

Digital Transformations: The History and Future of Gallery Education in the Context of Participatory Media

Please use pencil only

Frances Bossom
3D3 PhD Presentation
April 2018



1. Introduction
2. Significant Contribution
3. Potential Impact

Research Question Themes

New Models of Production

Physical and the Digital

Access and Diversity

Action Research

Digital culture & physical encounters

Disrupting the archive:

- Co-production
- Decentred curation
- Memory
- Re-enactment

How will my project make
a significant contribution to
knowledge and understanding?

Gallery Education

Digital Cultures

Archival Science

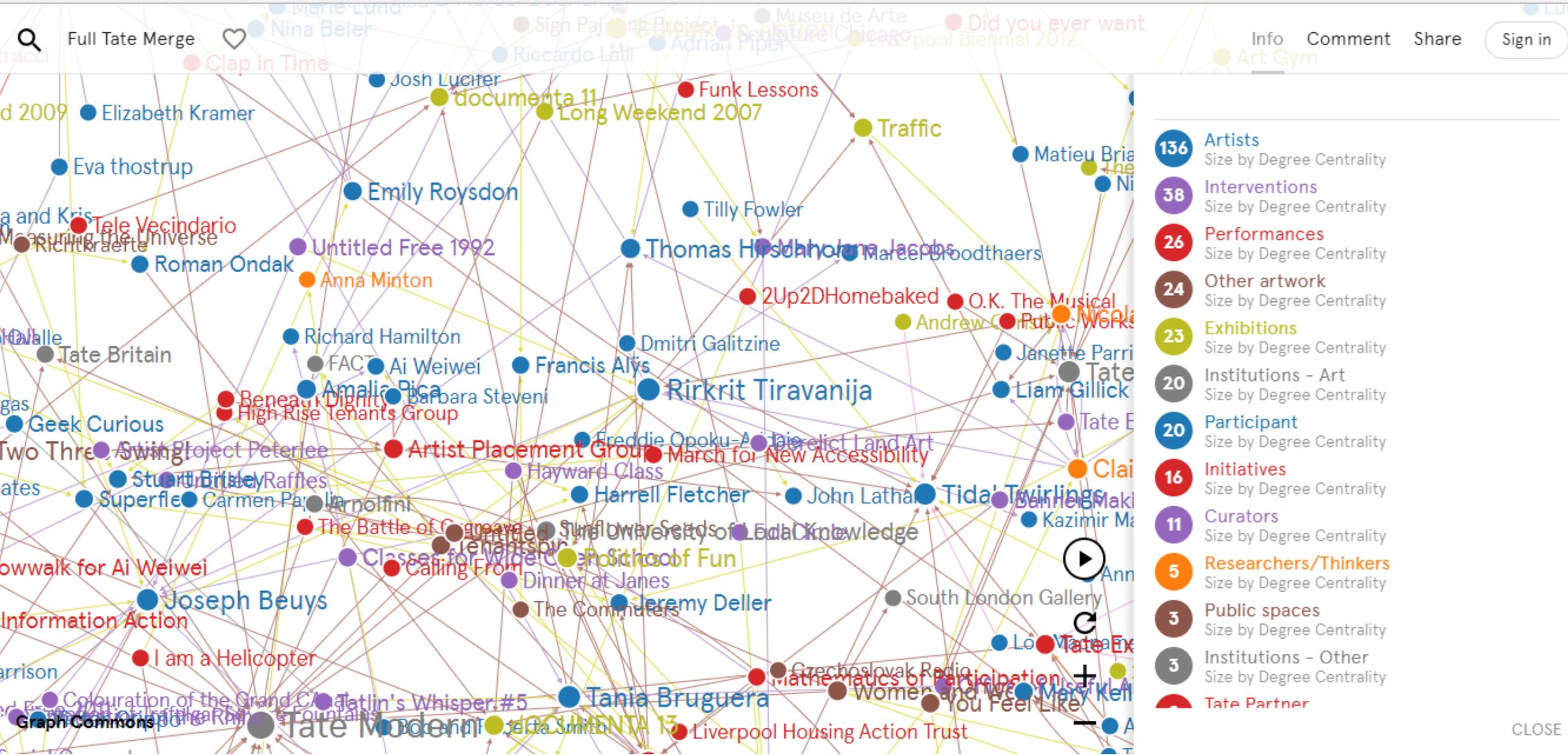
Artistic Practice

Cultural Policy



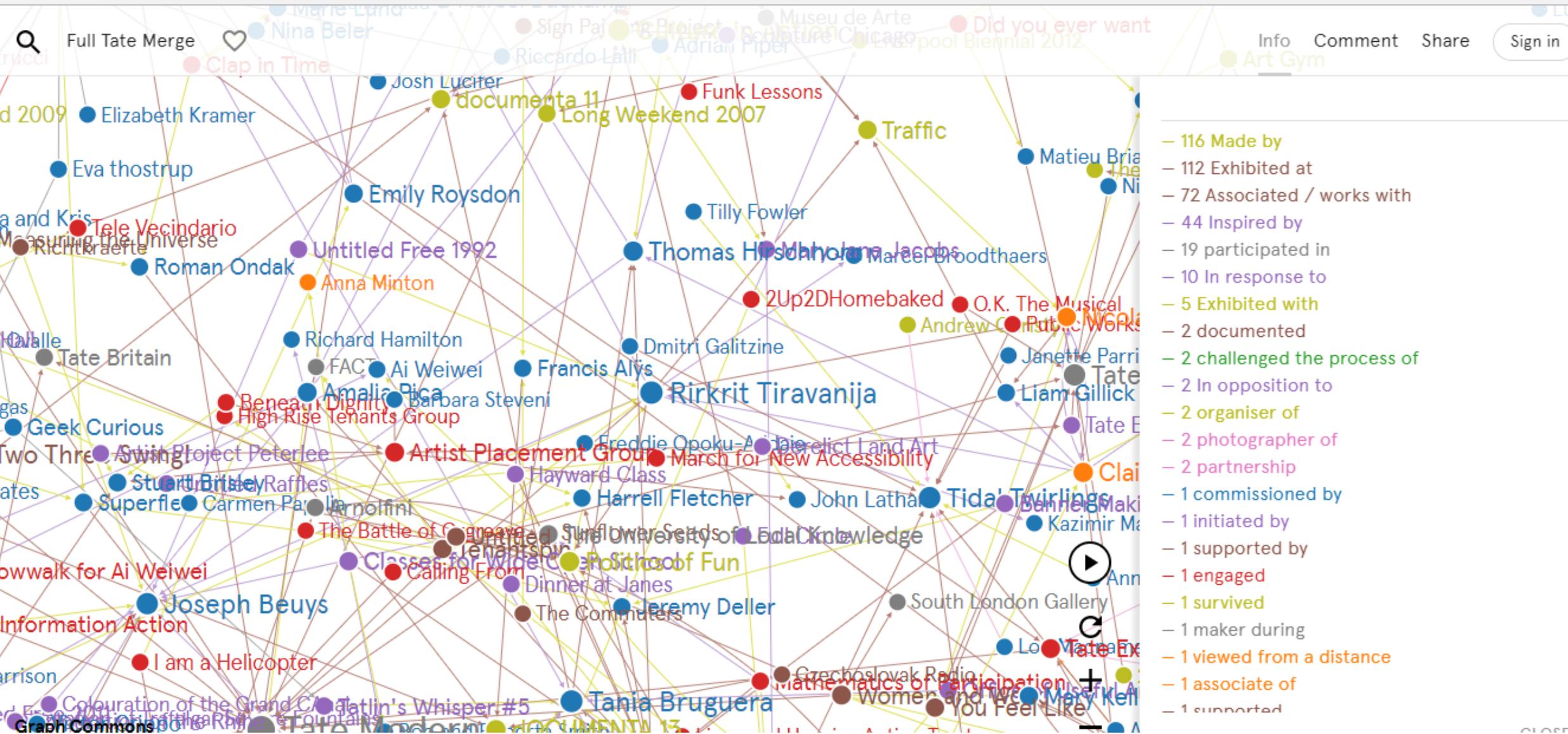
The Cartography Research Project Workshop,
Tate Liverpool, 2017

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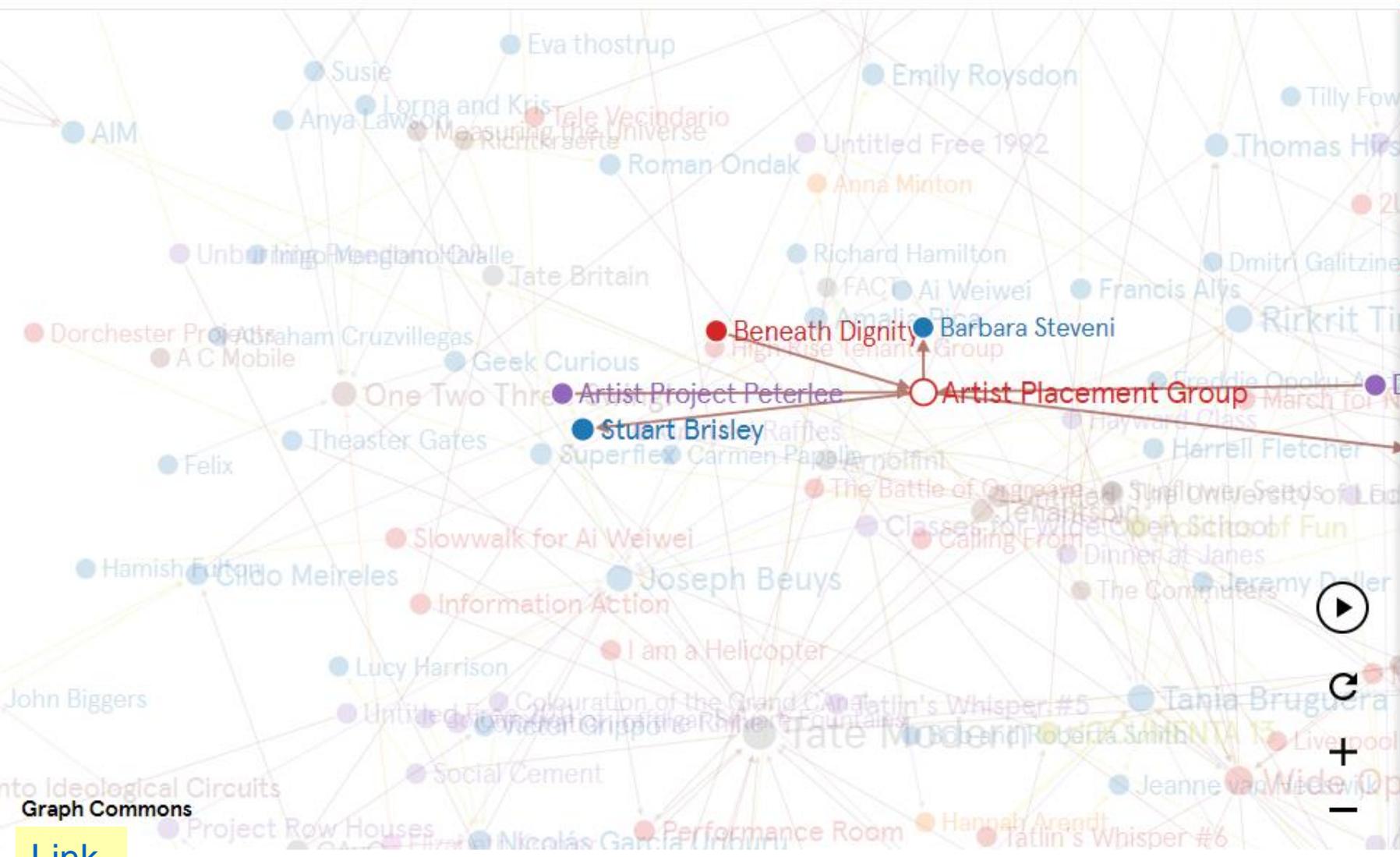
- 136** Artists
Size by Degree Centrality
- 38** Interventions
Size by Degree Centrality
- 26** Performances
Size by Degree Centrality
- 24** Other artwork
Size by Degree Centrality
- 23** Exhibitions
Size by Degree Centrality
- 20** Institutions - Art
Size by Degree Centrality
- 20** Participant
Size by Degree Centrality
- 16** Initiatives
Size by Degree Centrality
- 11** Curators
Size by Degree Centrality
- 5** Researchers/Thinkers
Size by Degree Centrality
- 3** Public spaces
Size by Degree Centrality
- 3** Institutions - Other
Size by Degree Centrality
- Tate Partner**

CLOSE



Info Comment Share Sign in

- 116 Made by
- 112 Exhibited at
- 72 Associated / works with
- 44 Inspired by
- 19 participated in
- 10 In response to
- 5 Exhibited with
- 2 documented
- 2 challenged the process of
- 2 In opposition to
- 2 organiser of
- 2 photographer of
- 2 partnership
- 1 commissioned by
- 1 initiated by
- 1 supported by
- 1 engaged
- 1 survived
- 1 maker during
- 1 viewed from a distance
- 1 associate of
- 1 supported



Artist Placement Group

Initiatives

EXPAND

The Artist Placement Group (APG) emerged in London in the 1960s. Th... more

Associated / works with (6)

- A** Stuart Brisley
Artists
- I** Artist Project Peterlee
Interventions
- P** Beneath Dignity
Performances
- + More

Explore in other contexts CLOSE



About

Mission

Archive Journal focuses on the use and theory of archives and special collections in higher education.

The academic community has invested deeply in the preservation, use, and digitization of materials in special collections, and *Archive Journal* provides the space to reflect on this investment. The objects and texts in special

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RETHINKING ARCHIVES

History, Media, Memory

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Digitisation and Remediation



Time and the Artwork



Repetition and Reconstruction



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Sites of Popular Music Heritage

Memories, Histories, Places

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REBECCA SCHNEIDER



PERFORMING REMAINS

ART AND WAR IN TIMES OF THEATRICAL REENACTMENT

Re-Enacting the Past

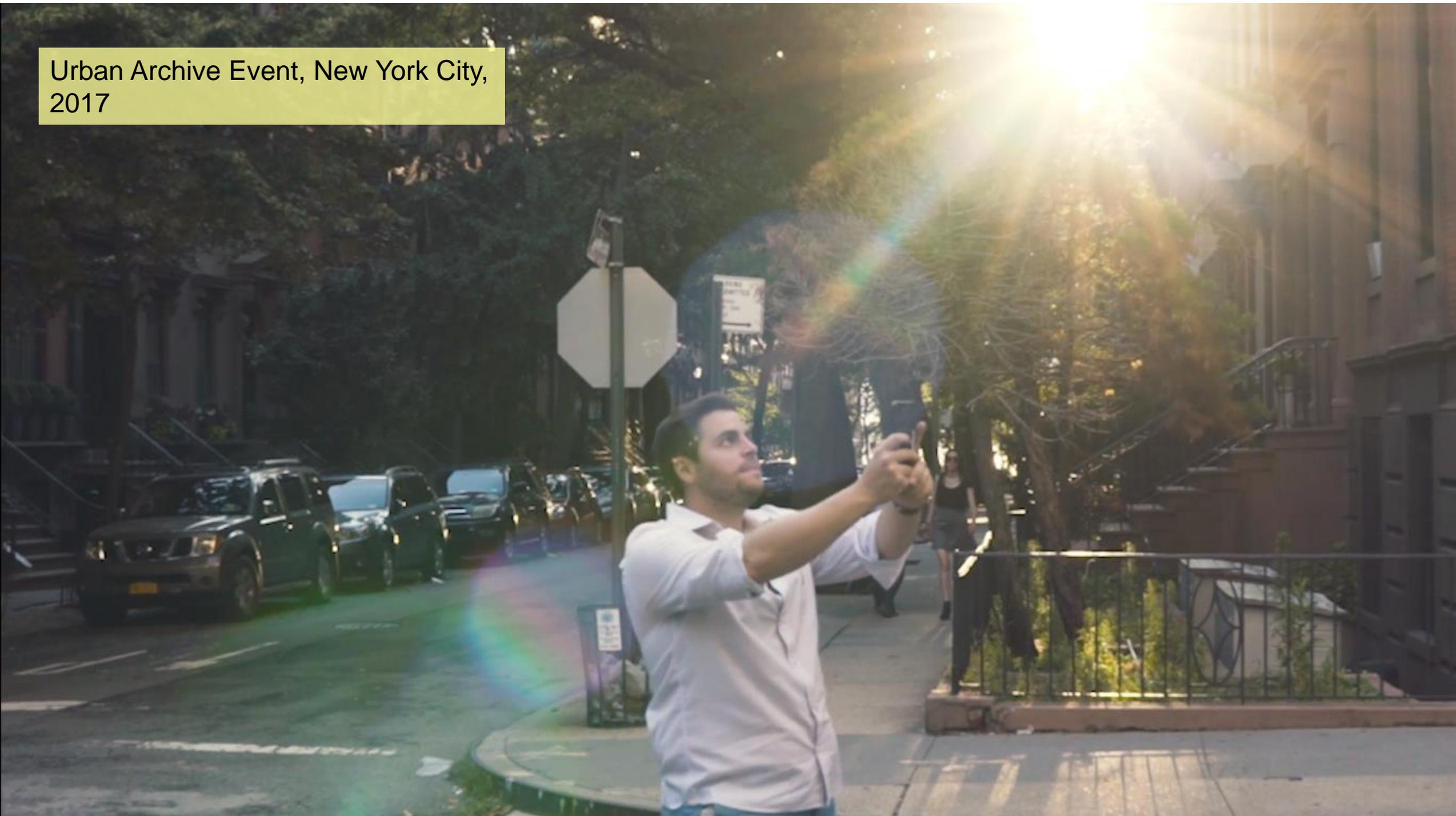
Heritage, materiality and performance

Edited by
Mads Daugbjerg, Rivka Syd Eisner
and Britta Timm Knudsen



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Urban Archive Event, New York City,
2017



RETHINKING RELATIONSHIPS

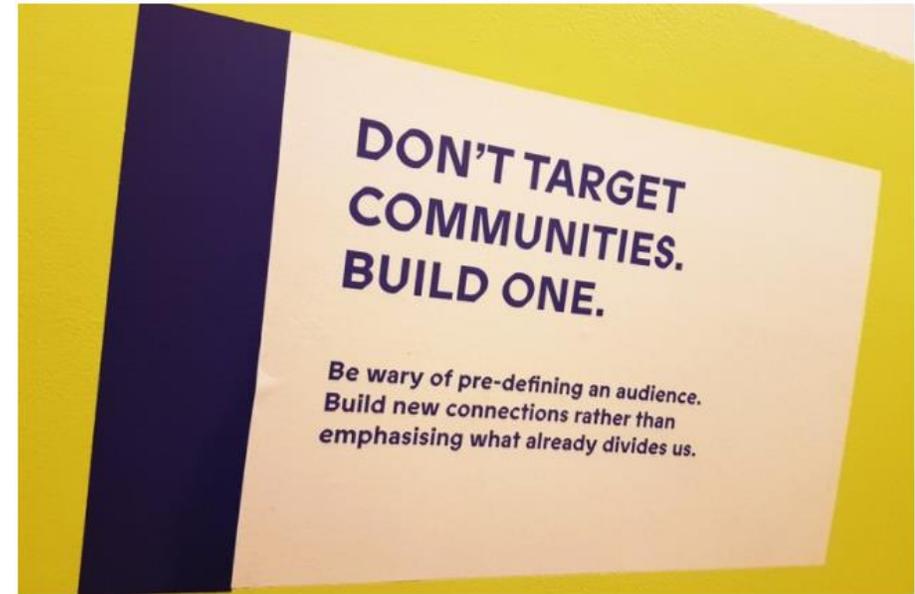
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FOUNDATION
UK BRANCH

INQUIRY INTO THE CIVIC ROLE OF ARTS ORGANISATIONS
PHASE 1 REPORT



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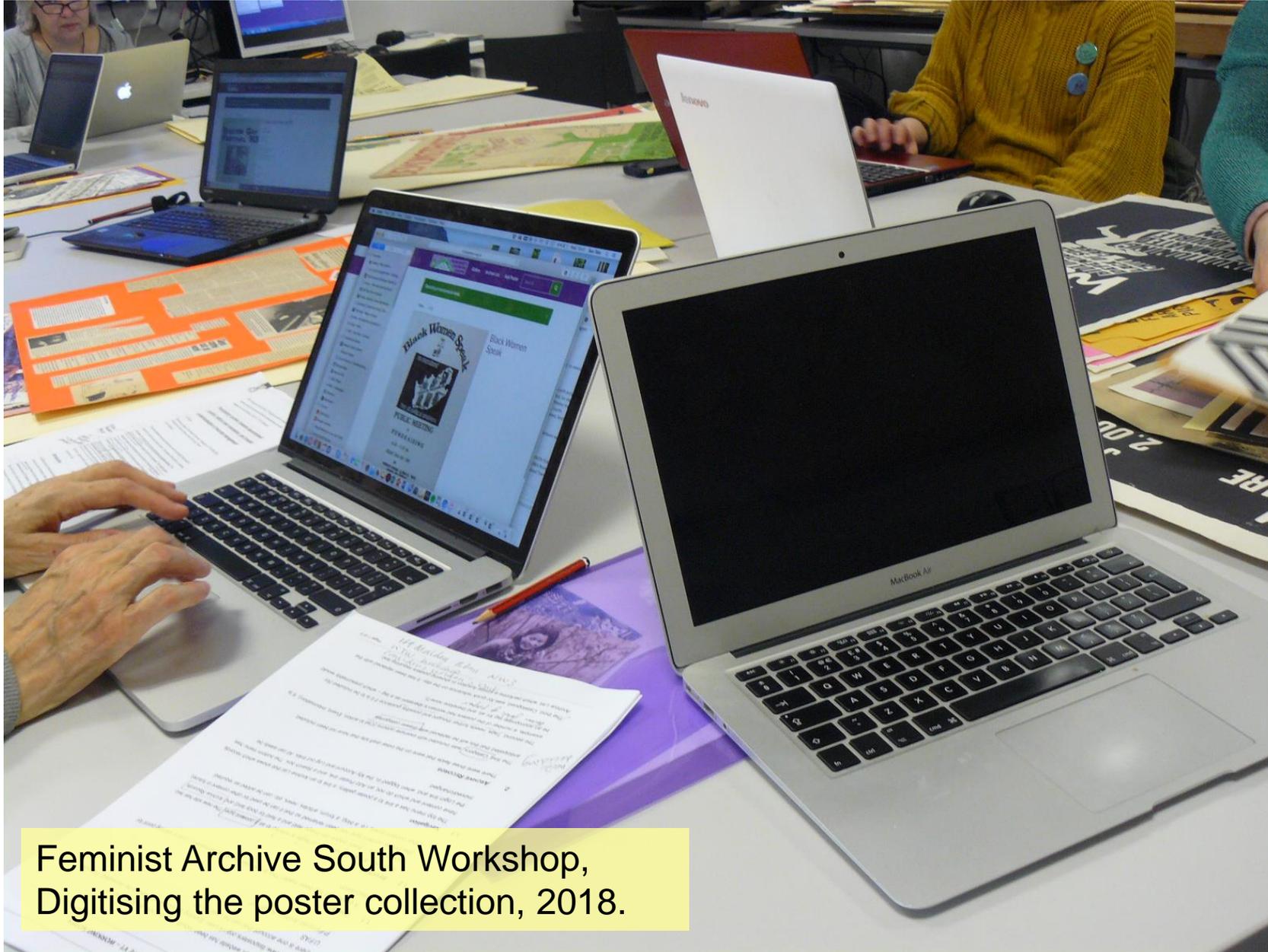
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IMAGINE NEW RULES

What potential impact may my proposed project have for individuals and groups beyond the academic community?



Feminist Archive South Workshop,
Digitising the poster collection, 2018.

Collaborating with the public through workshops that explore:

- Digital Technology
- Archive material
- Co-production and co-curation of re-enactments and oral history

Disrupt institutional memory of gallery education.

Build a community
of people who have engaged
with learning and education
at Arnolfini in the past.

Make visible relationships, hierarchies,
tricky political histories and uneasy memories.

Explore cultural power and the civic role of arts institutions.



Young people and Arnolfini's Archivist discussing archive material, 2007

<https://www.francesbossom.com/>

Research Questions

New Models of Co-production

In what ways can co-produced digital cultures evolve & map new modes of communication, exchange & socially constructed knowledge? What are the risks & opportunities for public arts institutions when co-producing & co-designing with networked communities? What adjustments do arts institutions need to make as they toward co-production?

Physical & Digital

How can the physical augment the digital? How can offline participatory experiences effect online experience (& vice versa)? How can site-specific oral history recordings, re-enactments & digital culture work together to, collapse time & bring the past into play with the present? What happens when re-enactment is moved from one media into another?

Access & Diversity

Who is the digital archive for & who should be involved in co-producing it? Whose voices are missing? What facilitation & support are necessary offline to ensure a diverse public can contribute to the digital participatory archive?