group with representatives of different institutions was formed for its reconstruction. The group comprised representatives of the Catholic University of Valparaíso, the Council for Culture and the Arts, the Regional Government and the Infrastructure Coordination Office of the National System of Public Libraries. Thanks to a Heritage Reconstruction Project, it was possible to complete the first stage of the Library's restoration and lighting in 2011.

In addition to book use and lending services, it also has a newspaper and magazine room and a room with high-value heritage material for the use of researchers. It also offers access to Internet, training and guided visits and has a children's area.



Address: Plaza Simón Bolívar 1653, Valparaíso, Valparaíso Region.
Phone: +56 32 223 2979
Email: contacto.severin@bibliotecasdibam.cl
Website: www.bibliotecaseverin.cl
Facebook: [santiago.severin.7](#)
Twitter: [@Bibloseverin](#)

Los Lagos Regional Library

The Los Lagos Region Library in Puerto Montt, currently located at Quillota 113, 2nd Floor, is a meeting place for the community and, in this way, contributes to enhance people's quality of life, offering free access to reading, culture, information and recreation. It is also a propitious place for artistic creation and the recovery of heritage.

It has existed for more than 20 years. Its collection comprises over 28,000 volumes of books, including an important collection of the work of writers from the Region. It subscribes to various local magazines and newspapers as well as a national newspaper.

Its services include use of books at the Library and lending, guided visits, cultural outreach activities, the promotion of reading, traveling book boxes, access to computers and Internet, Wi-Fi and training under the BiblioRedes Program.



Address: Quillota 113, 2nd floor, Puerto Montt, Los Lagos Region.

Phone: +56 65 255 488

Email: bibliotecaregional@gmail.com

Website: www.biblioredes.cl/puertomontt

Facebook: [bibliopuertomontt](https://www.facebook.com/bibliopuertomontt)

Aysén Regional Library

Opened in December 2008, the Aysén Regional Library is located in a modern building open to the community at Lord Cochrane 233 in the city of Coyhaique in Chilean Patagonia. It has a built area of 1,240 square meters and its construction represented an investment of more than 1,200 million Chilean pesos.

It has a bibliographic collection of more than 35,000 titles and reading, literature, general collection and reference rooms and, as part of a wide range of cultural activities, offers courses and workshops, children's and young people's areas and activities for both children and adults. In addition, it offers access to Internet and training through the BiblioRedes Program whose Regional Laboratory is part of the Library.



Address: Lord Cochrane 233, Coyhaique, Aysén Region.

Phone: +56 67 223 2433 - 224 0713

Email: b129bc1@abretumundo.cl

Website: www.biblioredes.cl/coyhaique

Facebook: [bibliotecacoyhaique](https://www.facebook.com/bibliotecacoyhaique)

BIBLIOMETRO PROGRAM

Bibliometro is a Dibam library program that was launched in 1996 to encourage reading among the community in general. It comprises 20 lending points and a train carriage equipped as a public library, offering the community free and democratic access to reading.



Bibliometro was born in 1996, as the result of an alliance between Dibam and Santiago's Metro underground railway, as a public library with the single purpose of encouraging reading among the thousands of people who travel on the Metro each day, walk through its stations or live near them. Its varied catalog includes easy reading, children's books, comics and magazines.

The program has been imitated by the Madrid underground railway and Spain's Metrovalencia network as well as by the Medellín underground railway in Colombia and in Panama.

It currently has 21 kiosks strategically distributed in different Santiago Metro stations. All offer free access to Internet provided by the BiblioRedes Program.

The only documents required to register are an identity card or passport and a document proving the applicant's address. Registration is free.

Opening hours: Monday-Friday from 9 am to 9 pm in the following stations:

Line 1 (west to east): Pajaritos / Los Héroes / Tobalaba / Escuela Militar / Los Dominicos.

Line 2 (north to south): Vespucio Norte / Puente Cal y Canto / Franklin / Ciudad del Niño / La Cisterna.

Line 4 (northeast to southeast): Plaza Egaña / Macul / Plaza de Puente Alto.

Line 5 (southwest to southeast): Plaza de Maipú / San Pablo / Quinta Normal / Plaza de Armas / Baquedano / Irarrázaval / Bellavista de La Florida.



Address: [Matucana 360, Santiago, Metropolitan Region.](#)

Phone: [+56 2 2726 1862](#)

Email: patricia.berrios@bibliometro.cl

Website: www.bibliometro.cl Facebook: [bibliometro](#)

Twitter: [@bibliometro](#)

BIBLIOREDES PROGRAM

The BiblioRedes Program operates in 425 public libraries and 18 regional laboratories throughout Chile. With latest-generation computers, it offers access to Internet and a permanent program of in-person classes and distance learning courses on different subjects through an e-learning platform.



BiblioRedes was launched on November 20, 2002, as part of the Chilean government's Digital Agenda. The Program's impact over the intervening 14 years is reflected in 33 million accesses to Internet, more than 1,773,000 users attended, over 837,684 training sessions provided and over 16,000 posts in the Community of Local Content. These figures position it as the country's largest network of free access to Internet and one of the most important national initiatives as regards training and technology (data as of August 2016.)

Today, Wi-Fi hotspots exist in more than 420 municipal public libraries around the country, in regional computer laboratories, in the National Library and in 16 museums that include the National Natural History Museum, the Fine Arts Museum, the National History Museum and the National Archive.

The Program's e-learning area has expanded from courses on different topics (healthy eating, languages, Microsoft Office, effective communication, photography) to its Public Library Management Diploma (national and Ibero-American) and Social Leadership Diploma. Since 2015, it has also been implementing the Young Programmer Workshop, an innovative project with which more than 20,000 people of different ages and from different regions of the country are currently registered, actively following the different modules on Scratch, Java Script, App Inventor, CSS and PHP.

In November 2015, this Workshop received an award from UNESCO's Young Science Foundation in the category of Innovation in Scientific Education in ICTs.



Address: Herrera 360, Santiago, Metropolitan Region.
Phone: +56 2 2726 2400
Email: jsalas@biblioredes.gob.cl
Website: www.biblioredes.cl **Facebook:** BiblioRedes
Twitter: @biblioredes



DIGITAL PUBLIC LIBRARY

The Digital Public Library (BPDigital) provides access to reading from mobile devices and computers by lending books in a digital format, thereby surmounting geographical barriers and reaching new users.

The Digital Public Library, an unprecedented initiative in Latin America, forms part of Dibam's National System of Public Libraries and has been in online operation since October 2013. Since its launch, it has experienced constant growth in terms of both users and lending, with a particularly marked increase since the introduction of its mobile application in February 2016. It represents an annual investment (including both the platform and the acquisition of content) of around 80 million Chilean pesos.

Access to BPDigital, through both Internet and its mobile application, is intuitive and easy to use for both children and adults. Its features include the option of increasing font size, early return of a book, synchronization of the BPDigital account with a mobile phone, reading in streaming, the download of books without needing Adobe Digital Editions and the automatic return of a book at the end of the loan period.

In order to access BPDigital, it is necessary to register at www.bpdigital.cl in order to obtain a password with which to download material as a loan, read online, download the mobile application and download up to four books simultaneously in the device for up to 14 days. Once a book has been downloaded, an Internet connection is no longer needed.

For returning a downloaded book, all that is required is to press the application's icon and choose the Return Loan option. If a book is neither returned nor renewed, it will be automatically returned after 14 days, without causing delays or fines.

Authors such as Gabriela Mistral, Paul Auster, Isabel Allende, Gabriel García Márquez, Pablo Simonetti and Alberto Fuguet can be found in the Digital Public Library. The Condorito magazine and the Harry Potter and Game of Thrones sagas are among the most popular downloads as well as books displayed in local bookstores such as "La Chica del Tren", "La Historia Secreta de Chile" and "Yo antes de Ti".

Address: [Herrera 360, Santiago, Metropolitan Region.](#)
Phone: [+56 2 2796 3410](#)
Email: syoung@biblioredes.gob.cl
Website: www.bpdigital.cl **Facebook:** [bpdigitalchile](#)
Twitter: [@BPDigitalDibam](#)



NATIONAL ARCHIVE

The National Archive of Chile is the body responsible for collecting, organizing, safeguarding, protecting and conserving all the administrative, political, legal and historical documents produced by Chile's Colonial administration and the State of Chile. It also includes some private archive collections which have been conserved as sources for research purposes. Together, these two types of documents constitute Chile's heritage as regards documents.

The National Archive's mission is to facilitate the community's access to the information contained in the records it holds, contributing through their management to safeguard the rights and responsibilities acquired by the State and its citizens. In this way, it contributes to the country's cultural development and the construction of a democratic State.

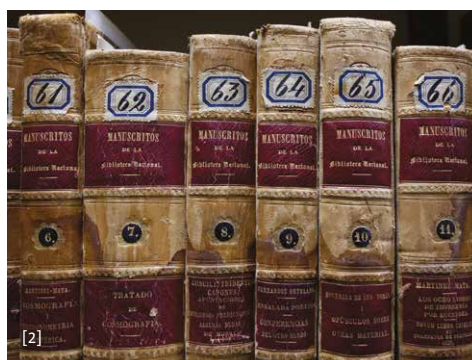
The National Archive is, in addition, responsible for establishing and regulating technical and administrative procedures for the management of documents and the development of user information services. It also seeks to foster the development of archives around the country, exercising a regulatory and supervisory role for the technical processes of state institutions in accordance with the corresponding legislation.

The first initiative to create a National Archive to help gather information for the application of different state policies dates back to 1844. However, it was not until 1887 that the General Government Archive was created—reporting to the Department of Justice and Public Education—to store the documentation of government departments.

By 1925, it was clear that it was necessary to consolidate in a single archive both documents from the Colonial period and those from the Republican period between 1810 and 1865. In response, the National History Archive was created on May 30, 1925, with the mission of consolidating all central government documents, municipal archives, private collections and notarial and judicial records, including those Colonial manuscripts held by other government bodies. Shortly afterwards, it was also decided that it should store documents produced by regional governments, municipalities and neighborhood associations. Subsequently, with the creation of Dibam in 1929, it also became responsible for storing court rulings. Thanks to this, it holds documents from public services created in the twentieth century and companies wholly or partially owned by the State such as the Chilean Economic Development Agency (CORFO) and those produced by saltpeter companies, which currently comprise the Saltpeter Archive.

Units and Collections:

National Historic Archive (ANH): stores, classifies and makes available documents produced by the Colonial administration and the State throughout the nineteenth century. It also holds a collection of maps from the seventeenth to the nineteenth centuries, judicial records from the seventeenth century through to the early decades



of the twentieth century and private archive collections conserved as sources for research purposes.

National Administration Archive (ARNAD): stores and conserves principally the documentation generated by the central administration of the State of Chile: ministries, services and directorates, the judiciary, public notaries and real estate registrars.

Tarapacá Regional Archive: created jointly by the Regional Government, the Chilean National Archive and the Arturo Prat University, it holds documents relating to the Tarapacá Region from notaries, the Judicial Archive, the Iquique Real Estate Register, the Pozo Almonte Notary and the Judicial Archive of Pisagua.

La Araucanía Regional Archive: Provides access to information for all the regional community interested in research or obtaining certificates proving their rights and obligations.

Conservation and Restoration Unit: responsible for the conservation and restoration of the collections of documents held by the Sub-Directorate of Archives and for

1. Façade, National Archive.

2. Manuscript collection, National Library.

defining policies and procedures for the conservation and restoration of documentary heritage. Additionally, it advises the staff of the National History Archive, the National Administration Archive and regional archives on the design and implementation of conservation projects. It also carries out technical visits to assess the state of conservation of the documentary collections of the archives authorized by the National Archive System and supports institutions in the preparation and implementation of programs and projects for the conservation of their collections.

Classification and Description Unit: standardizes and regulates technical and procedural aspects of the archives' management, organization and description. Its tasks include the definition of policies and technical procedures for documents' organization and description, based on international norms, exercising a regulatory role in the national archive community. In addition, it is responsible for planning, implementing and controlling programs for the organization and description of the document collections of the National Archive and, together with other units, for designing and developing automatic information retrieval systems.

Map Room: a map collection covering from the seventeenth century to the beginning of the twentieth century. It contains topographical plans, engineering work plans, architectural plans and drawings for military projects, forts, ports and railways.

Services:

Document Certification and Authentication: provides witnessed and notary-certified copies of documents held by the ARNAD containing administrative and legal information when so requested by public bodies and private users.

Specialized Library: Located in the premises of the ARNAD, it specializes in archive material relating to administrative matters, legislation and the history of Chile. Its collection is mainly made up of monographs and serial publications and it receives materials by means of legal deposit and donations from international cooperation organizations.

Specialized searches for state bodies, especially the judiciary.



Implementation of notes in the margin (lifting of mortgages, liens and other encumbrances).

Reprography: reproduction and digitization of documents. Expert assessment of documents. Authentication of plans. Catalog of digital documents. Online request for certificates and authentication of documents. Lawsuit termination certificates. Retrieval of court records. Reference assistance by mail, over the phone or in person. Outreach activities and exhibitions.

3. Collection storage racks.

Address: Miraflores 50 (Santa Lucía Metro Station), Santiago, Metropolitan Region.

Phone: +56 2 2413 5500

Email: archivo.nacional@archivonacional.cl

Website: www.archivonacional.cl Facebook: [archivonacionaldechile](https://www.facebook.com/archivonacionaldechile)

Twitter: [@ANdeChile](https://twitter.com/ANdeChile)



NATIONAL NATURAL HISTORY MUSEUM

The National Natural History Museum is an institution responsible for collecting, preserving, researching and exhibiting organisms and samples representative of the biodiversity of our country's flora, fauna and paleontology as well as of its indigenous cultures. Its mission is to generate scientific knowledge and promote appreciation of the country's natural and cultural heritage in order to foster and strengthen society's understanding of it. The specimens of such samples are held, studied and preserved in the Museum, forming specialized scientific collections.

The National Natural History Museum (MNHN) is one of the oldest museums in the Americas. It was founded on September 14, 1830, by the French naturalist Claudio Gay, who had been hired by the Chilean government to undertake a complete study of our country and "create a cabinet of Natural History with the main plant and mineral productions of the territory." In 1876, the Museum moved to its current premises in Santiago's Quinta Normal Park, a neoclassical building designed by the French architect Paul Lathoud for the First International Exhibition which took place in 1875. It was declared a National Monument in 1991.

In 1929, the Museum began to report to Dibam. New units were created and, in 1982, the biogeographical exhibition on the first floor opened. The Museum currently has six curatorial areas: anthropology, botany, vertebrate and invertebrate zoology, paleontology and entomology which carry out research projects whose resulting knowledge is reported to the scientific community and the general public. After its closure due to the damage caused to the building by the earthquake of February 27, 2010, the Museum reopened on May 18, 2012 (International Museum Day) with a renovated museographic design on the first floor, consisting in a journey from north to south that sets out first the origin of life and Earth and, then, Chile's natural

and cultural landscapes, highlighting the diversity of the country's flora and fauna and their relationship with indigenous peoples.

Given Chile's strong growth and development based on its valuable natural resources, it is important to bear in mind that, if these resources are not protected in their ecological and environmental dimensions, it will not be possible to ensure their sustainability and that of future generations. For this reason, the MNHN as a state institution is committed to safeguarding all the knowledge accumulated during so many years so that Chile can substantially and definitively integrate the environmental dimension into its development. Through its researchers, the MNHN, therefore, participates actively in a range of commissions and technical committees convened by the environmental authorities and other government bodies in order to contribute its professionals' knowledge, experience and skills in this field.

Collections:

The collections are divided into six curatorial areas:

Anthropology: Comprising archaeological, ethnographical and bioanthropological collections of cultural groups from Chile, the Americas and other regions.

Botany: National Herbarium and collections of Chilean and



[1]



[2]



[3]

exotic phanerogams, mosses, lichens, liverworts, mushrooms, ferns and algae.

Entomology: Collections of coleopterans, dipterans, hymenopterans and lepidopterans.

Paleontology: Collections of vertebrate and invertebrate fossils, paleobotanical specimens and minerals.

Invertebrate Zoology: Collections of mollusks and crustaceans.

Vertebrate Zoology: Collections of birds, amphibians, reptiles, mammals and fish.

The Abate Juan Ignacio Molina Scientific Library also forms part of the MNHN. It has one of the country's richest and most important collections in this field, accounting for a significant part of the scientific research carried out in Chile and abroad.



[4]

Services:

Permanent Exhibition: The Chile Biogeográfico (Biogeographical Chile) exhibition on the first floor offers mobile exhibition units for workshops and learning activities, audio-guides in Spanish and English, Bluetooth download areas, Wi-Fi, an application for mobile phones with information about the MNHN, audiovisual resources and animations: www.chilebiogeografico.cl.

Temporary Exhibitions: <http://www.exposicionesmnhn.cl/>.

National Young People's Science Fair (FNCJ): This Fair, which has taken place since 1970, provides pupils at primary and high schools around the country with an opportunity to present projects in different fields, which are evaluated by a multidisciplinary jury of researchers and specialists: <http://www.exposicionesmnhn.cl/feria/index.html>.

1. Façade. Felipe Infante. MNHN Photographic Archive.
2. El Plomo Mountain Mummy. MNHN Photographic Archive.
3. Whale skeleton. MNHN Photographic Archive.
4. Taxidermy workstation, Biogeographical Chile Permanent Exhibition. MNHN Photographic Archive.

Address: Quinta Normal Park (Quinta Normal Metro Station), Santiago, Metropolitan Region.

Phone: +56 2 2680 4600

Email: comunicaciones.mnhn@mnhn.cl

Website: www.mnhn.cl Facebook: MNHNcl

Twitter: @MNHN_cl

NATIONAL FINE ARTS MUSEUM

The mission of the National Fine Arts Museum is to contribute to knowledge and appreciation of artistic practices in the visual arts according to the codes, period and contexts in which they developed. It holds Chilean and foreign work from the Colonial period through to the present, including paintings, sculptures, engravings, drawings, photographs and multimedia exhibits.



The Museum's origins date back to 1849 when President Manuel Bulnes founded the Painting Academy which, nine years later, gave rise to the University of Chile's Fine Arts Section. The university authorities' efforts to lay the foundations for sound artistic learning included the idea of a museum that would complement the education of future artists and hold and exhibit both their work and the country's artistic heritage.

The National Museum of Paintings was officially founded on September 18, 1880, thanks to the efforts of President Aníbal Pinto and other leading citizens. Initially, under its first director, the Italian artist Juan Mochi, it had around 140 paintings by Chilean and foreign artists and was located on the upper floors of the National Congress.

In 1887, under the name of Fine Arts Museum, it moved to the building known as the "Parthenon" in the Quinta Normal Park, which had been built by the Artistic Union, an organization founded by Pedro Lira and Luis Dávila. In 1901, the government called a tender for the design and construction of a building, on a site that would later become the Parque Forestal, to bring together the museum and the School of Fine Arts (formerly, the University of Chile's Fine Arts Section.) This Fine Arts Palace, designed by the Chilean-French architect Emile Jéquier, finally opened on September 21, 1910, as part of the celebration of the centenary of Chile's Independence. To mark this event, a

large international exhibition was organized in which some 14 countries, invited through their respective embassies, participated.

In 1929, the Museum ceased to report to the Fine Arts Commission and began to be administrated by Dibam as the National Fine Arts Museum (MNBA), while the Fine Arts School remained part of the University of Chile. With this change, both institutions continued to function independently. In 1974, the University of Chile moved the collections of its Contemporary Art Museum (MAC) to the Fine Arts Palace, whose School had been closed in 1969 due to a fire. The Fine Arts Palace was declared an Historical Monument in 1976.

In 2015, as part of the initiative to provide free access to Dibam's museums, one of the hallways connecting the MNBA and the MAC was reopened, a milestone which means that it is now possible to see both museums in a single visit.

Collections:

Chilean Art: comprising work from the Colonial period through to the present, including paintings, sculptures, engravings, drawings, photographs and multimedia exhibits.

Foreign Art: collections of Spanish, French, Italian and Dutch art from the sixteenth to nineteenth centuries. The permanent exhibition offers an overview of the work held by the MNBA. For further information about the collections, see the SURDOC catalog: www.surdoc.cl.



1. Juan Tumargo (Editor), postcard of 1910, Pi-1050, MHN Collection.



The Museum also offers temporary exhibitions with work by Chilean and foreign artists from its collections and other institutions.

Services:

Specialized Library: comprises approximately 100,000 volumes of books, magazines, exhibition catalogs and audiovisual material on the visual arts from Chile and other countries. It conserves documents from the Museum's historical archive and the donations or legacies of renowned Chilean artists.

Engagement and Education: the unit's task is to facilitate the connection of visitors with the works of art and provide opportunities for reflection about the collections and exhibitions and the visual arts in general. It offers a full program of activities and a permanent service of participatory visits. Contact: mediacion.educacion@mnba.cl.

Museum without Walls: the MNBA has exhibition rooms in the Plaza Vespucio Mall (Santiago) and the Plaza Trébol Mall (Concepción) where it mounts temporary exhibitions and organizes different activities such as workshops, guided visits and conferences.

Art Rooms Administration: Patricio Muñoz Zárate.

Contact: patricio.zarate@mnba.cl.

Museum Shop: offers design items, art objects, books and catalogs as well as other items such as souvenirs of the Museum.



2. Detail of Tránsitos exhibition, MNBA Sculpture Collection.

3. Public visiting the (En)clave Masculino exhibition, MNBA Collection.

4. Virginio Arias, "El Descendimiento", Central Hall.

Address: José Miguel de la Barra 650 (Bellas Artes Metro Station), Santiago, Metropolitan Region.

Phone: +56 2 2499 1600

Email: contacto@mnba.cl

Website: www.mnba.cl | www.artistasplasticoschilenos.cl **Facebook:** MNBACHile

Twitter: @MNBACHile

NATIONAL HISTORY MUSEUM

The National History Museum is an institution that strives to connect citizens with their history, heritage and Chile's multiple identities. In line with its dynamism and openness to change, it seeks to engage in pluralistic dialog with the community. It is, in addition, capable of offering a wide range of high-quality services.





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The National History Museum (MHN) has its origin in the El Colón exhibition organized in 1873 on the initiative of Benjamín Vicuña Mackenna, then Governor of Santiago. The exhibition convinced the intellectuals of the time of the need to establish a history museum which was founded a year later in the Hidalgo Castle on the city's Santa Lucía Hill. After the death of Vicuña Mackenna in 1886, the museum started to decline and its collections were divided out among different state bodies.

As the country prepared to celebrate the centenary of its Independence, Luis Montt, then director of the National Library, proposed organizing a new history exhibition, which generated great interest. This resulted in a request that the government create a National History Museum, which came into existence on May 2, 1911. Initially, it was located in the Fine Arts Palace and, later, in the National Library. During this period, because of the lack of space for deposits and exhibitions, the collections were once again dispersed among other institutions. In 1977, those responsible for the Museum, aware of the need for it to have its own building, turned their attention to the old Real Audiencia building on the city's Plaza de Armas square, which has been closely linked with Chile's history since the Colonial period. In September 1982, after four years of restoration work, it was inaugurated as the National History Museum and is still located there today.

On February 12, 2014, after the completion of a remodeling process, the Tower of the Benjamín Vicuña Mackenna Museum opened, allowing the Museum to expand.

The MHN's 18 permanent exhibition rooms contain an important heritage collection, including furniture, clothing, paintings, coins, photographs, weapons and archaeological objects. The latter, together with models and recreations, serve as the basis for a museographic narrative that facilitates understanding of the different historical processes that have occurred in our country.

The Museum also offers a virtual 360° tour of all its rooms and surroundings. This tour allows the Museum to reach a larger number of people, regardless of where in the world they are, positioning it as an educational tool for schoolchildren as well as adults.

Collections:

The MHN stores, conserves and displays collections of enormous historical and heritage value. The objects it contains represent Chile's memory and offer each generation the possibility of again interpreting their history. The Museum holds pieces of different materials and types such as paintings, photographs, textiles, tools, weapons, examples of the decorative arts, numismatics and medals and furniture. For further information about its collections, see the SURDOC catalog: www.surdoc.cl.

Services:

Specialized Library: with around 17,000 books, it is geared to supporting the Museum's collections and has a specialized photograph section. It covers areas such as heritage architecture, popular art, the history of Santiago and other places in Chile, chronicles, numismatics, historical painting, indigenous peoples, historical novels and biographies.

Photographic Archive: access to more than 232,000 print photographs and, through www.fotografiapatrimonial.cl, 40,000 digitized images.

School Group Visits: these require previous online booking at visitasguiadasmhn.dibam.cl. Phone inquiries: +56-224 117 027 or +56-2241 17 037. Email: educativo@mhn.cl.

Plaza de Armas Heritage Room: this room for temporary exhibitions, with free-of-charge entrance, is located in the first level of the Plaza de Armas Metro Station.

La Hora del Museo: a radio conversation program about culture, history, art and heritage. From Monday through Friday at 11 am on FM 94.5 or the USACH online radio signal.



Visitor's Service: Wi-Fi in the central patio, bicycle parking and audio-guides in Spanish, English and Portuguese.



1. "Society at the Beginning of the 20th century" Room.
2. Pedro Subercaseaux, detail of "Primera Misa Celebrada en Chile", 1904 (on loan from MNBA). MNBA Photographic Archive.
3. Poncho of Manuel José Balmaceda Ballesteros, father of President José Manuel Balmaceda, 1860. MHN Photographic Archive.
4. Winter workshops. MHN Photographic Archive.



Address: Plaza de Armas 951 (Plaza de Armas Metro Station), Santiago, Metropolitan Region.

Phone: +56 2 2411 7010

Email: secretaria@mhn.cl

Website: www.museohistoriconacional.cl | www.fotografiapatrimonial.cl **Facebook:** [museohistoriconacional](https://www.facebook.com/museohistoriconacional)

Twitter: [@mhncile](https://twitter.com/mhncile)

NATIONAL SUB-DIRECTORATE OF MUSEUMS

The National Sub-Directorate of Museums is responsible for promoting the harmonious and sustained development of Chile's museums. Its direct field of action covers 24 regional and specialized museums from Antofagasta to Puerto Williams, including Easter Island. It also seeks to serve as a body able to coordinate, advice and support the development of the country's museums and to be a reference center on museology for national and Latin American heritage conservation institutions.



The main functions of the National Sub-Directorate of Museums include the design and study of new programs, proposals, projects and activities for the museums; the analysis of processes to optimize the management of human and financial resources; promoting the definition of each museum's mission, as to foster the formalization of a long-term sustainable strategic plan and the museums' administrative and financial autonomy.

Its strategic purpose is to promote the museums' insertion in their local communities and their national and international recognition as a means of positioning them as distinctive and relevant public services. At the same time, it seeks to strengthen the museums' educational role, to design and propose public policies for them and to foster their organization through regional coordination units. In addition, it strives to implement a national network and encourage and provide advice on the creation and improvement of permanent and temporary exhibitions through integral multidisciplinary projects whilst also strengthening the development of museum collections, managing their growth, pruning, administration, documentation and conservation.

Since 2014, the National Sub-Directorate of Museums has been leading the process to draw up and implement a national museum policy that would, as a first step, permit the configuration and articulation of the country's museum sector, generating instruments to improve the quality of the information about them and permit collaboration in the integral improvement of all the country's museums.

Museum Register of Chile (Base Musa):

This is the virtual platform of Chile's museums and includes an online directory of the country's museums, with their most important characteristics and services. The site, administered by the National Sub-Directorate of Museums, is the place where the museum sector can meet and post news. Its aim is to bring the museums together and highlight their work, serving as a tool to publicize their activities and tighten their ties with citizens.

The current site is the result of Base Musa, a project launched in 2007 by the National Sub-Directorate of Museums as an online register of the country's museums. In 2015, in the context of the development of a national museum policy, Base Musa became the Museum Register of Chile, publicizing information so as to raise awareness of Chile's museum sector and create, in the short term, a National System of Museums.

Museos Magazine:

As the official annual publication of the National Sub-Directorate of Museums since 1988, this magazine represents its commitment to the need for recognition, appreciation and promotion of the indispensable work performed by Chilean museums.

The magazine seeks to communicate knowledge and experiences that reflect the diversity of our museums and their efforts as agents of social development and of the protection of tangible and intangible heritage. It serves as a vehicle for discussion about museology and allows all those of us who work in the museums to share experiences and is also useful for those who are attracted by and interested in the topics which museums address.

Address: Centro Patrimonial Recoleta Dominica, Recoleta 683 (Cerro Blanco Metro Station), Santiago, Metropolitan Region.

Phone: +562 2497 1200 - 2497 1201

Email: subdireccion.museos@museosdibam.cl

Website: www.museosdibam.cl | www.registromuseoschile.cl | www.zonadidacticamuseos.cl

Facebook: [registromuseoschile](https://www.facebook.com/registromuseoschile) **Twitter:** [@registromuseos](https://twitter.com/registromuseos)

ANTOFAGASTA REGIONAL MUSEUM

This free-of-charge public museum contributes to knowledge about and identification with Antofagasta's cultural heritage through conservation, research, education, promotion and exhibitions, assisting in the construction of identity by the Region's inhabitants.





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Created in 1984, the Antofagasta Museum owns two heritage properties in the city's Historic Neighborhood: the old Port Authority building (1910), where the Museum's technical-administrative work takes place, and the former Customs House (1886). The latter houses its permanent exhibition, displayed in 12 rooms using a modern and informative museography and covering different aspects of Antofagasta's natural and cultural history.

Collections:

The Museum's heritage collection comprises around 9,000 cataloged pieces, including mineralogical, paleontological, archaeological, bioanthropological, historical and ethnographical collections relating to the Antofagasta Region. Of particular importance are those relating to the first human settlements of the coast while the historical collections are representative of the different social, political, economic and cultural stages of Antofagasta's development. The Museum's permanent exhibition offers visitors an opportunity to view cultural materials covering a long timeline from the Archaic period through to the mid-twentieth century. There are also items related to the growth of the desert coast's urban centers such as the port of Cobija and the subsequent development of the port of Antofagasta. This process can be traced in different documents, iconographies and objects.



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The specialized library has approximately 2,000 books, scientific newsletters and publications related to cultural heritage on topics related to archaeology, anthropology, ethnohistory and regional history.

Services:

Specialized education and research services and advice to public and private bodies, NGOs, social and community organizations and individuals. For its different activities, the Museum has an auditorium, with a capacity for 50 people, and the Osvaldo Ventura López cultural plaza, located at the back of the former Customs House.

1. Saltpeter works tokens from Pampa de Antofagasta and a one-sided stamp, 20th century, "Regional Wealth Cycles" Room.
2. Scales used in grocery stores and/or private homes, 20th century, "Public Institutions and Private Training in Antofagasta" Room.

Address: José Manuel Balmaceda 2786 (former Customs House) and Simón Bolívar 188 (former Port Authority building), Antofagasta, Antofagasta Region.

Phone: +56 55 222 7016 - 222 1109

Email: museo.antofagasta@museosdibam.cl

Website: www.museodeantofagasta.cl **Facebook:** Museo-de-Antofagasta-185404548256522

Twitter: @ntofagastamuseo

ATACAMA REGIONAL MUSEUM

The Atacama Regional Museum protects and promotes the Region's cultural heritage. Its work includes research and the raising of awareness about all kinds of cultural expressions found in the Atacama Region, with particular emphasis on its mining tradition. Since it opened, the Museum has made the Region's rich cultural heritage available to its people, thereby contributing to the integral development of the Atacama community.



The Museum was established at the beginning of the 1970s on the initiative of the community which, represented by a cultural commission, suggested to the authorities the creation of an Atacama Regional Museum and of a committee to oversee its development. Initially, the Museum was housed in the Regional Governor's Residence at Atacama street 630, in the city of Copiapó. Its exhibits comprised archaeological, mineralogical and historical collections from the Universidad Técnica del Estado, the Escuela Normal Rómulo J. Peña, the Liceo de Hombres de Copiapó, the Jotabeche Cultural Center, the Municipality of Copiapó and some individuals.

In 1982, the Museum moved to its current premises, a house built in 1832 by the Matta-Goyenechea family which is now the oldest inhabitable construction in the Region and has been an Historical Monument since 1979. In its rooms, it is possible to learn about the life style of the mining plutocracy of the mid-nineteenth century, the role of the Atacama battalions in the War of the Pacific and the Region's first railway—which was also the first in Chile.

The Museum contains a models of the Region's pre-Hispanic settlements and of regional milestones such as Diego de Almagro's arrival in Chile in 1536 through the Comecaballos Pass; the arrival of Pedro de Valdivia in Copiapó where he took possession of Chile on October 26, 1540; and the first railway line from Caldera to Copiapó. Its most recent collections include the items in "The Rescue that moved the world" exhibition, including the note "We are well in the shelter, the 33 of us", sent up by the miners trapped in the San José mine in 2010, and the Fenix 2 capsule in which they were brought to the surface.

Collections:

Natural History: Native fauna and paleontology with specimens typical of the Region and, particularly, the formation of Bahía Inglesa.

Archaeology: Objects from the Huentelauquén and Molle cultures, the Las Ánimas cultural center and the Copiapó, Diaguita, Inca-Diaguita and Inca cultures, covering some ten thousand years of human occupation of the Region.

Historical: Objects representative of Atacama's mining boom and the War of the Pacific, especially the role of the Atacama



[1]

I and II battalions. They are complemented by an important collection of photographs from the end of the nineteenth century and the early twentieth century and a wide range of objects typical of small-scale mining in the Region.

Heritage Library: Collection comprising more than 10,000 volumes in English, Spanish, French, Italian, Latin and German. Most of these were published during the second half of the nineteenth century and include topics such as natural history, universal literature, universal and Latin American history, the history of Chile and Copiapó and art history. It also includes a text dating back to 1609 with ordinances for the Church in Colonial America that is the oldest book in northern Chile.

Services:

Guided visits; educational room for talks and specialized advice related to the Region's cultural heritage; cultural outreach activities; archaeological, anthropological and historical research; preventive conservation work; senior citizens activities through the Cultural Heritage Senior Citizens Club, the Eduardo Whitt senior citizens literary workshop and the Letras del Desierto (Desert Writing) literary workshop; and educational activities together with the Juventudes Científicas de Atacama group to foster school scientific learning in the areas of biology, astronomy and geology.

1. Copper star-shaped mace, Viña del Cerro Site, Copiapó Valley.

Address: Atacama 98, Copiapó, Atacama Region.

Phone: +56 52 221 2313

Email: museo.atacama@museosdibam.cl

Website: www.museodeatacama.cl Facebook: MusRegAtacama

LA SERENA ARCHAEOLOGICAL MUSEUM

The La Serena Archaeological Museum is a public service committed to the conservation, study and promotion of the Coquimbo Region's archaeological heritage and, in the context of a globalized world, focuses on fostering local identity. Within this framework, the La Serena Archaeological Museum seeks to promote respect for and protection of heritage and cultural diversity, undertakes activities that contribute to empowerment of the regional community in its identity and shows in a didactic manner the content of the pre-Hispanic past we know, doing so in accordance with rigorous scientific and museographic standards.



The La Serena Archaeological Museum was founded on April 3, 1943, by Francisco Cornely Bachman whose research into the Diaguita culture in the Elqui valley gave rise to the first collections of the Museum which, from the beginning, was supported by the Municipality of La Serena. Cornely was also responsible for the discovery of a previously unknown indigenous people in the Region, the El Molle culture, named after a village in the Elqui valley.

The Museum was transferred to Dibam in 1948. In that same year, it was included in the La Serena Plan of President Gabriel González Videla, which implied the construction of its own building. The new building's facade included a baroque entrance, rescued from an old Colonial house in the city that belonged to the Conde de Villa Señor.

In 2011, the Museum embarked on a far-reaching process, due to culminate in 2017, which entails its architectural and museographic renovation in order to offer better, more modern services to the community.

Collections:

Its collections come mainly from archaeological excavations carried out by the founding pioneers which were subsequently added to through new research by the Museum and through donations. The Museum's catalog includes over 14,000 items, divided into three sections:

Archaeological: Characterizes all pre-Hispanic cultures of the semi-arid north of Chile.

Ethnographical: Exhibitions of the tangible expressions of the living culture of the ethnic minorities that have survived in Chile.

Paleontological: Comprising fossils of vertebrates and invertebrates, especially of marine origin.

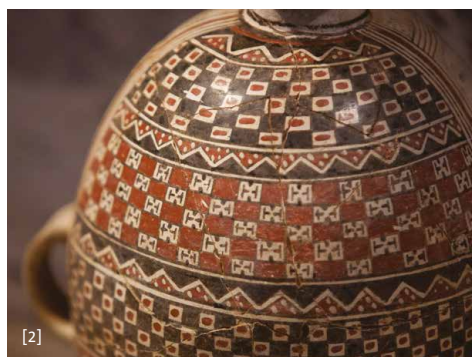
The Museum also has a specialized library with almost 15,000 volumes on archaeology, anthropology, ethnography and other topics related to museums, conservation and cultural heritage. It also offers visitors a significant number of monographs, offprints, magazines, archives of documents and photographic records.

Services:

Guided visits; auditorium for the use of the public and institutions; CDs with lectures on topics related to archaeology,



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ethnography, museology, tourism, regional and universal history; advice for researchers, institutions, delegations and students.

It is also possible to consult the Pioneers of Archaeology in the Coquimbo Region Archive, a collection of the early studies carried out in the Region by the archaeologists Francisco Cornely and Jorge Iribarren, which includes field books and drawings and photographs in print and digital format.

1. Paleindian-Archaic Room (12,000-10,000 BC).

2. Inca-Diaguita aryballos (1470-1536 AD).

Address: Cordovez on the corner of Cienfuegos, La Serena, Coquimbo Region.

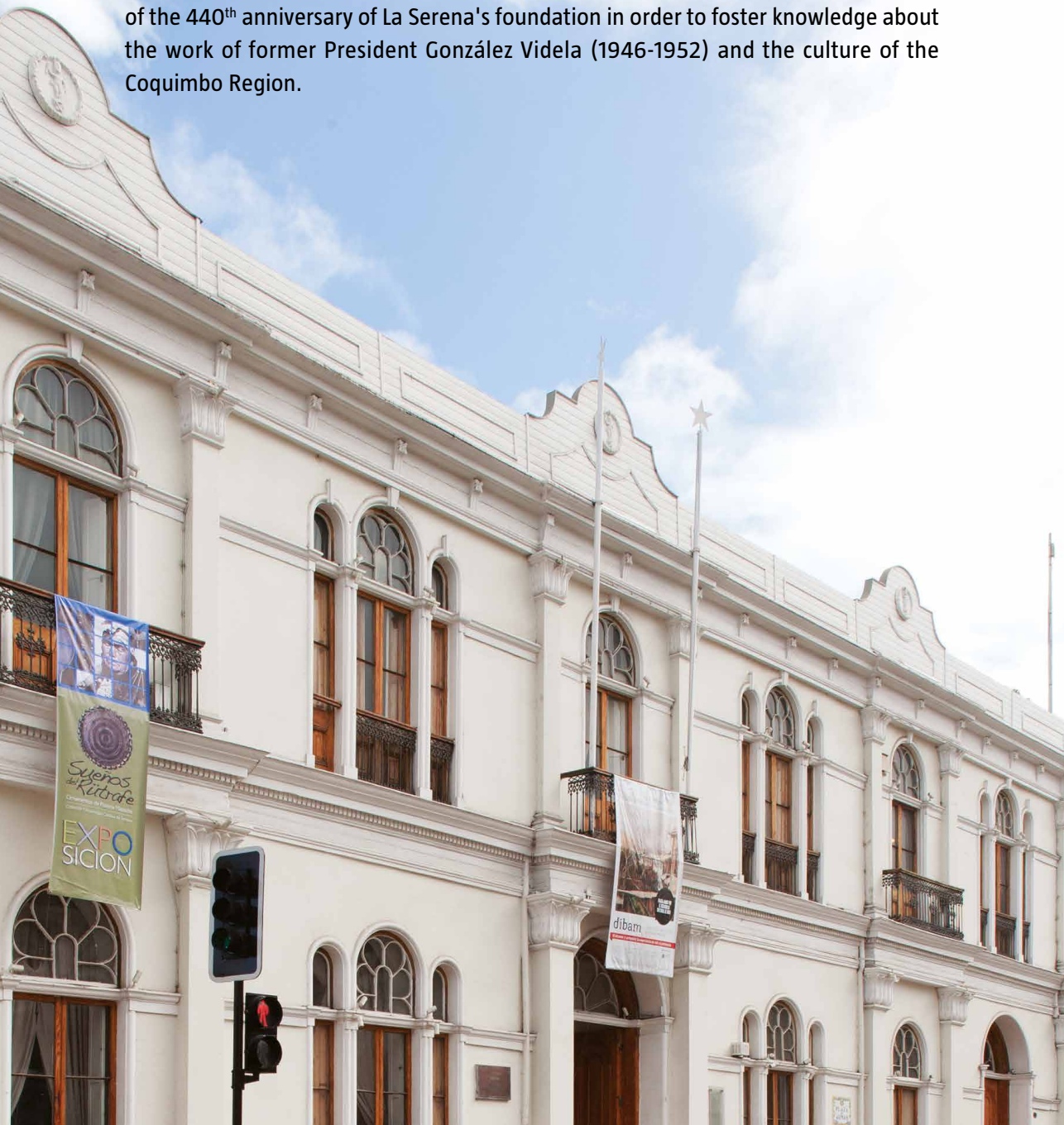
Phone: +56 51 267 2210 - 267 2215

Email: males@museosdibam.cl

Website: www.museoarqueologicolaserena.cl Facebook: Museo-Arqueologico-de-La-Serena-Chile-MUARSE

GABRIEL GONZÁLEZ VIDELA HISTORY MUSEUM

The Gabriel González Videla History Museum was created as part of the commemoration of the 440th anniversary of La Serena's foundation in order to foster knowledge about the work of former President González Videla (1946-1952) and the culture of the Coquimbo Region.



It was founded on August 26, 1984, thanks to the joint efforts of the Municipality of La Serena and the Directorate of Libraries, Archives and Museums (Dibam). Its building, acquired in 1977 by the State of Chile and declared an Historical Monument in 1981, is a two-story adobe construction of eclectic style. It is the only civil construction from the nineteenth century that has survived in the area around the city's Plaza de Armas square. Between 1927 and 1973, it belonged to the former President of Chile and Distinguished Citizen of La Serena, Gabriel González Videla.

Collections:

The Museum has a collection of more than 3,500 pieces organized into two themes: History and Fine Arts.

History: Comprising two sections of which one features the life and work of President Gabriel González Videla, with furniture, objects, documents and photographs that belonged to him or the González-Marksman family, illustrating his time and role in La Serena's development. The other section refers to the history of the Coquimbo Region, with pieces from the Colonial Period through to the mid-twentieth century and a select collection and testimonies about the Region's society and life there. Each period includes valuable original objects that enrich the exhibition such as horse harnesses; the key to the door of the main entry gate to La Serena, an exhibit dating back to the walling of the city in the eighteenth century; and the gallery of portraits of early regional governors such as Manuel Antonio Iribarren and José María Benavente.

Fine Arts: Collection of 32 works on loan from the Central Bank of Chile and the Oscar Prager collection, with work by outstanding artists such as José Gil de Castro, Juan Francisco González, Onofre Jarpa and Nemesio Antúnez.

Services:

Temporary exhibition room, showing items related to science, education, culture, the arts and heritage.



[1]



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1. Presidential sash of President Gabriel González Videla (1946-1952).

2. Cup for drinking mate, Coquimbo Region.

Address: **Matta 495, on the corner of Cordovez, facing Plaza de Armas, La Serena, Coquimbo Region.**

Phone: **+56 51 221 7189**

Email: **museogabrielgonzalezvidela@museosdibam.cl**

Website: **www.museohistoricolaserena.cl** Facebook: **[Museo-Histórico-Gabriel-González-Videla/1000004701404646](https://www.facebook.com/Museo-Histórico-Gabriel-González-Videla/1000004701404646)**

GABRIELA MISTRAL MUSEUM IN VICUÑA

Located in the Elqui valley, next to the house where Gabriela Mistral (1889-1957) was born, the Gabriela Mistral Museum in Vicuña shows the life and work of the Chilean poet who was awarded the Nobel Prize for Literature (1945) and the National Literature Prize (1951). Its mission is to recover and conserve tangible and intangible testimonies of Gabriela Mistral and, based on this legacy, to research and raise awareness of the literary, ethical, spiritual, historical and social foundations of her work.



The Museum was inaugurated on September 18, 1957. However, its origins date back to 1935 when, on the initiative of Julio Álvarez, then mayor of Vicuña, a prominent group of local residents drew up the terms for the creation of the Gabriela Mistral Cultural Center, an institution that would support all the city's cultural initiatives and create a public library, a children's home and a museum to perpetuate and honor the poet's legacy. The library opened a year later with more than 900 books contributed by Gabriela Mistral from her own private library. The Museum's first collection comprised donated books and objects and portraits gathered by the poet's sister, Emelinda Molina.

The current Museum, built on the vegetable garden that was the site of Gabriela Mistral's old house, was inaugurated on November 13, 1971.

In 2007, thanks to a generous donation to the State of Chile from Doris Atkinson, niece and heir of Doris Dana, Gabriela Mistral's friend and the executor of her will, the Museum saw a significant increase in the number and range of its collection of heritage objects. The legacy to the Museum included objects that were not original manuscripts, letters or documents as well as books from the personal library which Gabriela Mistral kept until her death in 1957.

In 2010, the Museum was remodeled, incorporating into the park the concept of vegetable garden seen in Vicuña. Visitors are, as a result, able to take an interesting walk and enjoy the educational elements of the landscape design which highlights the relationship of Gabriela Mistral's poetry to nature and education.

Collections:

The collection is structured thematically into six areas: origin and landscape; America; Atkinson Legacy; poetry and literary work; public life; and spirituality. It comprises original manuscripts, unpublished typewritten documents and publications of prose and poetry as well as unfinished work. A fundamental part of its collection is the personal library donated by the poet to the city between 1938 and 1948 in order to create Vicuña's first public library as well as photographs that include her last trip to Chile in 1954 and



her visit to her birthplace. In addition to the prizes received by Gabriela Mistral, there are letters, objects and furniture which she used as a teacher and during her diplomatic career.

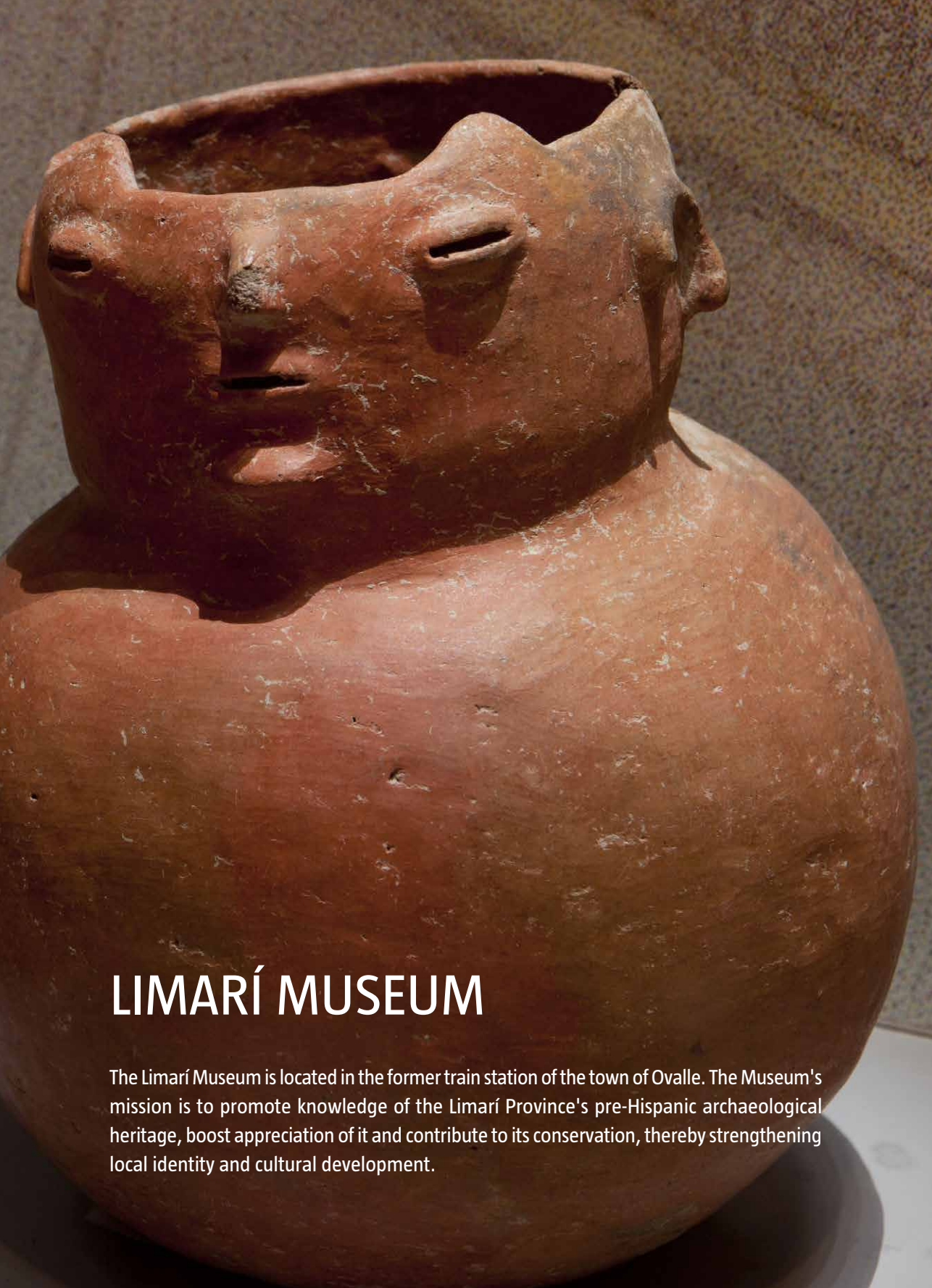
The Mistral Bibliographic Collection includes all the Nobel poet's published work as well as publications by writers and researchers about her life and literary work and a children's bibliographic collection, comprising more than 1,000 volumes, designed to encourage children to read for pleasure.

Services:

The Library is formed by various collections among which the most important, considered a heritage collection, is Mistral's personal library which accompanied her in her house in New York until her death. In addition, it is possible to consult the Mistral Bibliographic Collection. Books can be read at the Library or borrowed and its services include free access to Internet and activities to promote reading.

1. Gabriela Mistral's suitcase label during her years as a diplomat in New York.

Address: Gabriela Mistral 759, Vicuña, Coquimbo Region.
Phone: +56 51 241 1223 - 241 2524
Email: museo.vicuna@museosdibam.cl
Website: www.mgmistral.cl Facebook: [museogabrielamistral](https://www.facebook.com/museogabrielamistral)
Twitter: [@MusGabMistral](https://twitter.com/MusGabMistral)



LIMARÍ MUSEUM

The Limarí Museum is located in the former train station of the town of Ovalle. The Museum's mission is to promote knowledge of the Limarí Province's pre-Hispanic archaeological heritage, boost appreciation of it and contribute to its conservation, thereby strengthening local identity and cultural development.

It was created by the Archaeological Association of Ovalle on September 17, 1963, with the name of Ovalle Archaeological Association Museum, and was transferred to Dibam in 1978 in order to facilitate its development. Six years later, its name was changed to Limarí Museum, giving it custody of the Province's heritage.

The Museum holds a valuable collection of archaeological objects, mainly pottery belonging to the Molle, Ánimas and Diaguita cultures which inhabited the semi-arid north of Chile. The displays show the archaeological context from the aesthetic point of view of the pottery and other exhibits, creating a mystical atmosphere that transports visitors back to the past and gives them a deeper knowledge of the cultures that inhabited the Limarí Valley.

Collections:

The Museum's valuable collection comprises over 700 archaeological pieces, exhibited with an interesting narrative that highlights its three most important collections:

Durruty Collection: Comprising principally ceramic vessels from the Diaguita culture and some pieces from the Ánimas culture.

Estadio Fiscal de Ovalle Collection: A collection that receives its name from the place where all the pieces were found; they include the packcha (an anthropomorphic ritual vessel), the cushuna (a zoomorphic vessel) and the "snake" (an ophiomorph figure).

Pisco Control Collection: A collection named after the pisco (distilled grape liquor) plant where the pieces were found.

The Museum also includes a valuable set of ceramic and lithic musical instruments. It has a register of descriptive sheets and a photographic archive of all its pieces.

Services:

Educational services with guided visits, website and various educational modules for the use of students and teachers; advice and assistance to museums, institutions and the community in general; a "Dibamóvil" cultural bus which regularly visits 15 places in the Coquimbo Region, taking books and cultural novelties from Dibam. The Museum also

has a Heritage Outreach Center, a temporary exhibition room for the use of the community which is available to local artists, artisans and local cultural figures. It offers a wireless Internet connection and holds lectures, conferences, cinema seasons, seminars, exhibitions and other cultural activities.



1. Mosaic pattern, interactive educational model, Room 5.

2. Diaguita Inca bowl, Room 4.

Address: Covarrubias on the corner of Antofagasta, Ovalle, Coquimbo Region.

Phone: +56 53 243 3680

Email: museo.limari@museosdibam.cl

Website: www.museolimari.cl **Facebook:** [museolimari](https://www.facebook.com/museolimari)

Twitter: [@museodellimari](https://twitter.com/museodellimari)

PADRE SEBASTIÁN ENGLERT ANTHROPOLOGICAL MUSEUM

The Padre Sebastián Englert Anthropological Museum is an institution devoted exclusively and permanently to promoting understanding of the Rapa Nui culture and safeguarding its heritage in order to contribute to this community's identity, self-knowledge and development.



Construction of the first building to house the Padre Sebastián Englert Anthropological Museum (MAPSE) began in 1975, with the Museum taking its name from the German Capuchin priest Sebastián Englert, who arrived on Easter Island in 1935 and lived there until his death in 1969. He complemented his missionary work with a great scientific interest in the Rapa Nui culture and studied Easter Island's language, oral traditions and archaeological heritage. After his death, there was interest in perpetuating his scientific work and recovering his archaeological collection for more systematic analysis. This collection, donated by Father Englert to the Chilean State for the purpose of creating a museum, is the origin of MAPSE.

Located at the farthest eastern end of the triangular Polynesian island, the Museum collects, protects, conserves and researches the heritage of Easter Island and its indigenous people, their local culture and Rapa Nui's natural heritage. It also seeks to connect Rapa Nui with other cultural expressions in the Pacific and the rest of the world. To this end, it conserves a specialized archaeological and bibliographic collection and, at the same time, fosters awareness of the different aspects of the Island's culture through exhibitions and activities for the community and visitors.

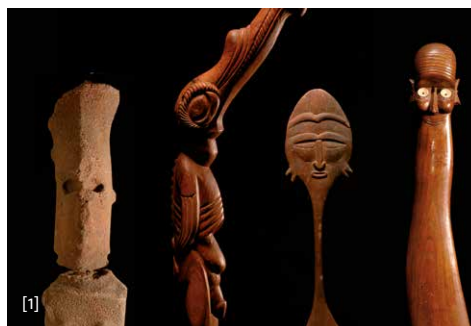
Given its remote location, the Museum faces a particular challenge in increasing awareness of the Island's heritage so it also seeks to permanently promote Rapa Nui's different scientific and cultural expressions.

The Museum is a very useful starting point for going on to visit the Island's monuments, petroglyphs, caves and other remains of the past. The social organization, cult, ceremonial architecture, settlement, tools and other cultural items that can be seen at the Museum give visitors a better grasp of the mystical Island and its history.

Collections:

Archaeological: Includes more than 15,000 objects organized in 22 collections. These collections began with the objects and archaeological pieces collected by Father Sebastián Englert during his more than 30 years on the Island.

William Mulloy Library: Based on the legacy bequeathed to the Museum by the renowned archaeologist William



Mulloy, comprising books, articles, reprints, field notes, maps, photographs and negatives of Easter Island. It also includes bibliographic and photographic collections and archives belonging to the Museum, including Father Englert's collection of books and some donations from individuals. Today, it contains over 5,500 books, articles, reprints, field notes, periodical publications and maps; a press archive; a collection of some 5,000 print and digital photographs; and the Rapa Nui Music Deposit, an audio archive whose purpose is to conserve recordings of the Island's music.

Services:

Guided visits; temporary exhibitions on different themes such as paintings by local artists, old and contemporary photographs, slideshows and travelling exhibitions; use of rooms with audiovisual equipment for meetings, workshops, talks and community activities; and free scientific outreach talks for the general public.

1. From left to right: Female moai in basalt; Manu Uru, figure with human and bird features in wood; Rapa, wooden ceremonial oar with a human face on one blade; Paoa, small wooden mace with a human face on one end. Ethnographic and Archaeological Collection.

Address: Tahai s/n, Easter Island, Valparaíso Region.

Phone: +56 32 255 1020

Email: difusion@mapse.cl

Website: www.muserapanui.cl

A group of children, seen from behind, are standing in a museum gallery. They are looking at a large, vibrant digital projection on the wall. The projection depicts a marine scene with various colorful fish and a large crab. The children are silhouetted against the bright light of the projection. The floor is made of light-colored wood.

VALPARAÍSO NATURAL HISTORY MUSEUM

The Valparaíso Natural History Museum is Chile's second oldest museum. Located in the Lyon Palace, which has been a National Historic Monument since 1979, it was founded in 1878 by the renowned educator Eduardo de la Barra.

As the official depositary responsible for holding natural and archaeological expressions of Chile's Mediterranean region, its mission is to "recover, conserve, research and foster awareness of the heritage it protects", acting as a non-formal educational agent and contributing to understanding of, respect for, appreciation of and the need to protect national identity, cultural diversity, the environment and natural resources.

The Museum has collections related to anthropology, the natural sciences and history. Its bioanthropological collections include three Chinchorro mummies from the far north of Chile as well as Chilean pottery with pieces from the San Pedro de Atacama, Diaguita and Mapuche cultures. The Museum's natural science collection comprises more than 21,000 specimens, including land and sea vertebrates, particularly birds. It also has collections of mollusks, gastropods, geological samples and fossils from Chile and other countries as well as an important botanical collection.

Services:

"Biodiversity of the Valparaíso Region" permanent exhibition: Consists in a journey through the Region's different ecosystems. In 14 rooms on two floors, it takes visitors through the different environments of central Chile: the sea, the coast, oceanic islands, the Aconcagua River, the La Campana National Park and the valley, explaining graphically and didactically how the different components of the environment determine the adaptation of living beings.

Temporary exhibitions: The Museum has four areas for temporary exhibitions of which the most important are the Eduardo de la Barra and José Carpeneto Rooms where regular exhibitions are mounted by the Museum or in conjunction with cultural institutions, universities and or individuals.

Travelling exhibitions: A set of exhibitions available to the educational and cultural community for mounting in different cultural centers and other public spaces in the Region.

Scientific Library: This library has a comfortable reading room for the use of researchers, students of all educational levels and the general public who require information on topics related to the natural sciences and anthropology.

Reading Room: An inviting room where users can find books on science and history and children's books. It particularly targets children and the adults who accompany them, whether parents or teachers, who can spend a pleasant time reading here.

Auditorium: With 54 seats and especially equipped for conferences, talks and presentations, this is available to the community free-of-charge subject to prior booking and evaluation by the Museum's management.

Coffee Shop: Located in one of the Museum's heritage rooms, the coffee shop is the perfect place to spend time with the family. Open during Museum hours.

Educational activities: The Museum's education department focuses on receiving organized groups of pre-school and primary school children. For this purpose, it organizes different activities, talks and workshops which foster interest in and care for the country's natural and cultural heritage and the value and importance of the Museum as a cultural entity.

Carlos Vivar Teaching Room: In this room, visitors learn through direct contact with stuffed animals and real objects.

Educational workshops: On subjects designed to reinforce and support school syllabuses.

Assistance for organized groups: The Museum offers a special service for organized groups other than those from schools.

Travelling Educational Room: The Museum's educational area visits schools and nursery schools as part of its educational work, involving all the community. All educational services are subject to prior booking.

Taxidermy Laboratory: Area of work for the conservation and preparation of embalmed specimens.

Address: Condell 1546, Valparaíso, Valparaíso Region.

Phone: +56 32 254 4840

Email: contacto.mhmv@museosdibam.cl

Website: www.mhmv.cl Facebook: [museo.devalparaíso](https://www.facebook.com/museo.devalparaíso)

Twitter: [@mhmvpo](https://twitter.com/mhmvpo)

GABRIELA MISTRAL MUSEUM OF EDUCATION

Located in the building that housed the Escuela Normal N° 1 de Niñas from 1886 to 1973, the Gabriela Mistral Museum of Education offers visitors an overview of the history of education in Chile. Its mission is to make a significant contribution to discussion, questioning and knowledge about the multiple dimensions and tensions of social-educational processes through collection, appreciation, conservation and enrichment of Chile's educational heritage, research into it and its promotion, highlighting both the country's cultural and political situations and the diversity of actors who form part of the debate.



After having been closed for 21 years following the significant damage caused by the 1985 earthquake, the Museum reopened in March 2006 with a new museography and a renewed museological approach. As part of its objectives, it seeks to strengthen its relationship with different users through joint work and to reinforce academic and intellectual processes through critical and constructive use of the country's educational heritage.

Collections:

Its collection comprises school furniture and equipment such as desks, punishment elements, scientific and laboratory materials, typewriters, projectors from the nineteenth century and the bell of Chile's first Escuela Normal de Hombres. The collection also includes a Heritage Library, specialized in educational sciences with more than 40,000 works and texts on the philosophy of education, the psychology of teaching, teaching methods, anthropology, economy and sociology. In addition, it includes a Photographic Archive with more than 6,000 digital and documented images of daily school life.

Services:

Guided visits: Tours of the Museum focusing on both specific topics and the general history of education in Chile.

Talks: Presentations on education, museology, history, gender and childhood, arising from research carried out at the Museum.

Storytelling Room: Especially designed for small children with activities and workshops in different formats: stories, puppet shows, mini-theater shows and printed books.

School Vegetable Garden: Designed for teaching about the environment through workshops and community work activities.

Audiovisual Cycles: Discussion and staging of different ideas and imageries that both students and teachers have about society and the future.

Heritage Programs: Cultural activities focusing on gender, citizenship, heritage, memory, environmental education, childhood and Gabriela Mistral's views on teaching.

Heritage Library and Photographic Archive: Specialized collection for students, teachers and researchers that can be consulted at the Museum.



Outreach: Temporary exhibitions, seminars, courses, forums, debates, plays, concerts, book launches.

1. Guided visit in the Los Tilos Courtyard. Photo: Chester Pinto.
2. Storytelling Room. Photo: Leandro Águila.

Address: **Chacabuco 365 (Quinta Normal Metro Station), Santiago, Metropolitan Region.**
 Phone: **+56 2 2682 2040 - 2681 8169**
 Email: **desarrollo.megm@museosdibam.cl**
 Website: **www.museodelaeducacion.cl** Facebook: **Museo.Educacion**

BENJAMÍN VICUÑA MACKENNA NATIONAL MUSEUM

The mission of this Museum, which recounts the life and work of the Chilean urban planner, historian and politician Benjamín Vicuña Mackenna (1831-1886), is to “analyze, reflect on and raise awareness of the characteristics of the city and its development based on the urban legacy of Santiago's first Governor (1872-1875).” It occupies a building on the site where he once had his house. Of the original building, all that remains is the Historical Library, built in around 1871 and declared an Historic Monument in 1992, which now houses the Museum's work room, library and archive.



The Museum was founded in 1947 and was officially inaugurated on November 21, 1957. It owes its existence principally to Benjamín Vicuña Mackenna's grandson Eugenio Orrego Vicuña. Initially, the Museum was a decontextualized collection of objects and was, therefore, remodeled in 1998 as a museographic space centered on the life of this renowned Chilean historian and politician and on his times. As from 2011, the Museum began its transformation into a place for reflection and analysis about the city and its development.

At present, the Museum has three permanent exhibition rooms: Governorship, Family and Personal Life, and Ideas and Political Career. It also contains the Historical Library, open to the public since 2010, where it is possible to appreciate the place in which Vicuña Mackenna worked.

The Museum offers a wide range of educational workshops related to its heritage collection and its main purpose is to provide activities and educational material that raise awareness of the figure of Benjamín Vicuña Mackenna and his legacy to the city of Santiago, thereby also promoting reflection about urban life and citizen participation.

It also offers an extensive program of cultural outreach activities that includes temporary exhibitions, seminars, talks, concerts and book launches, raising issues related to heritage recovery, culture, history and the city.

Collections:

The Museum has an interesting collection of objects such as paintings, sculptures, furniture, books, manuscripts, photographs, clothing and utensils for domestic use that once belonged to Benjamín Vicuña Mackenna and his family.

Services:

Specialized library: Formed by a collection focusing on the history of Chile and the world and comprising more than 10,000 volumes, including those that belonged to Benjamín Vicuña Mackenna and the personal libraries of his son-in-law, Luis Orrego Luco, and his grandson, Eugenio Orrego Vicuña. The Museum can also be used for different activities aligned with its curatorial line.



Guided visits: Programming of guided tours of the Museum for students, tourists and organized groups, subject to prior booking.

1. Model of Santa Rosa de Colmo, Family Life and Travel Room. Photo: Josefina López.

2. Model of Urriola Rebellion. Politician, Historian and Journalist Room. Photo: Josefina López.

Address: Avda. Vicuña Mackenna 94 (Baquedano or Parque Bustamante Metro Stations), Providencia, Metropolitan Region.

Phone: +56 2 2222 9642

Email: contacto.mbvmm@museosdibam.cl

Website: www.museovicunamackenna.cl **Facebook:** [museobvm](https://www.facebook.com/museobvm)

Twitter: [@museobvm](https://twitter.com/museobvm)



RECOLETA DOMINICA HERITAGE CENTER

This Heritage Center is located in the old Dominican Monastery, adjacent to the Recoleta Dominica Church, which together form one of Santiago's most important heritage sites. The building, on the main artery of the Recoleta municipal district, in the old La Chimba neighborhood, was declared a National Monument in 1974 and still preserves its original mystique.

A use agreement signed in 1998 by the Directorate of Libraries, Archives and Museums (Dibam) with the Dominican Saint Lawrence the Martyr Province of the Preachers Order of Chile permitted the opening in 2005 of the Dominica Recoleta Heritage Center, which has since emerged as an artistic and heritage nucleus of national importance.

It houses the Museum of Decorative Arts, the Dominico Historical Museum and the Heritage Library as well as the National Conservation and Restoration Center, the National Sub-Directorate of Museums and the Heritage Documentation Center.



Monastery: In the eighteenth century, the idea arose in the Catholic Church of returning to strict observance of monastic rules. This led to the foundation of recoleta houses (from the Latin for "to retire"). In the mid-eighteenth century, the Dominicans wanted to build a recoleta cloister in addition to their Santo Domingo monastery in the center of Santiago and they chose the Recoleta Dominica site. This first monastery was replaced by the current one whose construction began in 1886.

The Recoleta Dominica monastery has three courtyards. The main one is the Los Padres (The Fathers) where the priests lived in their cells and where the museums are currently located. The refectory and its entrance hall and the great library were also on this courtyard. To the east is the Novitiate Courtyard where novices wanting to enter the monastery were prepared while the Students Courtyard, the first step in the Dominican calling, is at the back.



The monastery was home to around 40 monks, including priests and novices who studied and worked there. In 1974, the Recoleta Dominica monastery was declared a National Monument and it was restored after the 1985 earthquake. In 1998, Dibam took over its administration and began to remodel it for its current cultural use.

Services:

Loan of rooms: The Decorative Arts Museum offers the use of its Refectory Room free-of-charge. It holds around 200 people and is equipped with audio, a projector and a foldaway screen.

1. Front access.
2. "Los Padres" main courtyard.

Address: Avda. Recoleta 683 (Cerro Blanco Metro Station), Recoleta, Metropolitan Region.
Phone: +56 2 2737 5813 - 2737 9496
Email: contacto.mad@museosdibam.cl - cecilia.menay@museosdibam.cl
Website: www.centropatrimonialrecoletadominica.cl



MUSEUM OF DECORATIVE ARTS

The mission of the Museum of Decorative Arts is to serve as a tangible and intangible reflection of the memory that constitutes the country's cultural and industrial heritage through objects that illustrate social changes and the development of the arts and design. It promotes conservation, research and reflection, serving as a dynamic connection between the community and its collections.

This Museum, the only one of its type in Chile, was founded in 1980, based on the valuable collection bequeathed to the State of Chile by Hernán Garcés Silva. Since its creation, it has been housed in three different places. It was first in the Edwards Yrarrázaval House on Avenida Libertador Bernardo O'Higgins and then, for ten years, in the Lo Matta Houses. From 1998 to 2004, its collection was put into storage until, thanks to an agreement between the Dominican religious order and Dibam, the Museum was officially reopened on November 28, 2005, in what was once the Recoleta Dominica Monastery and is currently known as the Recoleta Dominica Heritage Center.

Collections:

One of the most outstanding characteristics of the Museum of Decorative Arts is the variety and breadth of its collection. Its more than 3,000 pieces cover some 20 categories from silverware and porcelain to glassware and ivory objects, from the East to Spanish America and from Ancient Greece to the present day.

In recent years, the Museum has grown its collections through the acquisition of glass, ceramic, porcelain and metal utilitarian and ornamental items produced by local factories and workshops. This new line is the result of the Museum's interest in recovering and enhancing the value of objects that, because of their design and use, tell us about society's tastes and customs and the development of the decorative arts and national industrial heritage.

Through its interdisciplinary research, the Museum has defined a line of work that focuses on increasing appreciation of both tangible and intangible heritage, taking an active role in recovering memory of the trades and production processes associated with different industries.

Focusing on reflection about and the promotion of its own collections, the Museum has developed an exhibition program featuring the display of stored objects and new ways of understanding the objects that make up its permanent exhibition, fostering joint work with other disciplines such as the visual arts and popular art.



Services:

Education: Guided visits on different topics for organized groups, subject to prior booking, and free art workshops for schoolchildren and the general public, with special activities during the winter and summer vacations. Didactic material related to the collection is also posted on the www.zonadidacticamuseos.cl/dibam/mad platform.

Training and internships: Students and professionals interested in learning about the Museum's work can obtain internships for which applications are called in March and July of each year.

Loan of rooms: The Museum offers the possibility of using the Refectory Room which holds around 200 people and is equipped with audio, a projector and a foldaway screen.

1. Detail, Yungay Collection 2014.

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Phone: +56 2 2497 1280

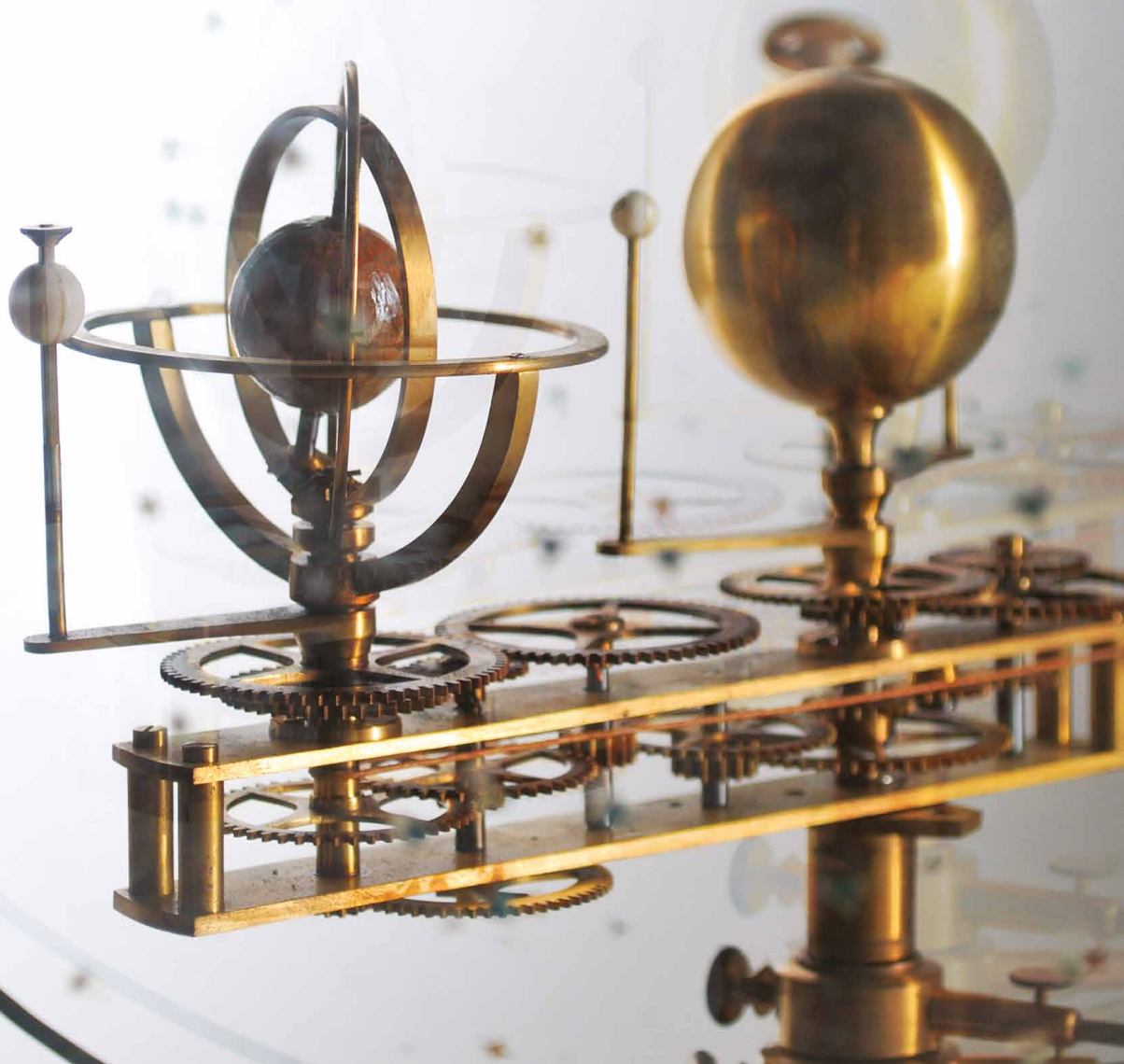
Email: contacto.mad@museosdibam.cl

Website: www.museoartesdecorativas.cl | www.artdec.cl **Facebook:** Museo-De-Artes-Decorativas-1570513339833926

Twitter: @museoartdec

DOMINICO HISTORICAL MUSEUM

The Dominico Historical Museum displays part of the Dominican religious order's heritage. The set of collections are housed naturally in the old Los Padres Cloister, whose restoration has preserved its identity whilst, at the same time, putting it at the service of the Recoleta Dominica Heritage Center. In this way, the Museum has adopted the Dominican motto of "contemplata allis tradere" which can be translated as "to give to others the fruit of contemplation".





This Museum was created as a result of the agreement signed in 1998 under which the Order of Preachers transferred the Recoleta Cloister, the Heritage Library and the Dominican Collection to Dibam in order to make a heritage, treasured for over 200 years, accessible to the public. This agreement resulted in the creation in 2005 of the Recoleta Dominica Heritage Center which today houses institutions that include the Dominico Historical Museum.

The Museum seeks to show what the daily life of the Dominican monks inside the cloisters was like as well as their vast educational and religious work. Moreover, its location inside the old cloister makes it a culturally very interesting place and worthy of a visit.

Collections:

The Museum's cultural heritage comprises items that the Dominican priests have valued and conserved over the years. It includes a collection of liturgical textiles, polychromed wooden sculptures and a selection of Quito paintings. At the Museum, it is also possible to visit a cell that recreates the priests' enclosed life inside this monastery.

Servicios:

Education: Themed guided visits are available for organized groups, subject to prior booking, and free art workshops for schoolchildren and the general public, with special activities during winter and summer vacations. Didactic material related to the collection is also posted on the www.zonadidacticamuseos.cl/dibam/mad platform.



Training and internships: Students and professionals interested in learning about the Museum's work can obtain internships for which applications are called in March and July of each year.

Loan of rooms: The Museum offers the possibility of using the Refectory Room which holds around 200 people and is equipped with audio, a projector and a foldaway screen.

1. Recoleta Dominica Heritage Library.
2. Detail, music scores, 18th-19th century, MHD Collection.
3. Detail of angel, 18th-19th century, MHD Collection.

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Phone: +56 2 2497 1280

Email: contacto.mad@museosdibam.cl

Website: www.museodominico.cl Facebook: [museohistoricodominico](#)

RECOLETA DOMINICA HERITAGE LIBRARY

The Recoleta Dominica Heritage Library opened its doors to the community and the general public in 2005, thanks to an agreement signed by the Directorate of Libraries, Archives and Museums (Dibam) and the Dominican Order of Chile. Adopting a new museographic approach, its main rooms were transformed into a library-museum, with book exhibitions, facilitating use of the collection for study and research.



This old monastery Library was founded in 1753 and, since its opening in the Colonial period, has been rich in sources covering all the branches of knowledge. Its main purpose was to make these sources available for study and teaching by the monks living in the Recoleta Monastery whose principal mission was to be "in the vanguard of human knowledge" and to transmit teach this knowledge to others.

Construction of a new building for the Library began in 1886. Since it was to have a privileged place, a large and spacious room was required, containing all the books belonging to the monastic community, and this is the building in which it is still housed today.

Collections:

The period of the Library's greatest splendor stretched from the beginning of the Republic through to the early twentieth century, reflecting the economic, social and cultural boom experienced by Chile during these years. It was used by great and wise thinkers, positioning itself as one of the libraries with the most complete bibliographic collection of that time, totaling 33,000 volumes by 1910. It soon became one of the most important collections of books in not only Chile but also Latin America. It currently holds the collections of all the Dominican monasteries, with around 115,000 volumes dating from the sixteenth through to the twentieth century, many of which are first editions, printed in Europe and Chile both before and after 1500 as well as an archive of more than 2,000 photographs, a music archive and collections of magazines and newspapers.

Services:

Guided visits for students and the community, a Heritage Library reference room for the use of researchers and the general public and temporary exhibitions in museum rooms.



1. Recoleta Dominica Heritage Library collections.
2. 2016 Invisible Trade Exhibition: Decorated book paper from the Library's collections.
3. Recoleta Dominica Heritage Library collections.

Address: Avda. Recoleta 683 (Cerro Blanco Metro Station), Recoleta, Metropolitan Region.

Phone: +56 2 2497 1293

Email: biblioteca.patrimonial@museosdibam.cl

Website: www.bibliodominica.cl



RANCAGUA REGIONAL MUSEUM

The Rancagua Regional Museum's mission is to recover, conserve, research and increase awareness of the different ways of life that coexist in the Libertador General Bernardo O'Higgins Region, seeking to put this heritage at the service of the people and their development and contribute to strengthening regional identity.

The Casa del Pilar del Esquina and the Casa del Ocho buildings date from the eighteenth century and are all that remains of the time when the Villa Santa Cruz de Tirana was founded. With their inner courtyards, spacious galleries, tiled roofs and thick adobe walls, they are an example of traditional Chilean architecture and both were declared Historic Monuments in 1980.

Collections:

The collections held by the museum reflect the cultural history of the O'Higgins Region in particular and central Chile in general. The archaeological and bioanthropological collection shows the contribution of indigenous communities and their relationship with the environment from 11,000 years ago through to the arrival of the Spaniards.

The ethnographic collection comprises pieces that represent the history of the Region and, particularly, its most significant activities: the trades of indigenous and Hispanic origin and the miscegenation of the two cultures as well as other trades such as those of salt-makers, miners, smiths and spur-makers, stirrup-makers and makers of the riding tack used by the huaso (agricultural worker and horseman of the Chilean Central Valley). It also includes riding ponchos, straw hats, wickerwork, pottery, musical instruments and items used in traditional games.

The fine arts collection includes paintings and drawings from the nineteenth and twentieth centuries on religious subjects, portraits, landscapes and still lifes. For further information about the Museum's collections, see www.surdoc.cl.

Part of these collections is displayed in the Casa del Ocho in different settings: bedroom, study, living room, dining room, traditional kitchen and, shortly, the "Rancagua in the Independence" room. It is also possible to visit the renovated Colonial Imagery room which offers a visual, symbolic and didactic display of various expressions of the Region's religiosity, sculpture, painting and history.

The Casa del Pilar de Esquina is used for temporary exhibitions about regional and national cultural activity, including craftwork, the visual arts and the work of different trades.

The Museum has a **Traditional Music Archive** developed during several years of research. It is also working to implement a **Regional Documentation Center** drawing on the audiovisual material already gathered through different projects about the Region's tangible and intangible heritage in fields such as archaeology, architecture, art, traditional craftwork, sacred songs and religious festivals.

The Museum has a **Photographic Archive** with material dating back to the beginning of the twentieth century, showing the activities of urban and rural families and the festivities of the time.

Services:

The Museum's **educational area** offers guided visits for pre-school and schoolchildren and the general public. It also organizes workshops on heritage issues, archaeology and regional history.

Among its other services, the Museum has a library available for use by students and the general public while its professionals provide advisory services and its premises can be used for talks and conferences.



1. Embroidered straw hat.

Address: Calle del Estado 685, Rancagua, Libertador General Bernardo O'Higgins Region.

Phone: +56 72 222 1524 - +56 72 222 3224

Email: museo.rancagua@museosdibam.cl

Website: www.museorancagua.cl **Facebook:** [museorancagua](https://www.facebook.com/museorancagua)

Twitter: [@museorancagua](https://twitter.com/museorancagua)

YERBAS BUENAS HISTORY MUSEUM

The mission of this Museum in the town of Yerbass Buenas in the Maule Region is to serve as a center for promoting local culture and heightening awareness of it. The Museum seeks to recover, conserve, research and increase knowledge of the heritage legacy of which it is the custodian as well as the area's traditions and customs, providing opportunities for meeting and discussion so that the townspeople can discover the meaning of their cultural heritage and appreciate its importance.



The building that nowadays houses the Museum is the Casa del Brigadier Pareja, which dates back to the end of the eighteenth century. It is so called because it was here that General Antonio Pareja, commander of the Spanish army, stayed on the night of April 26, 1813, when the patriots attacked the Spaniards. The house is the only one remaining from the dawn of Chile's Independence and still conserves the characteristics of rural Colonial architecture: adobe walls, brick flooring, ceilings made of bamboo tied with leather, visible beams and a roof of clay tiles.

It belonged to an old Yervas Buenas family who sold it to the municipality in 1942. It was left abandoned and allowed to deteriorate until 1970 when it was transferred to Dibam under an agreement with the municipality for its use. The building's restoration then began, conserving its original style and building materials and, in 1976, it became the History Museum and Public Library N° 20 of Yervas Buenas. The property was declared an Historic Monument in 1984 and is located in what has been declared the Typical Area of Yervas Buenas, which includes the Plaza de Armas square and the area around it. Due to a lack of space for the Museum's educational and outreach activities, an expansion project was presented in 2001 and the resulting new premises were inaugurated on April 25, 2003. Damage caused by the 2010 earthquake meant the Museum had to undergo architectural restoration but, once this was completed, it reopened in 2011 with a new museography.

Collections:

The Museum has a heritage collection of some 360 pieces, comprising objects of religious imagery, archaeological specimens, craftwork, weapons, furniture, watercolors, photographs and all kinds of antiques. Most of the collection has been donated by the Yervas Buenas community itself so as to see their families represented in the museographic narrative.

The library has around 200 volumes, mostly on history and related subjects.

Services:

Guided visits for tourists, students and organized groups, educational programs, outreach activities such as conferences,



talks and meetings as well as the annual activities that take place to celebrate local events such as the traditional rural games, the historical recreation of the Surprise of Yervas Buenas battle and Heritage Day, with typical food and folk dances.

1. Façade.

2. Quito school Christ, 19th-20th century.

Address: [Juan de Dios Puga 283, Yervas Buenas, Maule Region.](#)

Phone: +56 73 239 0098

Email: museo.yervasbuenas@museosdibam.cl

Website: www.museoyervasbuenas.cl

LINARES FINE ARTS AND CRAFTWORK MUSEUM

The Linares Fine Arts and Craftwork Museum is a modern and innovative space that brings together regional and national cultural circuits and seeks to leave a transcendental impression on those who visit it. Its mission is to be a museum that is open to the community and its main objectives are to promote the development of local and regional visual arts and craftwork and foster appreciation of them and to research, conserve and document all matters related to its collections.



The heritage building in which the Fine Arts and Craftwork Museum is housed was built in 1886 for the Ponce Parada family and was declared an Historic Monument in 1996. Its main floor is of adobe and wood with a Colonial tiled roof, a style typical of Colonial manor houses of the late nineteenth century.

The Museum was founded on October 12, 1966. Its Fine Arts Collection, which was formed thanks to the generosity of the country's artists and the National Fine Arts Museum, covers the century from 1880 to 1980. Its traditional craftwork collection is the result of contributions from the National History Museum and local artisans.

Between 2008 and 2010, the heritage building's main floor was restored and a new institutional building was added, with complete museographic infrastructure. It has allowed the Museum to provide the community with more and better services.

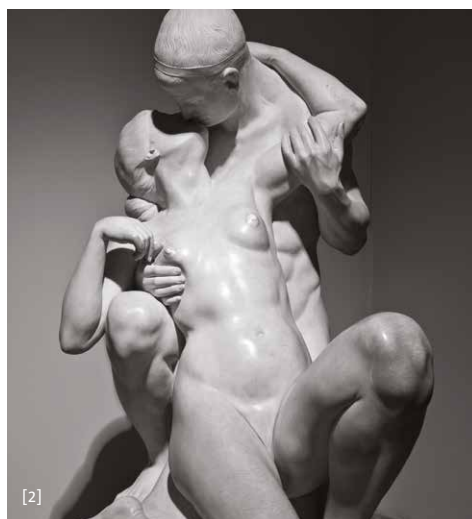
Collections:

The Museum's Fine Arts Collection includes paintings, engravings and drawings by contemporary artists and a sculpture collection in which an important exhibit is *Militza* by the Chilean sculptor Rebeca Matte (1875-1929). Its traditional craftwork collection grew out of the contribution made by the National History Museum and by local and regional artisans, private collectors such as Carlos González and the cultural agents María Eugenia Vergara and Alejandra Fuenzalida. It comprises craftwork using different traditional techniques passed on from generation to generation such as basketry, ceramics, the horse tack used by the Chilean huaso, textiles, work in precious metals, Colonial wood carvings and craftwork using horse hair from the Rari village in the Andean foothills. The Museum also has a historical-anthropological collection with objects that belonged to public figures from Linares and the rest of the Region such as Presidents Carlos Ibáñez del Campo and Arturo Alessandri Palma as well as a small collection of petroglyphs from Huaiquivilo and petrified wood from the Andean foothills. It also has an interesting collection of documentary photography.

Services:

Specialized library focused on the arts, including encyclopedias, monographs, essays and catalogs on architecture, sculpture, painting, art techniques and epochs, together with a video library and a collection of slides from various museums.

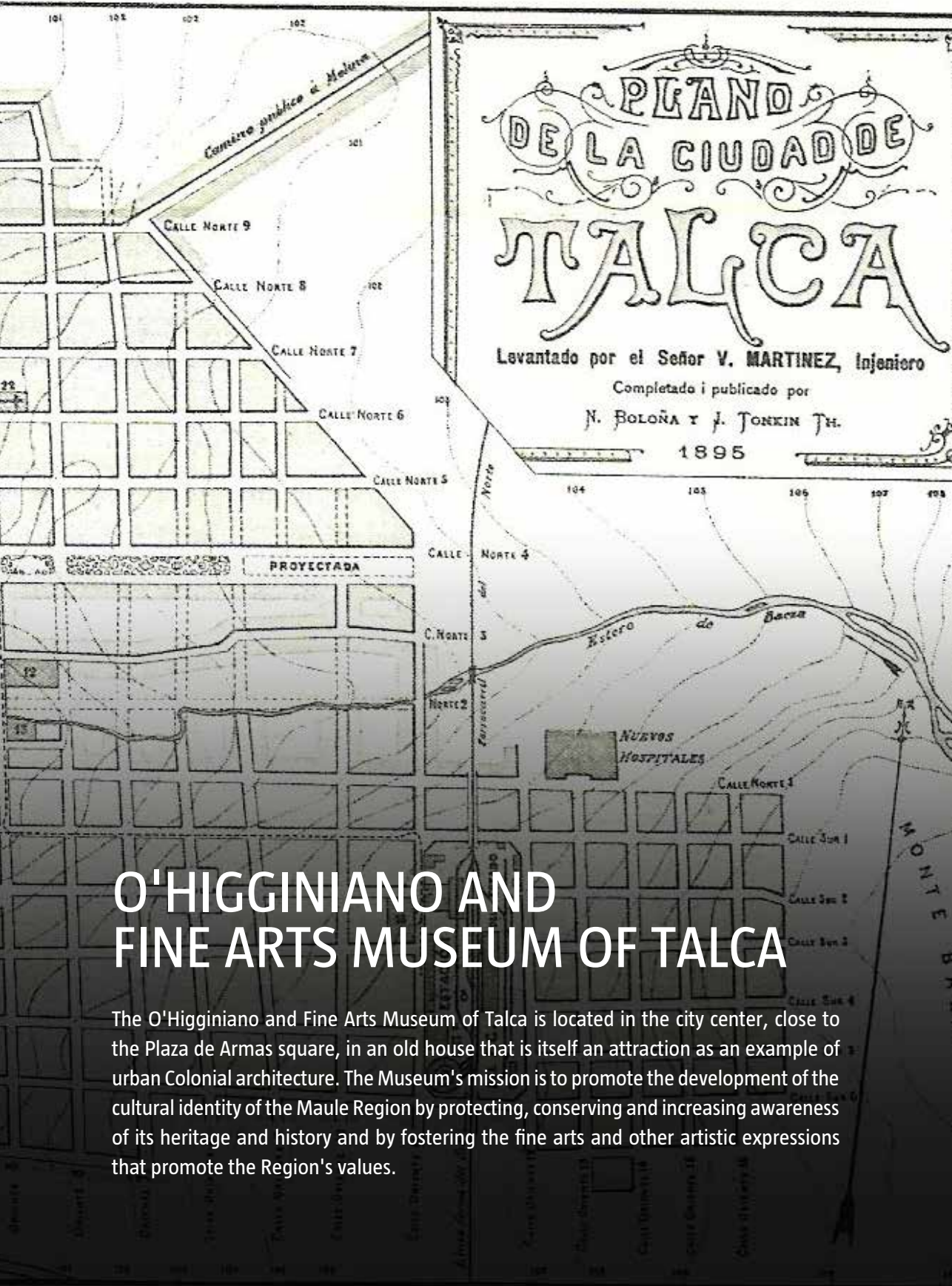
Guided visits for organized groups; temporary exhibitions; free access to Internet for students and researchers; lectures, conferences and craftwork and fine arts workshops; film seasons, museum shop and coffee shop.



1. Façade.

2. Richard Aigner, "Eros y Leandro", Fine Arts Room.

Address: Avda. Valentín Letelier 572, Linares, Maule Region.
Phone: +56 73 221 0662
Email: museo.linares@museosdibam.cl
Website: www.museodelinares.cl Facebook: [museo.delinares.3](https://www.facebook.com/museo.delinares.3)



O'HIGGINIANO AND FINE ARTS MUSEUM OF TALCA

The O'Higginiano and Fine Arts Museum of Talca is located in the city center, close to the Plaza de Armas square, in an old house that is itself an attraction as an example of urban Colonial architecture. The Museum's mission is to promote the development of the cultural identity of the Maule Region by protecting, conserving and increasing awareness of its heritage and history and by fostering the fine arts and other artistic expressions that promote the Region's values.

It was founded on August 20, 1964, under the aegis of Dibam, and is named after Bernardo O'Higgins Riquelme, Liberator of Chile, who spent part of his childhood in Talca, a city with which he had close ties. The Museum's name also includes Fine Arts because it is the successor of the old Fine Arts Museum that had existed in Talca since 1925.

Construction of the house occupied by the Museum began in around 1791 and it was declared an Historic Monument in 1945, a status that was ratified in 1987 when it was declared "House of the Independence" since Bernardo O'Higgins is believed to have lived here during part of his childhood. In addition, it is believed to be where the Army of the South established its headquarters and where Bernardo O'Higgins, as head of state, approved Chile's Proclamation of Independence.

Collections:

The first collections of the new museum comprised those of the old Talca Fine Arts Museum, heritage items provided by the National History Museum and the National Fine Arts Museum and donations from individuals. The Museum has more than 2,000 objects that reflect the artistic and historical past of both the Maule Region and the rest of the country. The collection is organized into nine sections:

Weapons and military implements: Objects from the eighteenth to the mid-twentieth century, principally arms used in the War of the Pacific (1879-1883) and including ammunition, rifles, sabers and bayonets.

Archaeology: Arrowheads, perforated stones and lithic objects from the Promaucae people of the Andean foothills and coastal zones.

Historical documents and manuscripts: Documents from the end of the eighteenth to the mid-twentieth century, mainly from the Independence period and the city of Talca. A key item is the diploma bestowed on Bernardo O'Higgins by the State of Peru naming him Grand Marshal.

Sculptures: Most of these are plaster casts of important national and foreign works from the end of the nineteenth and the twentieth century.

Engravings and lithographs: Historical images mainly from the nineteenth century.

Photography: Regional, national and foreign images and

reproductions from the end of the nineteenth and the twentieth century.

Furniture and objects: Collection from the nineteenth and twentieth centuries, including some that belonged to Javiera Carrera, Juan Martínez de Rosas and Carmen Arriagada.

Numismatics: Shares, bills, medals and coins from the nineteenth and twentieth centuries.

Paintings: Works from the classic period of Chilean painting (nineteenth and mid-twentieth centuries) including work by artists such as Abarca, Burchard, Correa, Espinoza, Guevara, Gordon, Lira and Monvoisin.

Services:

The Guillermo Feliú Cruz Heritage Library focuses on the history of Chile and its services include consultation of the books, a study and reading room, a newspaper and magazine room and an audiovisual archive. Tourist information office; guided visits; outreach activities such as film seasons, temporary exhibitions, courses and workshops, conferences, cultural debates and discussions; use of the audiovisual room and cultural areas; promotion through the publication of books such as "Talca, París y Londres", "Ramal Talca Constitución: un viaje en el tren del Maule", "Cartografía histórica de la Región del Maule", "Thalcamo. Tierra y pueblos de Indios del Maule", "El Expreso Pehuenche", "Talca Fundacional", "Arte Rupestre Maulino" and "Prehistoria Regional" and the design of heritage tourist routes such as the Promaucae Route, the Abate Molina Route and the Route of the Independence as well as other initiatives being developed with the cultural community.



1. Museum's interior courtyard.

Address: 1 Norte 875, Talca, Maule Region.

Phone: +56 71 261 5883

Email: museo.talca@museosdibam.cl - alejandro.morales@museosdibam.cl

Website: www.museodetalca.cl

NATURAL HISTORY MUSEUM OF CONCEPCIÓN

The Natural History Museum of Concepción's mission is serve as a place for engagement with and management of the Biobío Region's cultural and natural heritage.



It was founded in 1902 by the British naturalist Edwin Reed, who arrived in Chile in 1869, hired by the National Natural History Museum and, together with Rodolfo Phillippi, worked on classifying Chile's flora and fauna. While residing in Concepción, Reed and his taxidermist assistant Gabriel Castillo incorporated specimens of regional fauna into the Museum.

With Carlos Oliver Schneider as its director, the Museum expanded its collections into paleontology, archaeology, ethnography and history as well as launching the publication "Comunicaciones del Museo de Concepción".

The Museum has been part of Dibam since 1929. After having been moved around different places in the city of Concepción, it is now located on the Plaza Acevedo, at the entrance to the historical Puchacay neighborhood where the main highways and roads from the Arauco, Biobío and Ñuble Provinces converge. This square, better known as Jurassic because of the installation of life-size figures of dinosaurs, is an urban renovation project of the Municipality of Concepción that also includes the improvement of green areas. The square and the Museum add value to each other, forming an important attraction for the community.

Thanks to the modernization plan undertaken by Dibam, the Museum was equipped with an appropriate modern building. Many collections from its early years are conserved there and it has made an important contribution to the new exhibition, open to the public since 2003. To complement this, the Stom Museum of Chiguayante and the Cañete Mapuche Museum have loaned exhibits while other items have been obtained through research projects conducted by the Museum itself.

Collections:

The Museum has collections, totaling some 13,500 pieces, related to the natural sciences, history, ethnography and archaeology which, in the case of the latter two, are mainly from central-southern Chile.

The permanent exhibition covers different places and topics: **"The Museum and the Naturalists"** introduces visitors to the history of the Museum and a description of Chile by naturalists and anthropologists. A limited selection of pieces representative of the Museum's collections is on display.



"Our Distant Past" explains the Region's different fossil formations, including the Quiriquina Formation composed of mollusks and plesiosaurus remains.

"Regional Cultural Axis and Ecosystems" describes the different archaeological complexes and history of the indigenous peoples of central-southern Chile through archaeological, ethnographic and historical pieces. It also offers an opportunity to learn about the Region's natural landscape thanks to the exhibition of specimens whose habitats are "Biobío River", "Forest" and "Coastline".

A special room chronologically describes the social and geological history of Coal.

The **"Scientist Working Table"** is an educational module through which children can interact and learn with the elements it contains.

Services:

Multipurpose room for 120 people with an auditorium, guided visits for groups of students and the general public, educational workshops, outreach activities, seminars, roundtables and temporary exhibitions.

1. "Tudida (Pyropsis) hombroniana" (d'Orbigny) from the Late Cretaceous Period (65 million years ago).

Address: Maipú 2359, Plaza Acevedo, Concepción, Biobío Region.

Phone: +56 41 231 0932 - 232 3115

Email: museo.concepcion@museosdibam.cl

Website: www.museodehistorianaturaldeconcepcion.cl Facebook: [museoconcepcion](https://www.facebook.com/museoconcepcion)

RUKA KIMÜN TAIÑ VOLIL

Juan Cayupi Huechicura

Mapuche Museum of Cañete

The Mapuche Museum of Cañete is an institution created to honor the culture of the Mapuche people. Its mission is to promote and foster a positive valuation and knowledge of this culture on the part of Chilean society.



The Mapuche Museum of Cañete was created by law in 1968 as one of the first public-sector initiatives to provide a place for the protection and study of the Mapuche culture. As a result, the building in which it is housed has the architecture of a Mapuche ruka (dwelling) that also highlights the natural harmony of its surroundings. In 2010, after seven years of renovation, it reopened under a new name: Ruka Kimvn Taiñ Volil - Juan Cayupi Huechicura. The first part means "the place (or house) of knowledge of our roots" while Juan Cayupi Huechicura was a lonko (chief) who lived where the Museum is now located.

The purpose of the Museum's expansion and renovation was to preserve and communicate the Mapuche heritage it holds through a new exhibition organized and managed by the communities themselves and their representatives. The institution is, moreover, aware of the importance that society achieve a new and respectful understanding of the different cultures coexisting in it.

The new museum narrative addresses issues that were proposed by the different communities that participated in it. They include a journey throughout the ancestral territory, representation of the present-day Mapuche (with photos and audiovisual material) and the family and domestic life in relation to the transmission of knowledge. It also includes the biodiversity represented in all the types of life with which the Mapuche coexisted and coexist, highlighting ritual as the essence of this survival.

The Museum has focused on collecting, conserving and increasing awareness of different objects belonging to the Mapuche culture, which have been donated by individuals and/or obtained through recovery projects implemented by Dibam.

The objects held by the Museum belong to the culture of a living people that is seeking to reconstruct its own world and, from there, project itself into the future. The way in which the Museum fulfills its mission and the meaning it gives to it must take into account the current situation of the people to whose culture it pays homage.

Collections:

The Museum has a collection of around 1,400 objects, including weapons (katankura, azuela), symbols of authority (toki,



kacal, kitra), domestic utensils (rali, kvpulwe), ceremonial elements (kaskawija, kulxug) and clothing (kvpm, xariwe, makuñ). In turn, their exhibition is divided into topics to which the Mapuche people's ritual and way of seeing the world are transversal.

The Museum's incipient library contains information related to the permanent exhibition. Visitors are also able to enjoy the Museum's location with views onto the Nahuelbuta Hills and can explore the traditional Mapuche ruka which stands next to a park of native flora.

Services:

Guided visits; multipurpose room suitable for events, social and cultural meetings, talks, seminars, workshops, conferences and classes on topics relating to Mapuche culture, which must be booked in advance at the addresses indicated below. Other services include Wi-Fi (BiblioRedes), a museum shop, access for disabled visitors, visitor assistance in the Ruka during the summer, on Heritage Day and other key dates, and parking.

1. "Cumgeci mogen ce" (How people live) Room. MMC Archive.

Address: Camino Contulmo s/n, Cañete, Biobío Region.

Phone: +56 41 261 1093

Email: museo.canete@museosdibam.cl

Website: www.museomapuchecanete.cl Facebook: [educacionmuseomapuche](https://www.facebook.com/educacionmuseomapuche)



ARAUCANÍA REGIONAL MUSEUM

The Araucanía Regional Museum's mission is to conserve, research and foster awareness and appreciation of the cultural heritages from different periods and places that coexist in the Region, contributing in a thoughtful and proactive way to the construction of local histories and memories. As the custodian of the tangible heritage contained in its collections, the Museum seeks to document, manage, conserve and promote its collections as a contribution to the cultural heritage of future generations.



The Araucanía Regional Museum was founded in 1940 thanks to the interest of the Temuco community in creating a scientific research center that would conserve the Region's cultural heritage, an idea that was adopted by the Ministry of Education. Originally created as the Araucano Museum of Temuco and reporting to Dibam, it occupied the second floor of the Instituto San José (now Colegio La Salle) on Claro Solar Street until 1952. In 1969 and 1970, it moved to its present building, the Thiers House, constructed in 1924 and declared an Historic Monument in 1997. It has a beautiful park open to the public with allochthonous species, including two giant redwood trees.

The Museum was re-inaugurated in 2009 after work to remodel it and bring its museography into line with international standards. It offers an overview of the Region's historical and cultural development since prehistoric times. The main written information is in Spanish and Mapudungun.

In a bid to increase awareness of the Region's heritage, the Museum engages in open, inclusive and non-discriminatory dialog with its visitors in order to educate them in a participative and enjoyable way about its collection and the Region's cultural heritage.

Collections:

The Museum holds around 3,000 heritage objects from the Araucanía, corresponding to different times and with different origins. Some of the most important are pottery from the Pitrén groups (600-1450 AD), the Region's first

agro-potter people; the funeral urns of the El Vergel cultural center (1100 -1550 AD) and different Mapuche ethnographic objects: a big canoe or wampo, silver ornaments, textiles, wooden, ceramic and leather domestic objects and basketry.

Services:

Guided visits for students, teachers and institutions; audio guides in Spanish, English and Mapudungun; educational workshops on heritage; specialized talks; the Enrique Eilers audiovisual room with a capacity for 45 people; outreach workshops on subjects such as Mapuche weaving and dance therapy; collection laboratories open to the scientific community; access to Wi-Fi through the BiblioRedes system; technical advice on museology, museography and preventive conservation; shop of the Rakizuam artisans' association which applies the principles of fair trade; and the Thiers House Park.

1. Trarilongko, silver ornament for Mapuche woman's head.
2. Sükill, silver ornament used by the Mapuche women on the chest.

Address: Avda. Alemania 084, Temuco, Araucanía Region.

Phone: +56 45 274 7948 - 274 7949

Email: museo.raucania@museosdibam.cl - educacion.mra@museosdibam.cl

Website: www.museoregionalaraucania.cl Facebook: [museo.raucania](https://www.facebook.com/museo.raucania)

Twitter: [@Museoaraucania](https://twitter.com/Museoaraucania) Instagram: [museoaraucania](https://www.instagram.com/museoaraucania)

CASTLE OF NIEBLA SITE MUSEUM

The Castle of Niebla Site Museum is located in the center of the town of Niebla on the coast of Valdivia, 18 kilometers from the city on the north shore of the mouth of the Valdivia River. Its mission is to foster understanding of the Niebla Castle and the other Spanish fortifications on Corral Bay, harmonizing this function with the permanence of the monument through its conservation and rules for its use that engage visitors in the site's conservation.



The Museum seeks to provide a balanced response to the challenges of conserving the Niebla Castle Historic Monument, recovering and projecting for visitors the image and historical and current evolution of the monument and its participation in local and regional community life; satisfying different educational, information and recreational demands (in relation to this monument in particular and the Spanish fortified system on Corral Bay in general) of both Chilean and overseas visitors and the community of the immediate neighborhood; controlling the erosive impact on the monument of the intense annual flow of visitors and of climatic agents; and finally, engaging visitors themselves in this task.

The castle, which was strategically located on the Point of Niebla or Santa Cruz, was a defense position like the nearby fortifications of Corral and Amargos, and its artillery had the longest range in the area, covering almost 180°.

Its construction, overseen by military engineers, was the work of artisan officials and skilled workmen led by a master builder. Labor was provided by prisoners, from all around the Viceroyalty of Peru, who were serving their sentences in the forts of Valdivia. The work lasted until 1810 when it was interrupted by Chile's declaration of Independence and, in 1820, it surrendered to the attack by land of Lord Cochrane.

Throughout the nineteenth century, the fortifications remained abandoned because they had ceased to fulfill their strategic military function.

Restoration of the Niebla Castle began in the middle of the twentieth century, led by the Directorate of Architecture of the Public Works Ministry. At the same time, the Niebla, Mancera and Corral forts were declared Historic Monuments.

The Museum was built on the walls of the Casa del Castellano (Keeper's House) and the soldiers' barracks, conserving the essential characteristics of the eighteenth century construction. The work was completed in December 1991 and the Museum's inauguration, on February 1, 1992, was attended by the King of Spain. Visitors have an opportunity to learn about the history and origin of the Spanish fortified constructions on Corral Bay which date back to the seventeenth century. The Museum includes the site of the "Castillo de la Pura y Limpia Concepción de Monfort de Lemus" (Castle of the Pure and Clean Conception of Monfort

de Lemus), built between 1647 and 1672, the Keeper's House and the outer walls.

A new museography, known as "Los Castillos del Fin del Mundo" (Castles of the End of the World), was launched in 2007, featuring topics such as the zone's occupation during the conquest; Valdivia's early period through to 1599; pirates and corsairs; and the short period of the Dutch occupation in 1643. It also covers the characteristics of the bay's forts, everyday life in Valdivia during the Colony and the fall of the forts in 1820.

Collections:

The Castle includes a remarkable battery whose 14 canons are located in a place sculpted into a headland that rises 40 meters above sea level. In the Keeper's House, there is a permanent exhibition which illustrates the history and characteristics of the Niebla Castle and the other fortifications on Corral Bay and their development.

The Museum also has a specialized library with books, magazines and documents on topics of anthropological and historical interest about the region.

Services:

Tourist information about the activities of the Castle and the coastline, guided visits, booth selling traditional craftwork from the surrounding area.



1. Overview of Niebla Castle.

Address: [Costa de Niebla, Valdivia, Los Ríos Region.](#)

Phone: [+56 63 228 2084](#)

Email: museo.niebla@museosdibam.cl

Website: www.museodeniebla.cl **Facebook:** [MuseodesitiofuertedeNiebla](#)

ANCUD REGIONAL MUSEUM

The Ancud Regional Museum's mission is to serve as a bridge between Chiloé and the world.



The Ancud Regional Museum was founded by the Salesian Audelio Bórquez Canobra who, for many years, collected heritage objects together with his students at the Seminario Conciliar School of Ancud. His donation of these collections to Dibam in 1976 marked the start of the Museum, housed in a complex built by CORFO-Chiloé as a tourist, cultural and craftwork center (Chilotur) on Ancud's Plaza de Armas square.

The Museum seeks to offer visitors an optimum experience through different services:

Its permanent exhibition shows the historical processes of Chiloé and its everyday life. It follows over 6,000 years of the Island's history, from the settlement of its oldest hunter-gatherers through to its indigenous communities at the time of their first contact with Europeans, the Spanish colonization, the Jesuit influence, the presence of Dutch pirates between 1600 and 1643, the Ancud-Castro train, the 1960 earthquake and the traditional trades of the archipelago.

In the Challanco multipurpose room, temporary exhibitions and different cultural activities take place.

In the Museum's grounds, visitors can find a copy of the Ancud Schooner, a vessel that took possession of the Strait of Magellan in 1843; the skeleton of a blue whale recovered by the Museum in 2005; a plantation of native potatoes and trees; and an amphitheater open to the community where cultural activities take place during the summer. From the grounds, visitors also have a panoramic view of the Ancud Bay and the Lacuy Peninsula.

A movie room offers free-of-charge screenings of Chilean and Ibero-American films according to a program published on the Museum's website in the cartelera section.

The Museum also has a specialized library on Chiloé and museographic topics.

Educational and guided visits are available for organized groups, geared mainly to schools. These can be booked ahead.

Collections:

The Museum conserves more than 2,000 objects, organized principally into the following collections:

Archaeology: Lithic instruments such as arrowheads belonging to the hunter-gatherer groups of the archipelago and,

particularly, from Puente Quilo, Chiloé's oldest archaeological site (4200 BC).

This collection also includes remains of Chiloé's agricultural and canoe groups.

Ethnography: Recently made objects that conserve the styles and forms traditionally used in domestic tasks on the coast.

Fabrics made from the fiber of plants that grow in swampy areas of the Island such as junquillo and ñapo or in the woods such as quilineja and even introduced species such as manila.

The fabrics reflect the technological process of this traditional practice, starting with shearing, continuing with spinning and dyeing and ending with weaving on a quelgwo (horizontal loom of Chiloé.)

The pottery corresponds entirely to the work of Erminia Ule who lives in Caulín (Ancud).

History: Objects that can be identified with Western culture. Polychromed wooden images of virgins and saints associated with the seventeenth and eighteenth centuries and produced locally under the influence of the presence of the Society of Jesus in the area, which stimulated religious creation in the communities.

Objects of an urban, rural and industrial nature from the nineteenth and twentieth centuries that show recent processes of colonization and industrialization as well as documents.

Image and Sound Collection: Historical photos, photographic plates and negatives from Ancud and historical audiovisual records of the twentieth century, including those made by Hans Brattström in the 1940s and by the priest Andrés Mairlot in the 1960s and 1970s in various places in Chiloé.

Address: Libertad 370, Ancud, Chiloé Island, Los Lagos Region.

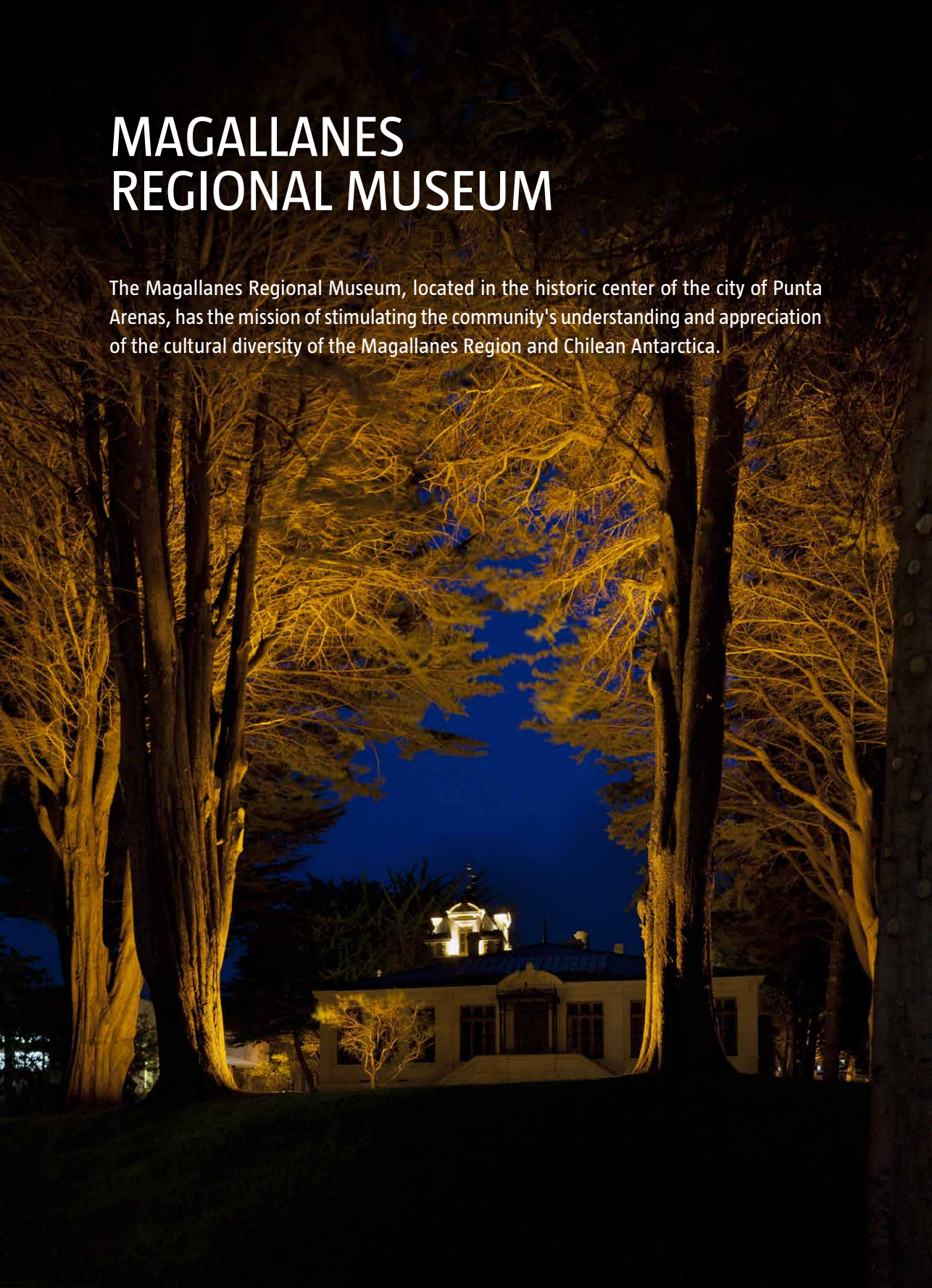
Phone: +56 65 262 2413

Email: museo.ancud@museosdibam.cl

Website: www.museodeancud.cl | www.museoancud.cl Facebook: [MuseoRegionaldeAncud](https://www.facebook.com/MuseoRegionaldeAncud)

MAGALLANES REGIONAL MUSEUM

The Magallanes Regional Museum, located in the historic center of the city of Punta Arenas, has the mission of stimulating the community's understanding and appreciation of the cultural diversity of the Magallanes Region and Chilean Antarctica.



Located in the neoclassic mansion of the Braun-Menéndez family, built between 1903 and 1906 by the French architect Antoine Beaulier, the Museum initially impresses visitors with the gardens and centuries-old trees by which it is surrounded.

The Museum's history dates back to 1969 when the Patagonia Museum was founded, thanks to the work of Roque Esteban Scarpa, an academic and writer from Punta Arenas who was then director of Dibam. Because of its unique characteristics, the building and its gardens were declared an Historic Monument in 1974 and, in 1982, it became the home of the Magallanes Regional Museum (MRM) after the Braun family's descendants donated the property to Dibam with its furniture and all the objects that had originally decorated it.

The Museum holds important collections of furniture and objects, exhibited in its Epoch Rooms, that represent Magallanes' golden era. It also contains a renovated historical exhibition that recounts the process of human settlement in the Region through to the city's consolidation.

When the collections of the Patagonia Museum were moved to the mansion and installed there, it became necessary to address the challenge of developing a museographic approach that would represent not only the collections housed in the Museum but also the history of the Region's development.

Collections:

The MRM holds important archaeological, ethnographic, historical and art collections. Through them, it is able to reflect social, cultural, economic and political factors that defined a particular way of life in the far south of the continent, ranging from the first geographical discoveries through to the city's colonization, consolidation, development, boom, crisis and stabilization and on to the mid-twentieth century.

Heritage Photographic Archive: It contains more than 40,000 images illustrating everyday life in the city from 1895 onwards.

Heritage Library: It holds more than 8,000 volumes, including the journals of explorers and travelers as well as personal letters and other documents of great historical value that belonged to Mauricio Braun.



Services:

Temporary exhibition rooms for the Region's cultural and artistic activities; educational workshops and interactive activities; guided visits; audio guides in English and Spanish.

1. Epoch Room. MRM Photographic Archive.

2. Epoch Room. MRM Photographic Archive.

Address: [Hernando de Magallanes 949, Punta Arenas, Magallanes Region and Chilean Antarctic.](#)

Phone: [+56 61 224 4216 - 61 224 2049](#)

Email: museo.magallanes@museosdibam.cl

Website: www.museodemagallanes.cl Facebook: [MuseoRegionalDeMagallanes](#)

MARTIN GUSINDE ANTHROPOLOGICAL MUSEUM

The mission of this Museum, located in Puerto Williams on Navarino Island, is to inspire the community to conserve the natural and cultural heritage of the Tierra del Fuego Archipelago and the Beagle Channel in the sub-Antarctic region, doing so through its important ethnographic, archaeological and historical collection. It is named after the Austrian priest and scientist Martin Gusinde, who was distinguished by his travels and research on Tierra del Fuego between 1918 and 1924.





The Museum was founded in 1974 by people and institutions linked with the Navy. Its original premises were inaugurated in November 1975. It is named after Martin Gusinde in recognition of this Austrian priest and scientist (1886-1969), who traveled and researched Tierra del Fuego and the archipelago. He gathered the biggest ethnographic collection about a world that had in those days already changed drastically. His monumental work "Los Indios de Tierra del Fuego" (The Indians of Tierra del Fuego) was published between 1937 and 1974 and is one of our main sources of information about the indigenous peoples of Tierra del Fuego.

The Museum's original premises had an area of some 250 square meters and its design using wood (cypress of the Guaitecas) gave it a picturesque aspect. The Museum was completely renovated and re-inaugurated in 2008 with a totally new building, expanding its area to 810 square meters.

Later on, in 2011, restoration of the Stirling House was completed with the creation of the Stirling Pavilion and the Archipelago Park.

Collections:

Archaeological, Ethnographic and Historical Exhibition:

This traces the history of the Yahgan people and its ancestors through photos, objects, texts, maps and archaeological

and ethnographic collections. It also offers a synthesis of the arrival of Western man to the southern tip of the America continent, including the most important exploration journeys to Tierra del Fuego by Europeans and Americans (1520-1890), the Anglican missionaries, the gold rush (1885-1900), the progressive arrival of colonizers (1890-1950) and the foundation of Puerto Williams (1953). An interesting collection of flora and fauna completes the exhibition.

Services:

The Museum has a specialized library, a document center and computers with free access to Internet and Wi-Fi. It offers cultural outreach activities such as talks, film seasons, book launches and exhibitions. It provides professional advice on educational matters, research and topics related to the protection of cultural heritage as well as producing other related research and publications. Its premises, including a multipurpose room and spacious rooms for temporary exhibitions, are available for use by the local community.



1. View from inside Museum.
2. "Secrets of the Canoe World" display, Room 1.

Address: Aragay on the corner of Gusinde s/n, Puerto Williams, Magallanes Region and Chilean Antarctic.

Phone: +56 61 262 1043

Email: museo.martingusinde@museosdibam.cl - museomartingusinde@gmail.com

Website: www.museomartingusinde.cl



NATIONAL SUB-DIRECTORATE OF HERITAGE MANAGEMENT

This Sub-Directorate brings together transversal Dibam units involved in heritage management such as the National Center for Conservation and Restoration, the National Heritage Documentation Center and the World Heritage Sites National Center.

In 2015, Dibam's director, Angel Cabeza Monteiro, identified the need for a new sub-directorate to bring together all those transversal Dibam units that, each in their own particular field, are responsible for heritage management. The result was the National Sub-Directorate of Heritage Management (SNGP). It reports to Dibam's director and includes units for which 42 people currently work, including permanent staff, those on yearly contracts and those employed on a fee basis:

National Center for Conservation and Restoration (CNCR):

The CNCR was created in October, 1982, to draw up and implement national policies to improve conservation of the country's cultural heritage and the quality of intervention processes. It has established a position as an institution of excellence in Chile and Latin America, generating networks and strategic alliances with different public and private institutions, including civil society organizations, universities, municipal governments, ministries, regional governments and international organizations, in order to foster the conservation and research of Chile's cultural heritage.

Through its specialized laboratories and a multidisciplinary approach, it addresses issues related to artistic, historical, archaeological, documentary, bibliographical, architectural, ethnographic and territorial heritage as well as memory-related sites that promote the protection of human rights. It provides advisory services on conservation, restoration, research and heritage management; offers a program of training and internships to assist in the development of new professionals; promotes the organization of academic events; and undertakes outreach activities in the form of publications, visits to its laboratories and the participation of its professionals in lectures, conferences and seminars.

National Heritage Documentation Center (CNDBP): This Center is responsible for promoting the registration and documentation of the heritage collections held by public and private institutions in Chile. Its mission is to coordinate the Information System on Heritage Collections of the country's museums in order to put it at the service of the people and foster efficient management of the systems, tools and documentation processes developed in museums. Its main strategic objectives are to professionalize the task of documenting the museums' collections; foster the creation

of specialized working groups to study these collections; publicize the activities of the CNDBP, both at the national and international level; advise and supervise the automation of the Unified Registration System (SURDOC) of the various collections of the country's museums; coordinate the document management processes of museum collections both exhibition and storage spaces, including the processes of acquisition of heritage collections; and cooperate with organizations for the combat of illicit traffic of cultural property.

World Heritage Sites National Center (CNSPM): It has the mission of ensuring awareness and correct implementation of the World Heritage Convention through the creation and use of methodological tools that, together with the managers of the World Heritage Sites (SPM), permit compliance with the undertakings of Chile as a member of the Convention.

Intangible Heritage Center (CPI): The CPI's mission to promote, from an integrated perspective, the intangible cultural heritage present in Chile, taking into account the its expressions in relation to the country's territories and local development policies in order to implement effective measures that strengthen local identities and improve communities' lives in an integral manner.

Memories of the Twentieth Century: This program is designed to recover histories and construct memory and to foster the participation of individuals and communities in collective processes of building local memory and heritage.

Until the creation of the Sub-Directorate, the CNCR reported directly to Dibam's director, the CNDBP to the Sub-Directorate of Museums and the CNSPM to the Council for National Monuments as the "Focal Point" in Chile of the World Heritage Convention while the CPI reported to the National Library and its function was mainly related to the Arguedas Library and, finally, the Memories of the Twentieth Century Program reported to Dibam's Communications Department.

Bringing all these units together under a common umbrella certainly constitutes a qualitative leap forward in institutional organization. It will enable common routes to be drawn up, boosting our interests as a national institution and, at the same time, optimizing resources which are always limited compared to the scope of the work to be done.

Address: Holanda 3806, (Tobalaba Metro Station), Santiago, Metropolitan Region.

Phone: +562 2386 3200

Email: sngp@dibam.cl

Website: www.cncr.cl | www.cdbp.cl | www.memoriasdelsigloxx.cl



DIEGO BARROS ARANA RESEARCH CENTER

The Diego Barros Arana Research Center (CIBA) fosters high-level research in history and the social sciences and promotes the publication of monographs and collections that, in addition to satisfying Dibam's particular demands, are also capable of satisfying the new needs of contemporary society.

Created in 1990, the CIBA is named after Diego Barros Arana –a teacher, public figure, one of the greatest Chilean historians and author of "Historia General de Chile" (General History of Chile)– on account of the universality of his intellectual concerns and his example of work, patience and devotion to the arts and literature as well as of service to the country.

The CIBA seeks to propose new interpretations of Chilean history and the country's social reality, based on a conception of culture that is accessible to all citizens. It also undertakes outreach activities through which to share its work and that of Dibam's researchers and professionals with the academic community.

The Center undertakes its work in a context in which Chilean society has been experiencing significant changes as a result of the country's modernization, all of which have shaped a cultural reality characterized by plurality and diversity. This has resulted in growing demand to recover, reaffirm or reconstitute old identities. From the field of history and the social sciences, the CIBA has set itself the challenge of responding to such demands and putting its results at the service of the country's citizens.

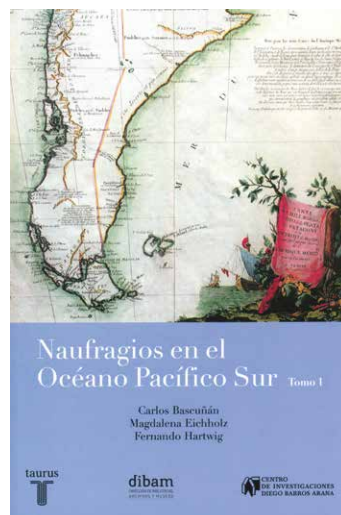
Collections:

Its collections include Society and Culture, Anthropology, Chilean Writers, Sources for the History of the Republic, Sources for the Study of the Colony, The Darwinian Library, the Foundations of the Construction of Chile Library and Essays and Studies. All these, together with books published outside the collection, seek to recover, show and increase awareness of the broadest range of historical and literary expressions that constitute the country's cultural heritage.

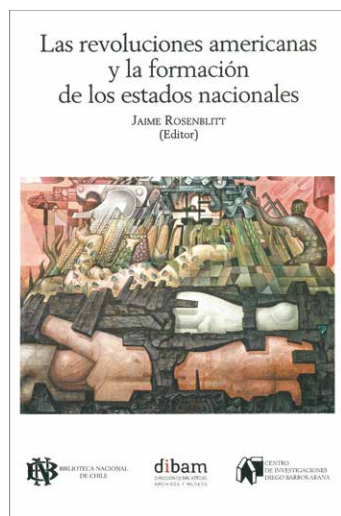
Services:

Publication of academic texts; research in history and the social sciences; organization of academic meetings; outreach activities.

[1]



[2]



1. "Naufragios en el Océano Pacífico Sur", Bascuñán, Eichholz and Hartwig.
2. "Las Revoluciones Americanas y la Formación de los Estados Nacionales", Rosenblitt (ed.).

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INTELLECTUAL RIGHTS DEPARTMENT

The Intellectual Rights Department's mission is to manage the state system for the registration of copyright and other related rights, promote the protection of such rights and conserve the fixations of the intellectual production that makes up its collections, thereby contributing to the creation, development and sustainability of a national culture of respect for intellectual property rights over literary, artistic and scientific work.

Chile's first copyright law –the Ley sobre propiedad literaria y artística (Law on literary and artistic property)– was published in the El Araucano newspaper on July 24, 1834. The Santiago Public Library and, subsequently, the National Library were responsible for the basic tasks involved in managing the registration of rights and the conservation of copies of all the intellectual, literary and artistic works that were registered in order to acquire the intellectual property rights associated with them. In 1929, these tasks were transferred to Dibam.

As from 1970 when, under Law N° 17.336, the model of automatic protection was adopted and the Intellectual Rights Department (DDI) was created, the registration system underwent a key modification, transforming its nature from one in which rights were acquired to one under which they are declared. Since then, this specialized Dibam center has, as well as managing the registration of intellectual property, also dealt with enquiries and prepared reports in response to requests from individuals and public services. It also advises the government on all matters involving copyright, related rights and other similar issues, promoting the protection of such rights.

The DDI focuses on achieving continuous improvement in the processes that constitute its main field of activity, positioning itself as a dynamic organization that provides opportune, transparent and reliable services and constantly contributes to respect for and the promotion of copyright and related rights.

This specialized Dibam center is headed by a Lawyer Registrar of Intellectual Property, who acts as technical adviser to the government on all matters relating to such property rights and, in particular, must address all national or international requirements regarding the management, conservation and storage of the registration documents existing in the country relating to copyright and other similar rights produced as from 1834 through to the present.

Collections:

Together with the copies of the works that have been received since 1970, the DDI also holds the works it received as the legal successor of the Register established by Decree Law (DL) N° 345 of 1925. As a result, it holds more than 255,000

literary, artistic and scientific works produced in Chile and overseas, positioning it as one of the public institutions with the largest number of copies that contribute to the construction of the country's creative memory.

Its collection includes, for example, the works of Gabriela Mistral, Pablo Neruda and Vicente Huidobro; the musical work of Violeta Parra and Víctor Jara; the Condorito comic strips; the scripts and audiovisual fixations of hundreds of Chilean films; Walt Disney characters; Coca-Cola advertising posters; and sculptures of the Seagull and Silver Torch awards of the Viña del Mar International Song Festival.

Services:

In accordance with the law and regulation in force, the DDI organizes its diversity of functions into three broad areas of services:

- 1) Intellectual Property Registration related to:
 - registry of copyright on literary, artistic and scientific works;
 - registry of related rights;
 - registry of any legal act regarding the original acquisition of copyright, its transfer or transmission and all those legal acts involving any type of prohibition or encumbrance on these rights (publication or cession contracts, probate, administrative or judicial decisions);
 - registry of related rights (artists, phonogram producers and radios);
 - registry of pseudonyms;
 - issue of certificates related to the registrations it performs.
- 2) Response to enquiries and the preparation of reports requested by individuals and public services.
- 3) Advice to the government on all matters involving copyright, related rights and similar issues.

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COUNCIL FOR NATIONAL MONUMENTS

The Council for National Monuments is the technical body responsible for the protection and custody of cultural and natural heritage cataloged as monuments. To this end, its functions include overseeing the identification, official protection, supervision, conservation and value enhancement of those Public Monuments, Archaeological, Paleontological and Historic Monuments, Typical Areas and Nature Sanctuaries that have been declared National Monuments.



The Council for National Monuments (CMN) was created in 1925 and reports to the Ministry of Education. It carries out its work in the framework of the Law on National Monuments (1970) which regularized its operation as regards the mission of protecting monuments of historical, natural and archaeological value and Typical Areas. Under this law, it remained a technical organism that reports to the Ministry of Education (formerly the Ministry of Justice and Public Instruction). The director of Dibam became its executive vice-president, replacing in this role the President of the Society of History and Geography of Chile. In this way, the work of Dibam and the CMN was reinforced, enabling them to build closer ties and work more together. The new legal framework also strengthened technical and operational aspects of the CMN, giving it a more comprehensive view of the country's heritage and increasing the registration of monuments protected by the State. Its activities are also regulated by the Regulation of Archaeological, Anthropological and Paleontological Excavations and Prospection (1994).

In order to optimize its work, the CMN is divided into a number of specialized areas: architecture, archaeology, historical heritage, natural heritage and the Environmental Impact Assessment System (SEIA). It also has areas that are of a transversal nature such as education and outreach, world heritage sites, information management and studies, the legal area, regional areas and regional technical offices.

The CMN is in charge of approving requests for the declaration of Historic Monuments and Typical Areas and proposes the issuance of the corresponding decree as well as ruling on requests to intervene properties with heritage protection. It also prepares projects and draws up norms for the intervention of these monuments, for the implementation and promotion of conservation work and for managing the State's acquisition of properties that it would be convenient for it to own. In addition, it manages the Register of Museums, authorizes the loan of collections that are National Monuments and must give its authorization for National Monuments and the collections of State museums to leave the country. Finally, it also seeks to collaborate in combatting illegal trafficking of cultural assets and serves as the technical body responsible for cultural assets in the application of UNESCO's Convention concerning the Protection of the World Cultural and Natural Heritage.

In all these activities, the CMN works with the community and other bodies in order to optimize the use of resources and position monument heritage as one of the bases for the harmonic development of our society.

Since 2000, the CMN has coordinated celebration of the country's Cultural Heritage Day on the last Sunday in May. This event seeks to foster awareness of the country's cultural heritage and reflection about its meaning, vulnerability and the responsibility we all have for its protection. It reflects the belief that a society which recognizes and values its heritage



1. Capilla de Mármol Nature Sanctuary, Aysén Region.



is better equipped to address the constant challenges of growing as a community in a context of permanent change.

Participation in Cultural Heritage Day is high and remarkable not only in terms of numbers but also in qualitative terms in that it includes people of all ages, individuals and families, from all socioeconomic and cultural sectors.

Over the last few years, special efforts have been made to include groups at greater risk of neglect: senior citizens, at-risk children and people with special needs.

This is an annual event of a festive nature in that it seeks to demonstrate that our heritage enriches our individual and collective life and is fundamental for our development and integral well-being.

Collections:

The Documentation Center of the CMN comprises:

Documentary Collection: Files containing documentation about National Monuments declared since 1926, including principally the corresponding declarations and information about interventions.

Bibliographic Collection and Roberto Montandón Paillard

Library: Collection of monographs, theses and other regular and periodic publications and a multimedia archive.

Services:

Promotion of cultural heritage in educational establishments and in the community in general through its Education and

Outreach Area, with seminars, workshops and talks as well as travelling exhibitions on different heritage topics; publication of articles, short books, brochures, postcards and leaflets with specialized information.

The Council for National Monuments is the technical body responsible for the protection and custody of cultural and natural heritage cataloged as monuments. To this end, its functions include overseeing the identification, official protection, supervision, conservation and value enhancement of those Public Monuments, Archaeological, Paleontological and Historic Monuments, Typical Areas and Nature Sanctuaries that have been declared National Monuments.

2. La Moneda Palace, Historic Monument, Metropolitan Region.

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PROYECTS UNDER DEVELOPMENT

Pereira Palace

The restoration of the Pereira Palace and the construction of new infrastructure next to this heritage building began in June 2016. The building, which has been an Historic Monument since 1981, was acquired by the State in 2011 to become the headquarters of Dibam and the CMN, whose offices are divided out among various buildings in Santiago. The joint work of different institutions will result in the restoration of this property which will, in turn, help to revitalize downtown Santiago.

This neoclassic monument was designed in the 1870s by the French architect Lucien Henault for businessman Luis Pereira Cotapos. Located on the corner of Huérfanos and San Martín Streets, it has an area of 1,792 square meters. It will be restored and a new multi-story building will be added at the back, with a contemporary design, sustainable architecture and an area of 4,675 square meters, giving the property a total area of 6,467 square meters.

The existing building will have areas for exhibitions rooms, a library, coffee shop, restrooms and an office for receiving correspondence on its first floor while the main offices of Dibam and the CMN will be on the second floor.

The project represents a total investment of some 14,900 million Chilean pesos and will be completed in 2018.



Address: Huérfanos 1515 on the north-east corner with San Martín, Santiago, Metropolitan Region.

1. View of Pereira Palace.
2. Interior courtyard of Pereira Palace.
3. Coffee shop.

Aysén Regional Museum

Located in the building of the Aysén Industrial Society (SIA), an Historic Monument, this soon-to-be opened Museum will house, protect, study, exhibit and promote the natural and cultural heritage that distinguishes and identifies the Aysén Region and its inhabitants.

In 2010, after a long period of work, initiated by the Region itself and driven by the local community, Dibam indicated its willingness and interest in administering the future Museum and its architectural design and restoration of the premises began.

Collections:

Coyhaique Municipal Collection: Refers to themes that include the Region's colonization and its archaeology and geology. It has its origin in the collection which gave birth to the Coyhaique Museum in 1975 which, in 2016, was transferred to the Aysén Regional Museum.

Padre Antonio Ronchi Collection: Comprises objects and documents that belonged to the Italian missionary, one of the Region's iconic figures.

Archaeological Collection: The Patagonian Ecosystems Research Center (CIEP) is preparing to transfer a series of lithic objects, studied and documented by researchers from the Region, to the Aysén Regional Museum.

Services:

Documentation center and photographic and audiovisual archive: in 2015, a collection was started with a small number of analog images and around 3,000 digital images contributed by the community. Thanks to this archive, the Museum hopes to become an important source of reference for different publics, including researchers and local families.



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1. Chigua.
2. Piece from General Marchant Uniform Collection.

Coquimbo Regional Library

This Library is being implemented with contributions from the Directorate of Libraries, Archives and Museums (Dibam) and will be built under the technical supervision of the Directorate of Architecture of the Ministry of Public Works.

This project is an undertaking that was announced by President Michelle Bachelet on May 21, 2014, when she made public the government's intention of building regional libraries in those areas still lacking one.

The building is located in the grounds of Casa de las Palmeras (home of Nobel Prize poet Gabriela Mistral) at Avenida Francisco de Aguirre 0300. The property also includes a house with an area of approximately 250 square meters that is a National Monument.

With four floors and a basement, the Library will have a total area of 5,592 square meters. It will house 33,000 books and will include literature, children's and young people's rooms, a nursery, rooms for senior citizens and the disabled and rooms of regional authors. It will also contain a regional laboratory of the BiblioRedes program, an auditorium and conference and exhibition rooms as well as parking.

The project, including construction work, equipment and management, represents an investment of 9,000 million Chilean pesos and is scheduled for completion in November 2017.

Libraries in all the regions of Chile

Out of the more than 450 public libraries that exist in Chile, six are Regional Public Libraries and are located in the Antofagasta, Atacama, Valparaíso, Santiago, Los Lagos and Aysén Regions. These libraries report exclusively to Dibam, are of high standard and serve as cultural centers for the corresponding region.

Together with the Coquimbo Library, Regional Libraries are also under construction—at different stages of the work—in the Arica, Biobío, Araucanía, Los Ríos and Magallanes Regions.



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1. East, west and central hall of the future Library.

2. Central Hall and side views.

3. The Regional Library will be a model of functional and modern architecture.



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DIRECCIÓN DE BIBLIOTECAS,
ARCHIVOS Y MUSEOS

EL PATRIMONIO DE CHILE

