

## **MuRe, Museografía en Red**

## **MuRe, Museography Network**

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**Resumen:** Las visitas a museos representan una poderosa estrategia para ser desarrollada. MuRe va un paso hacia adelante, integrando personas, países y objetos. MuRe se desarrolla en el campo de la convergencia cultural y de redes avanzadas de Internet. Museografía en RED” tiene como objetivo la generación de un circuito expositivo en Internet, narrativas en torno a objetos patrimoniales, diálogos e interacciones en tiempo real con dichos objeto, donde sólo existe su muestra en conjunto a través de Internet avanzado. Los museos, centros culturales, instituciones y personas que participan no coexisten geográficamente, pero sí habitarán juntos el mismo espacio y tiempo virtual. Museografía en Red construye relatos, historias y narrativas entre los objetos y las personas en clave local y global. Participan instituciones y público no coexisten geográficamente, pero comparten el mismo tiempo y espacio virtual. Los objetos para la museografía en red se concibe en un sentido amplio, obra de arte, objeto patrimonial, el material y inmaterial, con el objetivo de estimular el proceso de co-creación en TIC. MuRe se compone de dos proyectos: un proyecto de intervención cultural y un proyecto de investigación educativa. Esta presentación contará con las estrategias principales, los actores involucrados y contenidos de pre-producción del proyecto de intervención cultural. MuRe ha sido creado en Anilla Cultural Latinoamérica-Europa en Uruguay y este proyecto fue galardonado con el Fondo Concursable para la Cultura del Ministerio de Educación y Cultura de Uruguay para ser implementado en el 2017.

**Abstract:** Visits to the museum represent a powerful strategy to be developed. MuRe takes this one step forward, integrating countries, people, museums and objects. MuRe takes place in the field of cultural convergence and advanced internet networks. MuRe’s aim is to generate a real-time, advanced Internet circuit with different institutions. It would feature stories of heritage, dialogues and interactions with the public. Participants create an exhibition that only exists on the Internet. Participating institutions and audiences do not geographically coexist, but share the same virtual time and space. The object is conceived in a broad sense, art piece, heritage object, material and immaterial, aiming to stimulate the co-creation process in ICT. MuRe is composed of two projects: a Project of cultural intervention and a Project of educational research. This presentation will feature the main strategies, stakeholders involved and pre-production contents of the cultural intervention project. MuRe was created at Cultural Ring Latin America-Europe in Uruguay and this project was selected by the Cultural Funding (Ministry of Culture and Education of Uruguay) to be developed in 2017.

**Palabras Clave:** e-Ciencia, e-Cultura, museografía en red, redes académicas

## 1 Introduction

### 1.1. Framework

Cultural Ring Latin America-Europe in Uruguay is associated to Cultural Ring Latin America-Europe<sup>1</sup> (Co-creation network on advanced Internet), founded in 2010. Uruguay was not an initial node, it became part as from November 16, 2011<sup>2</sup> and it continued working uninterruptedly with projects and lines of action until today. Cultural Ring in Uruguay has lines of action related to the arts, sciences, technology and society disseminating multi-disciplinary areas in a decentralized way integrating several cultural and educational institutions (schools, high-schools, universities, research centers and laboratories, etc.) and museums, auditoriums, theaters, cultural centers, etc., with other public locations such as pedestrian streets, squares, rural areas, etc.

### 1.2. Background

The three examples listed below took place before Museography Networking and are part of Anilla Cultural Uruguay's background:

- a) The Future of Museums Lays in Education, Museo Blanes in Montevideo
- b) Painting and Dreaming, visual artist Ignacio Iturria in Museo Nacional de Artes Visuales in Montevideo
- c) Robotic Art Work "Planktos", new media artista Pablo Benitez in EAC Contemporary Art in Montevideo



**Fig. 1.** The activity was entitled “The future of Museums lays in Education” and it was guided by Patricia Lannes (President of the Latin American Network of the American Association of Museums). The images show: the drone inside and outside the museum, the Visual Thought and Digital Architecture workshops; the

<sup>1</sup> Cultural Ring Latin America-Europe recognizes as an antecedent the pioneering project of Cultural Ring at Catalonia, a cultural network created in 2007 by the Barcelona Contemporary Culture Center (CCCB), the I2cat Foundation and the Xarxa Transversal (Catalan cultural network). More information, <http://anillacultural.net/antecedentes/>

<sup>2</sup> Inaugural event with Cultural Ring's Chilean node; this can be considered the foundation date of Cultural Ring in Uruguay.

performance of the audience and the interaction in the rooms in real time. See contents of activity at: <https://prezi.com/f131fxvmtfss/el-futuro-de-los-museos-es-la-educacion/> (Available in Spanish)



**Fig. 2.** The image on the left shows the opening of the event by the Director of the Museo Nacional de Artes Visuales, and the national and international rooms that virtually attended the event. Pictures on the right show different moments of the interaction between the guide, the work presented and the remote audience. [https://www.youtube.com/watch?v=c\\_QSVR6WVWQ](https://www.youtube.com/watch?v=c_QSVR6WVWQ)



**Fig. 3.** The image shows artist Pablo Benitez Tiscornia from EAC “Space for Contemporary Art” in Montevideo, with his interactive robotic work “Planktos” which consists of an encapsulated plant that is watered through the Internet. The screens on the right show: Darwin Muñoz (Innovation Vice-Rector, University of the Dominican Republic), Diego Díaz (researcher from UnCuyo Argentina), in the center, Fernando Cuchietti (Barcelona Supercomputing Center), on the left Erik Huesca (President of the Academia Informática Mexicana), and in Uruguay, rooms with high school students from Salto, Pan de Azúcar and San Gregorio de Polanco, Teacher Training students at INET Montevideo, and Primary School teachers in Canelones

## 2 Description

### 2.1. MuRe: a Project of cultural intervention

Visits to the museum represent a powerful strategy to be developed. MuRe takes this one step forward, integrating countries, people, museums and objects. MuRe takes place in the field of cultural convergence and advanced internet networks.

MuRe's aim is to generate a real-time, advanced Internet circuit with different institutions. It would feature stories of heritage, dialogues and interactions with the public. Participants create an exhibition that only exists on the Internet. Participating institutions and audiences do not geographically coexist, but share the same virtual time and space. The object is conceived in a broad sense, art piece, heritage object, material and immaterial, aiming to stimulate the co-creation process in ICT.

MuRe is composed of two projects: a Project of cultural intervention and a Project of educational research. This presentation will feature the main strategies, stakeholders involved and pre-production contents of the cultural intervention project.

MuRe was created at Cultural Ring Latin America-Europe in Uruguay and this project was selected by the Cultural Funding (Ministry of Culture and Education of Uruguay) to be developed in 2017.

As a cultural intervention Project, MuRe has the following General and Specific objectives:

#### **GO General Objective**

To generate ownership of symbolic production by artists, museums and audiences through advanced internet.

#### **SO Specific Objective**

**SO1:** To generate an interactive exhibition circuit for the production of visual arts through advanced internet.

**SO2:** To design online, interactive plots and narratives including visual arts productions of different nature.

**SO3:** Integration and correlation of different museums, exhibition spaces and heritage sites in a local and global transversal fashion.

**SO4:** Inclusive training of young Uruguayan audiences in the construction of meaning through networking at local and global level (with contexts described) about different visual art productions.

## **2.2. Working plan**

### Calendar and Topics of Online Interactive Sessions

#### **Agenda MuRe**

**(10:30 - 12:00 Uruguayan time)n**

1st. Session: **9<sup>th</sup> May / MuRe 1.1**

2nd Session: **17<sup>th</sup> May / MuRe 1.2**

3rd Session: **8<sup>th</sup> June / MuRe 1.3**

4th Session: **25<sup>th</sup> July / MuRe 1.4**

5th Session: **10<sup>th</sup> August / MuRe 1.5**

6th Session: **5<sup>th</sup> September / MuRe 1.6**

7th Session: **5<sup>th</sup> October / MuRe 1.7**

#### **Topics**

##### **MuRe 1.1**

Work will be on "GloCal Conscience", global and local, since this will be MuRe's transversal idea throughout the sessions.

##### **MuRe 1.2**

The proposal will analyse artistic actions/reflections and productions about feelings, impressions, perceptions and attitudes produced by fear and violence.

##### **MuRe 1.3**

Knowledge society – ICTs vs. Ancestral Knowledge. A contrast will be presented between the value and legacy of ICTs in the knowledge society and other types of knowledge known as ancestral and productive related to indigenous, local cultures.

**MuRe 1.4**

“Art Machines”. Immersive, 3D navigation through different virtual areas.

**MuRe 1.5**

“The Travellers”. Navigators, space stations, web surfers, chaskis, immigrants, explorers, imagination travelers, the idea of traveling is based on movement. Experiences from different travelers expressed through visual arts.

**MuRe 1.6 y 1.7**

The topic of these sessions will be built on proposals by the audience<sup>3</sup>. Said proposals will be recorded in online, assessment forms at the end of each session, and sent to the coordinators of each room. Researchers and collaborators will contribute with contents identified among the audience’s interests.

### 2.3. Beneficiaries

Main beneficiaries in Uruguay are those from educational centers (primary, secondary, university) and from the 270 Info Centros CASI (Access Centers to Information Society Centers) from Red USI in the 19 national provinces. Abroad, contents will aim at visitors (universities, museums, cultural centers, etc.) from institutions participating in the proposal. Both in Uruguay and abroad these are young people (average age 18 - 30 years old) taking part of MuRe.

### 2.4. Modality of Access and Audience Participation

Sessions are unrestricted and free; there is previous enrolment for those institutions interested in participating interactively. Rooms accessing from those educational institutions are protocol H323 connections or via web, entering an interactive platform of multi-directional communication. Audience participating in this modality will be able to carry out interactive actions in each of the session topic.

For an increased access and dissemination of the proposal a web TV Channel will be set up (streaming audios and videos) with different contents for different audiences. For example, English, Quechua, Catalan, sign language, online interactive sounds of the Latin American Network of Women Landscapers, etc.

Advanced Internet platforms to be used allow any device to connect (videoconference h323, notebook, PC, Android, MAC, Iphone, Tablet, etc.) democratizing access to the proposal.

Each session will have a digital program for the online audience, where information is amplified or previous activities are proposed, during or post-session. There will be interaction between remote audiences and contents of work or proposals presented.

The Project will generate other contents such as the recording of edited online sessions as a repository to be seen after each session. Other products will be created for the community of technicians and researchers: working guidelines, a book with the project’s final process including articles by collaborating researchers and different participants of MuRe.

#### Shortened list of participating institutions (to date)

**URUGUAY:** EAC Espacio de Arte Contemporáneo en Montevideo – MEC / Museo Abierto de Artes Visuales, San Gregorio de Polanco, Comisión Expresarte, Tacuarembó / Red USI / vidiaLab (Laboratorio de Visualización Digital Avanzada), FADU – UdelaR / RAU Red Académica Uruguay / IPA, Instituto de Profesores Artigas / CFE: Dpto. Académico Educación Artística / Anilla Cultural Latinoamérica-Europa, Uruguay / **Other institutions invited.**

**FOREIGN:** Museo de Arte Contemporáneo de Santiago de **Chile**, Anilla Chile node / REUNA NREN **Chile** / Red Chilena de Gestión y Valoración de Cementerios Patrimoniales / Museo Rapa Nui, **Isla de Pascua, Chile** /

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<sup>3</sup> Reception of ideas from the audience will be enabled from beginning of April to end of July 2017. The last two sessions will be built from the feedback received, generating co-creation between the audiences, MuRe and the participants.

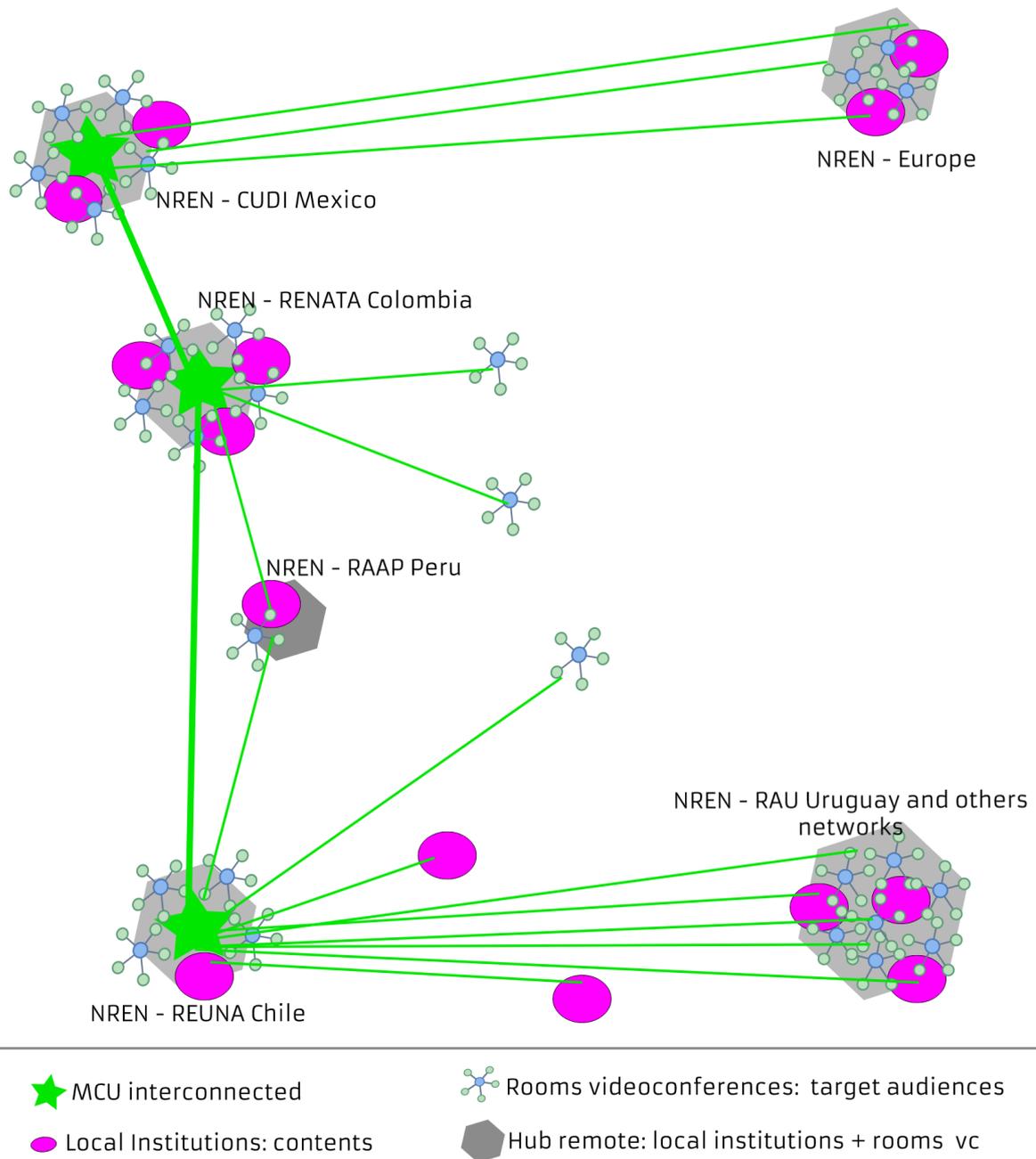
Centro Multimedia del Centro Nacional de las Artes CoNaCultA, Anilla **Mexico** node/ NREN CUDI Corporación Universitaria para el Desarrollo de Internet, **Mexico** / CCEC Centro Cultural España Córdoba, Anilla Córdoba node, **Argentina** / NREN RENATA **Colombia** / NREN RAAP Red Académica Peruana, **Perú** / Red Saberes Productivos y Ancestrales, Cuzco, **Peru** / Instituto de Creatividad e Innovaciones Educativas, Universidad de **Valencia, Spain**/ MOdE: Museo Officina dell'Educazione, Departamento de Ciencias de la Educación "Giovanni María Bertín" Alma Mater Studiorum - Universidad de **Bolonia, Italia** / **Other institutions invited.**

## 2.5. Team Work

MuRe's team is composed of 7 people in Uruguay and Foreign institutions working on Coordination (Delma Rodriguez), Production Support (Federico Brum, Marcelo Sueldo), Network Technical Assistance (Gustavo Sansone, Eduardo Romero, Enrique Cordoba, Martha Avila), Visual Design and Communication (Gustavo Sansone). Also there are 10 volunteers and Uruguayan and Foreign institutions that cooperate with the Project. There are 8 researchers from Uruguay and abroad also collaborating with the Project: Amparo Alonso, Ricard Huerta, Alejandro Mendoza, Agapito Chuctaya, Chiara Panciroli, Veronica Russo, Everardo Reyes, Paula Parada. RNIes Team: Martha Avila, Eduardo Romero, Enrique Córdoba (CUDI), Miguelangel Hernández (Red CLARA y RENATA), Beatriz Contreras (REUNA), Julio Cardozo (RAU).

2.6. Connectivity Map

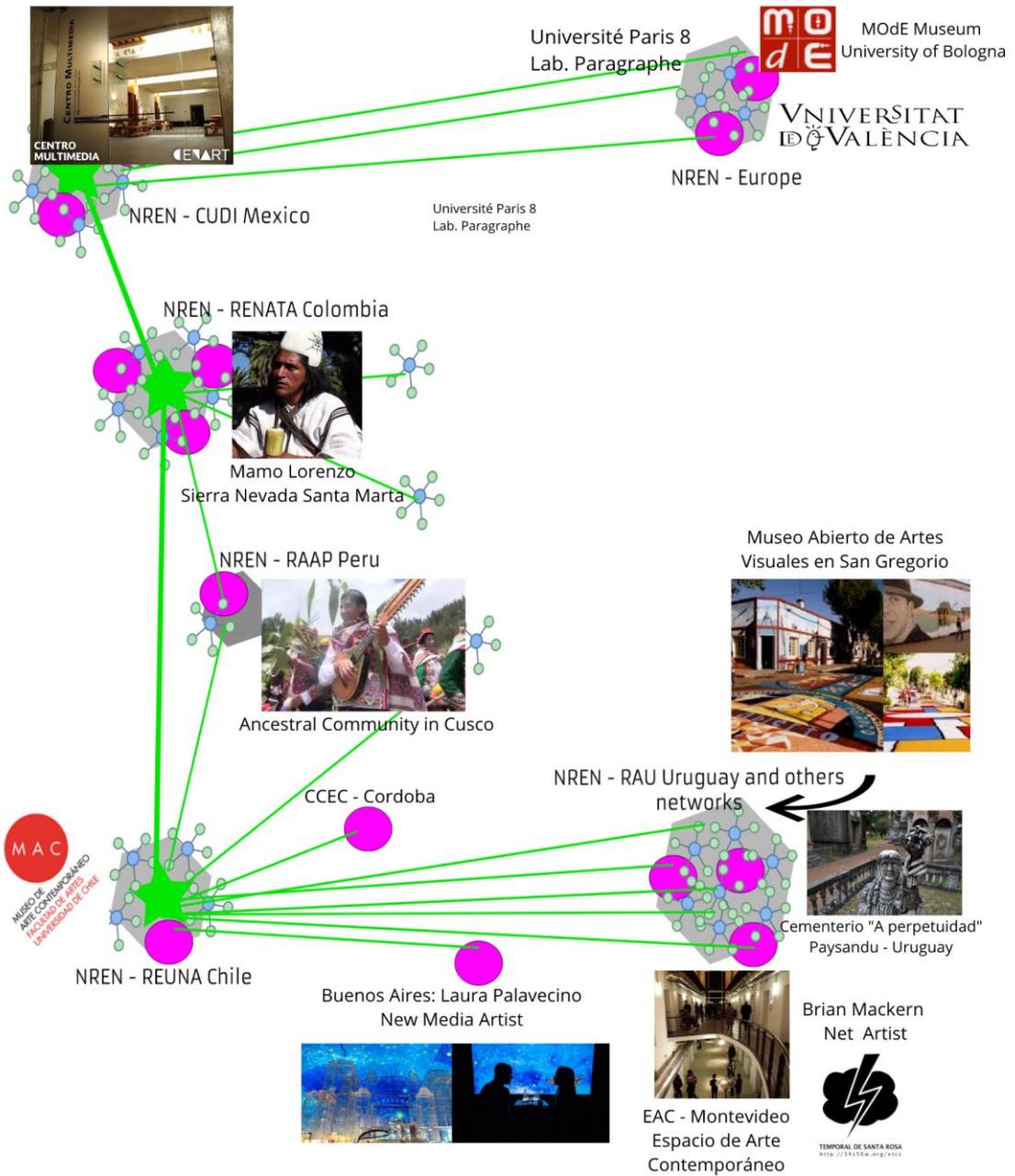
# Connectivity Map



Connectivity map of main MuRe's institutions or offices that participate with remote rooms and/or contents between Latin America and Europe

## 2.7. Stakeholders Map

# Stakeholders Map



There is an interrelation between contents and connectivity maps. The picture shows some contents that will be present on the 1st and 2nd MuRe sessions on the digital platform.





## Referencias

Documentos Anilla Cultural Uruguay <https://issuu.com/anillaculturaluruguay>

Canal Anilla Cultural Uruguay <https://www.youtube.com/channel/UCAKwoOUzymURxOxX1rb6-Ow>

Sitio Anilla Cultural Uruguay

<http://anillaculturaluruguay.net/>

Sitio Anilla Cultural Global

<http://anillacultural.net/>

Visita guiada a distancia: [https://www.youtube.com/watch?v=c\\_QSVR6WVWQ](https://www.youtube.com/watch?v=c_QSVR6WVWQ)