What we need is a hybrid, a fusion of the critical stance of Cultural theory with the constructive attitude of the visual designer. This new media critic that we are imagining wants to make something, but what she wants to make will lead her viewers or readers to reevaluate their formal and cultural assumptions.

The Interactive Media Arts program challenges students to think differently about the media. The course is constructed from half media theory and half theory informed practice to encourage students to challenge and innovate. It is increasingly important for graduates from these programs, centred around creative response, to work with clients and in teams from other sectors to help develop their practice and use their approaches to help drive innovation and digital engagement in the cultural industries. This contextualisation of their creative practice gives a grounding and economic value to their creativity and approach.

A DIGITAL PRODUCER: IT IS INCREASINGLY IMPORTANT FOR STUDENTS TO CONSIDER THE EMERGING JOB ROLES IN THEIR SECTOR

"IN THE CONTEXT OF THE CULTURAL SECTOR, A DIGITAL PRODUCER IS A PERSON WHO CAN SIMULTANEOUSLY HOLD THE ARTISTIC, TECHNICAL AND BUSINESS STRANDS OF A PROJECT. THE ROLE IS MORE THAN JUST TRANSACTIONAL PROJECT MANAGEMENT: A DIGITAL PRODUCER HAS THE TRANSLATIONAL LEADERSHIP ABILITIES TO BE ABLE TO TALK TO AND INSPIRE NOT ONLY A PROJECT TEAM BUT ALSO AN ARTS BOARD AND A JOURNALIST."

http://www.welcometosync.com/the-producer-gap/

DIFFERENT FORMS OF "EMPLOYABILITY SKILLS"

Produce for context
Disruptive Thinking
Work across sectors in groups with varied backgrounds
Working on proof of concept/principle
Developing iteratively in fast design cycles
Interdisciplinary Research
A consideration of the importance of Arts based R&D
Working under a tight deadline

The experiences that students developed are designed to question the notion of play in the museum, recontextualising the collections and gallery spaces to create new modes for the public to investigate and interrogate the spaces of the museum as an institution developing new dialogues with the exhibits.

These 'experiences' act as a tangible example of how time constrained prototyping can facilitate innovative responses to museum collections and presents a case for museums to develop and implement interactive experiences in a faster and more efficient manner.

METHOD/EVENT

The full paper which was delivered by Oonagh Murphy and Alan Hook can be found online as part of the Museums on the Web 2013 conference proceedings at http://mw2013.museumsandtheweb.com

References: