1: An Integrative Approach for Visual Arts Mediation in Museums | Tine Buffel - www.enganchecubano.com

In order to convey the meanings contained within artefacts, museums commonly communicate with the general public primarily through the mediation of an audiovisual interpretative framework.

Yet mediation, situated at the liminal zone between medium and those actors operating around it, is curiously ill-defined. Aristotle in Poetics may have been among the first to map out a specific relation between creation and communication by arguing that the focus of the fine arts lies around the concept of mimesis or imitation, rather than communication per se. This is precisely what happened with the advent of print , and on a broader level, mass means of communications. The process of mediation may seem self-evident in the fact that a medium exists and operates, yet there are few instances of the phenomenon of mediation being extrapolated from the medium. Mediation, then, is a process or a phenomenon. It is in Hegelian dialectics that the very precept of immediacy is rendered futile by virtue of a mediating space between subject and object. This is where agencies of mediation emerge, almost as an inevitability of human intellectual progress. By this I refer to the enormously diverse ways in which society has tended toward an increasingly fractionated and mediated awareness of itself. From primitive days of runners who would convey messages from one village to another, we now type into a computer terminal which sends off the message instantly perhaps to another country altogether. The levels of mediation involved, at the very least, involve: It may conclusively be understood that increasing technological dependency engenders an increasingly diverse array of mediated interactions within social existence. My objective, therefore, will be to explicate the ramifications the process of mediation sets in motion, from the viewpoint of media studies. Here, instead of rehashing that argument, I want to highlight two parts of that sentence: Prior to McLuhan, general understanding suggested that a medium acts as a container for its message, which is embedded or otherwise encoded within. This message is subsequently propagated via a channel, or channels, within the chosen medium to a receiver who is then able to decode the message. This sort of simplistic communications model can be traced back to Shannon and Weaver. If now we are to treat the message and the medium as having a far more symbiotic relationship than previously believed, what are the new limits to the understanding of media itself? Mediation, as mentioned earlier, is implicit in the very fact of media itself. There is no purely passive medium. Therefore we must confront the reality that a medium by the very terms of its existence remediates. It absorbs the form and content of other media and reworks, reconfigures, or otherwise refashions them. Demediation strips away the manifestations of the medium material itself, transfiguring in some manner the message content. In less extreme instances, an irrevocable unidirectional change may take the place of an absolute loss of the older form. In the early s, Basinski made some tape loops of recorded music. Almost twenty years later, he wanted to transfer the music from analog reel-to-reel tapes to digital format. Once he started the transfer process, he realised that the magnetic tapes had deteriorated with age, and even during the process, were degrading further. This effectively transforms the nature of what is being listened to completely. This is not music that Basinski created, but rather a creation of pure technology more precisely, the failing of technology. Immersed in a multi-faceted existence that is arguably constantly being remediated across channels and societies, it is difficult to pinpoint the crux of the mediation phenomenon. What is truly new is the manner of reconfiguration and re-presentation by every iteration of its earlier elements. As this discussion broadly sketched by limitation of its scope shows, mediation can be envisioned in two major parts. In the later part, one that is still ongoing, media and communication became inseparable in concept and practice. From this point onward, mediation has never truly existed in pristine isolation, but has always shifted around, chameleon-like, in any number of forms. To achieve true immediacy, at least within the parameters of mediation and consciousness that we accept, it is requisite that a form of media arise that bears no link to any extant form, and in the manner of its action make no reference whatsoever to any extant form. Further, it must also in the very act of presenting and communicating, make is own infrastructure intangible, to such an extent as to disappear completely. In concluding this brief commentary on mediation and its dis contents, it appears such a goal remains for the present, an unrealisable abstraction. Hegel, The Phenomenology of Spirit, trans. Clarendon Press, , 68 W.

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2: Mediation | Musings

Many educational practices within an art museum setting lack a substantial theoretical ground to underpin visual arts mediation. The absence of theoretical foundations and well-defined aims is.

Other major cities had come close. At the height of its financial crisis in , New York City considered bankruptcy. President Gerald Ford initially refused to provide federal financial help â€" the most famous of the headlines at the time read "Ford to City: Ultimately, Ford backed down and gave New York a massive bailout loan. In the years that followed, Cleveland, Washington, and Philadelphia faced close calls. But no major American city ever declared bankruptcy â€" until Detroit. For much of the 20th century, cities were viewed as irreducibly public, and market forces as antithetical to municipal operations. This perception was always a little odd, given that cities historically have been structured as corporations, but it was deeply held. In the second half of the 20th century, market-oriented innovations such as privatization and neighborhood-based services began to destabilize the distinction between public and private. The Detroit case had its peculiarities. The bankruptcy judge and his chosen mediator were powerful personalities, known for taking a firm hand in their cases. The Motor City case was flavored by the recent bankruptcy, federal bailout, and restructuring of GM and Chrysler. After more than a year of behind-the-scenes mediation and ugly public fights, Detroit now has a plan to get back on track, but it may be years before the fate of the city becomes clear. Is bankruptcy a viable solution to the problem of unsustainable public pension obligations? What does it mean for a city to use bankruptcy to restructure itself? And how well does municipal bankruptcy work? The short answer to the first question is that bankruptcy does provide a potential solution to the problem of unsustainable pension obligations, at least for some cities. The verdict on the bankruptcy process itself is more mixed. The Detroit bankruptcy raised concerns about transparency and adherence to rule-of-law principles, as well as concerns about judges overstepping their role. Oddly enough, giving bankruptcy judges more power in municipal bankruptcy, not less, may be the best response to these problems. To see why this is so, and to understand the remarkable intersection of public and private governance techniques in the Detroit case, we need to take a closer look at some of the major players and controversies of the case. In , as part of an effort to stabilize the economy during World War II and control inflation, President Franklin Roosevelt implemented a nationwide wage freeze. In response, the National War Labor Board declared that the wage freeze did not cover benefits, so, to increase compensation when the labor supply was tight, major businesses around the country added or increased health and other benefits for their employees. As the strength of organized labor grew, so did the impetus to expand workplace benefits. In , General Motors and the United Auto Workers signed an agreement, soon dubbed "the Treaty of Detroit," that promised regular salary increases and some of the best benefits in the country. Though the benefits trend started in the private sector, it soon swept through public city and state offices, too. Several other states made similar amendments to their constitutions around this time. The Michigan provision, Section 24 of Article IX of their constitution, states that the "accrued financial benefits of each pension plan and retirement system of the state and its political subdivisions shall be a contractual obligation thereof which shall not be diminished or impaired thereby. Many public employees, including the vast majority of school teachers, were women, whose status was especially vulnerable given that teaching and nursing were among the few occupations that were open to women at the time, and unionization significantly enhanced their bargaining power. The problem is that, unlike with private unions, which can serve as a necessary counterweight against powerful managers, the interests of public unions are often closely aligned with those of the governmental officials who sit on the other side of the bargaining table. The Detroit mayor and city council are part of the same pension system as other public employees, for instance, and they often ride to office on the public-employee vote. The public employees were their coworkers, not their counterweights. And the problem is not limited to politicians on the left. A recent article by Sarah Anzia and Terry Moe shows both Democrats and Republicans supported enhanced state pension benefits from to These 13th checks were bonuses distributed to workers and retirees if pension assets exceeded the targeted return in a given year. The trouble was that, while public workers got the extra check if returns were good, no one was

asked to give anything back or pay any extra when returns were bad. The GRS also offered many workers an annuity as part of their retirement benefits that guaranteed them extravagant, no-lose returns â€" as high as 7. Another major problem was the shrinking population: To make matters much worse, Detroit declined to follow the lead of the state of Michigan, as the state shifted from defined-benefit to defined-contribution pensions for its public employees in Such a defined-contribution pension removes the risk of underfunding, since the state simply sets aside its contributions for employees, and the employees themselves decide how the funds are invested. With a defined-benefit plan, the state or other employer promises to pay a specified amount to the employee during his retirement. Instead of adopting the more sustainable option, Detroit stuck with its costly defined-benefit pensions and continued to underfund them. The interest rate on the original bonds would rise or fall as interest rates changed. To guard against the risk that interest rates would rise, the Kilpatrick administration arranged for a financial contract known as a "swap" with two major international banks to lock in a single, fixed interest rate for Detroit. Under the terms of the swap, Detroit would pay a set interest rate, and the bank counterparties would pay Detroit the variable interest rate. It seemed like a brilliant idea at the time. The Bond Buyer, a municipal-bond newspaper, gave Kilpatrick a special award at its Deal of the Year celebration in Thanks to the long period of extremely low interest rates, however, the swap transaction proved disastrous for Detroit. By , Detroit was technically in default, and a sex and perjury scandal had forced Kilpatrick from office. Even absent the stagnation that followed the Great Recession of to , Detroit was almost certainly headed for default. But the recession removed any doubt. Absent a radical intervention like bankruptcy, there was no way for Detroit to reduce its crushing pension and benefit costs or other major obligations. At some point, the city would simply collapse. This intervention â€" a coup, as many Detroiters saw it â€" was nearly as radical a step as the bankruptcy itself. Indeed, Detroit never would have filed for bankruptcy without it, since Dave Bing, the former NBA basketball star who was mayor at the time, and the city council both stoutly opposed bankruptcy. Under the new provisions, an emergency manager not only assumes all of the powers of the mayor and city council, he also has the authority to terminate collective-bargaining agreements and other contracts. Governor Snyder and the legislature immediately reinstated them, albeit in revised form. The man the governor chose as emergency manager was Kevyn Orr. A graduate of the University of Michigan Law School, Orr was at the time a bankruptcy lawyer in the Washington office of the enormous Jones Day law firm and had been one of the principal partners overseeing the Chrysler bankruptcy. He also is African American, like then-mayor Bing, most of the city council, and a substantial majority of Detroit residents. Municipal bankruptcies have a special set of rules. When a corporation like Chrysler or General Motors files for bankruptcy, the bankruptcy judge is assigned through a random process known as the "bankruptcy wheel. Because Congress believed that cities are different than other bankruptcy debtors and should have the best available judge, the chief judge of the federal court of appeals must handpick a judge to oversee a municipal bankruptcy. Not surprisingly, this process involved a great deal of backstage maneuvering. Judge Gerald Rosen, the chief judge of the federal district court â€" the court that oversees the bankruptcy court â€" lobbied for the appointment of Judge Steven Rhodes. Things soon became odder still. After Judge Rhodes was assigned to the case, he invited Judge Rosen to serve as chief mediator in the case. He thus asked a judge who had advocated his appointment, and who as the chief judge of the district court is in a sense his boss, to serve as the mediator. It was an alarming display of mutual back-scratching. Mediation is not uncommon in big bankruptcy cases, but its scope in the Detroit case was extraordinary. By order of Judge Rhodes, the mediation also was conducted under conditions of extreme secrecy: Both the bankruptcy judge and his boss-turned-mediator viewed the Detroit case as their judicial legacy, and each pushed the boundaries of his role. Judge Rhodes is well known for tightly controlling the cases in his court. Judge Rosen, the mediator, is something of a political fixer; an unsuccessful candidate for Congress before becoming a judge, he is highly connected in Republican politics in Michigan and has developed a reputation for being one of the few people who can get things done in Detroit. The focus of much of their attention â€" and the source of much of the drama â€" was two groups of very large creditors: Because the bankruptcy would be used to reduce the pensions, they argued, it would violate the Michigan constitution. Judge Aquilina agreed and issued a flurry of orders barring Governor Snyder and the emergency manager

from pursuing the case, announcing in court that bankruptcy would dishonor the bailouts of Chrysler and General Motors. On one of the orders, she jotted a handwritten instruction to forward a copy of the order to President Obama. Unfortunately for the public employees, Detroit had already filed for bankruptcy before the orders were issued. The emergency manager had seen them coming and got to court first. As Judge Rhodes pointed out several days later, the municipal bankruptcy laws explicitly forbid interference with the activities of state and local officials, as part of the "automatic stay. He was right to do so: The constitutional provision was designed to convert pension promises into contractual obligations so that a city like Detroit cannot arbitrarily decide to renege on them. There is no evidence, however, that Michigan lawmakers intended to give pension promises a higher status than other contracts in the event a city did not have enough assets to pay all of its obligations. In fact, Detroit mayor Frank Murphy, who later became governor and then a Supreme Court justice, was one of the staunchest advocates of the original federal municipal bankruptcy law in the s, testifying in support of it on several different occasions. And since , Michigan has explicitly authorized its municipalities to file for bankruptcy. The principal purpose of the municipal bankruptcy laws that Michigan has consistently endorsed is to enable troubled municipalities to restructure their contractual obligations. Furthermore, even if the Michigan constitution did intend to treat pension obligations differently than other obligations, it would not matter because municipal bankruptcy is a federal law. The federal bankruptcy law, which clearly does permit the restructuring of the unfunded portion of a pension, trumps state law â€" even state constitutional law â€" because of the supremacy clause of the U. Under the contracts clause of the United States Constitution, which says that no state can take actions "impairing the Obligation of Contracts," municipalities and states are forbidden from altering existing contracts. By giving a city the power to alter its contracts, the unions argued, the municipal bankruptcy laws facilitate a violation of the contracts clause. According to this reasoning, Congress cannot authorize a city to alter a contract that the city could not alter on its own. The unions acknowledged that Chapter 9 prohibits a city from filing for bankruptcy unless the state authorizes the filing, but they insisted that this safeguard of state sovereignty does not suffice; municipal bankruptcy is inherently inconsistent with maintaining the separate spheres of federal and state oversight. Back in , the U. Supreme Court struck down the original municipal bankruptcy law on precisely these grounds in a case called Ashton v. Cameron Water Improvement District No. Congress quickly enacted a new municipal bankruptcy law, and two years later the Supreme Court upheld municipal bankruptcy in United States v. The principal explanation for the change in outcome seems to have been timing. Prior to , the Court had struck down many New Deal legislative efforts; that year, the Court started upholding them.

3: The Meaning of Detroit | National Affairs

We will discuss the concepts and dimensions of Education, Communication and Experience, leading to the definition of Museum Mediation. After that discussion we will analyse how we can develop a strategy or a plan, talking about one-time activities, long-term projects and the importance of experimenting, evaluation and documentation.

Mediating the Social-Cultural Function of Museums: A digital artefact mediating the social-cultural function of museums An interaction design as a cultural practice The paper will include: An illustration of the multilayer of interfaces embedded in this digital artefact and the affordances implemented by this digital exhibition; An analysis of how this online exhibition remediated the social-cultural function of museums; what changes brought by the digital museum idea to on-site museum-visiting experience and human cognition of art history. Introduction Digitization has made it possible for human to tour the world without leaving their desk. Digital representations can remediate almost every material artefact bit by bit. Remediation, in essence, is a process of creating an embedded structure of meaning systems as time goes by. The digital exhibition I want to discuss in this paper is a case of mediating a material painting in a physical-existed museum, a meta-already -meaning system. Therefore, before I go further into looking at the remediation of the social-cultural function of museum as suggested in the title , I would do an visual illustration of symbols remediated and affordances implemented in each layer of interface. Then, based on the detailed illustration, I will do an analysis on how this online exhibition remediated the social-cultural function of museums. Done with every piece of detail about this digital exhibition, I want to compare it to another form of digital representation within a larger realm of virtual experience, to see what might be a special application of the technical mediation technologies for this instance. Finally, I will extrapolate from the case to discuss the differences between the virtual experience and on-site experience of visiting museum, and how digital exhibition changes human cognition of the art history. Human sign system is the fundamental meaning system underlying all of the technology mediated platform. First of all, for background information about the painting, please click here for details. Landscape with the Fall of Icarus Fig 1. The painting included almost all the elements in the story, but at the same time, it is a very personal interpretation of the story. In the bottom right-hand corner of the painting, the legs of Icarus himself can be seen desperately flailing in the air. Semiosis of the Painting The Object in this symbolic productivity process is the original Greek mythology, which is already a meaning system organizing assorted folklores into a formalized framework. Interpreted by Bruegel, he decomposed the established institutions and relationships of the characters and elements the symbols in the story and reconstruct the symbols into a personal interpreted meaning system via the proportion, composition, palette, etc. Understating the fall of Icarus, Bruegel emphasized the landscape and other characters in the painting. In terms of proportion, Icarus takes up only a small space of the painting while the other characters in the foreground and the panorama of the port in the background take up a large proportion of the whole painting. In terms of composition, the character of Icarus was depicted in the shadow on the right-bottom end of the diagonal â€" the least conspicuous position. In terms of palette, Bruegel used three hues one after the other browns, greens and blues to create the impression of depth. Icarus was on the blurred boundary of two hues, where hardly can audiences notice. It is not a direct interpretation of the original story, but it serves to present an interface for audience to understand the Fall of Icarus story via a medium of painting. The walls are painted in peaceful green, providing a harmony tone for better visual experience for audiences while watching the artworks. The paintings are not tightly attached to the wall; instead, in order to solve the problem that the painting may reflect light, there is certain degrees between the plane of the painting and the wall. In terms of location of each work, the most famous and delicate artwork of Bruegel, The Fall of Rebel Angel is placed at the center of the wall, which is faced with the designated auditorium the deck in the middle of the room. These paintings work together to serve to map audiences into another meaning system to interpret any one of these paintings. For instance, Landscape with the Fall of Icarus functions as a related artwork to the middle painting for the same topic of the fallen angel, at the same time, serves to guide audience through the room to the next painting, leaving room for audiences to imagine the possible correlation between these two artworks.

Unconsciously, we have interpreted the painting through a digital interface, the computer screen. This brings us to the next layer of interface â€" digital representation. Layer 3 The Digital Exhibition: Landscape with the Fall of Icarus â€¦ and the surrounding controversy There are so many possible ways to present a painting in a digital form, photograph, video, even audio commentary. What makes the digital representation different is the difference in material representamen. When visiting the on-site museum, what we see using our naked eyes is an artwork painted on a canvas using oil painting. However, when we watch the painting in the online exhibition, we are looking at a set of pixels, which remediate the original painting into a digital copy. These pixels are organized in a specific way abstraction, recursion, â€¦ to resemble the original painting. Apart from the painting itself, other functions of museum are also imitated by the virtual online museum. In the physical museum, paintings are organized by author, at the same time, paintings of the same authors are placed according to specific logic. In the digital exhibition, paintings that are related to the presented painting, according to assorted needs, will be added into the exhibition: But it also has something new, which an actual museum cannot do. The high resolution of the photographic copy of the painting allows people see even more details than what we can see using our naked eye in the museum. With the zoom-in function, we can even see the little cracks of the oil paints: Affordances of the Digital Exhibition "Think of the computer not as a tool but as a medium. According to Murray , computer is encyclopedia, spatial, procedural and participatory. Based on the four representational affordances, the following analysis of the digital exhibition will focus on the interaction design as a cultural practice. Procedural Affordances The digital exhibition is able to represent and execute conditional behaviors. The experience of visiting the digital exhibition of the painting takes the format of sequential slideshow. The progress bar at the bottom is based on the metaphor of any sequential visual medium, exploiting the procedural and participatory affordances of the medium: Interacting with the bar, audiences are interacting with a conceptualized model of executing conditional command initiated by the audiences. The jump-off window suggests the flexibility of the program, providing possibilities for audiences to jump back and forth between sections in a unisequential design. Also, the jump-off window is an abstraction of that specific slides, which signifies that specific slide and gives audiences a preview of the content. This is one of the preset algorithm. Sometimes the script is more flexible. Some digital conventions are so familiar that they script us in a transparent way. For example, on the first page of the digital exhibition, there is an arrow on the right of the screen: The same logic, the restart arrow serves to the restarting of the procedural affordances. Within the large project, exhibitions are linked one another according to meticulous segmentation and classification. For example, exhibitions can be classified by stories: However, this is not the only way for Landscape with the Fall of Icarus to present among numerous paintings. For example, this painting can be assigned to another project collecting all the adaptions of the Greek mythology, which can include music works, poems, passages, etc. The flexibility in positioning the paintings in the huge collection, displays the inclusiveness of the encyclopedic affordances provided by the computer. Spatial Affordances Computer creates virtual spaces that are navigable by the interactor, which rests upon the procedural and participatory affordances of computation. Visual design manipulate the space to represent the hierarchy of the items. By looking at the horizontal-placed paintings, we know the equal relationship among the paintings; the consistency in design suggests the equal level in the structure. We are not going to lose navigation during the browsing experience, because the coherent spaces and the scripted digital conventions. A remediation of the social-cultural function of museums The Museum is an organizational system. How museums organize the paintings is highly correlated to the social and culture institutions. Museums can be considered as implementations of human cognitive art history. Museum establishes the standard: The institutionalized idea of museum makes it properly to suggest that museum is an ideal meaning system: In terms of the social-cultural functions of museum, the most primary goal for museum is to provide a ordered representation of art history. Most of the museums are divided into relative independent spaces in order to enable visitors to make sense to the installations and organizations of the artworks. Each space creates a real space for a meaning system, in which establish correlations among artworks within the same space. The meaning system is open, allowing unlimited interpretations of each artwork itself and the relationship between any pair of artworks. The meaning system is going through an on-going changing process, for the possibilities of

occurrence of further interpretants expressible in new or additional signs. How to evaluate the performance of the digital exhibition in fulfill the social-cultural functions of museums? The digital exhibitions earn advantages in flexibility, accessibility, and compatibility. What digital museum can do is to reorganize the collections by manipulate symbols on the website, totally getting rid of the trouble caused by the material artworks. The virtual exhibition helps the artworks go beyond the boundaries of time and space. Make the artwork accessible to people with a terminal device with Google Arts and Culture platform. With multimedia, text, image, audio, video, involving in the digital exhibition, these media also present an embedded relationship in the exhibition. A text annotating the image, a video commentary interpreting the character in the picture â€¦ all these work well together thanks to the inclusiveness of the semiosis â€" an emergent process. Even with the high level of resemblance, when visiting virtual museum, we are still conscious about something different. It suggests the deficiency in the current condition how human manipulate symbols in an opening and emerging interface. Even though we have concerns, we are always open to the possibility of remediating human meaning system into computer version. Digital museum is never an enemy, so does computer. Principles of Interaction Design as a Cultural Practice. Martin Irvine , Introduction: This entry was posted in Final Project on by Ruizhong Li.

Cultural Mediation Switzerland has 64, mostly institutional members and is working in an interdisciplinary way (meaning not only in museums but also for artistic domains as theatre, dance.

This is a challenging space. But worth exploring and unpacking further. In this paper we offer the chance to discuss what social media can bring to the museum space, but particularly the museum education space. We share innovative practices in the Australian context that demonstrates what is possible. Focus is on connecting teachers and the museum using social media to begin, continue, and extend connections and conversations. The focus of the paper will be to share a variety of case studies. We discuss the development of an accredited teacher education subject located within a postgraduate degree at La Trobe University and delivered in partnership with Museum Victoria and National Gallery of Victoria. This subject integrates a variety of social media platforms to engage future teachers with cultural organisations as resources for learning. This case is then juxtaposed with how Museum Victoria is utilising social media with teachers. A community of learners underpinned by building and supporting relationships, making new connections, sharing and modeling, and connecting future ways of working is demonstrated in all these cases. Central is the engagement with museums, collective and multiple voices as well as technology. This is modeling the future of learning in cultural organisations. This way of working focuses on participatory cultural communication Russo et al. Most importantly access, contribution and learning is contemporary and future proofed. In addressing this focus, mobile digital technology, interfaces and connection with websites are becoming more embedded and networked, and are thus changing the experience for visitors to museums Johnson et al. The interaction with digital technologies, including Web 2. These changes can improve the quality of programs offered in museums overall Griffin, ; Simon, One specific area that is under-represented and often misunderstood is the use of social media to engage with museum education audiences. Social media enables museums to engage with ideas and with audiences who want to participate, who can generate content, and who would like to create a community Boches, Social media platforms encourage and support participatory communication, which in turn transforms the relationships that museums have with their visitors. This is particularly noticeable, as Kelly , p. This is however a challenging space, but worth exploring and unpacking further. In this paper we offer the chance to discuss what social media can bring to the museum space, and particularly the museum education space. We share innovative practices in the Australian context that demonstrate what is possible. The focus is on connecting teachers and the museum using social media to begin, continue, and extend connections and conversations. This subject integrates a variety of social media platforms to engage future teachers with cultural organisations as resources for learning utilizing the hashtag CL This case is juxtaposed with how Museum Victoria is utilising social media with teachers. We write this paper from the stance of being educators in and outside of the museum environment who engage with technology for learning and engagement with others. We are users of social media to engage with professional audiences and this has influenced our movement into using social media, and especially Twitter, to connect with education audiences: Museum education and social media The next section of the paper shares narratives of social media use to engage education audiences. The ways these platforms can enhance communication, participation, and inquiry are illustrated in the following three examples, all demonstrating how Twitter can be used to engage with education audiences across sectors. Each year more than , Foundation to Year 12 F students from across the state visit one of the venues of Museum Victoria. Education Program Coordinators with responsibility for the development of Humanities and Science Education programs are based at each of the museums and there is a digital education programs coordinator role with responsibilities across the three museums. Our website identifies the role of MV Teachers this way. MV Teachers asks teachers who are registered with the Victorian Institute of Teaching to subscribe via email and communicates to all subscribers via a monthly email. A member of the Education and Community Programs department manages this email account and the content is provided by the Education Program Coordinators. It is the main means of promoting and communicating the formal education offer from the museum and has over subscribers. It has been operating since This has risen

to followers in August Education staff attended the unconference Teachmeet in This seemed to offer a chance to tap into a community of early adopters who were thinking about learning and connectivity in new and innovative ways. While the email subscription service offered a valuable method for broadcasting information and keeping subscribers informed, there was very little interaction online. The Facebook page operated in a similar manner. For some Museum Victoria Education staff a Twitter account offered an opportunity to explore a potentially responsive and participatory method of participating in the education community. Museum Victoria already operated a number of Twitter accounts, including venue-based accounts Melbourne Museum, Scienceworks, Immigration Museum and a Museum Victoria account. These accounts were all managed by staff from the Marketing and Communications team. The account is growing and by June had followers, had delivered over tweets and follows accounts. Since the account opened we have evidence to support the following observations regarding Museum Victoria Teachers and our connection to teachers, learning and the work of the museum. We like to think of this in three ways â€" we have extended our reach, modelled the application of Twitter for learning, and expanded our networks within and outside the museum. Our Twitter account was launched at a Teachmeet and this relationship between the Teachmeet community and MV Teachers on Twitter is important. Teachers attending Teachmeets are taking their learning into their own hands, they are sharers and they are building meaningful collaborative learning communities for themselves and their students. The collaborative model of Teachmeets where networking and learning depends on the willingness to be open and frank about what happens in the classroom is also a marker of the ways in which learning and collaboration happen on Twitter, in the spaces educators inhabit. This has included connecting to individual teachers, classes of learners and responding in real time when teachers and students are in the field or in our museums. Twitter has offered opportunities for new and different connections to learning. There are projects happening this year that would not have happened without our Twitter account. MVTeachers on Twitter is mediating connections between learners and those responsible for education programming at our museums. It is also fostering richer communication between departments within the museum and demonstrating that learning can be effective, exciting and enriched when a learner of any age or expertise is connected to their community. One aspect of this came with a focus on location-based learning, and this led to the trialling of Twitter tours conducted by staff both on location in exhibitions and out on location in Melbourne. The Twitter tour concept was developed as way to not only promote museum collections and resources, but also to share the different perspectives of a range of expert staff. Several education staff took part in the tour in order to provide their own unique perspectives on the locations visited. This included an educator from Bunjilka Aboriginal Cultural Centre, an educator from the Immigration Museum, and an educator working in Digital Education. The Twitter tour presented an opportunity to model ways that social media can be used to document learning and connect with others. It also allowed Museum Victoria staff to highlight items from our collection and place them in context location, time, perspective, etc. Several more Twitter tours were conducted with more specific topics, including two tours about migration to Melbourne conducted within the Immigration Museum and then on location in the city and a Koorie Culture and History tour of Bunjilaka Aboriginal Cultural Centre and the surrounding Carlton Gardens. The model will be developed further to document and tour through new exhibitions, or to allow other expert staff such as scientists or historians to connect with the education community. All of the Twitter tours were later documented using the digital storytelling tool Storify. This not only allowed us to easily collate the tweets sent during the tour, but also to add extra context and resources. We hoped to be able to connect students who were on excursion to our extensive collections and expertise. Several teachers had made contact with MV Teachers on Twitter during excursions to our venues, offering us the chance to interact with the class, link to useful resources or learn about their impressions of the museum. This inquiry lead to the teacher not only connecting with our education staff, but also to an international expert in Aztec culture. She tweeted about this that evening commenting how inspiring this practice was. Before the walk Michelle made contact with MV Teachers on Twitter letting us know that they would be conducting their own Twitter tour see Figure 1. Instead of the traditional model of an organisation deciding what teachers or students might need, we were able to be responsive to the interests of the students, and also to relate our collections to their local area. At

one stage students identified some insects and asked a question on Twitter. One of the MV science educators was able to respond with some prompts to model scientific inquiry. She was also able to direct students to the Museum Victoria Field Guide app to help them identify the insects. Eventually an entomologist at Museum Victoria was also able to respond to let students know what they had found see Figure 2. Example of conversation between school and entomologist The interactions continued throughout the day with parents, other community members and staff from Museum Victoria responding to tweets from the class. As the students were identifying the focus of their own learning in this case they were interested in the concept of change over time we were able to also help provide some useful stimuli for the students using our own expertise. Students then recreated the photo in the present day. We aimed to show not only that we had a range of resources, but that as connected learners we were also able to make links to other resources or organisations. The school also applied our modelling of Storify in order to collate and reflect on the Twitter tour. This ensured that the work from the day is published, shared and archived. As of June , the Storify of the walk has been viewed over times. The impact of the Twitter tour model is best summed up by Celia who reflected on the experience on her blog: We have shown how we can seek information in a number of ways, that there are a number of sources of information and technology can enhance that in so many ways. By making their learning and their questions visible they were challenged as well as informed to a far greater extent than a simple walk in the park may doâ€¦ At their young age, they [students] cannot use Twitter or most social media tools on their own but they are being modelled the concept of being connected learners. They have seen their teachers reach out to experts and receive feedback. They were involved in the conversations to create the questions and responded to the answers. Twitter, Museums and Teacher Education Connecting future teachers to the breadth of resources for learning within museums and galleries was the driver for the development of an accredited teacher education core subject located within a Master of Teacher primary. This subject is called Connected Learning: Working with museums and galleries to deepen arts and humanities learning the subject description can be found here: Developed in partnership between La Trobe University, Melbourne Museum, Immigration Museum and National Gallery of Victoria, the subject focuses on how these sites as well as other Galleries, Libraries, Archives and Museums GLAM sites are resources for primary Year Foundation to Year 6 curriculum and learning opportunities onsite, offsite and online, and for ongoing teacher professional development. The subject is offered as a core subject in the second trimester in their first year of an month accelerated degree. There is a focus on arts and humanities, with reference made to integrated curriculum, technology, and other discipline areas. The subject scaffolds future teachers pre-service teachers to consider GLAM sites for ongoing learning, resources for curriculum, and reflecting upon education across formal and informal sites while connecting with museum educators through online and face-to-face opportunities. The online component specifically introduces social media platforms for professional engagement to develop a personal learning network PLN and make connections with peers, teachers, museum educators, and global community. We have introduced the pre-service teachers to Twitter, Pinterest and blogging. Each social media is scaffolded throughout the subject with student centered learning activities building from initial introduction and support for establishing a professional profile.

5: museum mediators - european network

The museum's board is attempting to move the museum out of the working-class city and merge with "its wealthier and more glamorous neighbor," the Bass Museum of Art in Miami Beach, writes Patricia Cohen in the Times.

Tine Buffel Free Backer See discussions, stats, and author profiles for this publication at: Tine Buffel Retrieved on: The absence of theoretical foundations and well-defined aims is detrimental to the quality of learning processes of museum visitors. The paper presents an integrative model of visual arts mediation for the design of theoretically well-founded arts education practices, which can be embedded in different learning contexts. Published by Elsevier Ltd. Constructivism, visual arts, museum learning; 1. Part of the reason for this uncertainty is a lack of knowledge within museums of the profound developments that have occurred over the past century in educational theories, processes and structures outside museums Hooper- Greenhill, Therefore, in many museums the necessary concepts, expertise, and manpower are lacking Doering, ; Hooper-Greenhill, Moreover, if the underlying educational approach is not thought through, the result is probably disagreement among staff over museum goals and content Ansbacher, Against this background, the present paper aims to explore an integrative model of visual arts mediation for the design of theoretically well-founded arts education practices, which can be embedded in different learning contexts. Every educational approach suggests particular educational practices, presupposes different responses from the museum staff and constructs a different kind of museum for staff to work in Hein, ; Hooper-Greenhill, Many drastic changes have taken place in the 20th century concerning educational theory: Constructivism recognizes museum learning as an active process in which visitors construct their personal meanings and give sense to learning experiences themselves Hein, ; Hooper-Greenhill, In line with this thinking, interpretations of visitors are considered to be valid irrespective of the fact that they conform to some external or imposed standard of truth Hein, ; Hooper-Greenhill, ; Silverman, Artworks themselves have various layers of denotation resulting in as many interpretations as the amount of visitors Goodman, The visitor has to be encouraged to join this dynamic arts educational process. The more background knowledge visitors Free De Backer et al. Constructivism accepts ambiguity and uncertainty as crucial components of the human condition. Therefore, for many it is a disquieting, uncomfortable educational paradigm Hein, According to Hein , museum staff has to acknowledge that exhibition making is not about displaying the truth. Rather it represents one of many interpretations of museum objects. After all, exhibition making implicitly embodies attitudes, perceptions and values, which seem to be recognized by visitors Hooper-Greenhill, A museum needs to address three basic ideas in order to hold a constructivist view. Each implies specific conditions that must be met in any educational setting. However, no museum in the world today may fit the criteria completely, nor is it likely that some will ever do Hein, Promoting learning experiences in museums: Therefore, constructivist theories advocate a system approach to understand learning as related and overlapping processes that accommodate the complexity and temporary nature of learning and meaning-making from objects and experiences Dierking, Constructivist theories consider the general museum experience, which results in multilayered factors that the museum has to take into account as audience advocate. This framework includes four key areas person, place, partnerships, and policy acknowledging that museum learning experiences are shaped by factors that go far beyond what museums suppose. The novelty in our approach is the combination and centralization of the main constructivist principles Hein, for each key area. Person Constructivism emphasizes that visitors construct personal knowledge as well as learn actively. Therefore, constructivist museum staff needs to consider and value three aspects: Housen, ; Parsons, , as well as the wide range of socially mediated developmental stages among visitors Hein, One approach is to provide separate avenues or, alternatively, to include exhibits at different heights, with distinctive labels for adults and children, or to incorporate material intended to various interests. Another possibility is to try to focus on accessible attributes of exhibitions to all visitors e. Another consequence of the current acceptance of the active learner is the emergence of various typologies of learners e. Gardner, ; Kolb, ; McCarthy, Museum staff should consider several ways to involve Free De Backer et al. The constructivist museum provides visitors with opportunities

to make connections between the known and the new experiences ranging from feelings about physical space to concepts about ideas, which realizes intellectual comfort. Two different methods can be employed to invite, surprise or tease the visitor: One path is seducing the visitor by the lure of the comfortable, the known, to further explore it in-depth. But another well-recognized path is the temptation of a challenge. Museums have to find just the right degree of intellectual challenge to leave the learner slightly uncomfortable but sufficiently oriented and able to recognize the challenge to appreciate it. This central learning dilemma needs to be stressed in every exhibition. There is a need for empirical results to try out various exhibition components with visitors Hein, Third, the constructivist museum has to acknowledge, accommodate and value that visitors make meaning mediated by museum objects, by the way in which they are presented, and also powerfully by their background, previous personal museum experience, and conditions of their visit Hein, , ; Hooper-Greenhill, ; Silverman, It presupposes to embrace sufficient levels of meaning to make connections available to the visitor Hein, As meaning making is a complex process for visitors, several researchers e. If museums recognize the principle of meaning making, they have to determine what meanings visitors do make from their experience, and then shape the experience by mediating the environment. It is important that museums have an eye for sharing experiences, because social interaction allows visitors to go beyond their individual experience, to extend their own knowledge and even their ability to learn Hein, Place According to a constructivist approach, the role of the museum staff is to provide stimulating and rewarding environments in which appropriate learning experiences can take place Hein, Space â€" whether physical or virtual â€" can be conducive to learning. It can bring people together; and promote exploration, collaboration, and discussion Allen, ; Oblinger, Physical accessibility is closely associated with intellectual accessibility Hein, Every decision regarding interior spaces can have an influence on the experience of people learning and teaching in that space Gee, As museums at the present time are increasingly expected to provide socially inclusive environments for lifelong learning, a more focused approach to visitors becomes more necessary Hooper-Greenhill, Consequently, the notions of effective learning spaces have changed Oblinger, Three major trends from current learning space design have been catalyzed by constructivism, digital technology, and a holistic view of learning: Considering modifications within existing space to become more accessible will benefit all visitors and support their learning processes. This usually means some way of decreasing the scale and providing human-size, familiar surroundings. At least some spaces need to be recognizable to visitors as settings for relaxed, engaged lengthy activity and in Free De Backer et al. Obviously, in any educational theory it takes time to learn. Although it is in conflict with the marketing push for more visitors, the simplest way to lengthen visitor time in the exhibition is providing visitor comfort ranging from simple physical comfort, psychological conditions, to the inevitable museum fatigue. Partnerships Museums establish social relationships with the world outside its doors, which are expressed through the way they approach visitors Hooper-Greenhill, Consequently, constructivist perspectives must be exuded within their partnerships. A number of studies substantiate the value of building creative learning partnerships on both visitor and museum level. First, the constructivist museum will increasingly include the public in the development of exhibitions. To encourage visitors to return, it is important to provide resources of all types for those who are motivated to continue their interaction with the subject of the exhibition Hein, Second, Simon identified 4 participatory modes ranging from significant to limited museum input respectively contributory, collaborative, co-creative and hosted mode. Working in partnership with libraries or other cultural organizations becomes important in bringing new perspectives and broadening the range and appeal of learning opportunities, which makes museum approaches applicable to a wider range of visitors Hein, ; MLA, n. Making links between school and museum learning explicit, valid, and constant ensures successful museum experiences Eckhoff, ; Griffin, Museums have to take into account that both students and teachers may not be used to work in a constructivist way. Explicitly and previously informing them about what they might learn makes visitors more comfortable, more able to engage and, therefore, able to learn more effectively Hein, Policies The constructivist museum should also consider itself as a learning organization that constantly improves its ability to perform as an interpreter of culture by critical examination of exhibitions and programs Hein, To act as a learning organization, a museum should develop and foster: In order to examine that the museum practice corresponds

to their policy decisions, museums have to constantly pursue the study of how visitors make meaning in the museum. Front-end evaluations are highly recommended to improve practice Hein, , and museums can use general learning outcomes specifically developed to measure the impact of learning across their museum Hooper-Greenhill, ; MLA, n. The constructivist museum will have policies that prescribe its desire to reach a wide range of visitors Hein, Museum policies must entail a full consideration of the interrelationship between education, collection and management policy. For example, if the constructivist approach is undervalued within the museum as organization, educational practices can conflict with the way of exhibition making. Such dislocation is confusing and destructive for visitors, because a constructivist approach sets up expectations for visitors in how to behave and what to do Hooper-Greenhill, , , An educational innovation can only penetrate completely when there is a whole-system, sustainable reform Fullan, Although this paper acknowledges the presence of other educational theories, a constructivist framework to meet contemporary museum learning was presented. This framework integrates four interacting and equal key areas person, place, partnerships and policies to promote visual arts mediation in order to fully consider the heterogeneity of the visitors, which presupposes different strategies from the museum staff. When these four key areas are organized according to constructivist learning principles, museum learning can be much more effective and stimulating. Benefits of such a framework are: Museum learning should be situated within an enlarged scope and scale to validly understand what is or is not learned form a museum experience. Museums have also to contend with constraints of time, money and space Hein, However, the framework presented in this paper can help the museum staff to remain constantly critical about what they are trying to achieve and why. Hence, this integrative framework has not only potential for museums as institution, but also for the way mediation strategies can be applied into other museological learning contexts. Beyond the understanding of visual culture: A pragmatist approach to aesthetic education. Basic concepts and assumptions about adult learners. A guide for educational programming 2nd ed. America Association of Museums. Theoretical perspectives on learning in an informal setting. Journal of Research in Science Teaching, 40 2 , Learning in the museum [Review of the book Learning in the museum]. Curator, 41 4 ,

MEDIATION, THE MUSEUM AND MEANING pdf

Lu, Fangqing () Medium, mediation and meaning: museum architecture as spatial storytelling -- a case study of the Ionic frieze in two Parthenon galleries.

Ultimately, museum learning is about changing as a person: In summary, museum learning is "messy" and complex and studying it is challenging and requires a range of responses. Kelly Museum learning also can be tied to a different understanding museums have of their role which in turn may have been been triggered by funding problems, lack of visitors etc. As stewards of that wealth, museums are compelled to advance an understanding of all natural forms and of the human experience. It is incumbent on museums to be resources for humankind and in all their activities to foster an informed appreciation of the rich and diverse world we have inherited. Museums are positioning themselves in the market as places for learning and, at the same time, research has shown that people visit museums to learn. There are several academic research teams that specialize in museum learning, e. We are interested in museums and other out-of-school environments as locations where children have some of their first encounters with discipline-specific learning, where students and teachers can extend formal activity, and where adults can pursue life-long learning in the disciplines. Learning in Museums and Beyond , retrieved According to Knutson and Crowley Visitors do not necessarily come to a museum to learn. And museums do not solely exist to teach. Museums are cultural organizations that house research collections, that represent cultural beliefs and that offer visitors a rich social, leisure time experience where learning of museumsponsored content may be an outcome. Therefore we need a theory of learning that is able to account for the ways in which exhibit supported learning is taken up by visitors within the context of their own personal agendas and within the context of their own prior experiences. To directly asses the factoids gained by visiting an exhibition, seriously misses the points and undervalues the more affective, cultural and social outcomes that come from visiting a museum. First, museums are filled with people; people who are potential research subjects. This may sound like a superficial observation but in fact, the access to research subjects is a major draw for researchers. Second, museums are learning environments with complex tasks. The museum provides a naturalistic setting in which to watch parents and children working together, and exploring exhibit topics of mutual interest. Third, museums are filled with staff who develop new learning environments and can work in partnership with researchers to think through complex issues about learning and knowledge 3 Pedagogical strategies Museum learning theories as far as we can tell He argued that in order to facilitate meaningful learning, museums need to create environments that encourage exploration and enable meaning to be constructed through choice, challenge, control and collaboration. This leads to self-discovery, pride in achievements and, ultimately, learning, where visitors Kelly , from a synthesis of the literature and studies conducted to date, concludes that museum learning experiences are enhanced through: Object-based learning can be incorporated into a variety of activities, but all have the same basic theory in common: This method of learning enables the participant to look directly at an object, be it a sculpture or painting, artifact or advertisement, primary document or ritual object, and, using a myriad of questions, discover its role and importance in our world - past, present and future. What is object-based learning? Old-style museums featuring cold stuff in glass boxes and stale rooms are of the 20th Century. They want drama, immersion, adventure and involvement. Journal articles, written by museum, education, and research professionals, explore such relevant topics as learning theory; visitor evaluation; teaching strategies for art, science, and history museums; and the responsibilities of museums as public institutions. Since its inception in January it has attempted to keep the busy practitioner abreast of current digital library initiatives as well as technological developments further afield open acess. Dialogic inquiry in classroom and museum: Actions, tools and talk. To appear in Learning in places: The informal education reader. Inquiry in the informal learning environment, In. Teaching and Learning in an inquiry-based classroom Eds. Islands of expertise and the development of family scientific literacy. Learning conversations in museums. From living to virtual: Learning from museum objects. Curator 48 3, The nature of learning and its implications for research on learning from museums, Science Education Supplement: In Principle, In Practice: Developing a

Community of Practice: Museums and Reconciliation in Australia. Family learning research in museums: An emerging disciplinary matrix?. Museum as learning laboratory: Developing and using a practical theory of informal learning. American Association of Museums. The Personal Exploration Rover: Educational assessment of a robotic exhibit for informal learning venues. International Journal of Engineering Education: Special Issue on Robotics Education. Situated motivation and informal learning. Journal of Museum Education. Understanding the Visitor Experience: Theory and Practice, Part 1 Vol. Theory and Practice, Part 2 Vol. Journal of Museum Education Schauble, L.

7: mediation | The Chicago School of Media Theory

In order to convey the meanings contained within artefacts, museums commonly communicate with the general public primarily through the mediation of an audiovisual interpretative framework. In addition to audiovisual mediation, this thesis demonstrates the idea that museum architecture itself can.

Whether they are analog, digital or a hybrid mixture, the post-modern globalized culture is highly influenced by the artworld. For art to have precedence it needs a place to live â€" and these spaces are offered through institutions such as museums, libraries, archives and schools. Initially, one may visualize such institutions in their physical geographical context, housed in structures or buildings. However, institutions are quickly building their presence in the digital, online world to reduce the ever-growing intricacies of access to cultural history. With a realization that art is critical to preserving cultural history, this multimedia paper aims to answer the question of: Media theory will be used to answer this question and support the view that university art departments and art programs have a significant role in preserving cultural artefacts. This includes paintings, sculptures, instruments, statues â€" virtually all categories of art. The country of Nigeria, located in West Africa, will be of specific focus throughout this project. Theoretical Framework and Methodology The primary argument held is that university art programs such as fine arts departments are mediating, cultural memory systems. For significant contribution on a national or international level, universities in developing nations should place more emphasis on communal new media platforms like the Google Art Project, which has already established a system for cultural expression and preservation across multiple genres, histories, and diverse societies. Blackbox To make this case and answer how Nigeria participates in the artworld both offline and online, the project will proceed as follows: Mediation studies is used to argue that universities are institutions where art can be transmitted, not just communicated. Although there have been significant work done on the topics of art, the artworld, libraries and archives in the information age, there is minimal scholarly work discussing the role that university art departments play as mediators transmitting culture in the artworld. We are constantly being surrounded by analog and digital information whether it involves art or other objects such as fashion, music, or literature. Preservation of culture is invaluable, and art is just one way to engage in it. One of the native groups in Nigeria, the Edo people, illustrates the cultural diversity of the nation. With this overview in place, demonstrating how Nigerian university art departments mediate historical and modern cultural artefacts can be shown. It is transmission that really makes our experiences, thoughts and beliefs have a cultural legacy instead of vanishing with us individually Mediology is simply another vehicle to analyze the commingling networks of technology and culture without limiting oneself to formal disciplines such as sociology, history or communication theory Vandenberghe , It is through institutions, Debray argues, libraries, schools, governmental systems that structure meanings M. Irvine, Media Theory lecture, Jan. Institutions of learning in particular serve multiple purposes to teach and preserve culture. This can be through readings, texts, research, and the production of art. This applies to universities, especially art departments. They are comparable to a museum due to their function of engaging humans in the transmission of culture through coursework, lectures, production of artefacts, and so on. They all have lasting effects. With this deeper understanding of Debray and mediation now in place, an analysis of two major tertiary-level art programs in Nigeria and later another country is meant to shed new light on how these institutions create cultural meanings and participate in the artworld. University Art Programs in Nigeria Two universities that have established fine or creative art programs in Nigeria will be examined. These findings will then be juxtaposed with the Google Art Project, a completely online-based art venture. This is a standard four-year degree-granting program for students who wish to obtain a Bachelor of Arts in the specialization areas of: Actual physical artefacts can now be viewable thousands of miles away. This includes native cloths slides 3 and 10 , textile-producing machines slide 4 , canvas paintings slides 5 and 6 , plus intricate sculptures and pottery slides 1 and 2. These representations of culture connect people despite geographical distances. Without the institution explicitly stating so, users can infer that this institution may have limited resources to place their artefacts online note the reduced image quality and sparse pictures. The University of Nigeria, Nsukka has also made efforts to

participate in the artworld. Their efforts function similar to that of a museum, which is to preserve culture and extrapolate future value. The Pan African Circle of Artists This is done through use of conferences, exhibitions, lectures and roundtables related to the artworld. Ultimately, PACA is creating a network of artists that can then share their works internationally through use of its website. This is also a demonstration of symbolic systems mutually working together. Given that PACA was founded by artists from the University of Nigeria, Nsukka it is also worthwhile to look briefly at the course requirements students in their Fine and Applied Arts departments take. This is in addition to required philosophy courses and an option of taking foreign languages. It is likely that many of these students will go on after their university career and continue producing in the local art domain. This can mean establishing a shop in town or working at a craft store, museum or even selling their goods in the street market. Initiatives like The Pan-African Circle of Artists allow for a two-way level of interaction of the artworld, being both hyper-local and international. Google Art Project Google Art Project The educational institutions in Nigeria that have just been unpacked are indeed mediating systems contributing to the artworld of Nigerian artefacts. However, their impact is limited due to the political, social and economic factors of an emerging nation. By looking at the Google Art Project, we will find how this platform can be a common ground for emerging countries. They do not necessarily have to reinvent the wheel or start from scratch to share their local artworks on an international level online. The Google Art Project is a modern-day implementation of an interface making two previously non-compatible things work together a physical museum space and virtual-reality technology. But what does this mean for artists and art institutions in the developing world? Of course this requires, inter alia, significant improvements in the local Internet infrastructure. This is key because university art departments must adapt to changing technologies. The Google Art Project is an example of how museums are extending their purpose and illustrating a new structure of mediation M. Irvine, Media Theory lecture, Mar. This instructional video from the Google Art Project is a prime way of visualizing how university art departments can potentially extend art mediated online. First, the user can search for specific artists, genres or museums. The experience is even more interactive if using a touch screen device such as an iPad or Android tablet. After browsing, the user can finally organize their favorite interactions into individual User Galleries which can be useful for research and re-visitation of past memories. Even though time cannot be added per se, space can M. The Google Art Project is a unique modifier of culture given its ability to place cultural goods within a cultural good. The ways in which works of art are presented have not fundamentally changed. Whether this environment is online or offline is now really up to the end user. She or he could choose to travel thousands of miles to an indigenous art expo or view such works from the comfort of his or her own home computer. It depends on how much physicality the user wishes to extract from the art experience. The Cultural Category of Art and Reproducibility There remains an obvious question that wishes to be further explored â€" why exactly should cultural mediating systems digitize? The digital era is facing an ongoing problem of how to preserve the cultural memory of physical art works. Thus, the museum is comparable to an encyclopedia, but on a more interactive level. For Benjamin, his ideas rested primarily on the concepts of technological reproducibility and a challenge to technological historians. Simply put, Benjamin states how: It is relatively easy now to take a picture of something and upload it online, thus creating a digital copy of a once-physical object. Take for instance, the abundance of handmade pottery, baskets, furniture, cloths, shoes, jewelry, and bronze statues that are made by Nigerian artists and students. Once completed, they find their placeholder either in an art gallery, school, or personal home. For these indigenous artists, they may be simply unaware of the criticalness to reproduce their works online, even if it is as simple as uploading a photo or as detailed as working with institutions like the Google Art Project. Jones explained some of this reasoning: By digitizing their collections, cultural heritage institutions can make information accessible that was previously only available to a select group of researchers. Now, artists have expectations to make cultural artefacts that can be produced and reproduced digitally M. Irvine, Media Theory lecture, April. If an item cannot be produced digitally, what does that mean for the artist and the institutions that he or she may have a relationship with? The answer to this question will not have a linear solution. In South Africa, a country with significantly more economic resources compared to other nations within Africa, many of their university systems have art departments or

art programs. The department has a Facebook page detailing even more information about the school. The South African model may be a useful tool for emerging nations like Nigeria to emulate a stronger, more structured online presence to transmit culture and participate in the artworld. Some cultural artefacts from Iziko National Gallery Despite the differences, cultures are proud of their work. Still, this leaves us with questions regarding reproducibility and cultural value. When thinking about the larger view of digitally reproducing artworks online, one should consider if any form of representation is worthwhile versus having nothing at all. Also, there may be instances in which an artwork simply cannot be reproduced â€" thinking about the implications this may have on culture are significant as well. Google as an institution, though, has more power to influence compared to a single art department in an emerging nation. This issue cannot be discussed without mentioning Bourdieu. In his concepts of the various forms of capital, these universities that participate in the art world via digital platforms enhance their cultural capital, particularly in the form of the objectified state. According to Bourdieu , the objectified state formalizes itself through cultural goods like instruments, pictures, books, machinery and other technical devices. By putting cultural goods such as paintings, sculptures, clothing and others online, the smaller-scaled institution is able to gradually build up its social capital. Social capital is key because financial benefits can result from the buildup of prestige and recognition M. Google already has strong name recognition, financial stability and worldly appreciation. Lastly, this level of multilateral collaboration among institutions enhances the symbolic and economic value of certain artefacts Bourdieu, If more users from various geographic regions can learn and interact with cultural goods on the Google Art Project, it builds another incentive for individuals interested in learning about indigenous cultures to do so in a new format. With all the push to digitize and for cultural goods to have a strong online presence, one should reason that there are inherent implications when adapting to the constant-changing relationship between art and technology. Three major areas for thought include: The artist who creates cultural goods has a role to share his or her creations with as wide or narrow of an audience to their liking. This is where institutions schools, libraries, museums, etc.

MEDIATION, THE MUSEUM AND MEANING pdf

8: museum mediators â€" Museum Mediators course

Art mediation can contribute to bridging the gaps in social distinction. decrease social isolation and improve the understanding of different cultures. and to question and critique the role of the institution within the art world's ruling conditions.

Current applications include a diversity of genres of museum websites, as well as of social, mobile, and pervasive media. The vibrant, often innovative and sometimes meaningful applications of digital media in museums are not, however, matched by an equally active theoretical reflection on their identity, meaning and sociocultural import. My own earlier work in this area includes an initial inquiry on issues of syntax, rhetorical structure and pragmatics of digital cultural communication entities such as web hypertexts Dallas An additional dimension, which I attempted to address with regard to archaeological virtual exhibits, concerned the epistemic context for the emergence of scholarly and common knowledge as various actants, from field archaeologists to museum curators and audiences, engage with cultural heritage and virtual museum information Dallas a. I also studied navigation affordances in museum websites as a means of exploring the rhetorics and genres of interaction between digital and VR exhibits and their visitors, and, in particular, the types of presence, narrative construction and visitor agency emerging from such interaction Dallas b. Finally, with my colleagues at the Digital Curation Unit, Athens, I have been working on an activity theory-based model of research information activity Benardou et al. This paper is driven by an interest in theorising digital artefacts, such virtual museum exhibits and social media applications, through: Garzotto and Discenza , so as to account for a more theory- and context-sensitive formalization of compositional i. I propose, thus, to outline in this paper a tentative conceptualization of digital mediation in museum communication informed by a broad-ranging consideration of the theoretical perspectives noted above. This approach shifts the focus from digital objects â€" i. Rather than suggest a fixed scheme, the purpose of this paper is, therefore, to draw attention to the potentialities emerging from such an activity-based conceptualization of digital museum mediation, both as a tool for reflecting upon existing digital media applications, and as a potentially fruitful way, firstly, to establish theoretically-grounded links with museum exhibition, learning and media theory, and, secondly, to develop more theoretically-informed design methodologies for digital media in museums. A conceptual model for scholarly research activity. In iConference proceedings, ed. Cameron, Fiona, and Sarah Kenderdine, eds. Theorizing digital cultural heritage. Web communication and design practice: Archaeological knowledge, virtual exhibitions and the social construction of meaning. In Virtual museums and archaeology: Archeologia e Calcolatori, Supplement no. International scientific electronic journal 4 Performativity, interactivity, virtuality and the museum. Garzotto, Franca, and Angela Discenza. Design patterns for museum web sites. Arnold; Oxford University Press. The language of new media. Evaluating museum websites using design patterns.

9: Heritage interpretation - Wikipedia

Musing, media, and mediation: Social media and museum learning. Narelle Lemon, La Trobe University, Australia, Jan Molloy, IMMIGRATION MUSEUM, Australia. Abstract. Social media enables possibilities for museums to engage with ideas and with audiences who want to participate, who can generate content, and who would like to create a community (Boches,).

The Social Value of Culture Lecturer: Cristina da Milano During this session, the social relevance of the Museum will be discussing, focusing on what social inclusion means and the potential of cultural institutions. Although it is certainly material culture that provides a starting point for the process of learning in museums, it is the creation of social relationships and shared meanings that defines it. Therefore, it is vital for museums staff to step outside the walls of the museum, to experience society as it is. Evolving museums in a fast chaging world. New trends, opportunities, responsabilities and agendas. Elisabetta Falchetti Museums have always evolved and are evolving today, anticipating or following socio-cultural transformations. Museum changes involve management, goals, languages, communication styles and tools, cultural trends and activities, relationship with publics and territories. What museums and what changes are desirable for our times? Nowadays our world is concerned in multiple crisis individual, social, environmental that require immediate responses. As museum mediators, our commitment is to monitor societies and to construct models of museum education and communication able to save the past and traditions, to answer present social requirements and to promote a better future. Are museums ready to face these challenges and to deal with the emergency? Societies change museums; can museums change societies? What kind of museums we desire â€¦ for what kind of societies? Can museums suggest and promote better societies? For that matter, it will take into account the following theories or methodologies: Some case studies will be presented as a basis for showing different theories of learning and their effects in visitors, the museum and the educator. Intercultural dialogue in Museums Lecturer: Drawing on her long-standing experience as researcher on these issues, as well as on her direct involvement in ground-breaking projects of heritage mediation in an intercultural perspective, the lecturer will guide participants through the analysis of case studies in Italian museums with a view to discussing their strengths and weaknesses, and initiating new insights on intercultural work in museums. We will discuss the concepts and dimensions of Education, Communication and Experience, leading to the definition of Museum Mediation. After that discussion we will analyse how we can develop a strategy or a plan, talking about one-time activities, long-term projects and the importance of experimenting, evaluation and documentation. The Educational role of Museums in society Lecturer: Concerning this matter, the Danish Agency for Culture has developed a dynamic framework for transformation of museums, based on developing the educational role of museums in society. Museums find themselves with new challenges and opportunities â€" to stimulate learning and personal development, and to explore issues of identity and the value of culture itself. Museums have special potentials for self-directed, free-choice learning, respecting diversity, and multiple viewpoints to take fully advantage of culture within a democratic society. What are the real implications of these statements for museums that wish to fulfil these expectations? The making of meaning: Valeria Pica This session is focused on case studies depicting tools that museums can exploit to improve their activities and increase the interaction with all types of audience. Some topics are related to research methods, assessment tools, and best practises in museums mediation together with informal education, museums experience, and professional skills. The session also aims to share knowledge and information fostering the exchange of ideas between participants and creating a platform for ain-depth dialogue. Alice Semedo Reflection as a tool for development and support of practice has been increasingly recognized by different professional areas e. Alongside the use of reflection is the predominant use of action research, which some see as a way of approaching the study of human beings from a philosophical perspective, in which the sharing occurs within environments of mutual support. As a result, many scholars and practitioners suggest that one cannot improve the methodology of action research, without considering their own philosophical reflection. Reflective practice may, however, become mechanistic in use, unless new creative approaches employed.

Generally, creative research methods are those that employ a creative activity or shared experience with the goal that the participants are brought to new areas, as they are not only free to enjoy the process of research, but also to respond more fluidly to the very issues proposed by the research. What is Museum Mediation? To name a few, I am referring to the tyranny of chronology Pollock, , the romantic discourse of the artists as a genius, the current thematic approach in exhibition design or the notion of heritage as a commodity. I am also referring to the culture wars between directors, curators, educators, administrators, evaluators and visitors. And here is when we could ask:

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