

STRATEGIES OF KNOWLEDGE TRANSFER IN INTERACTIVE MEDIA

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A deluge of new information is produced. The discourse, the *mise en scène*, the documentation, the communication are transdisciplinary, interdisciplinary, intermedial, hypermedial and gear together. They form a multifunctional network of informations, medias and communicational structures. The museum is going to change from a content pool to a content provider. The depository and knowledge about the objects become transparent. This is one side.

On the other side the value of information disappears. As there is no time to reflect on information and to discern its relevance, we are producing endless, register everything and are captured by the Tarantula of information technology. The accumulation of information with the aim of comprehensiveness but without a sense of the whole may be imposing, but it leads us nowhere. Technological developments are such that artists, registrars, curators, researchers and visitors alike get carried away.

Interactivity can bridge this gap. Interactive multi-media technology would enable people to obtain comprehensive information on the creation, occasion, materialization, function and original presentation of the museum objects, as well as reactions and documentations, the work set against the technical background, society, life in general and scientific discourse.

Each item of information has its *raison d'être* in terms of instructiveness. It makes little sense to feed more and more data into the computer, creating a collection of dead material, useless classifications and senseless information. Documentation is interpretation. This means, that registrars, curators and the visitors are responsible for the value of information. We need a discussion about the boundaries and possibilities. By defining the boundaries, the questions and the contents, working with information technology becomes useful for everyone. We have to realize that all collecting, researching, educating and conserving has no sense, if the actual egoistic thinking of our consumer society precipitates the collapse of humanity, culture and civilisation.

The museum makes an important contribution to humanity. We all have the duty to lead our visitors and users to a critical seeing and understanding of culture, art, science and reality. Critical seeing is distinctive seeing.

The main question is not how can we transfer the content of our database managementsystems to our colleagues or visitors?

The main question is how can we learn again to communicate together and with the following generations?

This is one of the main tasks of museum policy at the beginning of the 21st century.

Interactivity is en vogue and it could be the solution.

But how interactive is the interactivity really?

Often, interactivity is just a possibility to choose between different one-way-solutions. In that kind of sense, interactivity is not interaction, that means an equivalent interrelation in a sociologic sense or an active dialogue between the user and the system.

A first example:

An interactive drama, named "continue", made by the german artist **Dieter Kiessling**.

For me, it's a masterpiece of digital art, a masterpiece like Duchamp's urinal from 1913 for example.

At first there is a freedom of selection for the user, let's call it »the multiple choice of digital one way streets«. You can choose between "quit", that means »leave the system« or "continue", that means enjoy yourself.

But from one moment to the next your decision by free will is killing by the system.

The interactivity is going to get purely accidental and is no longer applicable.

The user becomes helpless and learns the truth and the real possibilities to act in interactive systems.

Interactivity could be also activity by creative action, this contains both, the intention to participate in creativity, that means a joyful collaboration and to be inconsistent with the system, that means confrontation. Real interactivity grows out of the actuality of action. This is productivity which leads to the creation of reality and the meaning of perception.

There are a lot of other suggestions:

What is the real benefit of the using multimedia technology and database management systems in museums in proportion to the expenditure?

How does computer technology engage the objects and the museum?

How does the visitor handle the experience of electronic reproductions and originals?

What about the aura of the original?

When becomes the reproduction of a reproduction into an original again?

How interactive is the interactivity really?

Do the registrars, visitors know something about the change of perception using computer technology in the museums?

The question of the medium is rarely of interest nowadays. Interactivity can produce a specific relation to reality. Traditional categories are no longer valid, even though they continue to exist. Other special fields, such as genetic engineering, cybernetics, artificial intelligence, cyberspace, as well as ecology, sociology and politics are introduced.

A second example:

Vienna Walk Demo is an interactive movie, based on 16mm film (DVD-ROM on MPEG 2; the demo on CD-ROM is based on Sørensen Quicktime with a length of 2 hours)

It is realised with Hypervideoengine, a new tool which combines the possibilities of digital film, hypermedia and www. Hypervideoengine is written in Macromedia Director Lingo and is using Xtras of the Brazilian Company Tabulareia.

Vienna Walk Demo is

a prototype of a DVD-ROM about Vienna

a dynamic encyclopedia

a new dimension of

knowledge transfer for cultural heritage

strategies for cross cultural and life long learning

publicity and marketing of a city

cooperation between culture, science, technology and economy

intelligent tele- and online shopping and ecommerce

real interactivity

definition the semantics of digital film

a futuristic pilotapplication and applied research in hypermedia and hypervideo

The contents of Vienna Walk Demo:

A virtual institution has planned to get an encyclopedia of the values of an european capital city.

3 agents have to fulfil their missions. They have 24 hours. They have chosen Vienna.

Tatjana: »What is luxury? Where can I buy goods? Where is the economical power?«

Pauline: »What is culture? What is art? Why do people go into museums?«

Tomo: »Where are the energetic and spiritual centres of the city?«

The agents bring you to the specific locations. With Tatjana you can stay at the famous Hotel Imperial and buy diamonds at a jeweller via online-shopping. Pauline will show you the cultural highlights at the Ringstraße, where you can order tickets for the next Zauberflöte at the opera if you want. Furthermore Pauline will discuss the purpose of art with a natural scientist in the Museum of applied Art. Tomo will find the places the energy is flowing in Vienna, e.g. Centre for Nature Spirits.

To learn more about the city, you have the chance to follow the skater on his run and meet inhabitants of Vienna. They will give you their own view about the city and you can contact them via email.

With the map you have the possibility to find all those places.

Vienna Walk Demo

conceived and realized by Science Wonder Productions (www.swp.org)

after an idea of Michael Perin Wogenburg

filmed by Oliver Kartak and fishfilm

supported by the Austrian Ministries of Science and Transport, of Economical Affairs, Kunstsektion of the Federal Chancellor Office and the City of Vienna

The relation between virtuality and reality has changed.

The traditional understanding of chronology disappears. Technological development and the media combine past, presence and future. The world becomes a museum. Knowledge Transfer means to create a base for the perception of the richness of our world. Not the dead facts, but the

Nowadays, one of the main tasks of the museum is to critically deal with the possibilities of electronic reproductions. The meaning and importance of museums are changing in the age of digital revolution. Notwithstanding its present main functions as an arthouse cinema, tourist attraction and boutique, the museum is still an institution of enlightenment in the classic sense, a "school of senses", and, now more than ever, it is obliged to guide the visitor toward critical viewing and experience.

The museum of the next century have

- to find his position in the community, his specific digital corporate identity,
 - to be a constructive counterpart to the deluge of reproductive media images, and
 - it will also have to consider itself an interactive transmitter actively influencing the opening of electronic "elbow spaces" and the creation of new visual codes.
 - to learn that it is responsible for the truth of the informations it gives
- and that it is the only controller of knowledge in a community of pleasure, fun and entertainment.

C.V.

Harald Krämer (born 1963 in Trier/Mosel, Germany) has studied art history, classical archeology and history at the universities of Trier and Vienna. Since 1993 he has a consulting company for museum informatics and multimedia. He has realized a lot of database management system projects, operational analyses and consulting jobs for museums and archives in german-speaking countries (e.g. Institut für Klassische Archäologie der Universität Wien, Kunstsammlung Nordrhein-Westfalen Düsseldorf). From 1997-1999 he has worked together with Science Wonder Productions (Vienna Walk Demo: head of scientific research and fund raising). In 1998 he founded with Norbert Kanter the company Die *lockere* Gesellschaft - Transfusionen. In 1999 he has changed to the University of Cologne to lead a three year research project about strategies on documentation of contemporary art with multimedia technology.

publications (selection):

- structures and strategies in art and museum management. tendencies of professionalism, ed. by D. Rothauer & H. Kraemer, Vienna, 1996.

- the semantic change in art museums. positions and visions to art exhibition, documentation, communication, ed. by H. Kraemer & H. John, Nuremberg, 1998.

in preparation:

- museuminformatics, digital collections and the consequences, Vienna, 1999

- digital euphoria? knowledge transfer in art, culture and technology, 2000