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UNIVERSIDAD MAYOR DE SAN ANDRÉS
FACULTAD DE HUMANIDADES Y CIENCIAS DE LA EDUCACIÓN
CARRERA DE LINGÜÍSTICA E IDIOMAS



132 h.

TRANSLATION OF SPECIALIZED INFORMATION ABOUT
ART, HISTORY, ARCHITECTURE AND CULTURE AT
MUNICIPAL MUSEUMS UNIT IN LA PAZ CITY

Trabajo Dirigido presentado para obtener el Título de Licenciatura

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LA PAZ – BOLIVIA

Junio, 2013

T-3442

HUMT-3442
FL-216879

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Trabajo Dirigido:

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ARCHITECTURE AND CULTURE AT MUNICIPAL
MUSEUMS UNIT IN LA PAZ CITY**

Presentado por:

Univ. Katherine Laura Bautista Blanco

Para optar el grado académico de *Licenciatura en Lingüística e Idiomas*

Nota Numeral:.....*79 pts*.....

Nota Literal:.....*satisfactoria*.....

Ha sido*aprobado*.....

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ACKNOWLEDGMENTS

I am very grateful to everyone who helped me along this path. First, I would like to thank to my advisor Wilma Flores Cuentas, for all the advices, patience, and many useful tips.

I would like to extend my gratitude to the faculty staff and graduate students in the Linguistics and Language Department.

Also I want to thank to Municipal Museums Unit, Wara Cajias Ponce and Maria Leonor Cuevas for allowing us develop this work in the institution and their assistance with the data processing and revising procedure.

Most importantly, I would like to thank to my family and friends for their support and encouragement throughout this process and for believing that I would eventually finish.

Thanks to my parents, for keeping me on track and inspiring me every day to work ahead.

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RESUMEN

Los visitantes extranjeros son un factor importante en el turismo boliviano y día a día va en aumento específicamente en La Paz. Están muy interesados en las representaciones culturales, históricas, sociales y estéticas, encontrando en el museo el lugar correcto para observar estas representaciones. La Unidad de Museos Municipales es una institución no lucrativa, con el propósito de servir a la sociedad. Esta Unidad tiene las funciones de conservar, comunicar y preservar toda la evidencia material de la gente y de su ambiente para la investigación, la educación y el deleite.

Por lo tanto el objetivo de este trabajo dirigido fue traducir información especializada en arte, historia, arquitectura y cultura en la Unidad de Museos Municipales en La Paz. Esto podrá ayudar a visitantes extranjeros a entender mejor las colecciones en exposición y el contexto cultural que se utiliza en los Museos Municipales.

El Marco teórico desarrolló una breve descripción de los museos y sus funciones dentro de la sociedad boliviana, también menciona cómo la traducción puede ayudar a visitantes extranjeros a entender el contexto de nuestro país. También describimos algunas definiciones sobre los métodos, las técnicas y los procedimientos que fueron utilizados en nuestra metodología. En el método describimos cuatro etapas y otras actividades asignadas. Para terminar este capítulo mencionamos las experiencias encontradas en el proceso de traducción como términos técnicos y términos Aymaras. Estas experiencias fueron importantes para elaborar un glosario.

Finalmente, mencionamos las conclusiones y las recomendaciones obtenidas en nuestro trabajo; en este caso como resultado tenemos la traducción de cédulas informativas, sinopsis de libros y fichas bibliográficas, que son utilizados en salas de exposición y en la biblioteca de la Unidad de Museos Municipales.

Palabras claves: resumen, trabajo dirigido, museo, traducción, técnicas.

ABSTRACT

The foreign visitors are an important factor in the Bolivian tourism and day to day it is increasing specifically in La Paz. They are very interested in cultural, historical, social and aesthetic representations, and they find in the museum the right place to observe these representations. The Municipal Museums Unit is a non – profit institution, with the purpose to serve the society. This Unit has the functions to conserve, communicate and preserve all material evidence of people and their environment for the investigation, education and enjoyment.

Therefore the aim of this guided work was to translate specialized information about art, history, architecture and culture at Municipal Museums Unit in La Paz. This could help foreign visitors to better understand exhibition collections and the cultural context that is used into the Municipal Museums.

The reference framework developed a brief overview of museums and its functions within Bolivian society, also mentions how translation can help foreign visitors to understand the context of our country. Also we describe some definitions about methods, techniques and procedures which were used in our methodology. In the method we describe four stages and other assigned activities. To complete this chapter we mention the experiences found in the translation process like a technical terms and Aymara terms. These experiences were important to elaborate a glossary.

Finally, we mention the conclusions and recommendations obtained in our work; in this case as a result we have the translation of informative labels, synopsis of books and bibliographic cards, which are used in exhibitions rooms and in the library of Municipal Museums Unit.

Keywords: summary, guided work, museum, translation, techniques.

INTRODUCTION

The University Mayor de San Andres is an autonomous Academic Institution not only with the mission to train professionals in different areas of human knowledge and to promote research, but also to contribute to the society through social interaction projects, applying the acquired knowledge in the University. One way to achieve this interaction is based on real and practical solutions through Guided Work as a form of graduation.

Guided Work implements knowledge, skills and strategies acquired in different areas of training like in teaching, investigation and translation. These skills are dedicated to give solutions to problems, or needs that are presented in a particular company or institution in order to provide to our society practical solutions, framed in the national reality.

The Municipal Museum Unit is a non – profit institution, with the purpose to serve the society. The Unit has the functions to conserve, communicate and present all material evidence of people and their environment for the investigation, education and enjoyment.

In this way the Municipal Museums Unit, which depends on the Municipal Government of La Paz and the University Mayor de San Andres signed an agreement to develop possible solutions for Institutional needs. This agreement was signed on March 4th, 2008.

Considering that the foreign visitors are increasing in La Paz, and that they are very interested in cultural, historical, social and aesthetic representations, they found in the Museum the right place to see these representations. Consequently, communication is necessary to share and transmit the information as a cultural mechanism that crosses all borders, through media such as television, radio, print media and Internet as well as the

development of informative, educational and scientific catalogues; explanatory museum guides and others forms of communication.

For this purpose we think that the translation is a communication tool that allows the relationship between people of different languages, and the use of English is undoubtedly the most spread language to build links between two mutually unintelligible idioms.

The translators' mission is not only to take a text and change it from one language to other; their mission implies more than that. According to Bell (1991)¹ his work is to be a mediator agent between two different language communities because translation is a process of communication allows sharing information and culture making connections between them.

In this sense, this work describes the activities; work as part of the agreement GAMLP-UMSA with the intention of obtaining the Diploma in the English area. For carrying out this work our principal objective was to translate from Spanish to English language, specialized information about art, history, architecture and culture at Municipal Museums Unit in La Paz.

For reaching this objective we applied a specific methodology to translate information during six months and put into practice, acquired knowledge, specifically about translation techniques. The final product consists in this document which presents the justification, objectives, methodology, and reference framework and as results translated information of the informative labels, synopses of book and bibliographic cards.

¹ Bell. T. R. 1991. Translation and translating: theory and practice. Londres, Longman. 135p.

CHAPTER ONE

INSTITUTION ORGANIZATION

1.1. Background of the Institution

1.1.1 The Municipal Museums Unit

A Museum is a permanent and non-profit institution in the service of society and its development, open to the public to exhibiting, preserve, research, communicate and acquire, for purposes of study, education and enjoyment, material evidence of people and their environment.²

Hernandez³ defines the museum as a “depository of cultural heritage of humanity, which aims to be the same vehicle of transmission to future generations.” It also defines museums as cultural meeting places, first because the entry to museums cannot and should not be restricted but, on the contrary, open to the public without discrimination, and second because the goods on display refer to times and cultures not necessarily the visitor, and third because normally the museums are the windows of the country to crowds of people coming from outside. Interculturality is understood as an equitable relationship-based on mutual respect.

In This sense we can defined the Municipal Museums Unit like cultural spaces, where the cultural heritage of our country is maintained, and it is part of touristic circuit of La Paz city.

The Head of the Unit of the Municipal Museum Unit is in charge of Wara Cajías Ponce, the institution consists in series of other divisions conformed by:

² ICOM es la sigla del Consejo Internacional de Museos (International Council of Museums).

³ Hernández H. F. 1992. Evolución del concepto de museo. Madrid, Complutense. 372p.



- Museum of Folk traditions "Juan de Vargas"
- Museum of the Bolivian Littoral
- Museum of Pre-Columbian Precious Metals
- Murillo's House Museum
- Tambo Quirquincho Museum
- Museum of the National Revolution

These divisions are located in historic buildings owned by the Autonomous Municipal Government of La Paz, all of them managed by the Municipal Museum Unit.

1.1.2 Vision

According to Jedu Sagárnaga (2008)⁴ the vision of the institution is to serve, represent, advocate and promote the best interests of Municipal Museums thereby strengthening professional standards and procedures, facilitating communication, fostering inclusiveness and increasing professionalism and sustainability of institutional resources.

1.1.3 Mission

Sagárnaga also mentions the mission of the institution in the next terms:

- ✓ Developing the legal, ethical, and practical standards for generating, preserving, and using museum collections.
- ✓ Developing unique programs independently and in partnership.
- ✓ Proposing national policies to build a vibrant museum, art and heritage sector.
- ✓ Being at the vanguard of research and innovation.
- ✓ Being a place for artists and creators to express themselves.
- ✓ Offering the best career opportunities to create leaders of tomorrow.
- ✓ Engaging in cultural dialogue and educational programs that build bridges between nations.

⁴ Sagárnaga. J. 2008. Plan Maestro de Museos. La Paz. 300p.

- ✓ Fostering national pride and engaging in cultural diplomacy on behalf of the State and in trust for the people.
- ✓ Promoting the values of social and intellectual exchange and understanding; and
- ✓ Engage in the highest standards of museological practice

1.1.4 Values

Municipal Museums are committed to the values of:

- ✓ Mutual respect
- ✓ Public service
- ✓ Pursuit of excellence
- ✓ Cooperation and communication
- ✓ Creativity and innovation
- ✓ Academic and intellectual freedom
- ✓ Professional leadership
- ✓ Appreciation of the value of human achievement.
- ✓ Inspiring an appetite for learning in our visitors
- ✓ Being a catalyst for innovation and positive change in the city.
- ✓ Integrity and ethical conduct in all activities from Chief and staff.
- ✓ Being a forum for the understanding of intercultural

1.1.5 Description of Municipal Museums

According to Guide to the Municipal Museums of La Paz⁵ published by Municipal Museums Unit, the museums are described in the following way:

⁵ Unidad de Museos Municipales. 2008. Guía de Museos Municipales. La Paz. 10p.

1.1.5.1 Museum of Folk Traditions “Juan De Vargas”



Figure1. Museum of Folk Traditions “Juan De Vargas”, courtesy of Municipal Museums Unit.

This museum was inaugurated in 1978 and named in honor to the first Mayor of the city of La Paz, Mr. Juan de Vargas, who worked for the city from 1548 to 1549. The museum’s assets are mainly miniature handicrafts obtained through various municipal craftsmen competition such as the “Suma Lurata” contest (which in Aymara language means “well done”), or those held amongst the craftsmen and women who expose their works of art at the traditional annual Alasita Fair. (Figure 1)

The museum owns an important collection of masks used in many of the dances in the country’s diverse regions, and paintings of famous Bolivian artists who portrayed scenes of the city of La Paz and its folklore, traditions and customs. It also possesses a collection of beautiful photos of an emblematic character of La Paz, called the “Chola Paceña”, and several of her typical outfits. (Figure 2 and 3)



Figure 2. La Chola Paceña’s Room, courtesy of Municipal Museum Unit.



Figure 3. Masks ' Room, courtesy of Municipal Museum Unit.

It has a series of dioramas⁶ that represent the history, traditions and local customs and manners of the people of La Paz, as well as scenes that show important moments of the country's Colonial and Republican epochs.

The dioramas also represent every day religious scenes of different periods, such as the procession of the Virgin Mary, the "Entrada del Pepino" –a sort of local representation of the Pierrot, (harlequin) held during Carnival. There are also representations of widespread traditions such as "San Juan" and "Todos Santos", which were originally part of the Catholic calendar and later became mingled with Andean traditions. "San Juan" or St. John's was a celebration held in June to commemorate the birth of the saint, a fact that was linked to the presence of fire and thereby was connected to the Andean ritual of burning the useless leftovers of an agricultural cycle (to cleanse before the start of the next cycle). (Figure 4)

⁶ Diorama: A set-up procedure, created by Bouton and Daguerre at the end of the 18th century, through which real situations and landscapes were recreated in miniature by complementing three dimensional objects placed in front of the scene, this is, the characters, animals, plants, etc., with a background made of a painting representing the context and environment where it occurred. This provides the spectator a seemingly realistic representation of what happened.



Figure 4. Diorama Entrada del pepino, courtesy of Municipal Museum Unit.

In the case of “Todos Santos”, a celebration of the anonymous saints, held on November 1st, it was linked to the local ritual the “Día de los Muertos”, a ritual to honor the spirits of the dead, due to the closeness of their meanings. Some well-known personalities of La Paz, who became a part of its stories, alongside images of salesmen and women who brought life to the city and whose presence is a main characteristic of its streets, are all shown throughout these miniature scenarios or dioramas.

1.1.5.2 Museum of the Bolivian Littoral



Figure 5. Museum of the Bolivian Littoral, courtesy of Municipal Museums Unit.

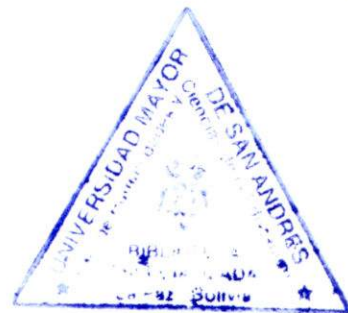
This historic-documentary museum was created in 1978 in honor to the commemoration of the centennial of the Pacific War, the conflict after which Bolivia became landlocked for the lost of the Litoral or seaboard region by Chile. In this museum, you can appreciate photos of places and people involved in the Pacific War,

including some of Bolivia's Presidents, artillerymen, young soldiers, and simply the men and women of the Bolivian society of then. Eduardo Abaroa, the war's main hero on the Bolivian side, is portrayed with one of his five daughters. He stood out in the war for his defense of the Calama region which until then had been part of the Bolivian territory. There are also images of the Antofagasta quay and the Mejillones harbor, both lost as a consequence of the war. (Figure 5)

There are also historic documents and books written about the war –its origin, consequences and treaties- and maps published before 1879 that show the Littoral as an important part of Bolivia.



Figure 6. Uniform of Colorados de Bolivia, courtesy of Municipal Museums Unit.



In the museum one can also observe three types of uniform that the Bolivian army used in that time: the red uniform used by the presidential escorts quartered in La Paz, or “Colorados de Bolivia”; the yellow attire of the Murillo regiment, quartered in Sucre; and the green uniform of the Aroma regiment, quartered in Potosí. The outfits were made of “bayeta”, a textile made of handspun lamb wool, as can be seen in the outfit of Idelfonso Murguía, Commander of the Colorados. (Figure 6)

The Blue Ocean Room (“Mar Azul”) allows children to become familiar with a maritime environment through three dimensional representations, photos and wall

paintings of the diversity of animal and plant life of the Pacific Ocean, specifically from the area that used to be Bolivian coastal territory. In this room one can also appreciate a life-sized reproduction of a port and a fishing boat, together with well-preserved relics of the second half of the 19th century including a trunk for armaments, an anchor and guns.

1.1.5.3 Museum of Pre-Columbian Precious Metals



Figure 7. Museum of Pre-Columbian Precious Metals, courtesy of Municipal Museums Unit.

This museum was created in 1983, in a typical 18th century house that belonged to Apolinar Jaén, a leader of the independence movement. The museum's patrimony consists of pre-Hispanic archeological objects of different periods and cultures, dating from about 8,000 years ago. Its rich collection includes diadems, tiaras, masks, earrings, rings, "Tupus" and "Tumis" (typical local ornaments), necklaces, ceremonial disks, sheets of various forms, as well as anthropomorphous, zoomorphic and other figurines of incalculable value. (Figure 7)

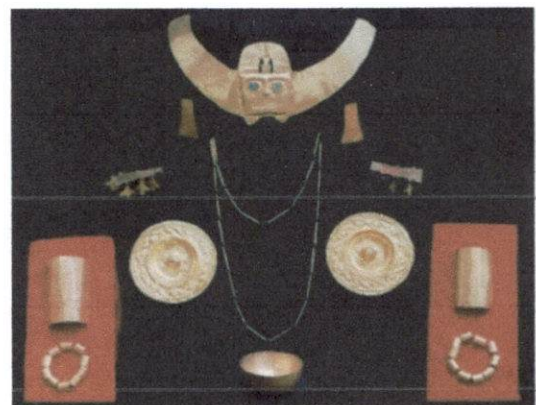


Figure 8. San Sebastian collection, courtesy of Municipal Museum Unit.

The museum exhibits a collection of gold objects kept in a security vault, like the treasure of San Sebastian. This treasure was found in Cochabamba in 1917 in a hill of the same name. It consists of various objects that are part of funeral attire which dates back to the classic Tiwanaku period (374 to 724 a.C.). It includes a 245 gram diadem, two bracelets, two pectoral pieces, a large cup and various trapezoidal and circular plaques. (Figure 8)

In its cabinets one can also see the tools used to extract the gold, silver and copper, such as the mortars, melting pots and chisels, along with some stone pieces used to cut, trim, melt, carve, engrave and pour the metals.

In one of the rooms the visitors can see the reproduction of a “chullpar”⁷ with the mummies inside and the typical funeral attire including decorative, religious, ceremonial and martial objects of the Tiwanaku and Inca cultures. There is also a vast collection of pre-Hispanic ceramics of the Mollo, Inca, Yampara, Omereque, Mojocoya, Ciaco, Urukilla and Amazonian cultures.

1.1.5.4 Murillo’s House Museum



Figure 9. Murillo’s House Museum, courtesy of Municipal Museums Unit

⁷ The traditional tomb constructed by the indigenous people in the Andean region.

The house of Pedro Domingo Murillo, converted into a museum in 1950, exhibits objects related to this independence hero's life and to the 1809 emancipation movement which he led. There is a copy of the Emancipation Proclamation, as well as various allegoric paintings of Murillo and the heroic movement, such as "Murillo's dream", painted by Mr. Avelino Nogales, and "Murillo's execution", painted by Mr. García Mesa. (Figure 9)



Figure 10. "El cerco de La Paz", Olivares; courtesy of Municipal Museum Unit.

The famous painting "The La Paz Fence", of 1888, portrays what the city looked like 100 years earlier at the time when the city had been surrounded ('fenced') -and all its communication cut off- by the indigenous peoples' uprising. Led by the famous Tupac Katari Indian lider, between 1780 and 1782, the people revolted against the "Mita", a compulsory form of tribute to the Spanish state which made the communities participate in various forms of forced labor every seven years to pay these tributes. The painting is a detailed map of the city and shows the environment and main buildings of that time. (Figure 10)

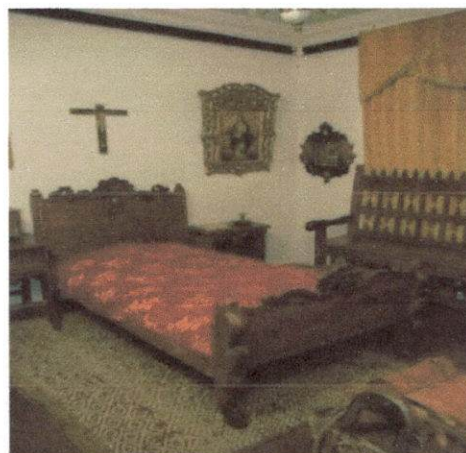


Figure 11. Murillo's bedroom, courtesy of Municipal Museums Unit.

This museum owns a significant collection of Colonial paintings, mainly of religious content. It also has a collection of silver objects, donated by Hans Grünsfeld, a Bolivian citizen of Austrian origin. In addition it has a small library of well-kept leather-bound books and a collection of 17th and 18th century furniture.

In one of its rooms is the reconstruction of Murillo's bedroom, with furniture of his time, including his bed, and several personal objects, such as a horse saddle, two leather trunks, a chandelier, an armchair, a roof lamp and a chest of drawers. The silver room exhibits glasses, goblets, vases, crucifixes, antique brooches and other items that show how laborious and masterful the Bolivian silversmiths' work was in different epochs (Pre-Hispanic, Colonial and the Republican period). (Figure 11)

1.1.5.5 Tambo Quirquincho Museum



Figure 12. Tambo Quirquincho Museum, courtesy of Municipal Museum Unit.

The Tambo Quirquincho Museum was founded in 1988, after a profound restoration carried out by the renowned architect Teresa Gisbert. This house had belonged to the Chief (cacique) Quirquincha who lived in the ayllus (Andean communities). Nowadays that museum is located in San Sebastian area. The Spaniard Alonso de Mendoza, who founded the city of La Paz (called "Ciudad de Nuestra Señora de La Paz") in the year 1548, stayed in this house during the time of the foundation process. The park next to the museum carries his name. (Figure 12)

The museum building is an attraction because is one of the most outstanding architectonic monuments of the city. It is built with adobe and stone and has a large patio in the center. Since its original construction, it had suffered a series of damages in its architecture. In 1781, during the La Paz fence (see House of Murillo), it was put on fire by the indigenous army led by Tupac Katari.

During the Colony, this house was used as a “tambo”, this is a fruit market. At the end of the 18th beginning of the 19th century, it belonged to Vicenta Juaristi Eguino, a woman who fought in the independence war in Alto Perú. But rather than receiving the deserved acknowledgment for her commitment to the cause and her collaboration with the liberation army, these acts were seen as rebellious and her house was expropriated.

Through the drawings of that time, one can see that the second floor was added during the second half of the 19th century. Since then and during the 20th century, this house has housed many tenants and was used for a diversity of activities ranging from dance saloons to having a skating rink.

This museum which is mostly used for temporary expositions and installations, mainly of contemporary art, also has its own holdings which include one of the most important collections of Bolivian art of the second half of the 20th century. The collection comprises pieces of art that won the annual Plastic Arts Contest Pedro Domingo Murillo, like paintings, sculptures, drawings and other techniques.

1.1.5.6 Museum of the National Revolution

The building was erected to immortalize one of the country’s main historic episodes, the Revolution of 1952, when the working class and the poor revolted against the traditional hegemonic group and all the Bolivians, including women and the indigenous population, finally were officially acknowledged as citizens with the right to vote, to own land and to receive education.

It was inaugurated in 1964, after 10 years of construction, using stones extracted from the Comanche quarry, located in the Altiplano of La Paz, and marble to decorate the interior, under the direction of the architect Hugo Almaraz. During the military dictatorships of the 70's, the place was closed and used for other purposes, until today this part of the history has not been completely clarified.



Figure 13. Museum of the National Revolution, courtesy of Municipal Museum Unit

In 1994, the building was transferred to the Municipal Government of La Paz, who was in charge of the delicate task of its conservation and restoration. The works lasted until mid-1995 and that year the Museum of the National Revolution reopened its doors to the public. (Figure 13)



Figure 14. Mural painting: "The Triumph of the Revolution". Museum of the National Revolution.

Inside, it displays immense mural paintings of the master artists Miguel Alandia Pantoja and Walter Solón Romero, who were committed to the principles of the National Revolution and transmitted the demands and views of the working class through their art. Their murals have the following titles: “The Triumph of the Revolution”, “Education Reform” and “The Struggle of People for their Liberation”. Through photographic documentation, this museum tries to recover the main events of the 1952 revolution and of the Bolivian environment during the pre-revolutionary period. (Figure 14)

The building’s basement is a Mausoleum of the Heroes. In this room there are three urns made of marble, built to lodge the rests of three former Presidents: German Busch, Gualberto Villarroel and Juan José Torrez Gonzales. It also contains the rests of Bolivia’s most famous union leader, Juan Lechín Oquendo, who was the highest leader of the Bolivian Workers’ Union (COB) and who had also been Vice-President, from 1956 to 1960, under President Hernán Siles Suazo, with the leftwing party the Movimiento Nacionalista Revolucionario de Izquierda (MNRI).

1.1.6 SWOT Analysis of the Institution

Strengths, Weaknesses, Opportunities and Threats (SWOT) analysis is a model used to help to achieve a particular purpose. Strengths and weaknesses are internal factors that are usually within the control of the Museum. Opportunities and threats are generally outside the control of the Museum. In the following table we describe these characteristics.

Table 1. Analysis of SWOT.

INTERNAL	STRENGTHS	WEAKNESSES
	<ul style="list-style-type: none"> • Municipal Museum Unit has 4 colonial houses. • These museums are located in historical places. • Good visitor facilities: toilets and a restaurant. • Quality staff. • The museums assets and collections • Municipal Museum Unit has a standard set of computer equipment and an Internet connection. • High numbers of foreign tourists • Community support. 	<ul style="list-style-type: none"> • Inadequate space to expand exhibitions • inadequate staffing • Low public profile and awareness. • Internal signage has been identified as needing improvement. • Lack of translation to foreign languages. • Lack of diffusion material in other language. • Lack of sustainable funding and an inadequate security
EXTERNAL	OPPORTUNITIES	THREATS
	<ul style="list-style-type: none"> • International partners. • Digital developments. • Free entry as an attraction. • Build effective partnerships and networks. • Collaborating with other museums/community groups 	<ul style="list-style-type: none"> • Loss of public funding • Competition for funding and staff. • Budget cuts in capital. • Competition from other Museums. • Develop exciting and challenging exhibitions, events and programming.

1.1.7 Organization Chart of Municipal Unit

The Municipal Museum is an institution responsible for preserving, protecting and promoting the heritage, which is custody, for these purposes this Institution must have a qualified staff. In this sense we describe the organization chart of the Municipal Museums Unit. (Figure 15)

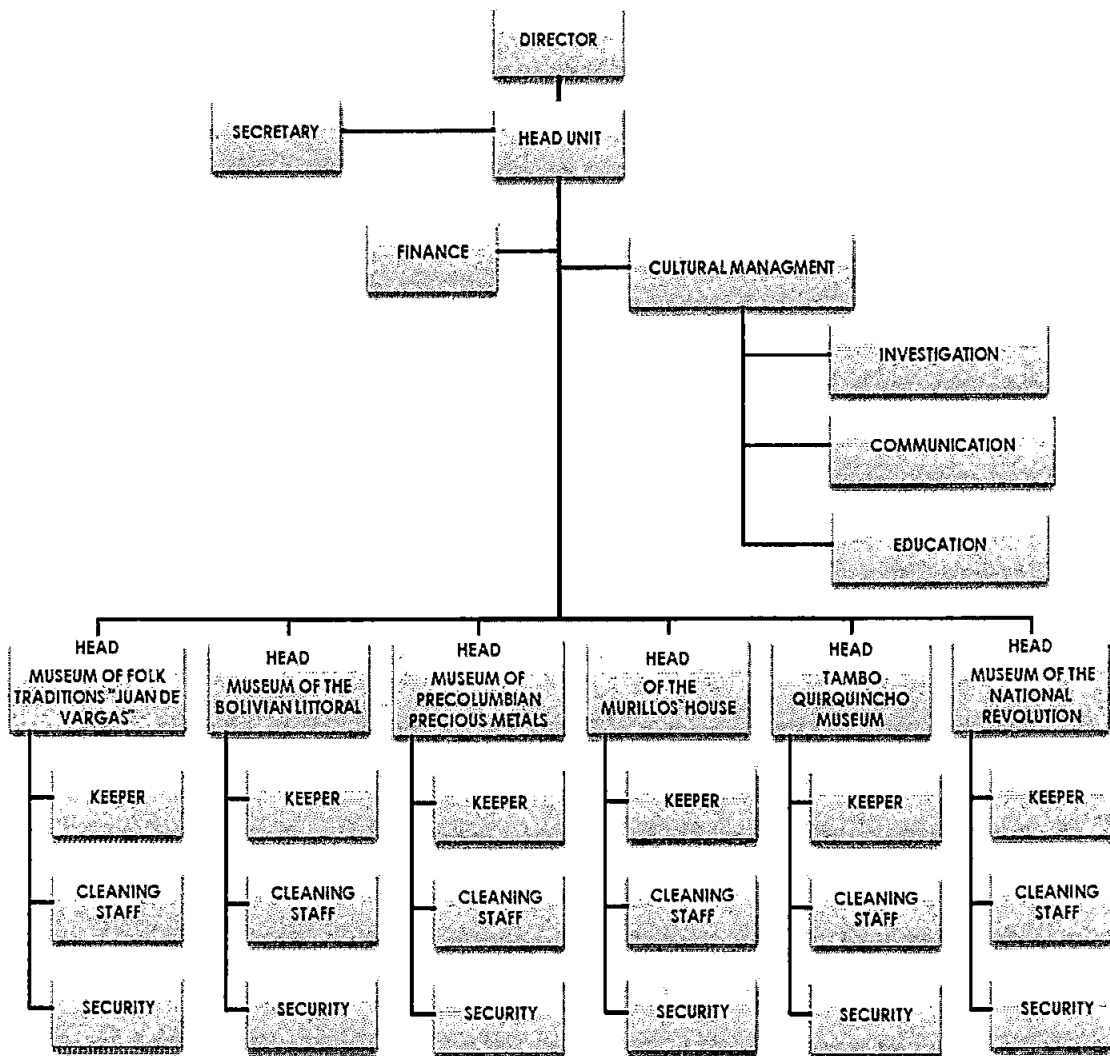


Figure 15. Organization Chart of Municipal Museum Unit

This Institution depends on Municipal Government of La Paz throughout Officially Major of Cultures and Natural Heritage Direction; The Municipal Museum Unit, in charge Wara Cajías Ponce⁸, has 36 people; she has been the Museums' Head of Unit since 1996. Prior to acting as Municipal Museum' head she worked in other international museums and educational projects for almost three years. Reporting directly to the Unit Chief there are six people who are responsible for museums: Chief of

⁸ The Head of Unit by this time is the Architect Maria Leonor Cuevas Verduguez.

Museum of Folk traditions "Juan de Vargas" Vania Coronado, Chief of Museum of the Bolivian Littoral Veronica Rodriguez, Chief of Museum of Pre-Columbian Precious Metals Victor Huanca⁹, Chief of Murillo's House Museum Jaime Quispe, Chief of Tambo Quirquincho Museum Miriam Salcedo and Chief of Museum of the National Revolution Felix Monrroy.

The Municipal Museum Unit has experts in education, collections, conservation, marketing, visitor services, and public relationships; whose responsibility is to develop many activities and projects in relation to each area.

1.2. Institution Needs

For establishing our objectives and a work plan is necessary to define which the institution needs are. For this purpose we analyze the Municipal Museums functions which are to conserve, communicate and present all material evidence of people and their environment for the investigation, education and enjoyment.

However the Municipal Museums do not answer to this purpose specifically in the communication. These museums do not have any kind of information in other languages. To demonstrate this fact, we take data from statistical report elaborated by Jonny Ramirez who is person in charge of ticket office in the Municipal Museums Unit.

With this information we elaborate graphics, where we determine the importance of foreign tourists, who visit the Municipal Museums. After that we design a survey where the information obtained shows us the visitor's need.

⁹ Nowadays the person who realizes this function is the Archeologist, Dagner Salvatierra Lopez.



1.2.1 Statistical Diagnostic

TOTAL NUMBER OF VISITORS FROM 2002 TO 2007

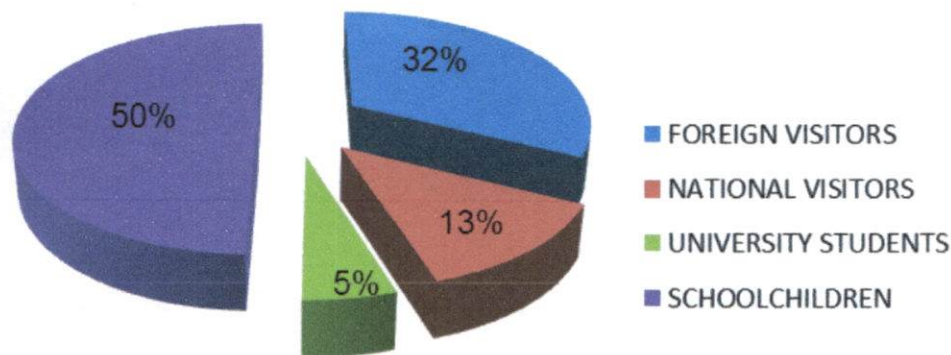


Chart 1. Percentage of Number of Visitors, source: Ramirez, J. 2008, "Estadísticas Museos Municipales".

According to the Statics of Municipal Museums (Ramirez 2008¹⁰, from 2002 to 2007, Municipal Museums were visited by 304.091 people. These are grouped into schools (public and private, admission is free), students (students in higher education, technical and / or university), foreign visitors (people visiting our country) and national visitors (people from different regions of our country). Most of the Municipal Museum visitors are schoolchildren (151, 104), followed by foreign visitors (97, 948) national visitors (39.216) and, finally students in higher education (15, 823) (See Appendix 1).



¹⁰ Ramírez, J. 2008. Estadísticas Museos Municipales. La Paz. 5p.

FOREING TURISTS VISIT THE MUNICIPAL MUSEUMS

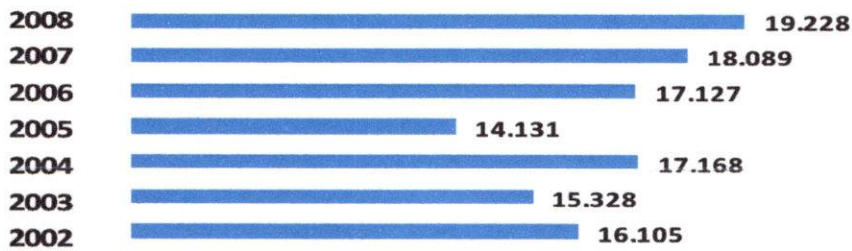


Chart 2. Evolution of the visits of foreign visitors, source: Ramírez, J. 2002 - 2008. "Estadísticas Museos Municipales".

Statistically the data in Chart 2 shows that from year 2006, the rate of growth in overseas visits to Municipal Museums (Museum of Folk traditions "Juan de Vargas", Museum of the Bolivian Littoral, Museum of Pre-Columbian Precious Metals, and Murillo's House Museum) has been increasing, which represents the highest rate of economic income. This fact is the result of the spread of tourism around the world. Private companies and some public projects are responsible for communicating and expanding our culture in different media (television, radio, and internet). Also it is very important to mention that the offers of activities and collections have a significant role and this is of primary interest for tourists. (See Appendix 2)

However we identify that the Municipal Museums do not have translated information (signs, catalogues, informative labels, maps and guides) in other language. This situation makes the comprehension of our culture difficult for foreign visitors. The information presented by Municipal Museums is primarily aimed at local visitors because it is presented in Spanish. (See Appendix 3).

1.2.2 Survey

This survey was carried out based on a small sample of the foreign visitors at Municipal Museums. This survey was realized over a one-month period, from June 9th to July 9th 2008, during peak hours of each day of the week. The population consisted in

2,600 people, the sample is composed by one hundred interviews; it represented a four percent (4%) of the population.

The survey had eight questions in relation to visit at Municipal Museums. Also with this survey technique we demonstrated the needs of the visitors; also if the Municipal Museum comply the visitors expectative. (See Appendix 4).

According to survey we will explain statistically the visitors' answers.

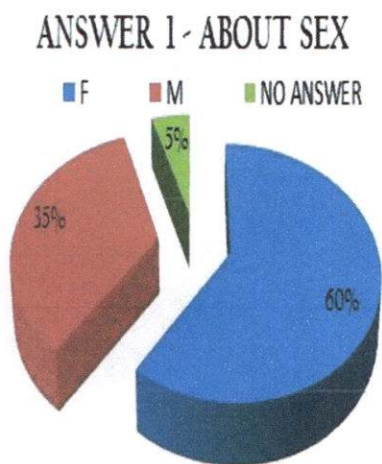


Chart 3. Source: Municipal Museums Survey, 2008.

According to chart 3, the data of question 1 shows that the answers of visitors consist in sixty percent (60%) of female visitors, thirty five percent (35%) of masculine visitors and only the five percent (5%) do not has answer. As a result of chart 3, we can see that a larger percentage of visitors to Municipal Museums are female.

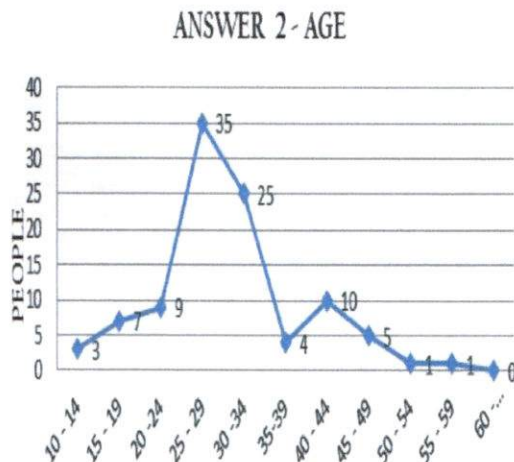


Chart 4. Source: Municipal Museums Survey, 2008.

Chart 4 shows us the data of question 2, about age of the group; it indicates that the sample of visitors was comprised of young adults, highly concentrated between twenty five and thirty four years of age. Also we see ten people between forty to forty four years of age, nine people between twenty and twenty four years of age, seven people between fifteen and nineteen years of age, five people between forty five to forty nine years of age, four people between thirty five to thirty nine years of age, and finally two people between fifty to fifty nine.

ANSWER 3 - NATIONALITY

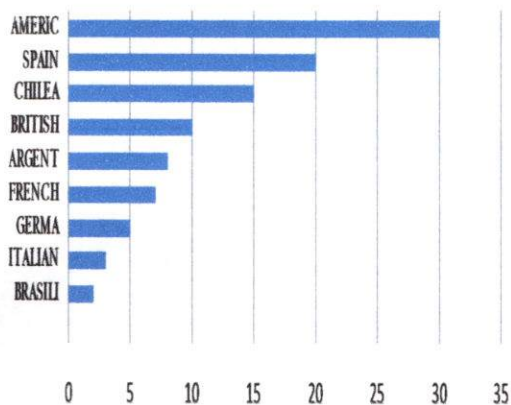


Chart 5. Nationality of foreign visitors; Source: Municipal Museums Survey, 2008.

Chart 5 shows us the data of question 3 that is concerned to nationality of the visitors; in the first place we observe thirty people are American, in second place Spanish with twenty people. In third place, with forty people from Europe, it comprises visitors from Britain, France, Germany and Italy; and finally South America with twenty five visitors from Chile, Argentina, and Brazil. In conclusion we can say that the foreign visitors of the Municipal Museums are American.

ANSWER 4 - LANGUAGE THAT YOU USE

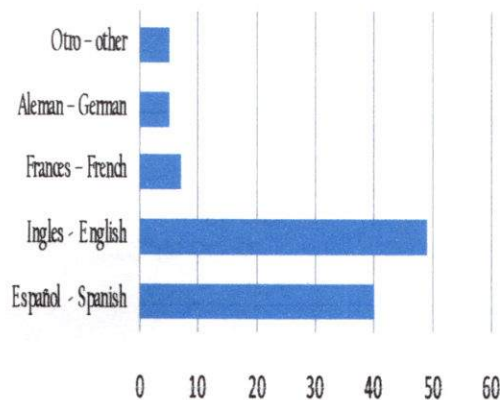


Chart 6. Language used by foreign language; Source: Municipal Museums Survey, 2008.

The graph 6 shows us the data of question 4 that is concerned to the language used by foreign visitors. According to the data we can say that the first language used is English with forty nine people, the second language used is Spanish with forty people, however we must consider that three German people and fourth French people use both language, English - German and English - French. This point of view is very important for determining the language that is used by foreign visitors in the Municipal Museums.

ANSWER 5 -WHO ARE YOU VISITING WITH TODAY?

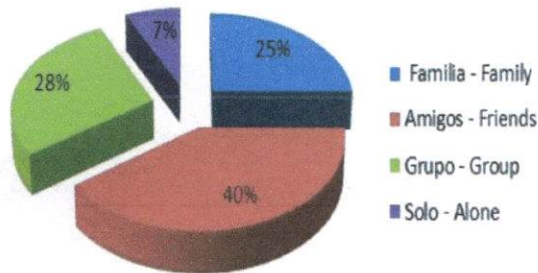


Chart 7. Source: Municipal Museums Survey, 2008.

According to data taken in chart 7 we can define that the forty percent (40%) of foreign visitors go to museums with friends, twenty eight percent (28%) of foreign visitors visit museums with travel group, twenty five percent (25%) of the foreign visitors go to museums with their family and finally seven percent (7%) prefer to travel and visit different places by themselves. These results can demonstrate that the foreign visitors prefer to visit museums with friends.

ANSWER 6 - WHAT IS YOUR OCCUPATION?

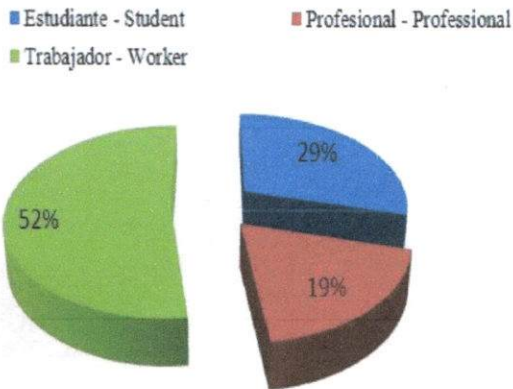


Chart 8. Percentage of visitor occupation; Source: Municipal Museums Survey, 2008.

Chart 8 shows us the data of question 6 about the occupation of foreign visitors. In this chart we observe a fifty two percent (52%) of people realize their activities in the professional area: engineers, academic teachers, doctors, archeology researchers, and artists. While twenty nine percent (29%) of the foreign visitors are workers like house keepers, baby sisters among the others. Finally nineteen percent (19%) of foreign visitors are students from high school. In conclusion we can say that the highly percentage of visitors are professionals.

ANSWER 7 - HOW WAS YOUR VISIT?

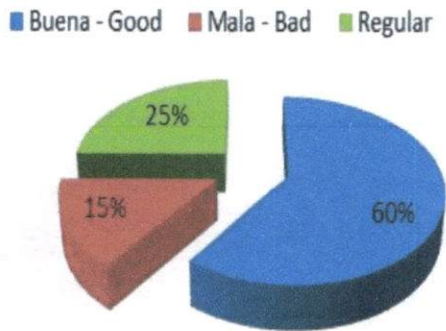


Chart 9. Level of satisfaction of the foreign visitors; Source: Municipal Museums Survey, 2008.

complete their answer with the following sentences: “Translation in English please!”, “I don’t understand nothing”, “Is necessary translation in English”. These requirements can be support with register of visitors where the people write opinion about the museums. (See Appendix 5)

In question 7, we analyze the level of satisfaction of the foreign visitors, we can see the sixty percent (60%) of answers are good, twenty five percent (25%) of answers are regular and fifteen percent (15%) of answers are bad.

According to these results we can say that the visits to Municipal Museums are good however this data shows us that forty percent (40%) of foreign visitors are discontented, and they

ANSWER 8 - WOULD YOU LIKE TO RECEIVE MORE INFORMATION IN ENGLISH LANGUAGE?

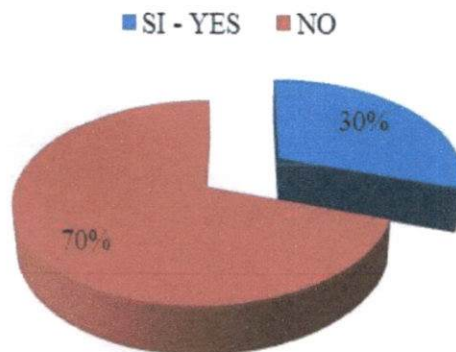


Chart 10. Percentage of additional information; Source: Municipal Museums Survey, 2008.

Chart 10 shows us the necessity of the foreign visitors. Seventy percent (70%) of answers require more information in English language however; the thirty percent (30%) of answers do not need more information. According to these data we can determine that is very important to implement written material (signage, informative label, catalogues, postal card, guide, and maps) in English into the Municipal Museums.

CHAPTER TWO

PROPOSAL OF GUIDED WORK

This chapter will describe the proposal of Guided Work, where we will provide the justification of our work. We also will mention our general and specific objectives that will be realized in the translation process. Following this, the next section will provide our work plan and action plan where we will describe the activities, time, techniques and resources, implemented in our work.

2.1 Justification

Bolivia is a rich country in culture; in all Bolivian territory we can find art, music, theater and dance expressions. As La Paz is the most important city in Bolivia we can observe six of the most essential Municipal Museums, but for understanding their function we said that the museums are important institutions that fulfill many functions in today's society. Museums and other cultural sites are the focus of many tourism and cultural heritage plans being used to stimulate economic development.

The people are becoming more interested in having cultural experiences and more tourists are becoming interested in ways to explore and understand the culture of their destination, museums have become even more important in supporting tourism by both educating and entertaining visitors. Every year thousands of foreign visitors, with a different language, go to museums which are places of cultural diffusion; however we determine with our diagnostic needs that the foreign visitors are discontented.

They need more information in English language for understanding the museums' context, facilitate cultural understanding and break the barrier language. But the Municipal Museums do not have material like informative label, maps, catalogues, post card and signage, translated into an international language.

Thus, this translation project will remove some of the language barrier which avoids the transmission of series pragmatic concepts, experiences and images from one culture to another.

2.2 Objectives

2.2.1 General Objective

- ❖ To translate specialized information about art, history, architecture and culture at Municipal Museums Unit in La Paz.

2.2.2 Specific Objectives

- ❖ To translate informative labels from Spanish into English of Folk traditions “Juan de Vargas” Museum.
- ❖ To translate synopsis of book from Spanish into English of Municipal Museums’ library.
- ❖ To translate bibliographic cards from Spanish into English of Municipal Museums’ library.
- ❖ To apply translation techniques in all translated information of Municipal Museums Unit.
- ❖ To review and edit the translation documents of Municipal Museums Unit.
- ❖ Identify technical terminology from the text in order to develop a technical glossary.
- ❖ To identify Aymara words from the texts in order to develop an Aymara glossary.

2.3 Scope

The present Project is oriented in the translation of the informative labels, synopsis of books and bibliographic cards from Spanish into English at Municipal Museums Unit from June to December 2008.

2.4 Achievement Indicators

With the purpose of translating informative documents of the Municipal Museums Unit; it was essential to set up some indicators for achieving our objectives, in that sense, this Guided Work was based on the following aspects:

- ❖ To apply translation techniques and methods throughout the translation work.
- ❖ To develop a basic glossary of Aymara terminology.
- ❖ To develop a basic glossary of technical and standardized terminology.
- ❖ To revise and edit all translated information documents.
- ❖ Final review, correction and edition of all translated documents.

2.5 Action Plan

It is known that to translate information from one source language into another target language implies to get involved and familiarized in the area and deal with specialized terminology. So, the translator has to take into consideration the type of the text and the aim of the documents. In that sense it is necessary that the translator puts in practice his/her knowledge about translation (techniques and procedures) in order to identify the problems and the difficulties that may be found. Also the translator should have the necessary tools or resources for developing a translation work.

Based on the strategies mentioned previously and in order to reach our general objective, it is essential to state the objectives, activities, techniques, time, resources, and participants that were part in each stage of Guided Work. Let us see the table 2 that contains those aspects.

Table 2. Action Plan.

STAGES	FIRST	SECOND	THIRD	FOURTH
OBJECTIVES	To translate 40 informative labels	To translate 30 informative labels	To translate 40 synopsis of book	To translate 40 bibliographic card
ACTIVITIES	<ul style="list-style-type: none"> • Meeting with institutional tutor. • To read a text • Translation of text • Revision and editing of the translated information • Standardization of technical terminology • To take footnotes about the Aymara language terms • Meeting with the Institutional Tutor 			
				To elaborate glossary of Aymara terminology
TECHNIQUES	<p>To apply different translation techniques:</p> <ul style="list-style-type: none"> • Modulation • Literal Translation • Modified Literal Translation • Transposition Translation • Cultural translation • Other translation procedures 			
TIME	July 11th to August 10 th , 2008	August 11th to September 10 th , 2008	September 23rd To December 10 th , 2008	December 11th To December 18 th , 2008
RESOURCES	<p>The following were our translation resources (tools) for translating the information:</p> <ul style="list-style-type: none"> • Dictionaries Bilingual Spanish – English • Dictionaries Bilingual Spanish – Aymara • Dictionaries Monolingual Spanish – Spanish • Dictionaries Monolingual English – English • Computer • On line dictionary 			
PARTICIPANTS	<ul style="list-style-type: none"> • Academic Tutor • Institutional tutor • Student 	<ul style="list-style-type: none"> • Academic Tutor • Institutional tutor • Student 	<ul style="list-style-type: none"> • Academic Tutor • Institutional tutor • Student 	<ul style="list-style-type: none"> • Academic Tutor • Institutional tutor • Student

2.6 Work Plan

Table 3 of the work plan shows the scheme of activities in stages, carries out throughout this Guided Work, which was developed at the Municipal Museums Unit.

Table 3. Work Plan.

ACTIVITIES	STAGE 1		STAGE 2	STAGE 3			STAGE 4
	1st	2nd	3rd	4th	5th	6th	7th
	MONTH 09/06/2008 09/07/2008	MONTH 11/07/2008 10/08/2008	MONTH 11/08/2008 10/09/2008	MONTH 11/09/2008 10/10/2008	MONTH 11/10/2008 10/11/2008	MONTH 11/11/2008 10/12/2008	MONTH 11/12/2008 28/12/2008
To contact with Institution.							
To elaborate diagnostic needs.							
To guide national and foreign visitors.							
To translate 40 informative labels of Chola's Room, Museum of folk traditions "Juan de Vargas". * Revision and edition of the translated information.							
To translate 30 informative labels of Masks' Room, Museum of folk traditions "Juan de Vargas". * Revision and edition of the translated information. * Standardization of technical terminology.							
* To attend a library that is part of Municipal Museums Unit.							
* To select synopsis of books that will be transcribed and translated.							
To translate 40 synopsis of books. * Revision and edition of the translated information. * Standardization of technical terminology.							
* Translation of 40 bibliographic cards of books was chosen. * Revision and edition of the translated information. * Standardization of technical terminology. * Addition of footnotes about the Aymara terms.							
Presentation of the final report.							

CHAPTER THREE

REFERENCE FRAMEWORK

Arguably, the body of literature specifically concerning museums is limited. Given that this project aims to understand the importance the translation throughout communication in museums, first it is important to understand the nature and position of museums today. This chapter will begin with an explanation of the definitions about museum and its significance in society. It will cover the functions of the museum, its relationship to society and how these aspects have changed over time. Subsequent sections will introduce the concepts of tourism and museum and communication. Following this, the next section will provide definition about translation, methods and techniques that will be used in the methodology.

3.1 The Museum

3.1.1 Historical development

The modern museums' predecessors were Europe's aristocrats' private and social exclusive collections of rare or representative objects and during the ages museum operation was shaped by ideas of the Renaissance and the 18th century Enlightenment.¹¹

At the beginning of the 19th century new ideas developed and museums were used for educating and enlightening the general public in order to civilize people and make the societies better.¹² Thereby they were given the role of serving as one of societies' main cultural institutions. The number of museums all around the globe has grown drastically during the 20th century. At the same time almost every aspect of museum operation has

¹¹Hooper, G. E. 1996. Talks about the modernist museums. Barcelona, McGraw-Hill. 11p.

¹²Hooper, G. E. 1996. Talks about the modernist museums. Barcelona, McGraw-Hill. 11-12p.

developed, as is the case with professionalism and different specialization within the field.¹³

Today various types of museums are to be found in all parts of the world, but still there are several elements they all have in common which make the conception of a museum international and universal. One of the most accessible and best-known definitions of a museum is the one by The International Council of Museums (ICOM). It is a key-definition, which serves as a cornerstone to the understanding of the term museum: “A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment”.¹⁴

The definition explains the fundamental nature and function of the museum. The element of “non-profit” is of most importance regarding the operation and it is also related to the governmental body of the museum and its financial responsibilities. As a non-profit organization in service of society the museum is dependent on society’s support, both public support and even political. The issue that a museum is to be a permanent institution does also address the governing body’s responsibilities to maintain and sustain the operation and its function. This means that the operation has to be oriented towards, and for the benefits of, all members of society and therefore every museum has various stakeholders with different interests.¹⁵

According to the definition the museum has to be capable to adapt to changes in the environment, but the museum can also play a role itself in the development of the society, for example by protecting certain ideas and values. The definition also addresses the objectives of the operation related to the material evidence of people and their environment. The evidence people have left of their past activities applies to both

¹³Hooper, G. E. 1995. Museum and Gallery Education. Barcelona, McGraw-Hill. 25p.

¹⁴International Council of Museums (ICOM). 2008. Museums and functions. USA. 40p.

¹⁵Heumann, G. E. 2002. An opinion about museum definitions. California, AltaMira. 10p.

tangible material or remains and intangible things like customs, folklores and oral tradition.¹⁶

A museum's collection consists of "selected material evidence of human activity or the natural environment, accompanied by associated information."¹⁷ This is something that can be referred to as cultural heritage, which can also be seen as one of the museum's resources. Cultural heritage is a complicated term but according to a definition by ICOM, cultural heritage is "any concept or thing, natural or artificial, which is considered to have aesthetic, historical, scientific or spiritual significance."¹⁸

3.1.2 Definitions of the Museum.

Museums have long had the reputation of being stuffy and dry places, filled with old art, dusty arte facts and cranky caretakers. At the same time, others see museums as places of discovery and wonder, full of artistic and historical treasures. For the cultural tourist, a museum visit has become almost a requirement in order to view, understand and properly appreciate the history and culture of a destination.¹⁹

The word "museum" means many different things to many different people, which makes the process of defining the term difficult. The diversity of museum domains, or their area of "distinctive concern", further complicates the development of an all-encompassing definition, as the unique domain influences how museums "orient themselves in temporal space [and to the community] with reference to the past, present and future".²⁰

According to Tufts²¹, the shortest and most common definition of a museum is "an institution which serves to collect, conserve, interpret, and exhibit society's material

¹⁶ Alexander, E. P. 1983. *Standard Practices: Handbook for Museums*. USA. 18-19p.

¹⁷ Association American Museums. 1997. *Code of Ethics for Museums*. Canada. 10p.

¹⁸ International Council of Museums (ICOM). 2008. *Museums and functions*. USA. 45p.

¹⁹ Bennet, T. 1995. *The Birth of the Museum*. London. 22p.

²⁰ Welsh, P. H. 2005. *Re-configuring museums*. London. Longman, 110p.

²¹ Tufts, S. 1999. *Museums: A supply side perspective*. Canada. 150p

culture”. The British Museum Association (BMA), in one of the more orthodox definitions, characterizes a museum as a place that “collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit”.²²

The American Association of Museums (AAM) provides more detail on the function and operations, describing a museum as being an organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with a professional staff, which owns and uses tangible objects, cares for them and exhibits them to the public on some regulation, on some regular schedule.²³

Museums are believed to have an important role within society, especially with respect to culture. Museums have traditionally been thought of as institutions that should “discover talent and encourage its development” locally, as well as act as anchors for the community²⁴. Within the museum, the objects themselves have been used as the main method for communicating with the public. Finally, museums have more recently been defined as institutions that are able to “represent competing histories, contested certainties and cultural differences through their structures, spatial arrangements, collection policies and exhibition strategies”.²⁵

3.1.3 Functions of Museums

The historical trajectory of museums had an important influence on the functions of a museum, which are central to both the definition of a museum, as well as its priorities and objectives. Those functions specifically laid out by the aforementioned ICOM

²²American Association of Museums, 2002.Excellence in practice. Available: <http://www.edcom.org/Files/Admin/EdCom-BookletFinalApril805.pdf>

²³American Association of Museums, 2002.Excellence in practice. Available: <http://www.edcom.org/Files/Admin/EdCom-BookletFinalApril805.pdf>

²⁴Cotton, D. 1917. The Gloom of the Museum. California, Gail. 12-18p.

²⁵Dean, D. 2005. Museums, Nation and Political History in the Australian National Museum and the Canadian Museum of Civilization. USA, McGraw-Hill. 21p.

definition have undergone an evolution in their relative importance and in how they are considered by museum professionals in relation to their operations.²⁶

The role of the museum is changing as global social patterns shift and the demands on, and the expectations of, the institution change. The “proper objective or function of a museum depends very much on an individual’s perception of the museum, and varies greatly between museum professionals, as well as between the different kinds of museums, such as science museums and art galleries. Finally, the different departments of an individual museum will have different, and often competing, perceptions of their objectives and responsibilities.”²⁷

Paul M. Rea²⁸, Director of the American Association of Museums (AAM) from 1919 to 1921, emphasized early on that the functions of a museum should be the acquisition and preservation of objects, the advancement of knowledge by the study of objects and the diffusion of knowledge for the enrichment and of the life of the people.

In 1970, Joseph Noble, Vice Director of operations at New York’s Metropolitan Museum of Art from 1967 to 1970 and the first director of the Museum of the City of New York, expanded upon these functions in his Museum. Noble listed the primary responsibilities of every museum: “to collect, to conserve, to study, to interpret and to exhibit”.²⁹ Noble also emphasized the importance of the interrelationships between these duties. These objectives skirt around the issue of education, but do not specifically include teaching the public as a primary responsibility.³⁰

²⁶International Council of Museums (ICOM). 2008. Museums and functions. USA. 48-50p.

²⁷Welsh, P. H. 2005. Re-configuring museums. London, Longman. 121p.

²⁸American Association of Museums, 2002.Excellence in practice. Available: <http://www.edcom.org/Files/Admin/EdCom-BookletFinalApril805.pdf>

²⁹Weil, S. E. 1990. Rethinking the Museum: An Emerging New Paradigm.Walnut Creek California, AltaMira.135-136p.

³⁰Weil, S. E. 1990. Rethinking the Museum: An Emerging New Paradigm.Walnut Creek California, AltaMira.138 -139p.

Noble's five functions have since been simplified and condensed by the Dutch museologist Peter Van Mensch: "to preserve (collect being viewed as simply an early step in that process), to study (a function that remains unchanged) and to communicate (this third function being a combination of Noble's final two, i.e., to interpret and to exhibit)".³¹

For early curatorial staff, the focus of a museum was considered to be research and conservation. As a repository, the primary purpose of the institution was to manage the collection and properly conserve these items for future generations. It was largely the responsibility of the curatorial staff, in accordance with their personal values and their own interpretations of the values of society, to decide what was culturally and historically relevant or important enough to be preserved. The issue of conservation has always been difficult to balance because museum professionals are answerable to the needs of the public, both in the present and in the future.³²

Ashley³³ contends that museums need to undergo both structural and policy changes that can allow for more collaboration with the community in order for them to be more inclusive and representative. As a result of these trends, many museums are increasingly emphasizing public participation in both their programming efforts and their policies.

Unlike other educational institutions, "museums" do not set entry requirements, ask visitors to follow a curriculum or grade them on their efforts. Once visitors have paid the admission fee, they are free to learn in their own way. This self-directed form of learning is of great importance to both the museum and its visitors, especially as museums are operating increasingly in the leisure space.³⁴

³¹Weil, S. E. 1990. *Rethinking the Museum: An Emerging New Paradigm*. Walnut Creek California, AltaMira. 141- 145p.

³²Heumann, G. E. 2002. *An opinion about museum definitions*. California, AltaMira. 25p.

³³Ashley, S. 2005. *State Authority and the Public Sphere: Ideas on the Changing Role of the Museum as a Canadian Social Institution*. Canadá, McGraw-Hill. 200p.

³⁴Welsh, P. H. 2005. *Re-configuring museums*. London. Longman, 125p.

Museums are generally known as trusted institutions that have the ability to provide the public with objective and comprehensive accounts of a story. At the same time, museums are well positioned within society to provide unique insights into a culture or story: they have the potential to raise awareness or spark debate about important issues on a wide variety of topics. In this manner, museums can act as the interpreters for the local community for the introduction of new cultures and issues, as well as expose underlying tensions and concerns.³⁵

3.1.4 Exhibition

As one of the main functions of museums which, according to the latest ICOM definition, “acquire, preserve, analyze, exhibit and also transmit people’s material and immaterial heritage”.³⁶ Exhibitions are a part of the museums' more general function of communicating which also encompasses publication and education policies. From this standpoint, exhibitions appear as an essential feature of museums, particularly because they are the places by excellence for sensitively taking in, mainly through the eyes (visualization), specific elements either in themselves (paintings, relics) or with the purpose of recalling mental notions or constructions (transubstantiation, exotism). If museums were defined as a place for musealization and visualization, exhibitions would thus appear as “the explanatory visualization of past events through objects used as signals, as well as through their staging”.³⁷

When exhibitions are considered a set of exhibited objects, they include musealia, museum objects or "real things", such as substitutes (exact replicas, copies, photographs, etc.); all exhibition accessories (elements used for presentation purposes as, for instance, showcases or separation panels), and information elements (texts, films or multimedia) as well as useful signaling. From this point of view, exhibitions are a particular

³⁵Welsh, P. H. 2005. Re-configuring museums. London. Longman, 126-127p.

³⁶International Council of Museums (ICOM). 2008. Museums and functions. USA. 40p.

³⁷32nd International Committee for Museology (ICOFOM) Annual Symposium. 2009. Museology: Back to the bases - Fundamental Concepts of Museology. Paris. 8p.

communication system based on “real things” and accompanied by other artifacts which allow a better understanding of the latter's meaning.³⁸

3.1.5 Communication and Museums

In the museum context communication emerges both as the presentation of the results of research undertaken into the collections (catalogues, articles, conferences, exhibitions) and as the provision of information about the objects in the collections (the permanent exhibition and the information connected with it). This interpretation sees the exhibition both as an integral part of the research process and as an element in a more general communication system including for example, scientific publications. This is the rationale which prevailed in the PRC (Preservation–Research–Communication) system proposed by the Reinwardt Academy in Amsterdam, which includes under communication the functions of exhibition, publication, and education fulfilled by the museum.³⁹

The Application of the term ‘communication’ to museums is not obvious, in spite of the use made of it by ICOM in its definition of the museum until 2007. This definition states that a museum “acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment”.⁴⁰ Until the second half of the 20th century the principle function of a museum was to preserve amassed cultural or natural treasures, and possibly to display these, without explicitly expressing any intention to communicate, that is to convey a message or information to a receiving public.⁴¹

³⁸32nd International Committee for Museology (ICOFOM) Annual Symposium. 2009. *Museology: Back to the bases - Fundamental Concepts of Museology*. Paris. 8-9p.

³⁹32nd International Committee for Museology (ICOFOM) Annual Symposium. 2009. *Museology: Back to the bases - Fundamental Concepts of Museology*. France. 5p.

⁴⁰International Council of Museums (ICOM). 2008. *Museums and functions*. USA. 10p.

⁴¹32nd International Committee for Museology ICOFOM Annual Symposium. 2009. *Museology: Back to the bases - Fundamental Concepts of Museology*. Paris. 5-6p.

If in the 1990s, people were asking themselves whether the museum was really a medium. This was because the museum's communication function did not appear obvious to everyone. On the one hand, the idea of a museum message appeared only relatively late, with thematic exhibitions that were principally aimed at education; on the other hand, the receiving public remained a great unknown for a long time, and it is only quite recently that museum visitor studies and visitor surveys have developed. Seen from the perspective favored in the ICOM definition of museums, museum communication would appear to be the sharing, with different publics, of the objects in the collection and the information resulting from research into them.⁴²

We can define the specificity of communication as practiced by museums in two points: First, it is most often unilateral, that is, without the possibility of reply from the receiving public, whose extreme passivity was rightly emphasized by Cameron Duncan.⁴³ This does not mean that the visitor is not personally involved (whether interactively or not) in this type of communication; Second, it is not essentially verbal, nor can it really be compared with reading a text, but it works through the sensory presentation of the objects exhibited: "The museum as a communication system, then, depends on the non-verbal language of the objects and observable phenomena. It is primarily a visual language, and at times an aural or tactile language. So intense is its communicative power that ethical responsibility in its use must be a primary concern of the museum worker".⁴⁴

More generally speaking, communication gradually became the driving force of museum operations towards the end of the 20th century. This means that museums communicate in a specific way (using their own methods), but also by using all other communication techniques, possibly at the risk of investing less in what is most central to their work. Many museums – the largest ones – have a public relations department, or

⁴²32nd International Committee for Museology ICOFOM Annual Symposium. 2009. *Museology: Back to the bases - Fundamental Concepts of Museology*. Paris. 7-8p.

⁴³Cameron, D. F. 2004. *The Museum, a Temple or the Forum*. In Andersen, Altamira 2004. 90p.

⁴⁴Cameron, D. F. 2004. *The Museum, a Temple or the Forum*. In Andersen, Altamira 2004. 101p.

a “public programmers department”, which develops activities aimed at communicating to and reaching various sectors of the public that are more or less targeted, and involving them through traditional or innovative activities (events, gatherings, publications, extramural activities, etc.).⁴⁵

3.1.6 Tourism and Museums

On the other hand, Tourism has various definitions. These definitions have been the subject of long debates. It is however, difficult to define the term in one absolute term. The term tourism has acquired more meanings over the years as people become more and more interested in different aspects of social life.⁴⁶

Presently, tourism constitutes one of the most broad leisure spectrum, a complex and pervasive phenomenon and touches all aspects of man and society. A common attribute of most of the definitions is that tourism involves the temporary movement of people from one destination to another. And such movement must be aimed at achieving by social, political, economic, cultural, historical or physical objectives. In addition, the movement may be within or outside a given geographical space.⁴⁷

Therefore, tourism is a dynamic industry which must be developed as a ready-made employment creator and money spinner. And for it to thrive, it should be seen as an adventure that its live wire is connected to the existence of functional socio- political infrastructures. In creating a better appreciation of other people’s way of life, tourism may bring about good will for a country every year. Many tourists travel to participate in particular events. These opportunities improve co-operation as well as project the image

⁴⁵Gilbert, J. y Stocklmayer, S. 2001. The design of Interactive Exhibits to Promote the Making of Meaning. Museum Management and Curatorship. London. 41p.

⁴⁶Kotler, N. y Kotler P. 2001. Estrategias y Marketing de Museos. España. 25p.

⁴⁷Brown, G. 1896. “The principles of museum administration”, Report of Proceedings with the papers read at the sixth annual general meeting, held in Newcastle, July 23rd-26th, London, Dulau. 69p.

of a country to the outside world. Tourism affords tourists of opportunities to visit places of historical importance, monuments, heritage sites, zoological and botanical gardens.⁴⁸

Today, the museum still satisfy man's need for relaxation, inspiration, study and research which characterized the original Greek word "museum" and later the Alexandrian version where in about 300 B.c Ptolemy Soter founded a museum based on Greek model. The museum has three prime factors that make it a tourist destination. And these are: attraction, accessibility and amenities. These are also experienced in other related hospitality industries.⁴⁹

Tourism is a major source of income for most countries in the world. Therefore museum visitors directly contribute to financial increase since admission fees are charged. The income generated although presently not large but will increase new extension plan for the museum.⁵⁰

Museums have become key elements in improving the local tourism appeal or providing an attraction for tourists. Museums, as arguably one of the more visible and tangible elements of local culture, are now considered to be a crucial element in generating a high quality, urban environment and in cementing a city's cultural reputation. Museum strategies are praised because they are considered to benefit both the local population and the cultural tourist – a museum visit becomes a "must-see" experience for the tourist, and new, changing exhibits encourage repeat visits by more local consumers.⁵¹

⁴⁸ Moore, K. 1999. *Management in Museums*. London, Athlone Press. 15p.

⁴⁹ Guzmán, C. 1995. Políticas culturales y públicos. Disponible en: [http://museosdevenezuela.org/documentos/3publicos/museosypublico004\(2-1\)shtml](http://museosdevenezuela.org/documentos/3publicos/museosypublico004(2-1)shtml)

⁵⁰ Varela, X. 2000. Los museos de América Latina y la nueva administración. *Revista de Museología*. Madrid, España: Asociación Española de Museólogos. 144p.

⁵¹ Varela, X. 2000. Los museos de América Latina y la nueva administración. *Revista de Museología*. Madrid, España: Asociación Española de Museólogos. 144-145p.

In the 1990's, the American Association of Museums⁵² found that tourists who visited museums spent nearly twice as much during their trip than those who did not visit a museum, a finding that specifically makes cultural tourism more desirable from an economic standpoint. The renewed interest in culture has increased the attention given to museums and has spurred their growth and construction.

Heritage tourism⁵³ has also had an important impact on museums. Travel has always played an important role in the history of museums. Many institutions can easily trace their origins from the souvenir, collections of travellers, explorers, and conquerors. Museums act as interpreters, mediators and “cultural brokers” to deliver experiences and match the needs of both users and producers. They can act as “essential touristic guides to the history and geography of the cities or nations they represent [and] serve as representations or condensations of the geography and history of an area or an era”.⁵⁴

Tourism is increasingly becoming the primary consumer of the “museum industry product”, as one-time visitors are more likely to spend more on tickets, goods and services than locals making repeat visits. Ideally, these tourism-generated revenues can provide museums with sufficient funds to protect and preserve their collections as well as provide for interpretation, education and research.⁵⁵

Finally, tourism has created unique conservation and sustainability concerns that must be addressed and managed in order to heritage tourism to continue to be viable. Mass tourism presents unique problems to conservation, as there is a dual desire to provide access to the current generations as well as maintaining the site for future generations.⁵⁶

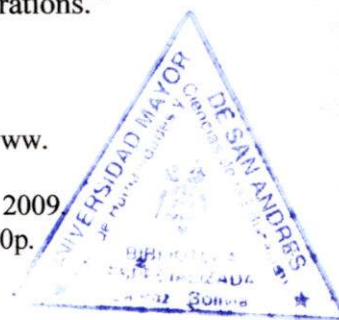
⁵² American Association of Museums, 2002. Excellence in practice. Available: <http://www.edcom.org/Files/Admin/EdCom-BookletFinalApril805.pdf>

⁵³ 32nd International Committee for Museology (ICOFOM) Annual Symposium. 2009. Museology: Back to the bases - Fundamental Concepts of Museology. France. 10p.

⁵⁴ Graburn, N. 1998. A quest for identity. New York, University Press. 150p.

⁵⁵ Moore, K. 1999. Management in Museums. London, Athlone Press. 18p.

⁵⁶ Brown, G. 1896. “The principles of museum administration”, Report of Proceedings with the papers read at the sixth annual general meeting, held in Newcastle, July 23rd- 26th, London, Dulau. 69p.



In summary the museum has many functions and many users. In order to satisfy all of the different requirements placed on it, the definition of a museum is broad and encompasses all manner of institutions, from archives and gardens to galleries and zoos. Over time, museums have taken part from conservation halls to become places where entertainment, education and culture meet, often at the expense of research or collections care. As financial realities put pressure on museums, these institutions are being forced to compete with other leisure activities for visitors, while balancing their tasks of preserving and structuring local culture. Accordingly, museums have been central to many efforts of using cultural plans to rejuvenate city cores by attracting new visitors and investments.

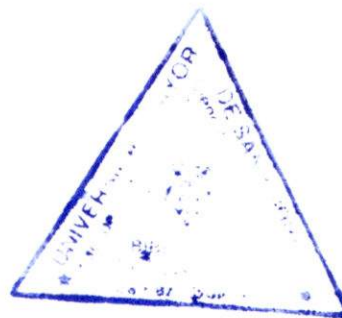
At the same time, cultural tourism has led to more tourist visitors at the museum gates. Despite the renewed interest by city and cultural planners, and the parallel growth in the number of museums, there is little discussion among museum professionals about these issues.

3.1.7 The most important Museums in La Paz

All the museums in the world hold within their walls, to a greater or less extent, the history or their countries, of their cities, of vanished ancient cultures. Archaeological pieces, painting, sculpture, textiles, all these are living testimony of magnificence artistic feats.

The museums of the city of La Paz have much to tell. In them are exhibits that range from vestiges of Pre-Columbian civilization to contemporary art, including the splendor of the painting of the period of the viceroys. On these premises designed to pay homage to the memory of a people, one feels the powerful presence of the culture of Bolivia and its development in the course of time.

3.1.7.1 National Museum of Archeology



In this museum you can observe sculptures of human faces or with anthropomorphic representation, lit sculptures carved in stone of Tiwanaku cultures, in 1500 A.C. to 1000 B.C. found in different departments of Bolivia. It was also exhibited zoomorphic vases apes and geometric clay stone monuments with anthropomorphic representations and architectural fragments. Weapons of war, art of Incas and Aymaras, Chullpas and objects of bronze and copper.

3.1.7.2 Ethnography and Folklore Museum

Is one of the largest and varied museums of the city, belonging to the Cultural Foundation of the Central Bank of . ccBolivia. There are different rooms to visit as the chamber of pre-Columbian tissues where they dress of cultures Inca Chimu, Sevaruyo, Chankay, Puki, Tiwanaku etc. from century II until the 14th century. Chamber of Feathers out clothing of cultures settled in Bolivia since the fifth century until the twentieth century. Numismatic Room Bolivian since the 16th century, in addition to samples from abroad.

The Chamber of Masks exposes the dances of Bolivia since 100 B.C. until the next century. Chamber of Ceramic exposes jars, plates, vases, bottles, vases, etc. of cultures Mollo Tiwanacu, Chimu, Yura, Aymara among others. The museum in addition has a library research and chambers of exposure temporary.

3.1.7.3 National Art Museum

This museum sets out tables with religious allusion of the centuries XVI and XVIII mainly of virgins with anonymous author. It also outlines tables abstract from various authors. The sculptures that are being worked on wood, basalt basement, granite, onyx ceramic enameled on concrete and others. Outlines arts objects abstract with the use of materials and techniques of assemblage of metal and wood, iron forging and welding,

molten bronze, iron basement of wood, etc. It also outlines jars, pottery belonging to the Tiwanaku Culture.

3.1.7.4 San Francisco Museum

Belonging to the colonial church of San Francisco, the space which now holds the museum was part of his former convent. Outlines paintings from the XVII and XVIII centuries with reference to the crucifixion of Jesus, images of Virgins, the life of San Francisco and the Franciscans more significant. You can also see mural painting of the 17th century through the technique to the temple. There is a room devoted to the sculptor Tito Yupanqui, its history images of the painful, of the “Virgin del Carmen and Copacabana” and some of the working tools.

Sets out furniture of the sixteenth century, pictures of the Franciscans more important in Bolivia. Already in the Church visit Custody, books of chants, ashlar, dressed in processions, jewels of the Virgin. It was also visit the Bell Tower and the Crypt where they are the remains of important characters in Bolivia.

3.2 Translation

3.2.1 Definition of Translation

The term translation can be understood from different perspectives, it is important to start seeing its simple definition given by Roger T. Bell⁵⁷, in his book “Translation and translating”. He says “translation is the replacement of the representation of a text in one language by the representation of an equivalent text in the second language, that is to say that translation is the reinterpretation of the expression of a text in the source language by the expression of an equivalent text in the target language” he also mentions the three different meaning of the term “Translation”:

⁵⁷Bell, T. R 1991. Translation and translating: theory and practice. Londres, Longman. 25p.

1. The process (translating: the activity more than tangible object)
2. The product of the process of translating (example, the translated text)
3. The abstract concept that enclosed not only the process of translating but also the product of the process of translating.⁵⁸

According to Larson "The translation consists of the study of lexicon, grammatical structure, communication situation, and cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context".⁵⁹

"Translation is an intelligent activity involving complex processes of conscious and unconscious learning". He maintains that, "translation is an intelligent activity, requiring creative problem-solving in novel, textual, social, and cultural conditions" Robinson (1997:49).⁶⁰

Hatim and Mason⁶¹ consider translation as "an act of communication which attempts to relay, across cultural and linguistic boundaries, another act of communication." Also they affirm that, "translation is a useful case for examining the whole issue of the role of language in social life." However, Sugimoto⁶² points out: "Simply speaking, translation is the exchange of on, when we think of translation culture; first we must understand its background and give some thought to the age in which it was born".



⁵⁸Bell, T. R 1991. Translation and translating: theory and practice. Londres, Longman. 25-26p.

⁵⁹Larson, M. L. 1984. Meaning –based translation. A guide to cross – language equivalence. USA, University Press of America Inc. 45p.

⁶⁰Robinson, D. 1997. Becoming a translator: an accelerated course. London, Routledge. 65-66p.

⁶¹Hatim, B. & Mason, I. 1997. Translator as communicator. London, Routledge. 24-25p.

⁶²Sugimoto, T. 2005. The inception of translation culture in Japan. Japon, 70p.

Translation, as Adewuni⁶³ puts forward, "is a reality despite the complications and doubt attached to it based on the nature of the elements involved, the languages, the cultures, and the translator".

According to Larson⁶⁴: "The translation consist of studying the lexicon, grammatical structure, communication, situation, and culture context of the Source Language text (SLT), analyzing it in order to determine its meaning, and the reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context".

Taking into account those definitions, we can conclude that the translation is a process of replacing a text in one language by a text in another language. A text is never just a sum of its parts, and when words and sentences are used in communication, they combine to make meaning in different ways. Therefore, it is the whole text to be translated, rather than separate sentences or words. A communicative text will carry its cultural features while moving from one language to another.⁶⁵

The translator should be familiar with SL and TL cultures, know the purpose of the communication and the audience for correct and on-time decision making to do his/her translation as effective cross-cultural communication. We ought to keep in mind that, due to differences, there is no exact translation between any two languages. What one can hope for is an approximation.⁶⁶

⁶³Adewuni, S. 2000. Narrowing the gap between theory and practice of translation. USA, McGraw-Hill. 50-55p.

⁶⁴Larson, M. L. 1984. Meaning –based translation. A guide to cross – language equivalence. USA, University Press of America Inc. 35-38p.

⁶⁵ Hatim, B. & Mason, I. 1997. Translator as communicator. London, Routledge. 30p.

⁶⁶ De Beaugrande, R. and Dressler, W. 1981. Introduction to text linguistics. England, Longman. 125p.

3.2.2 The translation as a process of communication

According to Ibañez⁶⁷ communication is defined as: "The relationship established between two or more partners in order to convey some information, among other possible functions. Therefore the translation process itself is a written communication, which is decoded from the source language and transmitted by the Target Language translator.

According to Newmark⁶⁸ this process is considered a bilingual communication. To better comprehension we describe the process:

- a) The translator receives the original message
- b) The translator recognizes the original code
- c) The translator decodes the message
- d) The translator retrieves the information
- e) The translator understands the message
- f) The translator selects the target code
- g) The translator encodes the message into the target language
- h) The translator selects the channel
- i) Finally it sends the message in the Target Language

As seen in this process, which seems to be simple, there is a cognitive complexity, in which the translator interprets and analyzes all the features of text, a process that requires extensive knowledge in both languages. In other words Translation is a communication process that involves the transfer of a message from a source language to a target language. Text linguistics, which is concerned with the way the parts of text are organized and related to one another in order to form a meaningful whole, is useful

⁶⁷Ibañez, R. E. 2009. The use of translation as tool for spreading the daily news of the Bolivian News Agency. Tesis, Universidad Mayor de San Andres. La Paz. 28p.

⁶⁸Newmark, P. 1995. Manual de traducción. Madrid, Phoenix ELT. 40p.

for the analysis of the translation process and the transfer of meaning from one language to another.⁶⁹

De Beaugrande and Dressler (1981)⁷⁰ define the text as a communicative occurrence that meets seven standards of textuality. These standards of textual communication are: cohesion, coherence, intentionality, acceptability, normativity, situationality and intertextuality. However, according to Widdowson (1979)⁷¹, a text cannot be an occurrence since it has no mechanism of its own, but can only be achieved by a human agency. It does not itself communicate, but rather provides the means of achieving communication.

Moreover, Hatim⁷² defines a text as a stretch of linguistic material that maps on the surface a set of mutually relevant communicative intentions. Like a typological Text approach to translation, though pedagogic in essence (i.e. concerned mainly with syllabus design for translator training) provides a macro-structure of the translation process which takes translation beyond the sentence level analysis; it "subsumes the interdisciplinary study of text in context carried out within stylistics (and foundational disciplines such as Rhetoric and Exegesis), discourse and conversational analysis, ethnomethodology, as well as recent attempts at developing text grammars within a science of text" Hatim (1984).⁷³

⁶⁹Newmark, P. 1995. *Manual de traducción*. Madrid, Phoenix ELT.52-55p.

⁷⁰De Beaugrande, R. and Dressler, W. 1981. *Introduction to text linguistics*. England, Longman. 115p.

⁷¹Widdowson, H. G. 1979. *Explorations in applied linguistics*. England, Longman. 45p

⁷²Hatim, B. 1984. *A text typological approach to syllabus design in translator training*. England, Longman 47p.

⁷³Hatim, B. 1984. *A text typological approach to syllabus design in translator training*. England, Longman 49-50p.

3.2.3 Types of text

Reiss⁷⁴ suggests that there are basically three types of text, according to whether they place emphasis on content, form, or appeal. Similarly, Nida (1975)⁷⁵ distinguishes between the expressive, informative and imperative functions of text, adding that the reader will often be totally reliant on context to determine how to interpret a particular text.

3.2.3.1 Expressive

The principal function here is the author's mind who expressions without taking into account the possible answer. The personal components constitute – although only in part – the “expressive” element in an expressive text. From which we can mention literature text, authoritative texts, autobiographies, essays and personal letter.⁷⁶

3.2.3.2 Imperative

The Newmark⁷⁷ uses this term in the sense of making a call or invitation to the reader act, to think or feel, in fact, in order to react the way text wants to. Among these we can mention, sings, instructions, publicity, and others.

3.2.3.3 Informative

The nucleus of the informative function is the external situation, the facts of a given situation, the extra linguistic reality, even the ideas or exposed theories. This kind of texts is related with any area of knowledge. In general the format of an informative text

⁷⁴Reis, T. Typology of text. USA, Longman. 133p.

⁷⁵Nida, E. A. 2005. Language structure and translation. Stanford University. 62p.

⁷⁶Nida, E. A. 2005. Language structure and translation. Stanford University. 63-65p.

⁷⁷Newmark, P. 1988. Approaches to Translation. Hertfordshire, Prentice Hall. 75p.

is often a manual, a technical report, a newspaper or magazine collaboration, a scientific article, a thesis, in our case informative panel, label, and catalogue.⁷⁸

3.2.4 Phases of translation

According to Nord⁷⁹ we see different phases of translation that are exposed in the following part:

a) The First Phase: Analysis of the source text

The goal of this stage is complete understanding of the SL text. This may include a number of steps:

1. General reading of the source text.
2. Underlining the difficult words.
3. Looking up the difficult words in a dictionary.
4. Close reading of the source text after understanding the difficult words.

b) The Second Phase: Transfer of the text into the target language

At this stage, the translator tries to write a draft translation following certain steps:

1. Writing a draft translation of the text in the target language.
2. Paying special attention to the grammar and spelling of the target text.
3. Including all details mentioned in the source text.
4. Trying to make the target text as original as possible and sound natural not translated.

c) The Third: Revision of the translation

This stage aims at giving a correct and final translation as a target text. Revising of the translation when it is completed and trying to make it better by editing it:

1. Make sure that all the details of the source text are found in the target text.

⁷⁸Reis, T. 2006. Typology of text. USA, Longman. 135p.

⁷⁹Nord, C. 1991. Text analysis in translation: Theory, methodology and didactic application of a model for translation-oriented text analysis. New York, Rodopi. 250p

2. Check the spelling and grammar of the target text.
3. Try to make the translated version sounds natural in its target language form.
4. Read the translation after finishing the corrections without referring to the source text to emphasize the naturalness of the target text.

3.2.5 Levels of the Process of Translation

In fact, Newmark⁸⁰ asserts that the process of translation operates in four levels:

1. Source text level: the source text itself and its immediate impression on the translator. At this level, you translate, or transpose, the syntactic structures of the source text into corresponding structures in the target text. Often you will find that, for a variety of reasons, you will have to change these structures into something quite different further down the line to achieve target language naturalness.
2. Referential level: the level of content of the text (technically the level of the conceptual representation). As mentioned above, this is the level of content, so here you operate primarily with the message (or information) or semantics of the text. This is where you decode the meaning of the source text and build the conceptual representation. This is where you disambiguate polysemous words and phrases and where you decode idioms and figurative expressions. This is where you figure out whether what the locution(s) and illocution(s) of the source text are and what the perlocution might be.

Once you have decoded the word or expression in question, you encode it into an appropriate target language expression. Note that there will be cases, like idioms and metaphors, in which you will have to use literal expressions in the target language, because it does not have any corresponding idioms or metaphors. The referential level and the textual level are, of course, closely intertwined, as the nature and texture of the source text convey the message, and, of course, you also encode the message, using language, into the target text.

⁸⁰ Newmark, P. 1988. A textbook of translation. New York, Phoenix ELT. 135 p.

3. Cohesive level: the level where you aim at making a cohesive target text (and analyze the cohesion of the source text). The cohesive level links the textual and the referential levels in that it deals with the structure/format of the text and information as well as with what Newmark calls the mood of the text.

At the structural sublevel, you investigate how various connectors, such as conjunctions, enumerations, repetitions or reiterations, definite articles and determiners, general category labels, synonyms, punctuation marks, simple or complex conjuncts, link sentences and structure the text and what Newmark calls its train of thought – which is basically its underlying information structure.

You establish its tone by finding so-called value-laden and value-free passages, such as subjective and objective bits, euphemisms, and other framing devices, framing being the strategy of linguistically presenting something in the perspective of one's own values and worldview, in a way promoting these. All of this will have to be somehow transferred into the target text so you achieve maximal equivalence at this level.

4. Level of naturalness: the level of constructing a natural target text in an appropriate language is target text oriented, focusing exclusively on the construction of the target text. Random, unpredictable things that just seem un-natural in the target language makes things more complicated as naturalness often depends on the situation, such that something might seem natural in one context but unnatural in another. Perhaps, the only way, to ensure naturalness is to read through your translation and spot unnaturally sounding parts and change them into something that sounds more natural. This is something that most people skip when they do translations.

3.2.6 Translation methods and techniques

According to Hurtado⁸¹ the translation method, strategies and techniques are essentially different categories. Translation method refers to the way a particular translation process is carried out in terms of the translator's objective, i.e., a global option that affects the whole text. There are several translation methods that may be chosen, depending on the aim of translation techniques revisited the translation: interpretative-communicative (translation of the sense), literal (linguistic translation codification), free (modification of semiotic and communicative categories) and philological (academic or critical translation). Each solution the translator chooses when translating a text responds to the global option that affects the whole text (the translation method) and depends on the aim of the translation. The translation method affects the way micro-units of the text are translated: the translation techniques.

Thus, we should distinguish between the method chosen by the translator, e.g., literal or adaptation that affects the whole text, and the translation techniques, e.g., literal translation or adaptation, that affect micro units of the text. Logically, method and functions should function harmoniously in the text. For example, if the aim of a translation method is to produce a foreign sing version, then borrowing will be one of the most frequently used translation techniques.⁸²

According to Newmark⁸³ mentions the difference between translation methods and translation procedures. He writes that, "While translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language". He goes on to refer to the following methods of translation:

⁸¹Hurtado, A. A. 1994. *Perspectivas de los Estudios sobre la traducción*. Barcelona. McGraw. Hill. 74p.

⁸²Hurtado, A. A. 1994. *Perspectivas de los Estudios sobre la traducción*. Barcelona. McGraw. Hill. 75-76p.

⁸³Newmark, P. 1988. *Approaches to Translation*. Hertfordshire: Prentice Hall. 177p.

- **Word-for-word translation:** in which the SL word order is preserved and the words translated singly by their most common meanings, out of context.
- **Literal translation:** in which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.
- **Faithful translation:** it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.
- **Semantic translation:** which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text.
- **Adaptation:** which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.
- **Free translation:** it produces the TL text without the style, form, or content of the original.
- **Idiomatic translation:** it reproduces the 'message' of the original but tends to change degrees of meaning by preferring colloquialisms and idioms where these do not exist in the original.
- **Communicative translation:** it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

The following are the different translation procedures that Newmark⁸⁴ proposes:

- **Transference:** it is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey⁸⁵ named "transcription."
- **Naturalization:** it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL.
- **Cultural equivalent:** it means replacing a cultural word in the SL with a TL one. However, "they are not accurate".

⁸⁴Newmark, P. 1991. About translation: multilingual matters. Philadelphia, Adelaide: Multilingual Matters Ltd. 102p.

⁸⁵Harley, P. 2000. Translation and procedures. USA, Georgia. 200p.

- **Functional equivalent:** it requires the use of a culture-neutral word.
- **Descriptive equivalent:** in this procedure the meaning of the CBT is explained in several words.
- **Componential analysis:** it means "comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components".
- **Synonymy:** it is a "near TL equivalent." Here economy trumps accuracy.
- **Through-translation:** it is the literal translation of common collocations, names of organizations and components of compounds. It can also be called: calque or loan translation. (Newmark, 1988b:84)
- **Shifts or transpositions:** it involves a change in the grammar from SL to TL, for instance: Change from singular to plural, the change required when a specific SL structure does not exist in the TL, and change of an SL verb to a TL word, change of an SL noun group to a TL noun and so forth.
- **Modulation:** it occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective.
- **Recognized translation:** it occurs when the translator "normally uses the official or the generally accepted translation of any institutional term".
- **Compensation:** it occurs when loss of meaning in one part of a sentence is compensated in another part.
- **Paraphrase:** in this procedure the meaning of the CBT is explained. Here the explanation is much more detailed than that of descriptive equivalent.
- **Couplets:** it occurs when the translator combines two different procedures.
- **Notes:** notes are additional information in a translation.

According to Fawcett ⁸⁶ – the techniques of translation are the following:

- **Borrowing:** This means taking words straight into another language. Borrowed terms often pass into general usage, for example in the fields of technology ("software")

⁸⁶Fawcett, B. A. 1997. Translation: theory and practice. USA, Longman. 250p.

and culture ("punk"). Borrowing can be for different reasons, with the examples below being taken from usage rather than translated texts: the target language has no (generally used) equivalent. For example, the first man-made satellites were Soviet, so for a time they were known in English as "sputniks". The source language word sounds "better" (more specific, fashionable, exotic or just accepted), even though it can be translated. For example, Spanish IT is full of terms like "soft[ware]", and Spanish accountants talk of "overheads", even though these terms can be translated into Spanish to retain some "feel" of the source language.

- Calque: This is a literal translation at phrase level. Sometimes calques work, sometimes they don't. You often see them in specialized, internationalized fields such as quality assurance (seguro de calidad).
- Literal Translation: Just what it says - "El equipo está trabajando para acabar el informe" - "The team is working to finish the report". Again, sometimes it works and sometimes it doesn't.
- Transposition: This is the mechanical process whereby parts of speech "play musical chairs" (Fawcett's analogy) when they are translated. Grammatical structures are not often identical in different languages. "She likes swimming" translates as "Le gusta nadar" (not "nadando"). Transposition is often used between English and Spanish because of the preferred position of the verb in the sentence: English wants the verb up near the front; Spanish can have it closer to the end.
- Modulation: Now we're getting clever. Slightly more abstract than transposition, this consists of using a phrase that is different in the source and target languages to convey the same idea - "Te lo dejo" - "You can have it".
- Reformulation (sometimes known as *équivalence*): Here you have to express something in a completely different way, for example when translating idioms or, even harder, advertising slogans.

- **Adaptation:** Here something specific to the source language culture is expressed in a totally different way that is familiar or appropriate to the target language culture. Sometimes it is valid, and sometimes it is problematic, to say the least.

In this sense, in our work, we applied different translation techniques because the process of translation performing just one or two translation techniques could not satisfied the quality of the text. For our work proposal we worked mainly with the following translation techniques and the examples was taken from informative labels synopses of books and bibliographic cards that was translated from Spanish to English language.

3.2.6.1 Literal Translation

According to Newmark⁸⁷ Literal translation occurs when there is an exact structural, lexical, even morphological equivalence between two languages. It means to translate a word or an expression word for word. According to the authors, this is only possible when the two languages are very close to each other. However, the literal translation or direct translation brings with it the risk of a poor translation product, since the translation process is word by word.

Mildred Larson⁸⁸ mentions that the literal translation is the starting point of semantic; but when the literal translation goes over the word level, it becomes difficult and raises transposition problems. For instance, the longer the linguistic structure is, the less probable that this type of translation would be used, because it could give to the text a lack of sense and poor communicative value.

For example:

⁸⁷Newmark, P. 1995. Manual de traducción. Philadelphia. 65p.

⁸⁸Larson, M. 1989. Translation based on meaning: kinds of translation. Buenos Aires, University Ed. 200p.

Informative Label: Jukumari (Andean bear) Mask

Source Text 1: El jukumari u oso andino es un personaje dentro la Diablada.

Target Text 2: The jukumari or Andean bear is a character into the Diablada dance.

Bibliographic card: Potosi: Colonial Treasure and the Bolivian city of silver

Source Text 1: Este libro nos muestra la exposición –la primera vez que se organizo sobre este tema—que enciende la larga y compleja historia de Potosí y presenta obras de arte creadas

Target Text 2: This book shows us the exhibition—the first ever to be organized on this subject—that illuminates the long a complex history of Potosi and presents works of art created

3.2.6.2 Transposition

The transposition technique consists of displacing on part of the speech with other (of the same speech) without changing the sense of the message. Peter Newmark⁸⁹ points out types of transposition:

- Automatically the translator modifies the grammatical form from one language to another.
- If there is not an equivalent at grammatical structure level in the target language, the translator selects words taking into account their meaning.
- Parts of speech are ordered grammatically like applying a literal translation.

For example: ξ

⁸⁹Newmark, P. 1995. Manual de traducción. Philadelphia. 70p.

Informative Label: Angel Mask

Source Text 1: En la religión católica, el arcángel Gabriel es el principal protector del pueblo de Dios.

Target Text 2: In the catholic religion, the archangel Miguel is the main protector of the God's town.

3.2.6.3 Word by Word

Word-for-word translation: in which the Source Language word order is preserved and the words translated singly by their most common meanings, out of context. For example:

Bibliographic Cards: Potosi: Colonial Treasure and the Bolivian city of silver

Source Text 1: Agradecimiento/Introducción /Potosí/La Pintura en Potosí/

Target Text 2: Acknowledgment/ Introduction/ Potosi/ Painting in Potosi/

3.2.7 Culture and translation

In relation to Taylor⁹⁰ culture can be defined as “all the ways of life including arts, beliefs and institutions of population that is passed down from generation to generation. Culture has been called “the way of life for an entire society. “As such, it includes codes of manners, dress, language, religion, rituals, norms of behavior such as law and morality, and systems of belief as well as the art”.⁹¹

⁹⁰Taylor, E. 1874. Primitive culture: researches into development of mythology, art and customs. Chicago. McGraw-Hill. 130p.

⁹¹Taylor, E. 1874. Primitive culture: researches into development of mythology, art and customs. Chicago. McGraw-Hill. 135-140p.

For Newmark⁹² the culture is “the way of life that certain community has and which shares a language in particular as a way to express itself and the way of behave it implies”. And more correctly he distinguishes the “cultural” language from the “universal” language and from “personal” one; for example “to live”, “to die”, “table”, “window” are universal words and do not represent any problem when translating; meanwhile “preste”, “pachamama” are cultural words.

Most of the cultures possess their own word for determining certain objects, concepts, sports, food, and so forth. When this happens Newmark⁹³ called this phenomenon “empty space” or “cultural distance” between the Source Language (SL) and Target Language (TL). So he suggests us to translate those words in two ways: on one hand to give an explanation of it, in the other hand to find a generic term culturally neutral. In connection to what has been said Newmark gives us Nida’s cultural categories in order to deal whit cultural “foreign” words as follows.

3.2.7.1 Cultural categories

Newmark⁹⁴ describes three cultural categories and give three categories: Ecology, Material and Socio cultural; However for our work we consider the material category. Now we will describe this category and we will give some examples for a better comprehension.

3.2.7.2 Material

The food is important culture expression; that is why the menus and cooking books include glossaries; we also can see these words in culinary guides, journalistic articles that nowadays are including in their pages foreign food. So the translator has to transfer

⁹²Newmark, P. 1991. About translation: multilingual matters. Philadelphia, Adelaide: Multilingual Matters Ltd.105p.

⁹³Newmark, P. 1991. About translation: multilingual matters. Philadelphia, Adelaide: Multilingual Matters Ltd.107-112p.

⁹⁴Newmark, P. 1991. About translation: multilingual matters. Philadelphia, Adelaide: Multilingual Matters Ltd.120p.

the meaning of these words, for example: “t’ant’awawa”, “phasanqalla”, etc. Another aspect is the cloth of men and woman; for example: “pollera”. Here the translator could on one hand transfer the meaning of the word, that is to say explain it or add a generic name next to it. For example: pollera (Andean skirt).⁹⁵

Informative Label: The Chola Paceña (Andean Woman)

Source Text 1: Así el mestizo o cholo, cuyo femenino es chola, adopto, con ciertas restricciones, modelos de vestimenta española. Por ejemplo la pollera con pliegues, encajasen los refajos que llegaban a la rodilla o poco mas abajo. Las dos piezas actuales (blusa y pollera), además de la manta, siguen en líneas generales, la tendencia dominante en la España

Target Text 2: Thus the mestizo or cholo, which in female is chola (Andean woman), adopted with certain restrictions models of Spaniard cloths. For example la pollera (Andean skirt) with folds, fittings in the underskirt and that covered the knees or even below them. The two current pieces (blouse and pollera) besides the manta (shawl) continue in general terms the prevailing tendency in the Spain

⁹⁵Ibañes, R. E. 2009. The use of translation as tool for spreading the daily news of the Bolivian News Agency. Tesis, Universidad Mayor de San Andres. La Paz. 45p.

CHAPTER FOUR

METHODOLOGY

This chapter will describe the method used in this work; it consists of a four – stage sequence of activities, after we will mention the initial achievement. Finally, the chapter will explore the experiences in the translation process.

4.1 Sequence of Activities

4.1.1 Method

In this chapter we will explain the procedures applied during the six month translation work. The following points are some procedures we followed throughout the translation work at the Municipal Museums Unit:

- First, we had a meeting with the chief of Human Resources Department; in this meeting is explained the project's objectives, scopes, and product to us.
- Second, the institution assigned an English speaking mentor to advise, supervise, and evaluate our translation work. The institutional tutor was Wara Cajías Ponce, who worked with us throughout all stages.
- Third, in the first and second stages, the institution provided us digital documents to translate, however in the third and fourth stages we should transcribe the documents.
- Fourth, we had meetings with Institutional Tutor at the beginning and ending of all stages. The tutor reviewed completed translation work. In each meeting, the tutor clarified some doubts and solved some problems regarding the translation work product and with the project process.
- Fifth, we carried out other functions that completed our activities with the Municipal Museums Unit; these functions were designated by the Chief of Unit, Wara Cajías Ponce: Cultural Management and Translation Assistance, bilingual guiding, as well as the responsibility for Municipal Museums Library.

4.1.2 Stages of the Guided Work

According to our Work Plan, the first phase of the translation process started on June 9th and ended on August 10th, 2008. The second phase started from August 11th to September 10th, 2008. The third phase was conducted from September 11th to December 10th, 2008. Finally the fourth phase was developed from December 11th to December 28th, 2008 and the final report was submitted on January, 2009. In relation to these dates the translation work lasted more than six month because the translation process was carried out only in the afternoon from 15:00 to 19:00, in the first and second phases.

For this work the Chief of Municipal Museums Unit, Wara Cajías, us many functions: Cultural Management and Translation Assistance, bilingual guiding as well as the responsibility for Municipal Museums Library, functions that will be described in four stages.

Table 4. First Stage

FIRST STAGE			
ASSIGNED TASKS	BEGINNING AND FINISHING DATES	NUMBER OF TRANSLATED DOCUMENTS	OBSERVATIONS
Contact with the institution	June 9 th To July 10 th 2008	Translation of 40 informative labels of Chola's room of Museum of traditional Folk "Juan de Vargas"	Only in the morning from 9:00 to 12:30 Tuesday to Friday And Saturday from 9:00 to 13:00
Meeting with institutional tutor.			
To Design and realize Diagnostic need			
To guide national and foreign visitors			
Translation process: - Translating, revising and editing. - Standardization of technical terminology	July 11 th To August 10 th , 2008		Only in the afternoon from 15:00 to 19:00 From Tuesday to Friday
Meeting with institutional tutor.	August 8 th		

	September 9 th 2008		
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Table 5. Second Stage

SECOND STAGE			
ASSIGNED TASKS	BEGINNING AND FINISHING DATES	NUMBER OF TRANSLATED DOCUMENTS	OBSERVATIONS
To guide national and foreign visitors	August 11 th		Only in the morning from 9:00 to 12:30 Tuesday to Friday And Saturday from 9:00 to 13:00
Translation process: - Translating, revising and editing. - Standardization of technical terminology	To September 10 th 2008	Translation of 30 informative labels of Mask's room Museum of traditional Folk "Juan de Vargas"	Only in the afternoon from 15:00 to 19:00 From Tuesday to Friday
Meeting with institutional tutor.	September 5 th , 2008		

Table 6. Third Stage

THIRD STAGE			
ASSIGNED TASKS	BEGINNING AND FINISHING DATES	NUMBER OF TRANSLATED DOCUMENTS	OBSERVATIONS
To guide national and foreign visitors	September 11 th To September 23 th , 2008		Only in the morning from 9:00 to 12:30 Tuesday to Friday And Saturday from 9:00 to 13:00
Chief of Municipal Museums' Library - To open the library - To lend book to people - To close the library	September 24 th , To November 28 th , 2008		From Tuesday to Saturday All day
Selection of books and transcription of synopsis book that will be translated	September 25 th To October 10 th , 2008	Transcription of 40 pages about synopsis of books in Spanish	

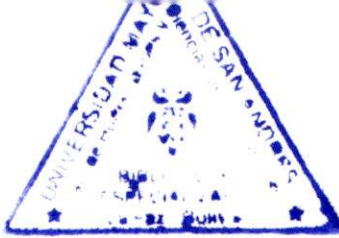
Translation process: - Translating, revising and editing. - Standardization of technical terminology	October 11 th To December 10 th , 2008	Translation of 40 pages of synopsis of books	
Meeting with institutional tutor.	November 6 th December 5 th December 9 th 2008		

Table 7. Fourth Stage

FOURTH STAGE			
ASSIGNED TASKS	BEGINNING AND FINISHING DATES	NUMBER OF TRANSLATED DOCUMENTS	OBSERVATIONS
To guide national and foreign visitors	December 11 th To December 28 th , 2008		Only in the morning from 9:00 to 12:30 Tuesday to Friday And Saturday from 9:00 to 13:00
Translation process: - Translating, revising and editing. - Standardization of technical terminology - Elaboration of glossary with Aymara language terms	December 11 th To December 28 th , 2008	Translation of 40 bibliographic cards from Municipal Museums Library	
Meeting with institutional tutor.	December 27 th , 2008		
Presentation of final report			

4.1.2.1 First Stage

According to Work Plan (table 3), the procedure realized in the first stage is described. Previously to our translation work; we followed the regular procedure at Human Resource Department; where on June 9th, 2008 they gave us an authorization to start our Designed Work in the Municipal Museums Unit. After that, we had a meeting

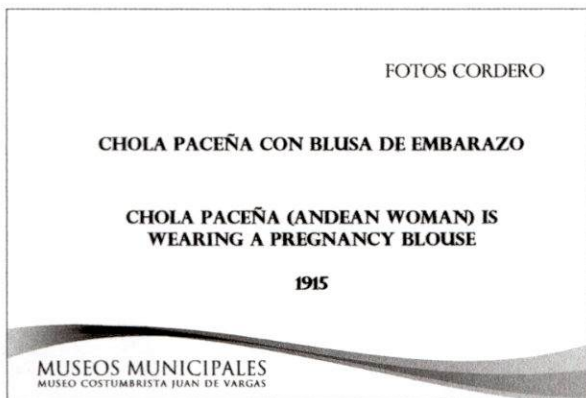


with chief of this institution Wara Cajías Ponce, who established internal rules between students and institutional partners regarding to the responsibility, punctuality, and other issues to reach a proper work of the project and gave us a computer, which was used only in the afternoon. We also worked as bilingual guides. This activity was done from June 10th to July 10th only in the morning, and at this stage we guided twenty hundred children in Spanish and fifty foreign visitors in English.

At this stage we designed and conducted a survey, from June 17th to July 5th, 2008. The people surveyed were one hundred between female and male of other countries. We described the characteristics and results of the questions in Chapter One of this Guided Work.

Later the translating process started on July 11th and finished on August 10th, 2008. The Institutional Tutor assigned us forty informative labels about La Chola Paceña pertaining to Museum of Folk Traditions “Juan de Vargas”. (See appendix 6)

In order to understand the term “informative label” we will give a short explanation about it. Labels convey basic information about the exhibit subjects and objects. All information conveyed in the labels must be documented for the researcher’s better knowledge of the researcher. And all labels should be designed for a better comprehension of the objects in exhibition. For example:



The first 40 labels were translated from Spanish to English in two weeks as a draft. Then each of them passed through the revising and editing process before the final translating work. In this development we found Aymara terms, however we did not find specialized terminology.

Now at this stage we describe and explain problems found during the translation work process. First, we proceeded to reading a text to identify the function of language used: in this case was the informative function. In our preliminary analysis of the source texts we found that the text needed to be revised and edited in Spanish because some wrong information about grammatical structures was found.

Second, we identified a variety of Aymara terms. This problem led us to look up information of words, and phrases in monolingual and bilingual dictionaries (Spanish – Spanish, English – English, Spanish – English and Spanish – Aymara), and to explain these Aymara terms through compiled glossary and footnotes. These sources helped us to find the accurate meaning of words, phrases, and texts. Our knowledge and skills obtained at linguistic level about how to deal with languages was not enough to translate the text, specifically when we wanted to deal with specialized terminology, the cultural aspects of the sources and target languages.

Third, we worked in coordination with Institutional Tutor Wara Cajías Ponce, who helped us assisting and supporting us in the translation process of informative labels. Familiarizing with the type and content of the texts required extra time, but it is important to mention that at this first stage we made important solving – problem decisions according to our work.

4.1.2.2 Second Stage

At the second stage we continued working as bilingual guides, this activity was done from August 11th to September 10th, 2008 only in the morning, and at this stage we guided thirty hundred children in Spanish and twenty foreign visitors in English.

After that, the translating process started on August 11th and finished on September 10th, 2008. The Institutional Tutor assigned us thirty informative labels about Mask pertaining to Museum of Folk Traditions “Juan de Vargas”. (See appendix 7)

The next 30 labels were translated from Spanish to English in three weeks as a draft, and then each of them passed through the revising and editing process before the final translating work. In this development we did not find specialized terminology, but Aymara terms were found.

Now at this stage we describe and explain some problems found during the translation work process. First, in our preliminary analysis of the source texts some grammatical structures and missing or wrong information were found, which later needed to be revised and edited in Spanish.

Second, in carrying out the exhaustive style and content analysis we found a variety of technical terminology: Ethnography, tourism and folklore, also Aymara terms. This problem led us to look up information of words, and phrases in monolingual and bilingual dictionaries (Spanish – Spanish, English – English, Spanish – English and Spanish – Aymara), and to explain these Aymara terms through compiled glossary and footnotes.

These sources helped us to find the accurate meaning of words, phrases, and text. However, at this stage the most difficult task was to look up the meaning of Aymara terms. In some cases we needed to go to other places like libraries and specialized people that have knowledge about this terminology.

Third, we worked in coordination with Institutional Tutor Wara Cajias Ponce, who helped us assisting and supporting in the translation process of informative labels.

4.1.2.3 Third Stage

Third stage we continued working as bilingual guides, this activity was carried out from September 11th to September 23rd, 2008 only in the morning, and in this stage we guided one hundred children and fifty foreign visitors. On September 23rd, 2008 according to Instruction DPTN UMM N° 97/2008, we should be responsible for Municipal Museums Library. This activity was carried out from September 24th to November 28th, 2008. Our functions were opening the library at 9:00 and closing at 19:00 from Tuesday to Friday, and Saturday from 9:00 to 13:00, within the library we should give books according to people requirement.

Before the translation process started, the institutional tutor gave us a list of forty books, with major requirement between investigators and artists. This activity was performed from September 25th to October 10th, 2008. (See appendix 8)

After, the translating process started on October 11th and finished on December 10th, 2008. The forty synopses of books were translated from Spanish to English in six weeks as a draft, and then each of them pass through the revising and editing process before the final translating work. The description of each book can be observed in Appendix 9.

Now we describe and explain the problems found during the translation work process at this stage. First, we found a variety of technical terms related to other specialized fields (architecture, culture, art, archeology, tourism, etc.) and second, we identified Aymara terms. These problems led us to look up information of words, and phrases in monolingual and bilingual dictionaries (Spanish – Spanish, English – English, Spanish – English and Spanish – Aymara), and to explain these Aymara terms through compiled glossary and footnotes.

These sources helped us to find the accurate meaning of words, phrases, and text. However, at this stage the most difficult task was to look up the meaning of Aymara

terms and describe the technical words. In some cases we needed to go to other places like libraries and specialized people that have knowledge about this terminology.

Finally, the translated documents were revised and edited before the final translation work. In this last step is also considered the following points:

- a) An analysis of equivalence of meaning from one to another language was preceded.
- b) A review of structures was taken into account in criteria as the grammatical, morphological and syntactic features of English.
- c) In addition, there was a correction of the spelling of English words.

4.1.2.4 Fourth Stage

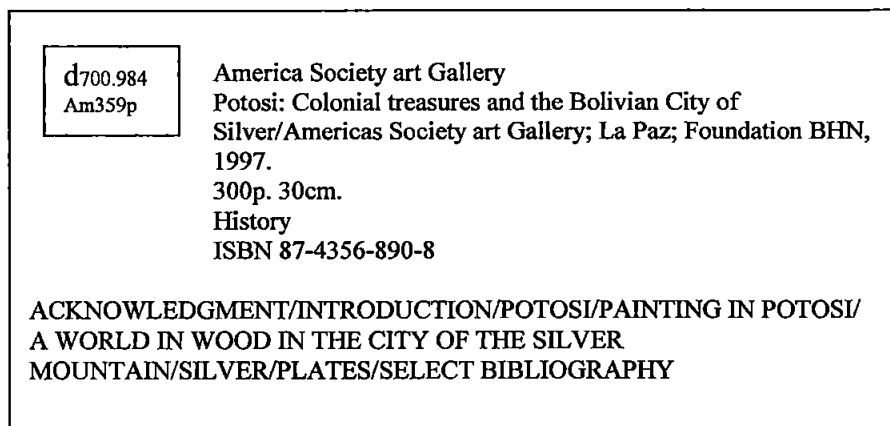
In the last stage we continued our work as a bilingual guides; this activity was realized from December 11th to December 28th only in the morning. In this stage we guided twenty children, fifty national visitors and fourteen foreign visitors.

The last translating process started on December 11th and finished on December 28th, 2008. According to work plan, the institutional tutor assigned us forty bibliographic cards about the books with synopsis translated. The forty bibliographic cards were translated from Spanish to English in one week as a draft and finally, this translated information was revised and editing. (See appendix 10)

In order to understand the term “bibliographic card” we will give an example:

d700.984 Am359p	Galería de la Sociedad Americana de arte Potosi: Tesoros Coloniales y la ciudad boliviana de la Plata/Galería de la Sociedad Americana de arte; La Paz; Fundación BHN, 1997 300p. 30cm Historia ISBN 87-4356-890-8 AGRADECIMIENTO/INTRODUCCIÓN POTOSÍ/LA PINTURA EN POTOSÍ/UN MUNDO DE MADERA EN EL CERRO DE POTOSÍ/LA PLATA/PLATOS/REFERENCIAS BIBLIOGRÁFICAS
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Bibliographic Card in English Language



In this procedure we found a variety of technical terms related to other specialized fields (architecture, culture, art, tourism, archeology and so forth). This problem led us to look up information of words, and phrases in specialized dictionaries. In many cases we needed to go to other places like libraries and specialized people that have knowledge about this terminology.

Finally, we provide all translated documents to the institutional tutor Wara Cajías Ponce; as a result the translated material was implemented in permanent exhibitions in the Tradition Folk “Juan de Vargas” Museum and in the library.

4.2 Initial Achievements

According to our Action Plan, the strategies used and the work plan presented can be considered the following as initial achievements:

- Translation of 70 informative labels from Spanish to English.
- Translation of 40 synopses book from Spanish to English.
- Translation of 40 bibliographic cards from Spanish to English.
- Standardization of specialized and technical terminology.
- Development of a basic glossary with technical terms identified.

- Development of Aymara glossary with terms identified.

4.3 Experiences

Now we will mention the most important translation techniques used and analyzed in the translation process.

4.3.1 Translation Techniques

In relation to the text, understanding of the message and author sense, we realized the selection of technique that will be used in the translation process. We applied different types of translation techniques for example: Literal Translation, Transposition, word by word translation and modulation. The percentage of use of each of them varied according to length and content of each document. The examples are taken from the informative labels: La Chola Paceña and the Masks.

4.3.1.1 Literal Translation

Literal translation occurs when there is an exact structural, lexical, even morphological equivalence between two languages. According to the authors, this is only possible when two languages are very close to each other. We see some examples from informative labels La Chola Paceña and Awki Awki Dance:

Informative label: La Chola Paceña

Source Text 1: muestra la sencillez de las vestiduras de las mujeres que habitaban la región.

Target Text 2: shows the simplicity in the clothing of the women who lived in the Andean region.

Source Text 1: Así el mestizo o Cholo, cuyo femenino es Chola, adoptó, con ciertas restricciones, modelos de vestimenta española.

Target Text 2: Thus the mestizo or Cholo, which feminine is Chola (Andean woman), adopted with certain restrictions models of Spanish clothing.

Informative label: La Máscara de Awki Awki

Source Text 1: El Awki Awki es una danza originada durante la colonia.

Target Text 2: The Awki Awki (old man) is a dance originated during the colony.

Source Text 1: El nombre de la danza hace referencia a los ancianos dignatarios

Target Text 2: The name of this dance makes reference to the dignitary old men

Source Text 1: Se complementa con una máscara de cuero crudo de oveja

Target Text 2: It is complemented with a mask made of raw leather sheep

SPANISH LABEL

La Chola Paceña

En el siglo XVI, el cronista Guamán Poma de Ayala en su libro *Nueva Crónica y Buen Gobierno* muestra la sencillez de las vestiduras de las mujeres que habitaban la región. Se trataba de un traje de dos piezas sin forro ni pliegues, con una camiseta que llegaba un poco más abajo de las rodillas llamada *Uncu*.

Posteriormente, el proceso del mestizaje diferenció la vestimenta. Así el mestizo o Cholo, cuyo femenino es Chola, adoptó, con ciertas restricciones, modelos de vestimenta española. Por ejemplo, la pollera con pliegues, encajes en los refajos y que llegaban a la rodilla o poco más abajo. Las dos piezas actuales (blusa y pollera), además de la manta, siguen en líneas generales, la tendencia dominante en la España del siglo XVII.

Las botas de media caña, tacón alto y abotonadura lateral, formaba parte integral del traje, pero, dicha prenda se ha perdido. Asimismo, el sombrero de copa fue sustituido, hacia 1900, por el borsalino de forma más redondeada y chata.

SPANISH LABEL

Máscara: Awki Awki

Danza: Awki Awki (Viejos)

El Awki Awki es una danza originada durante la colonia. Es bailada por varones que satirizan a los funcionarios de la administración española. El nombre de la danza hace referencia a los ancianos dignatarios y se burla tanto de su vestimenta como de sus actitudes.

El traje de Awki Awki lleva una levita con joroba, sombrero de copa alta, pantalón llamado *calzona* y un bastón de madera retorcida. Se complementa con una máscara de cuero crudo de oveja con rasgos enjutos, nariz alargada y cabellos blancos de crin. Posteriormente, esta máscara, se reemplazó por otra de yeso que acentúa el color del personaje.

Esta danza la bailan agachados, sobándose la espalda de rato en rato y cayendo al piso para volver a pararse riendo. Los Awki Awki hacen tal vez la danza más jocosa y burlesca del conjunto de manifestaciones folklóricas que conocemos, pues juegan graciosamente con otros viejitos del grupo de danzantes.

ENGLISH LABEL

The Chola Paceña

In the sixteenth century, the book "Nueva Crónica y Buen Gobierno" written by columnist Guamán Poma de Ayala showed the simplicity in the clothing of the women who lived in the Andean region. It consisted of a two-piece costume with no lining nor folds, an undershirt called "Uncu" that covered a little more the knees.

Later, the process of the miscegenation made clothing different. Thus the mestizo or Cholo, which feminine is Chola (Andean woman), adopted with certain restrictions models of Spanish clothing. For example, the pollera (wide skirt) with folds, fittings in the underskirts and that covered the knees or even below them. The two current pieces (blouse and pollera) besides the shawl continue in general terms the prevailing tendency in the Spain of the seventeenth century.

The medium tall, high heel and lateral button boots were integral part of the suit, but the mentioned clothing disappeared. In the same way, toward 1900 the top hat was substituted by a more rounded and pork – pie hat called Borsalino.

ENGLISH LABEL

Mask: "Awki Awki" (Old Man)

Dance: "Awki Awki"

The Awki Awki is a dance originated during the colony. It is danced by males that satirize the officials of Spanish administration. The name of this dance makes reference to the dignitary old men and it makes fun as of its clothing as their attitudes.

The Awki Awki suit is conformed for a levita (men's suit) with a hump, top hat, pants called *calzona* and a turned wooden cane. It is complemented with a mask made of raw leather sheep with lean features, long nose and white long hair. Later, this mask took place of another of plaster that it accentuates the color of the character.

They dance consists on rubbing the back from one moment to another and then they falling to the floor to stand up laugh again. Maybe the Awki Awki makes the most humorous and mocking dance in the group of folkloric manifestations that we know, perhaps because they play in the funny way with other old men of the dancers' troop.

4.3.1.2 Transposition

The transposition technique consists of displacing on part of the speech with other (of the same speech) without changing the sense of the message. Some examples:

Informative Label: Diablo (Devil) Mask

Source Text 1: La máscara de este personaje es un símbolo pavoroso de lo maligno, con cuernos largos, ojos desorbitados, orejas zoomorfitas, nariz y dientes de dragón y adornos de serpientes y reptiles.

Target Text 2: The mask of this character is a frightful symbol of the wicked thing; it has a long horns, big eyes, ears in animal form, teeth and nose of dragon and snakes and reptiles adornment.

Informative Label: Caporal (Foreman) Mask

Source Text 1: La vestimenta consta de camisa con hombreras abollonadas y mangas que se estrechan en los brazos, traje bordado con lentejuelas de colores brillantes, botas altas del color del traje y adornadas con grandes cascabeles.

Target Text 2: The clothing consists of a shirt with a pad shoulder and sleeves that are narrowed in the arms, embroidered suit with spangles of brilliant colors, high boots like the suit color and adorned with big bells.

- ✓ A change in the grammar from SL to TL (singular to plural; position of the adjective, changing the world class or part of speech)

4.3.1.3 Word by Word

Word-for-word translation: in which the Source Language word order is preserved and the words translated singly by their most common meanings, out of context. This technique was used in translation process of bibliographic Cards where we translate simple words. For better understanding we will give some examples from bibliographic cards.

Bibliographic Card: Bolivian handicraft

Source Text 1: Presentación /Proyecto REDIC/Directorio/Nuestras Culturas/
Referencias de Gonzalo Ifigüez

Target Text 2: Presentation/ Project REDIC/Directory/Our cultures/ References by
Gonzalo Ifigüez

Bibliographic Card: Head dresses from the desert

Source Text 1: Vestir la cabeza en los Andes/La era de los enturbados/ Turbantes para el mas allá/La lana se les sube a la cabeza/Los siglos de Tiwanaku/La gente de cuatro puntas/La edad de los guerreros

Target Text 2: Dressing the head in the Andes/ The era of the turban/ Turbans from the here after/Wool goes to their heads/the Tiwanaku centuries/the people of the four corners/ the age of warriors

4.3.2 Other Translation Procedure

4.3.2.1 Translation of expressions without equivalence in Target Language

This technique is used when there are linguistic forms (words, phrases, sentences) that belong to a certain language and culture of a society. This means that the cultural context translation is needed in order to go closer to the Source language.

In culture translation according our referential framework is “cloth” like an important culture expression; this aspect is the cloth of men and woman; for example: “pollera”. Here we could on one hand transfer the meaning of the word, that is to say explain it or add a generic name next to it. Now we can see some examples taken from informative label: La Chola Paceña.

Informative label: La Chola Paceña

Source Text 1: Por ejemplo, la pollera con pliegues, encajes en los refajos y que llegaban a la rodilla o poco más abajo.

Target Text 2: For example, the pollera (wide skirt) with folds, fittings in the underskirts and that covered the knees or even below them.

Source Text 1: Las dos piezas actuales (blusa y pollera), además de la manta, siguen en líneas generales, la tendencia dominante en la España del siglo XVII.

Target Text 2: The two current pieces (blouse and pollera) besides the shawl continue in general terms the prevailing tendency in the Spain of the seventeenth century.

4.3.2.2 Aymara Language Terminology

We already talked about culture in the theoretical reference point in which we defined culture as way of life an entire society has, and includes codes of manner, dress, language, religion, rituals and norms of behavior. In the translation process we found some cases related to Aymara language for example:

Informative label: The Awki Awki Mask

Source Text 1: El Awki Awki es una danza originada durante la colonia.

Target Text 2: The Awki Awki (old man) is a dance originated during the colony.

Source Text 1: La máscara imita a un viejo rubio o q'ara

Target Text 2: The mask imitates to a blond old man called q'ara (meaning white in Aymara language)

Source Text 1: El Achachi representa al español capataz en la danza de la Morenada.

Target Text 2: The Achachi (old man in Aymara language) represents the Spanish foreman in the Morenada dance.

Source Text 1: El Danzante se denomina también Jach'a Tata Danzanti que significa Gran Señor Danzante

Target Text 2: The Dancer is also called Jach'a Tata Danzante that meaning (Great Lord dancer).

Table 8. Comparison between Aymara, Spanish and English Language.

AYMARA	SPANISH	ENGLISH (meaning of the word)
	Chola	Andean woman
	Pollera	Wide skirt

Awki Awki	Viejo	Old Man
q'ara	Piel blanca	white skin, complexion
Achachi	Viejo	Old man
Jach'a Tata Danzanti	Gran Señor Danzante	(Great Lord dancer).

SPANISH LABEL

Máscara: Achachi (Viejo)
Danza: La Morenada

El Achachi representa al español capataz en la danza de La Morenada. La máscara imita a un viejo rubio o q'ara con bigotes, barba y entre los dientes lleva una pipa. Además su vestimenta se compone de levita, pechera, buzo y botas, todo profusamente bordado. En la mano el Achachi lleva un chicote con el que ejerce autoridad en el grupo de morenos.

ENGLISH LABEL

Mask: "Achachi" (Old Men)
Dance: "The Morenada"

The Achachi (old man) represents the Spanish foreman in the Morenada dance. The mask imitates to a blond old man called q'ara (meaning white skin in Aymara language), with mustaches and beard. Among the teeth he takes a pipe. His clothing consists of a levita (men's suit), chest protector, pants and boots, everything profusely embroidered. In the hand the Achachi (old man) carries a whip; it is used to show authority in the Moreno's troop.

SPANISH LABEL

Máscara: Danzanti
Danza: Jach'a Danzanti (Gran Danzante)

El Danzante se denomina también Jach'a Tata Danzanti que significa Gran Señor Danzante. Este personaje baila con una máscara gigante de características parecidas a una rana verde de orejas grandes decoradas con espejos y con un tocado de plumas. Esta danza se escenifica en la fiesta de San Pedro y San Pablo en las comunidades Aymaras de Achacachi y Umala.

Para la interpretación de la misma existen dos versiones. La primera la considera como una danza ritual de agradecimiento a la Pachamama por las abundantes cosechas y la segunda como un baile ritual propiciatorio social, es decir, un sacrificio humano por medio del baile.

En este caso el Danzante era elegido entre los varones adultos y fuertes. Era alimentado con manjares y bebidas, le dotaban de una mujer virgen y bailaba durante varios días sin descanso, lo que podía causarle la muerte por agotamiento. Este sacrificio humano era propiciatorio para que la comunidad esté a salvo de plagas y sequías.

ENGLISH LABEL

Mask: “Danzanti” (Dancer)

Dance: “Jachá Danzanti” (A Great Dancer)

The Dancer is also called Jach'a Tata Danzante that meaning (Great Lord dancer). This character dances with enormous mask of characteristic seemed a green frog. Also it has big ears decorated with mirrors and headdress of feathers. This dance is personified in San Pedro and San Pablo's festivity in the Aymara communities of Achacachi and Umala.

For the interpretation of this dance existing two versions the first: like a ritual dance of gratefulness to the Pachamama (earth mother) for the abundant crops and, second: like a ritual dance, a social propitiatory, that meaning, a human sacrifice by means of a dance.

In the second case the Dancer was chosen among the strong and mature male. He was fed with a delicious food, drinks and they endowed him of a virgin woman. He danced during several days without resting; it could cause him the death for exhaustion. This human sacrifice was propitiatory so that the community is safe of plagues and droughts.

4.3.2.3 Acronym

Acronyms are combinations of the first letters in a group of words to form a new grouping of letters that can be pronounced as a word. In our work we found this case especially in the translation process of synopses books; we mention some examples:

Source Text 1: International Council of Museums - ICOM

Target Text 2: Consejo Internacional de Museos

Source Text 1: Asociación Boliviana de Artistas Plásticos - ABAP

Target Text 2: The Bolivian Association of Plastic Artists

Source Text 1: Concejo Nacional de Cine - CONACINE

Target Text 2: National Council of Cinema

Source Text 1: International Committee for Museology - ICOFOM

Target Text 2: Comité Internacional de Museología



CHAPTER FIVE

CONCLUSIONS AND RECOMMENDATIONS

The conclusions and recommendations of the Guided Work are presented in this chapter. The conclusions are based on the theoretical and practical findings, while the recommendations are based on the said conclusions.

5.1 Conclusions

The following conclusions can be drawn based on general and specific objectives. It was found that:

1. The Guided Work carried out approximately seven months period in the Municipal Museums Unit which consists in six museums: Museum of Folk traditions "Juan de Vargas", Museum of the Bolivian Littoral, Museum of Pre-Columbian Precious Metals, Murillo's House Museum, Tambo Quirquincho Museum and Museum of National Revolution.
2. According to our objectives, we translated seventy informative labels of Folk traditions "Juan de Vargas" Museum, forty synopses of books and forty bibliographic cards of the Municipal Museum's library. These documents were translated from Spanish to English.
3. In the methodology we used different techniques but the most used was literal translation technique and translation of expressions without equivalence in target language, we identified this fact because the informative texts were in relation to cultural aspects. It was also very important to know the cultural meaning the words for instance, culturally, the words "La Chola Paceña" for a Spanish speaker stands a traditional woman, whereas for an English speaker it do not have context and it is

necessary to explain within the translation, this case was used in many informative labels.

4. Other interesting aspect found in the translation process was words written in Aymara language; this situation complicated the translation and made very hard to find the proper meanings of the words in the English language. We had to make use of bilingual dictionaries and in many cases asked specialized people. In this way we developed an Aymara Glossary. (See appendix 11)
5. As other objective we developed a standardized basic technical glossary during translation process work. In the process of this translation work, we improved our skills as translators. We learned to resolve different problems about terminology and to increase our knowledge in different specialized fields of study such as archeology, art, anthropology, and tourism. Also this glossary will help to future research in the institution and in the Linguistics and Language Department. (See appendix 12)
6. All our knowledge and skills acquired and learned during our Linguistics and Language studies at the Mayor de San Andres University was applied in this translation work. It was the support for developing a theoretical framework in agreement our translation work.
7. Finally, the translated documents were implemented in permanent exhibition rooms, where the foreign people can observe and learn about the objects in exhibition.

5.2 Recommendations

Our recommendation is given according to our experiences in this work.

- ❖ To acquire the habit of insatiable investigation, the student should look for information necessary for her/his work by the future translator. These habits and skills will develop only as a result of the professor's guidance, orientation, instruction, and encouragement.

- ❖ To make sure that the translation professor guarantee to her/ his students get hold of extra linguistic notions, a background on the field, the subject matter at hand. This stage of “familiarization” with the field or subject matter may be developed either in the target language (TL), the source language (SL), the translator’s mother tongue— it should be other than either the SL or the TL—in any other language known by the translator, or in all of them.
- ❖ To acquire background knowledge by the translators. It will allow them either to know the content of the text or, at least, grasp the elements that will facilitate her/ his understanding.
- ❖ To know the style that dominates the writing of articles in the source language enables us to know a large number of expressions not easily found in dictionaries, from Aymara and other languages.
- ❖ To be able to identify style marks also gives us the chance to concentrate on the information and not to get lost in the labyrinth of conventions that editorial rules could create.
- ❖ Students have specific and general tasks leading them to study those notions they will interact within their translations.
- ❖ Finally, it is important did not make students to dedicate themselves to reading and digesting only in the SL but that they feel free to use any source regardless of the language. This will provide them with an increasingly integrated view of the notional and linguistic universe of such subject.

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APPENDIXES 1 AND 2

◦ *ESTADÍSTICAS MUSEOS MUNICIPALES*

2002 - 2007

◦ *ESTADÍSTICAS MUSEOS MUNICIPALES*

2008

APPENDIX 1

**PROGRAMA PLAN MAESTRO DE MUSEOS
ESTADÍSTICAS MUSEOS MUNICIPALES**

COMPLEJO CALLE JAEN : (Museos : Costumbrista , Litoral Boliviano , Metales Preciosos Precolombinos , Casa de Murillo)

GESTION	EXTRANJEROS	NACIONALES	ESTUDIANTES nivel superior y/o universitarios	LIBRES alumnos primaria escuelas. y secundaria colegios.	TOTAL
2007	18089	7046	4816	27075	57026
2006	17127	7351	3759	25236	53473
2005	14131	7222	3253	24476	49082
2004	17168	6240	1496	27372	52276
2003	15328	5592	1437	26575	48932
2002	16105	5765	1062	20370	43302

IMPORTANTE : Para la presente planilla se consideró en los ítems ; extranjeros , nacionales y estudiantes nivel superior a visitantes que adquirieron el correspondiente valor de ingreso , mientras que en libres se consideró a alumnos de escuelas y colegios tanto fiscales como particulares que vinieron con el objetivo de estudio y conocimiento del patrimonio que resguardan los museos.

La Paz , Julio del 2008
Responsable: Jonny Ramirez.

APPENDIX 2

**PROGRAMA PLAN MAESTRO DE MUSEOS
ESTADÍSTICAS MUSEOS MUNICIPALES**

COMPLEJO CALLE JAEN : (Museos : Costumbrista , Litoral Boliviano , Metales Preciosos Precolombinos, Casa de Murillo)

GESTION	EXTRANJEROS	NACIONALES	ESTUDIANTES nivel superior y/o universitarios	LIBRES alumnos primaria escuelas. y secundaria colegios.	TOTAL
2.008	19.228	7.100	4.920	27.500	58.748

ENERO	FEBRERO	MARZO	ABRIL	MAYO	JUNIO	TOTAL
1.505	1.320	900	750	820	1.100	5.295
JULIO	AGOSTO	SEPTIEMBRE	OCTUBRE	NOVIEMBRE	DICIEMBRE	TOTAL
1.500	2.439	2.453	2.600	1.966	1.875	13.933
						19.228

IMPORTANTE:

Para la presente planilla se consideró en los ítems ; extranjeros , nacionales y estudiantes nivel superior a visitantes que adquirieron el correspondiente valor de ingreso , mientras que en libres se consideró a alumnos de escuelas y colegios tanto fiscales como particulares que vinieron con el objetivo de estudio y conocimiento del patrimonio que resguardan los Museos.

La Paz , Enero del 2009
Responsable: Jonny Ramirez.

APPENDIXES 3, 4 AND 5

- *SAMPLE OF MUNICIPAL MUSEUMS WITHOUT TRANSLATED INFORMATION*
- *SAMPLE OF SURVEY*
- *SAMPLE OF VISITORS REGISTER*

APPENDIX 3

SAMPLE OF MUNICIPAL MUSEUMS WITHOUT TRANSLATED INFORMATION



→
**Municipal Museums
Ticket Office**



→
**Front view of the
Folk Traditions
"Juan de Vargas"
Museum**



**Front view of
Pre-Columbian
Precious Metals
Museum**



**Front view of Pre-
Columbian Precious
Metals Room**





→
**Inside the
Murillos' House
Museum**



→
**Front view of
Murillos' House
Room**



→
**Front view of
Murillos' House
Room**

APPENDIX 4

SAMPLE OF SURVEY

GOBIERNO MUNICIPAL DE LA PAZ
DIRECCION DE PATRIMONIO NATURAL
UNIDAD DE MUSEOS MUNICIPALES

ENCUESTA –SURVEY

La información que usted nos proporcione será de gran valor para el museo. Por lo tanto agradecemos su valiosa colaboración.

The information could you give us will be very important for the museum. That is why we will appreciate your valuable collaboration.

- Marque con una "X" el cuadro de la respuesta correcta o complete la información requerida.
- Cross out in the square of the correct answer or complete the required information.

1 Sexo - Sex	F	<input type="checkbox"/>	M	<input type="checkbox"/>
2 Edad - Age			
3 Nacionalidad – Nationality			
4 Idioma(s)que domina –Language you dominate				
	Español - Spanish	<input type="checkbox"/>	Ingles - English	<input type="checkbox"/>
	Aleman – German	<input type="checkbox"/>	Frances – French	<input type="checkbox"/>
	Otro – other	<input type="checkbox"/>		
5 Viaja usted - You travel with				
	Familia - Family	<input type="checkbox"/>	solo - alone	<input type="checkbox"/>
	Amigos - Friends	<input type="checkbox"/>		
6 Cual es su Ocupacion - What is your occupation				
	Estudiante – student	<input type="checkbox"/>	Trabajador - worker	<input type="checkbox"/>
	Professional	<input type="checkbox"/>		
	professional	<input type="checkbox"/>		
7 Como fue su visita a los museos - How was your visit to museums?				
	Buena - Good	<input type="checkbox"/>	Regular	<input type="checkbox"/>
	Mala - Bad	<input type="checkbox"/>		
¿Si responde mala por que?- If your answer is bad Why?			
8 Le gustaría recibir mas informacion sobre los museos – would you like to receive more information about museums?				
	Si, yes	<input type="checkbox"/>	no	<input type="checkbox"/>

APPENDIX 5

SAMPLE OF VISITORS REGISTER

Have translations in English!! or offer an English
if possible. *para ser extra importante!*
Muy interesante conocer este museo.
disfrute mucho esta visita
Un turista argentino
[Signature]

W. H. ...
Johann W. ... Los Angeles, CA
Muy interesante pero no entendí nada
de los 60 minutos.
POR FAVOR - TRADUCCIONES!
No explanations or guides in English
what a pity. Z.G. Jerusalem, ISRAEL
Hemos hecho la visita con Víctor fue estupendo.
Gracias a él Pierre (France)
We visit the museum with Victor, a guide who
speaks in good English and have great explanation.

Interesting & lovely museum. Got nothing
 there re information in English for
 International visitors?? Manuals (Alemans)
 + Map (UK)
 These are wonderful museums
 but for international tourists
 we would appreciate English
 explanations about your wonderful
 museum.
 Dion i Athla Gailor
 ISTARABUWA, THE REF

Muy interesante, pero no entiendo mucho. Va bien
 en Headsets in a tour ~~and~~ in different languages
 (CD/tape recorded)
 Gracias!

APPENDIX 6

TRANSLATIONS

MUSEUM OF FOLK TRADITIONS "JUAN DE VARGAS"

LA CHOLA PACENA'S ROOM

APPENDIX 6 TRANSLATIONS

MUSEUM OF FOLK TRADITIONS “JUAN DE VARGAS” LA CHOLA PACEÑA’S ROOM

1. *The Chola Paceña*

In the sixteenth century, the book “Nueva Crónica y Buen Gobierno” written by columnist Guamán Poma de Ayala showed the simplicity in the clothing of the women who lived in the Andean region. It consisted of a two-piece costume with no lining nor folds, an undershirt called “Uncu” that covered a little more the knees.



Later, the process of the miscegenation made clothing different. Thus the mestizo or Cholo, which feminine is Chola (Andean woman), adopted with certain restrictions models of Spanish clothing. For example, the pollera (wide skirt) with folds, fittings in the underskirts and that covered the knees or even below them. The two current pieces (blouse and pollera) besides the shawl continue in general terms the prevailing tendency in the Spain of the seventeenth century.

The medium tall, high heel and lateral button-boots were integral part of the suit, but the mentioned clothing disappeared. In the same way, toward 1900 the top hat was substituted by a more rounded and pork – pie hat called Borsalino.

2. The Pollera (Wide skirt)

The pollera (wide skirt) was made with European clothes, which were sold in stores as: "The Condor" located in Colón and Mercado Street. "Lazarte" on Ayacucho Street, "Valencia" on Honda Street and in other stores of Recreo Street today called Mariscal Santa Cruz.

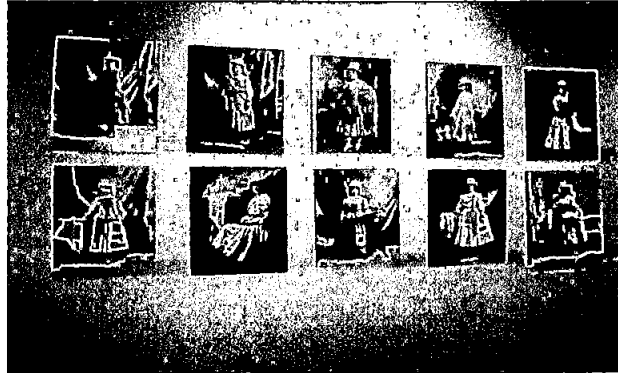
The parts of the pollera (wide skirt) begin in the "row", which is tied in the waist; underneath is the waistband or gathered pleated part that gives form to the hips; in the half part comes the stitches, the ones that were in number of two or three with one or two centimeters.



The mancanchas (under skirts) were made of cotton cloth and they had point laces in the borders; also the centro (under skirt) was pleated and starched to lift the pollera (wide skirt), they could be made of four or five garments, which gave that bell-shaped characteristic.

3. The Famous Cholas Paceñas

“La Llanta Baja meaning (flat tire)” was a women who received this name for her walking problem, she was a salesperson of delicious humintas on the Zoilo Flores Street, and she was a famous character in the Alasita fair where she sold pastries and used to wear all bejeweled and with rings in her ten fingers.



“La Monita meaning (a little monkey)” was one of the craftswomen on the current Sagárnaga Street.

“La Costalera” was a wealthy chola (Andean woman) that sold pouches in Rodriguez market.

“La Makunca” her nickname was because she was chubby and short, she was the first queen of the work in the year 1930.

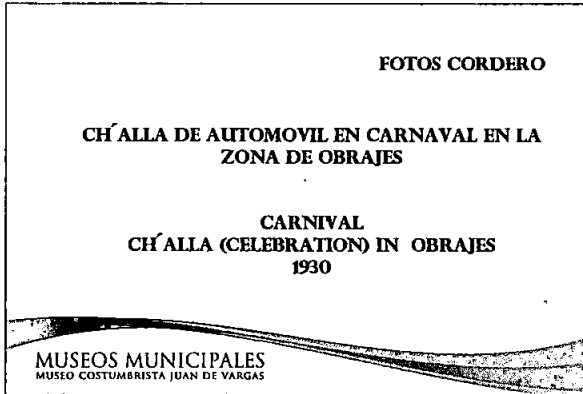
“La Pekana” had her head with beautiful braids.

“La Pekota” her name was because she had a big head also she had a restaurant on Juan de la Riva Street, where the employees of the Municipal Government used to go.

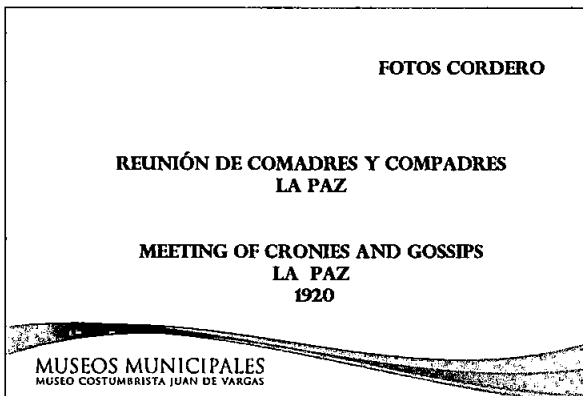
“La Loca Enriqueta meaning (The crazy Enriquetas)” she was blond and a good presence. She was nominated as “the Chola of the past”.

“La Chola Alemana (The German Chola)” blond woman of imposing presence, owner of the famous restaurant “The Adobes” where they served delicious dishes like a “picante surtido”, being the more liked by the clients.

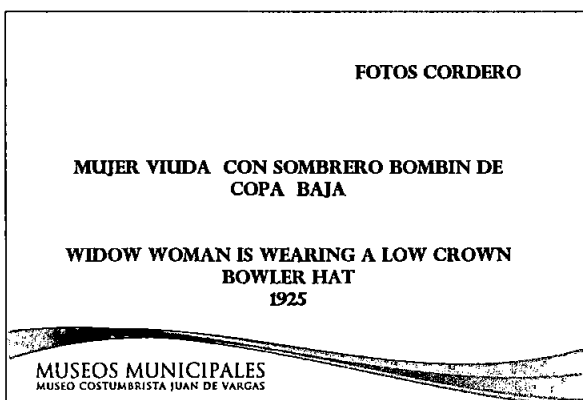
4.



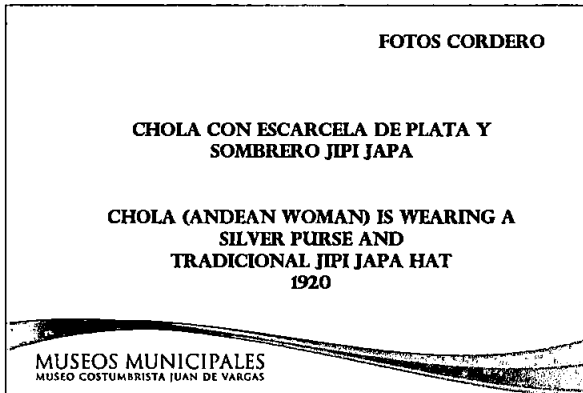
5.



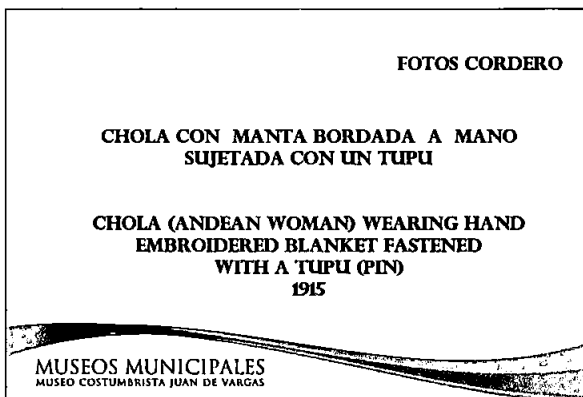
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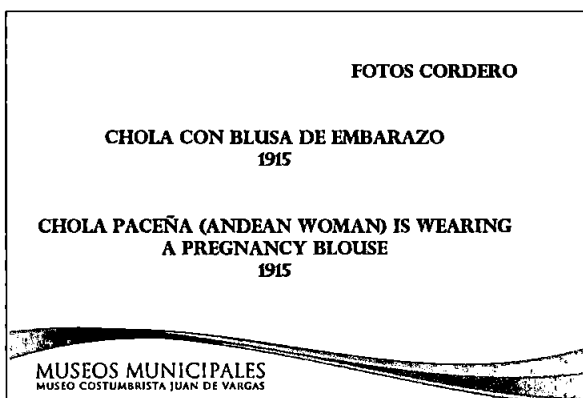
7.



8.



9.



APPENDIX 7

TRANSLATIONS

MUSEUM OF FOLK TRADITIONS "JUAN DE VARGAS"

THE MASKS' ROOM

**APPENDIX 7
TRANSLATIONS**

**MUSEUM OF FOLK TRADITIONS “JUAN DE VARGAS”
THE MASKS’ ROOM**

THE MASKS

**1. Mask: “Awki Awki” (Old Man)
Dance: “Awki Awki”**

The Awki Awki is a dance originated during the colony. It is danced by males that satirize the officials of Spanish administration. The name of this dance makes reference to the dignitary old men and it makes fun as of its clothing as their attitudes.



The Awki Awki suit is conformed for a levita (men’s suit) with a hump, top hat, pants called calzona and a turned wooden cane. It is complemented with a mask made of raw leather sheep with lean features, long nose and white long hair. Later, this mask took place of another of plaster that it accentuates the color of the character.

The dance consists on rubbing the back from one moment to another and then the dancers falling to the floor to stand up laugh again. Maybe the Awki Awki makes the most humorous and mocking dance in the group of folkloric manifestations that we know, perhaps because they play in the funny way with other old men of the dancers’ troop.

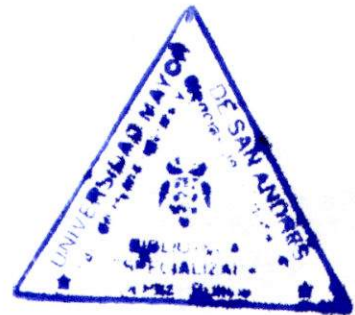
**2. Mask: "Achachi" (Old Men)
Dance: "The Morenada"**

The Achachi (old man) represents the Spanish foreman in the Morenada dance. The mask imitates blond old man called q'ara (meaning white in Aymara language), with mustaches and beard. Among the teeth he takes a pipe. His clothing consists of a levita (men's suit), chest protector, pant and boots, everything profusely embroidered. In the hand the Achachi (old man) carries a whip; it is used to show authority in the Moreno's troop.



**3. Mask: "Jukumari" (Andean bear)
Dance: "Diablada"**

The Jukumari or Andean bear is a character into the Diablada dance. Stories and legends of the Andean world narrates that the Jukumari frightens to the inhabitants and it abducted to the young women to be taken to its cave. In the dance, the bear interact with the spectator; it dances and plays with the public in a simulation of the kidnapping to the young women.



4. Mask: “Titi” (Wild Cat) **Dance: “Misti Sikuri and Morenada”**

This feline is known with the name of Titi, it lives in the Andean mountains. Approximately it measures 36 centimeters and possesses an extensive tail. In the Aymara cosmogony¹, the Titi is considered as a sacred animal and carrier of good presage for the



crops. It is even believed that the Tiwanacu residents called Titi - Kaka Lake in honor to this feline.

The Titi's presence in the festivity and in the dance shows us the human being's relationship with the nature. The Titi's clothing is composed by the mask, multicolored embroidered suit and, in some cases, a layer. This character is an incorporated figure to the Misti Sikuri and the Morenada dances.

5. Mask: “Diablo” (Devil) **Dances: “Diablada”**

This dance of colonial origin represents the Catholic devil in the Andean world view. It is a dramatization of the fight between the good and the evil. Also it represents the cult to the Supay or deity of the manqhapacha (underground world).The character is known as the “Tio” by the miners and it is a



¹ Cosmology: The branch of astrophysics that studies the origin and evolution and structure of the universe.

supernatural being who, in the Andean mythology, is the metals' owner of the mine. It can give wealth death.

The mask of this character is a frightful symbol of the wicked thing; it has long horns, big eyes, zoomorphic ears, teeth of dragon and snakes and reptiles adornment.

**6. Mask: "Moreno"
Dance: "Morenada"**

Etymologically the Castilian word "Moreno" comes from Latin morus, that means black person who has a dark skin texture and black or brown hair.

The dance of the Morenos is a satire of the Aymara towns from La Paz city against the powerful people of the Bolivian oligarchy that governed without the participation of the mestizos and indigenous. The Morenada satirizes the presence of the black slaves who arrived to the Viceroyalty of the Peru.



The dance is slow and marked by the music and the rattle. The mask of the Moreno is made of plaster and metal, with big eyes, mustaches, the tongue out and the extended lips by the fatigue and the exhaustion of taking a pipe.



7. Mask: "Danzanti" (Dancer)

Dance: "Jachá Danzanti" (A Great Dancer)

The Dancer is also called Jach'a Tata Danzante that meaning (Great Lord dancer). This character dances with enormous mask of characteristic seemed a green frog. Also it has big ears decorated with mirrors and headdress of feathers. This dance is personified in San Pedro and San Pablo's festivity in the Aymara communities of Achacachi and Umala.



For the interpretation of this dance existing two versions the first: like a ritual dance of gratefulness to the Pachamama (earth mother) for the abundant crops and, second: like a ritual dance, a social propitiatory, that meaning, a human sacrifice by means of a dance.

In the second case the Dancer was chosen among the strong and mature male. He was fed with a delicious food, drinks and they endowed him of a virgin woman. He danced during several days without resting; it could cause him the death for exhaustion. This human sacrifice was propitiatory so that the community is safe of plagues and droughts.

APPENDIX 8

LIST OF ASSIGNED BOOKS

APPENDIX 8

LIST OF ASSIGNED BOOKS

1. Potosí: Tesoros coloniales y la ciudad boliviana de la plata.
2. Guía de artistas bolivianos.
3. Artesanías bolivianas.
4. Acerca de los Estados Unidos.
5. Fe ciega.
6. Directorio de exportadores.
7. Plano detalle del cine boliviano.
8. Arte del cobre en el mundo andino.
9. *Gorros del desierto*.
10. Obras maestras de Bolivia /Pintura colonial.
11. Museo de arte de filadelfia / Manual de colecciones.
12. Los depósitos de ofrendas Tiwanakotas de la isla Pariti, Lago Titicaca, Bolivia.
13. Del arcaico a las aldeas Wankarani.
14. Nuevas perspectivas sobre estrategias territoriales y hegemónicas de dominación.
15. Amazonia boliviana: Arqueología de los llanos de Mojos.
16. El atado de remedios de un religioso/médico del periodo Tiwanaku: Miradas cruzadas y conexiones actuales.
17. Tráfico de caravanas, arte rupestre y ritualidad en la quebrada de Suca (extremo norte de Chile).
18. Contextualización e iconografía de las tabletas psicotrópicas Tiwanaku de San Pedro de Atacama.
19. *Iconografía, alfarería y textilería Tiwanaku: elementos para una revisión del período medio en el norte grande de Chile.*
20. Reconfiguración de un espacio sagrado: los Inkas y la pirámide Pumapunku en Tiwanaku, Bolivia.
21. Tiwanaku en Moquegua: Interacciones regionales y colapso.

22. Análisis de ADNmt de restos esqueléticos del sitio arqueológico de Tiwanaku y su relación con el origen de sus constructores.
23. Design award de la república federal de Alemania 2007.
24. El Museo del Palacio Nacional en fotografías.
25. Herencia industrial de 1992 / Reportes Nacionales.
26. *El arte en América Latina: La era moderna, 1820 – 198.*
27. El arte en América latina 1492 – 1820.
28. Arqueología del modernismo: la renovación Bauhaus Dessau.
29. *Dresden today.*
30. Arte Boliviano: Artistas bolivianos.
31. Bolivia: Guía de viaje.
32. *Impresión sobre la Cultura Boliviana.*
33. Amazonas premium.
34. Tiwanaku.
35. Tiwanaku: Antepasado de los Inkas.
36. Tejidos andinos populares: Los grandes diseños de Perú, Chile, Argentina, Ecuador y Bolivia.
37. Tecnología lítica y estrategias de subsistencia durante los periodos arcaico y formativo en el altiplano central, Bolivia.
38. *Arqueología e identidad étnica: el caso de Bolivia.*
39. Los depósitos de ofrendas Tiwanakotas de la isla Pariti, Lago Titicaca, Bolivia.
40. Tiwanaku en Moquegua: interacciones regionales y colapso.

APPENDIX 9

TRANSLATIONS

*SYNOPSIS OF BOOKS FOR BIBLIOGRAPHIC
CATALOGUE*

**APPENDIX 9
TRANSLATIONS**

SYNOPSIS OF BOOKS FOR BIBLIOGRAPHIC CATALOGUE

700.984
Am359p

1

POTOSÍ

COLONIAL TREASURES AND THE BOLIVIAN CITY OF SILVER

Located in Bolivia's southern altiplano, Potosi is a legendary city whose fate was largely determined by its natural resources: In 1542 the Viceroyalty of Peru, which then governed the area that is now Bolivia, discovered that it was the site of rich veins of silver of the highest quality. The city itself was founded in 1545 by the Spanish Crown. The silver was extensively mined--thanks to the work of thousands of indigenous laborers--resulting in tremendous demographic growth: By 1600, Potosi had reached its apogee with a population of 160,000, making it the largest city in the Americas and the third largest in the world, following only Paris and Naples. The enormous concentration of people and wealth turned Potosi into an important marketplace as well as a center for artistic production, particularly painting, sculpture, and silverwork. Two centuries later, as the mines were yielding diminishing wealth; the city began its slow decline. Although little visited and appreciated today, Potosi was recognized by UNESCO in 1985 as a World Heritage Site.

This book shows us the exhibition--the first ever to be organized on this subject--that illuminates the long and complex history of Potosi and presents works of art created there primarily from the seventeenth to nineteenth centuries. It contains artistic works in varied media including paintings and polychrome sculptures, primarily of religious subject matter; elaborate silver work, including liturgical and

domestic objects; and decorative objects such as textiles, rugs, and finely carved and inlaid wooden furniture.

The exhibition contains objects reflecting Potosi's importance as a mining center. Images related to the city's history, such as prints and coins containing the emblem of Potosi, maps, and early photographs, also are shown. The works in this exhibition is drawn from museums, libraries, churches, and private collections in Potosi, La Paz, and other parts of Bolivia, as well as from such institutions as The Brooklyn Museum, New York.

EXHIBITION CATALOGUE:

Accompanied by a comprehensive catalogue that examines numerous facets of the social and economic history of the city; it's remarkably fine and decorative arts of the colonial period; and its history as a mining center. This publication includes texts by Pedro Querejazu; Teresa Gisbert, and Jose de Mesa, art historian, architect, and Director of the Museums of the Municipality of La Paz. The catalogue is bilingual (English-Spanish) and is richly illustrated with color and black-and-white images.

Different Authors; "Potosí; Colonial treasures and The Bolivian City of Silver", Published by the Americas Society, New York and Foundation BHN, La Paz, 1997.

750.92
P881g

BOLIVIAN ARTIST'S GUIDE

2

This book describes the awards for all fields of artistic endeavour are given annually by the Municipalities of La Paz, Cochabamba, and Santa Cruz and by the Technical University of Oruro. ABAP the Bolivian Association of Plastic Artists and honours one artist each year. Also prizes are awarded by the Schools of Fine Arts, by the Argentine Consulate in Cochabamba and by the Centro Boliviano Americano, CBA, in La Paz.

The municipal Salons awards a Grand Prize almost every year. In La Paz, the honoured painting of sculpture remains in the Casa de la Cultura in its Permanent collection. From 1981 to 1986, this salon honoured the life work of an artist. They discontinue this Award after 1986, and there is greatly felt need of an Award of this category. Those honoured were Fausto A. Aoiz, Raúl Prada, Marina Nuñez Del Prado, Walter Solon Romero, Gil Imana and Agnes de Franck.

The La Paz and Cochabamba's Salons are referred to in this guide as the Pedro Domingo Murillo Salon, and the Cochabamba Salon.

Also this book describes us in an order way the name of the author, the year of birth, the studies, exhibits and awards.

De Prada, Teresa; "Bolivian Artist's Guide"; La Paz- Bolivia.

BOLIVIAN HANDICRAFTS

The Lic. Carmen R. Mengoa of the Vice Minister of micro and small producer published "Bolivian Handicraft" book, because handicrafts play an important role in the national economy. It is a major factor as it contributes not only with generation of jobs but also to satisfy immediate demands of crafts. It helps rural communities benefit from tourism and enhances Bolivia's image at the same time.

In a word where a business survival depends on how fast it reacts to the market forces, the challenge to the craft sector demands the creation of aggressive means to compete in an open market. Thus, the REDIC Project in its second phase emphasized the application of rescued designs from our ancestral cultures. Also it promoted crafts of quality with cultural value added to be marked locally and abroad.

Also this book shows us how this project recovers iconographies of our ancestral cultures to generate new crafts with cultural identity. The iconographic investigation consisted in the rescue of unknown iconographies of different cultures developed nation wide pertaining to our three historical – cultural Periods: Pre-ceramic, Pre-Hispanic or Archaeological and Colonial.

In addition this book show us the richness and potential of our cultures is expressed through new designs developed manually and adapted aesthetically by the best Bolivian craftsmen, so they will be the future productive centres to supply products to both national and international markets and you will see samples which show the new image of Bolivian handicraft. The spirit of creating them was to preserve the National Heritage and project to the world through decorative crafts.

Mengoa, Carmen;" Bolivian Handicrafts" Published by Vice Minister of micro and small producer, La Paz.

791.43784
C741p
Copia 1

4

DETAILED VIEW ABOUT BOLIVIAN CINEMA

This book was elaborated thanks to the National Council of Cinema (CONACINE) with is based on Pedro Susz's cinematographic historiography, the documents, the registries that exists in our documental center, and the synopsis of films, contributed by its authors.

This book gives a panoramic view of Bolivian history film, a description of the cinematographic pieces of work, and the information elaborated by National Council of Cinema (CONACINE).

Also a series of international awards and acknowledgments conferred by specialized festivals with tradition within the cinematography worldwide, which emphasize the quality and competitiveness of national cinematography.

Ávila, Juan Pablo; "Detailed View about Bolivian Cinema"; La Paz, 2006.160 pages.

720.001
B930b

5

BOLIVIAN ART: BOLIVIAN ARTISTS

This book consists in twenty eight pages and is divided in the following chapters: Chapters: Bolivian Artists, Marina Núñez Del Prado, Alejandra Dorado, Graciela Rodo Boulanger, Francis Schwitzgebel Torres, Mario Camacho, Roberto Berdecio, Maria Luisa Pacheco. Description: Marina Núñez del Prado was a celebrated Bolivian sculptor. She was one of the most respected sculptors from Latin America. Her work is highly sensuous, with rolling curves. She carved from native Bolivian woods, as well as black granite, alabaster, basalt and white onyx. Perhaps one of her most famous works is "White Venus" (1960), a stylized female body in white onyx. Another celebrated work is "Mother and Child," sculpted in white onyx. Indigenous Bolivian cultures inspired much of her work. Marina Núñez del Prado was born in La Paz, Bolivia on October 17th, 1912.

General Books LLC. "Bolivian Art: Bolivian Artists": Yale University; 2006. 28p.



APPENDIX 10

TRANSLATIONS

BIBLIOGRAPHIC CARDS

**APPENDIX 10
TRANSLATION
BIBLIOGRAPHIC CARDS**

**700.984
Am359p**

POTOSÍ: TREASURES AND THE BOLIVIAN CITY OF SILVER

Published by the Americas Society, New York and Foundation BHN,
La Paz, 1997.

300p. 30cm.

History

ISBN 87 – 4356 – 890 – 8

**ACKNOWLEDGMENT / INTRODUCTION/ POTOSÍ/
PAINTING IN POTOSÍ/ A WORLD IN WOOD IN THE CITY OF
THE SILVER HILL/ SILVER/ PLATES /BIBLIOGRAPHY**

**700.984
Am359p**

**POTOSÍ: TESOROS COLONIALES Y LA CIUDAD BOLIVIANA
DE LA PLATA**

Publicado por La Sociedad Americana, New York y la Fundación
BHN, La Paz, 1997.

300p. 30cm.

Historia

ISBN 87 – 4356 – 890 – 8

**AGRADECIMIENTO/ INTRODUCCIÓN/ POTOSÍ/ UN MUNDO
DE MADRA EN EL CERRO DE POTOSÍ/ LA PINTURA EN
POTOSÍ/ LA PLATA/ PLATOS / REFERENCIAS
BIBLIOGRÁFICAS**

750.92
P881b

BOLIVIAN ARTIST'S GUIDE

De Prada, Teresa; La Paz- Bolivia.

76p. 21cm.

Art

ISBN 87 – 4356 – 86790

**PRIZES AND AWARDS/ ACKNOWLEDGMENTS/ ART
GALLERIES IN LA PAZ / MUSEUMS IN LA PAZ/
LIST OF ARTISTS**

750.92
P881b

GUÍA DE ARTISTAS BOLIVIANOS

De Prada, Teresa; La Paz- Bolivia.

76p. 21cm.

Arte

ISBN 87 – 4356 – 86790

ISBN 87 – 4356 – 890 – 8

**PREMIOS Y DISTINCIONES/ RECONOCIMIENTO/
GALERIAS DE ARTE EN LA PAZ / MUSEOS DE LA PAZ/
LISTA DE ARTISTAS**

**745.5
B638b**

BOLIVIAN HANDYCRAFTS

Mengo, Carmen; Published by Vice Ministerio de Micro y Pequeño Productor; La Paz.

24p. 21cm.

Photographs about handicrafts

ISBN 87 – 432256 - 890 - 8

**INDEX/ PRESENTATION/ PROYECT REDIC/
DIRECTORY/ OUR CULTURES/
REFERENCES BY GONZÁLO IÑIGEZ**

**745.5
B638b**

ARTESANIAS BOLIVIANAS

Mengo, Carmen; Publicado por el Vice Ministerio de Micro y Pequeño Productor; La Paz.

24p. 21cm.

Fotografías sobre artesanías

ISBN 87 – 432256 - 890 - 8

**ÍNDICE/ PRESENTACIÓN/ PROYECTO REDIC/
DIRECTORIO/ NUESTRAS CULTURAS/
REFERENCIAS DE GONZÁLO IÑIGEZ**

791.43784
C741p
Copia 1

DETAILED VIEW ABOUT BOLIVIAN CINEMA

Ávila, Juan Pablo; La Paz, 2006.

160p. 24cm.

History of Bolivians Films

ISBN 92 - 2 - 457892 - 00

**ACKNOWLEDGMENTS/ PRESENTATION/ PROLOGUE/
BOLIVIA FROM CINEMATOGRAPHYC PERSPECTIVE/
DETAILED DESCRIPTION OF THE FILMS THAT WROTE THE
HISTORY OF BOLIVIAN CINEMATOGRAPHY/ PANORAMIC VIEW
OF THE HISTORY OF BOLIVIAN CINEMATOGRAPHY/ AWARDS
OBTAINED BY BOLIVIAN FILMS/ BIBLIOGRAPHY**

791.43784
C741p
Copia 1

PLANO DETALLE DEL CINE BOLIVIANO

Ávila, Juan Pablo; La Paz, 2006.

160p. 24cm.

Historia del Cine Boliviano

ISBN 92 - 2 - 457892 - 00

**AGRADECIMIENTOS/ PRESENTACIÓN/ PRÓLOGO/
BOLIVIA DESDE LA MIRADA CINEMATOGRÁFICA/
PLANO DETALLADO DE LAS PELÍCULAS QUE ESCRIBIERON LA
HISTORIA DEL CINE BOLIVIANO/ PANORÁMICA A LA HISTORIA
DEL CINE BOLIVIANO/ LOS GALARDONES DEL CINE
BOLIVIANO/ REFERENCIAS BIBLIOGRÁFICAS**

**720.001
B930b**

BOLIVIAN ART: BOLIVIAN ARTISTS

General Books LLC. Yale University; 2006.

28p. 35 cm.

Art

ISBN 1157783309, 9781157783305

**720.001
B930b**

ARTE BOLIVIANO: ARTISTAS BOLIVIANOS

General Books LLC. Universidad Yale; 2006.

28p. 35 cm.

Art

ISBN 1157783309, 9781157783305

APPENDIX 11

AYMARA TERMS GLOSSARY

APPENDIX 11

AYMARA TERMS GLOSSARY

1	Achachi Caporal:	Old Foreman
2	Achachi:	Old Man
3	Awki Awki	Old Man
4	Aymaras:	One of the native groups of people in Bolivia
5	Caporal:	Foreman
6	Ch'alla	Andean ritual
7	Ch'ina Supay:	Woman of beautiful hips
8	Chola:	Andean woman
9	Chullpas:	Funeral tower where remains of people are retained in a fetal position.
10	Chúnchu:	Uncivilized People
11	Chuta:	A typical character of the Carnival.
12	Jachá Danzanti:	A Great Dancer
13	Jukumari:	Andean bear
14	Karwani:	It represents the shepherding of llamas that is transmitted by the Andean culture from the antiquity.
15	Pachamama	Andean god that is well known as "Mother earth"
16	Q'ara:	White skin
17	Qurawa	Sling
18	Suma Lurata	Bien Hecho
19	Tata	Señor
20	Titi :	Wild Cat
21	Tupus	Tupu 'ornamental clasp of silver', from Quechua.
22	Uncu	Undershirt
23	Waphuri:	He guides the Kullawada's dance
24	Wiracocha	Andean god

APPENDIX 12

BASIC

TECHNICAL TERMS GLOSSARY

APPENDIX 12

BASIC TECHNICAL TERMS GLOSSARY

1	Alfarería	Pottery
2	Altiplano	High Plains
3	Antiguedades	Antiques
4	Antropomorfo	Anthropomorphous
5	Arqueología	Archeology
6	Arquitectónico	Architectonic
7	Arquitectura	Architecture
8	Arte Rupestre	Rock-art
9	Artesanías	Handicrafts
10	Asociacion Boliviana de Artistas Plásticos	The Bolivian Association of Plastic Artist
11	Ayllus	Andean Communities
12	Baúles de cuero	Leather trunks
13	Catalogos	Catalogues
14	Cedulas	Labels
15	Ceramográficos	Ceramic styles
16	Challadores	Challadores challadores are funnel-shaped drinking vessels.
17	Chaquetillas	Small vestments
18	Chicote	Whip
19	Civilización	Civilization
18	Colecciones	Collections
19	Colonial	Colonial
20	Complejo Alucinógeno	Snuffs complex
21	Consejo Nacional de Cine	National Council of Cinema
22	Conservación	Conservation
23	Cosmología	Cosmology: The branch of astrophysics that

		studies the origin and evolution and structure of the universe.
24	Diademas	Headbands
25	Dioramas	A set-up procedure, created by Bouton and Daguerre at the end of the 18th century, through which real situations and landscapes were recreated in miniature by complementing three dimensional objects placed in front of the scene, this is, the characters, animals, plants, etc., with a background made of a painting representing the context and environment where it occurred. This provides the spectator a seemingly realistic representation of what happened.
26	Dirección de Patrimonio Natural	Natural Heritage Direction
27	Escarsela	Purse
28	Escudillas	Bowls
29	Esculpir	Carve
30	Escultura	Sculpture
31	Esculturas policromadas	Polychrome sculptures
32	Etno - Histórico	ethno historical
33	Exposición	Exhibits
34	Folklore	Folklor
35	Galleria / Salas de exposición	Gallery
36	Geografía	Geography
37	Gobierno Municipal de La Paz	Municipal Government of La Paz
38	Gorros	Headdresses
39	Grabar	Engrave
40	Hachas	Axes
41	Iconografía	Iconography

42	Ideología	Ideology
43	Imperialismo	Imperialism
44	Instrumentos médicos	Medical instruments
45	Kallawaya	Andean doctor
46	La Saya Afroboliviana	A type of dance in Bolivia that is usually danced by afrobolivians.
47	Líticos	Lithics
48	Llamero	Person who driving the lamas
49	Madera tallada decorativa	decoratively carved wood
50	Mancanchas	Under skirt
51	Manta	Shawl
52	Manual	Handbook
53	Mascaras	Masks
54	Mazos	Mallets
55	Metalurgia	Metallurgy
56	Monocromía	Monochrome
57	Montera	It is an umbrella like apparatus adorned with wool and coloured pearls.
58	Musealia	Musealia: When exhibitions are considered a set of exhibited objects, they include musealia, museum objects or "real things", such as substitutes (exact replicas, copies, photographs, etc.).
59	Museo	Museum
60	Museografía	Museography
61	Museología	Museology
62	Oficialía Mayor de Culturas	Officially Major of Cultures
63	Orgánicos	Organics
64	Pepino	Andean buffoon
65	Periodo Intermedio Tardío	Late Intermediate Period
66	Piezas Arqueológicas	Arqueological pieces

67	Pintura	Painting
68	Poblaciones	Populations
69	Políticas de colección	Collection Policies
70	Pollera	Wide Skirt
71	Pre cerámica	Pre - ceramic
72	Pre Hispánica	Pre - hispanic
73	Precolombino	Pre - Columbian
74	Procesos de manufactura	Manufacturing processes
75	Pueblos Indígenas	Native People
76	Recortar	Trim
77	Restauración	Restoration
78	Restos arqueológicos	Arqueological remains
79	Restos Esqueletales	Skeletal remains
80	Ritualidad	Ritualism
81	Sensores de Movimiento	Sensory perception
82	Señalética	Signage
83	Simbolismo	Symbolism
84	Tambo	Fruit Market
85	Tarjetas Postales	Post Card
86	Textiles	Textils
87	Tiaras	An ornamental, often jeweled, crownlike semicircle worn on the head by women on formal occasions.
88	Tinajas	Jars
89	Topo	Pin
90	Trapezoidal	Trapezoidal
91	Tumis	With a distinctive semi-circular blade, they were made of gold-alloy, bronze, cooper or silver-alloy. During Inca times for instance, it was used by the High priest to sacrifice a llama in the

		Inty Raymi celebration.
92	Tupus	Tupu 'ornamental clasp of silver', from Quechua.
93	Unidad de Museos Municipales	Municipal Museum Unit
94	Vasijas arriñonadas	Kidney-shaped bowls
95	Visitantes Extranjeros	Foreign Visitors
96	Wako retratos	Portrait vessels
97	Zoomorfico	Zoomorphic

APPENDIX 13

*ASSIGNED DOCUMENTS IN SPANISH
LANGUAGE*

MUSEO COSTUMBRISTA "JUAN DE VARGAS"

SALA DE LA CHIOLA PACENA

SALA DE LAS MÁSCARAS

APPENDIX 13

ASSIGNED DOCUMENTS IN SPANISH LANGUAGE

MUSEO COSTUMBRISTA “JUAN DE VARGAS”

SALA DE A CHOLA PACEÑA

La Chola Paceña

En el siglo XVI, el cronista Guamán Poma de Ayala en su libro *Nueva Crónica y Buen Gobierno* muestra la sencillez de las vestiduras de las mujeres que habitaban la región. Se trataba de un traje de dos piezas sin forro ni pliegues, con una camiseta que llegaba un poco más abajo de las rodillas llamada *Uncu*.



Posteriormente, el proceso del mestizaje diferenció la vestimenta. Así el mestizo o Cholo, cuyo femenino es Chola, adoptó, con ciertas restricciones, modelos de vestimenta española. Por ejemplo, la pollera con pliegues, encajes en los refajos y que llegaban a la rodilla o poco más abajo. Las dos piezas actuales (blusa y pollera), además de la manta, siguen en líneas generales, la tendencia dominante en la España del siglo XVII.

Las botas de media caña, tacón alto y abotonadura lateral, formaba parte integral del traje, pero, dicha prenda se ha perdido. Asimismo, el sombrero de copa fue sustituido, hacia 1900, por el borsalino de forma más redondeada y chata.

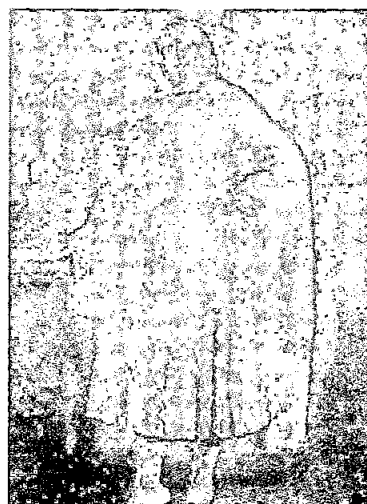
La Pollera

Era confeccionada con telas provenientes de Europa, las que se vendían en tiendas como:

“El Cóndor” ubicada en la calle Colón esquina Mercado, Lazarte en la calle Ayacucho, “Valencia” en la calle Honda y en otras de la calle Recreo hoy Mariscal Santa Cruz.

Las partes de la pollera empiezan en la “hilera”, la cual se amarra en la cintura; debajo esta la presilla o parte fruncida que da forma a la cadera; en la parte media las almorzar o bastas que eran en número de dos o tres y de uno o dos centímetros.

Las “mancanchas” , algunas eran de tela de algodón y llevaban puntillas en los bordes; también estaba el “centro”, que era plisado y almidonado para levantar la pollera, podían ser de cuatro o cinco paños, eran las partes que le daban esa forma característica acampanada.



Cholas Paceñas Famosas

“La Llanta Baja” → La denominaron de esta forma por su problema de renguera, era vendedora de ricas humintas en la calle Zoilo Flores y fue un personaje famoso en la Feria de Alasita donde vendía masitas y se presentaba toda enojada con anillos en los diez dedos.



“La Monita” → Fue una de las primeras artesanas en la actual calle Sagarnaga.

“La Costalera” → Era una chola adinerada del mercado Rodriguez que bendía saquillos.

“La Makunca” → Su apodo proviene de ser gordita y de baja estatura. Fue la primera reina del trabajo en el año 1930.

“La Pekana” → Tenía su cabeza con hermosas trenzas.

“La Pekota” → Apodo debido a su cabeza grande; tenía un restaurante en la calle Juan de La Riva, donde frecuentaban los empleados de la Alcaldía Municipal.

“La Loca Enriqueta” → Era rubia y de buena presencia. Fue nominada como “la Chola de Antaño”

“La Chola Alemana” → Mujer rubia de imponente presencia, propietaria del famoso restaurante “Los Adobes” donde servían excelentes platos, siendo el más gustado por los clientes “el picante surtido”

MUSEO COSTUMBRISTA "JUAN DE VARGAS"
SALA DE LAS MÁSCARAS

LAS MÁSCARAS

1. Máscara: Awki Awki

Danza: Awki Awki (Viejos)

El Awki Awki es una danza originada durante la colonia. Es bailada por varones que satirizan a los funcionarios de la administración española.

El nombre de la danza hace referencia a los ancianos dignatarios y se burla tanto de su vestimenta como de sus actitudes.

El traje de Awki Awki lleva una levita con joroba, sombrero de copa alta, pantalón llamado *calzona* y un bastón de madera retorcida. Se complementa con

una máscara de cuero crudo de oveja con rasgos enjutos, nariz alargada y cabellos blancos de crin. Posteriormente, esta máscara, se reemplazó por otra de yeso que acentúa el color del personaje.

Esta danza la bailan agachados, sobándose la espalda de rato en rato y cayendo al piso para volver a pararse riendo. Los Awki Awki hacen tal vez la danza más jocosa y burlona del conjunto de manifestaciones folklóricas que conocemos, pues juegan graciosamente con otros viejitos del grupo de danzantes.



2. Máscara: Achachi (Viejo)

Danza: La Morenada

El Achachi representa al español capataz en la danza de La Morenada. La máscara imita a un viejo rubio o *q'ara* (blanco en lengua aymara), con bigotes, barba y entre los dientes lleva una pipa. Además su vestimenta se compone de levita, pechera, buzo y botas, todo profusamente bordado.

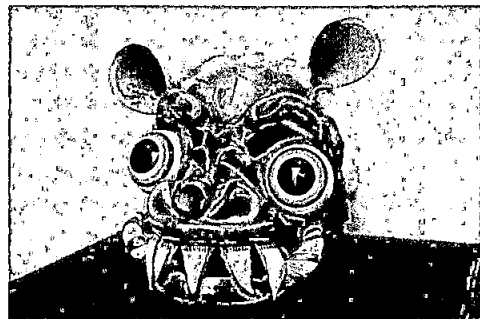
En la mano el Achachi lleva un chicote con el que ejerce autoridad en el grupo de morenos.



3. Máscara: Jukumari

Danza: Diablada

El Jukumari u oso andino es una figura en la danza de La Diablada. Cuentos y leyendas del mundo andino refieren que el Jukumari atemorizaba a los pobladores y raptaba a las mujeres jóvenes para llevárselas a su cueva. Así mismo, en la danza, el oso interactúa con el espectador bailando y jugando en una simulación del rapto a las jóvenes.



4. Máscara: Titi
Danza: Misti Sikuri & Morenada

Se conoce con el nombre de Titi al felino que vive en las montañas andinas. Mide aproximadamente 36 cm. de largo y posee una cola extensa. En la cosmogonía¹ Aymara el Titi es considerado como un animal sagrado y portador de buenos augurios para las cosechas. Incluso se cree que los pobladores de Tiwanaku nominaron al lago con el nombre de Titi – kaka en honor a este felino.



La presencia del Titi en la fiesta y en la danza nos muestra la relación del ser humano con la naturaleza. Su vestimenta está compuesta por máscara, traje con bordados multicolores y, en algunos casos, una capa. Este personaje es una figura incorporada en las danzas de Misti Sikuri y la Morenada.

5. Máscara: Diablo
Danza: Diablada

Esta danza de origen colonial, representa al diablo en la cosmovisión andina. Es una dramatización de la lucha entre el bien y el mal. También representa el culto al Supay o deidad del *manqhapacha* (mundo subterráneo), conocido por los mineros como el Tío. Este es un ser sobrenatural quien, en la mitología andina, es el dueño de los metales que se encuentran en la mina. Él puede dar riquezas o dar la muerte.

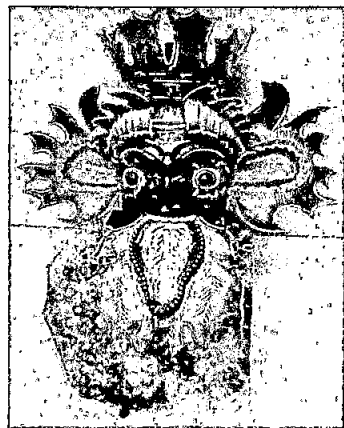


¹ Cosmogonía: Rama de la astronomía que estudia el origen y evolución de los grandes sistemas.

La máscara de este personaje es un símbolo pavoroso de lo maligno, con cuernos largos, ojos desorbitados, orejas zoomórficas, nariz y dientes de dragón y adornos de serpientes y reptiles.

6. Máscara: Moreno
Danza: Morenada

Etimológicamente la palabra castellana *moreno* proviene del latín *morus*, que significa negro, quien tiene la tez muy oscura y el pelo negro o castaño. El baile de los morenos es una sátira de los pueblos aymaras de la ciudad de La Paz contra los poderosos de la oligarquía boliviana que gobernaban sin la participación de los mestizos e indígenas.



Acudiendo a la dramatización, satirizan la presencia de los esclavos negros que llegaron al Virreinato del Alto Perú. El baile es lento, marcado por la música y la matraca. La máscara del personaje esta hecho de yeso y metal, con los ojos desorbitados, bigotes, la lengua afuera, los labios extendidos por el cansancio y la fatiga de llevar una cachimba.

7. Máscara: Danzanti

Danza: Jach'a Danzanti (Gran Danzante)

El Danzante se denomina también Jach'a Tata Danzanti que significa Gran Señor Danzante. Este personaje baila con una máscara gigante de características parecidas a una rana verde de orejas grandes decoradas con espejos y con un tocado de plumas. Esta danza se escenifica en la fiesta de San Pedro y San Pablo en las comunidades Aymaras de Achacachi y Umala.



Para la interpretación de la misma existen dos versiones. La primera la considera como una danza ritual de agradecimiento a la Pachamama por las abundantes cosechas y la segunda como un baile ritual propiciatorio social, es decir, un sacrificio humano por medio del baile.

En ese caso el Danzante era elegido entre los varones adultos y fuertes. Él era alimentado con manjares y bebidas, le dotaban de una mujer virgen y bailaba durante varios días sin descanso, lo que podía causarle la muerte por agotamiento. Este sacrificio humano era propiciatorio para que la comunidad esté a salvo de plagas y sequías.