

8.6 Criteria for a primarily deconstructive cultural mediation

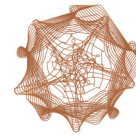
Main objectives for education in the cultural institution:

- The institution wants to present itself as an organization interested in subjecting its contents and position to critical scrutiny.
- The institution wants to present itself through a concept of cultural mediation as an autonomous practice.
- The institution has an interest in experimenting with the use of artistic processes in cultural mediation work.
- The institution has an interest in developing its practices and structures by engaging with a variety of different specialists and (with respect to the arts) non-specialist perspectives.

Structure

Underlying institutional conditions relating to infrastructure, organization and staff, financial and material resources:

- The *cultural mediation staff* possess the subject-related, artistic and pedagogic credentials (certified and/or based demonstrably on experience) necessary for the project.
- *Compensation for the cultural mediator* is appropriate, at least in line with the published pay scale. The mediator is compensated for preparatory and follow-up activities.
- An appropriate *budget* exists for the materials, technical equipment and tools needed in the project in question and the production associated with it, if applicable.
- *Adequate spatial resources* to support the cultural mediation project are in place (e.g. the possibility to act in the performance or exhibition spaces and if appropriate to intervene in them).
- The type of *organization and coordination* is appropriate to the cultural mediation project planned and is appropriately supported by the institution.
- Adequate time is available for *project planning* and *follow-up activities*.
- The *flow of information* between departments is smooth. Those responsible for the cultural mediation have *insight* into the production providing its subject matter during the design and planning phases of the project and it has its *own production opportunities* based on that (which, e.g., might also be put out to be seen in the exhibition space or in a public space or be heard in the concert hall or on the radio).
- The structure offers opportunities for *reflecting on the process* with all of those involved and thereby for *refining the cultural mediation project* as an integral part of the institution.
- The results of the cultural mediation can flow into *development activities in other areas* (e.g. exhibition or performance practices, outreach activities).



Process

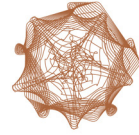
Pedagogic, subject specific, organizational and, if appropriate, artistic quality of the concept and execution:

- The *organizational flow* of the project is structured in a manner transparent to the participants, they have the opportunity to contribute to decision-making and design.
- The *concept* of the cultural mediation provides coherent scope to critically consider the contents of the cultural mediation and the institution with different groups. This occurs through open exchange among participants and, if appropriate, with artistic design media.
- The *language* of the mediator introduces the tools of critical deconstruction in a manner understandable to the participants. A variety of linguistic approaches (in addition to or instead of specialist modes of discourse) are desirable and are tested.
- The *content* of the cultural mediation offers insights into institutional and art-related backgrounds and power structures. The situation of the cultural mediation itself and the language used in it are also the subject matter of discussion, since they constitute part of the institution.
- The mediator's *approach* uses a blend of moderating and instructing dimensions and allows participants to find their own approaches. It is shaped by an active interest in extracting the knowledge and abilities that participants bring with them to the situation and an interest in rendering them productive for the cultural mediation situation.
- If the cultural mediation encompasses *artistic elements*, they are used in full awareness of the state of the art of the artistic domain involved.

Outcomes

Results and effects in relation to the objectives formulated:

- The *cultural mediator feels a high level of satisfaction* with the work.
- *Ideas and impulses brought in by participants* are used to develop additional formats and if appropriate for developing the artistic practice.
- All persons involved in the institution feel a *high level of satisfaction with the collaboration* of those responsible for the organization, coordination, production and cultural mediation; collaboration will be continued on that basis.
- The *audience feels a high level of satisfaction* with the cultural mediation project; similar projects are taken advantage of by part of the audience but also by new, to some extent unexpected visitors.
- *Quantitative use of the project* corresponds to target objectives.
- The project perceptibly contributes to *reinforcing a positive image of the institution* in the eyes of the public and in expert circles (of cultural mediation, and art). It is used by the institution in its self-presentation at various levels.



- The *documentation of the project* is characterized by a high degree of reflexivity and itself uses, where appropriate, artistic design media. It can be used for improving and publicizing the project.
- Any *artistic results* are characterized by aesthetic and discursive density and coherence and by a familiarity with the state of the art of the artistic domain in question.