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## USING e-ANNOTATION TOOLS FOR ELECTRONIC PROOF CORRECTION

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Once you have Acrobat Reader open on your computer, click on the Comment tab (right-hand panel or under the Tools menu).

This will open up a ribbon panel at the top of the document. Using a tool will place a comment in the right-hand panel. The tools you will use for annotating your proof are shown below:
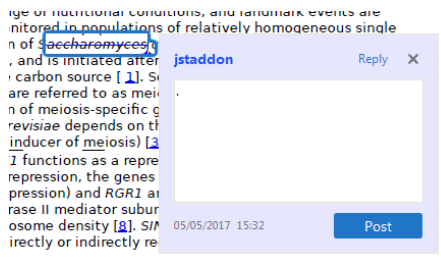
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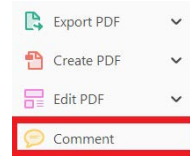
1. Replace (Ins) Tool – for replacing text.

Strikes a line through text and opens up a text box where replacement text can be entered.

How to use it:

- Highlight a word or sentence.
- Click on

- Type the replacement text into the blue box that appears.

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2. Strikethrough (Del) Tool – for deleting text.

Strikes a red line through text that is to be deleted.

How to use it:

- Highlight a word or sentence.
- Click on
- The text will be struck out in red.

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had to meet all of the following criteria:

1. Small size (35–250 amino acids).
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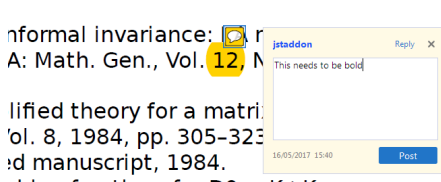   both ends; or ORF containing a tRNA.

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3. Commenting Tool – for highlighting a section to be changed to bold or italic or for general comments.

Use these 2 tools to highlight the text where a comment is then made.

How to use it:

- Click on

- Click and drag over the text you need to highlight for the comment you will add.

- Click on

- Click close to the text you just highlighted.

- Type any instructions regarding the text to be altered into the box that appears.

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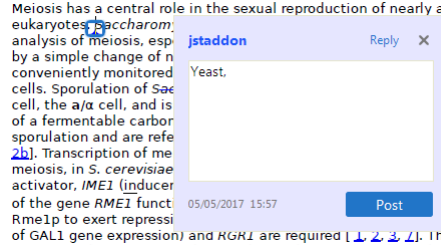
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4. Insert Tool – for inserting missing text at specific points in the text.

Marks an insertion point in the text and opens up a text box where comments can be entered.

How to use it:

- Click on

- Click at the point in the proof where the comment should be inserted.

- Type the comment into the box that appears.

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5. Attach File Tool – for inserting large amounts of text or replacement figures.

Inserts an icon linking to the attached file in the appropriate place in the text.

How to use it:

- Click on .

- Click on the proof to where you'd like the attached file to be linked.
- Select the file to be attached from your computer or network.
- Select the colour and type of icon that will appear in the proof. Click OK.

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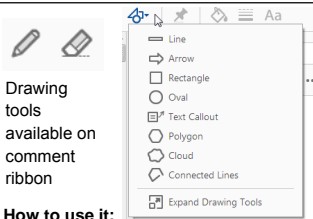**6. Add stamp Tool – for approving a proof if no corrections are required.**

Inserts a selected stamp onto an appropriate place in the proof.

How to use it:

- Click on .

- Select the stamp you want to use. (The Approved stamp is usually available directly in the menu that appears. Others are shown under *Dynamic*, *Sign Here*, *Standard Business*).

- Fill in any details and then click on the proof where you'd like the stamp to appear. (Where a proof is to be approved as it is, this would normally be on the first page).

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Drawing tools available on comment ribbon

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Expand Drawing Tools

7. Drawing Markups Tools – for drawing shapes, lines, and freeform annotations on proofs and commenting on these marks.

Allows shapes, lines, and freeform annotations to be drawn on proofs and for comments to be made on these marks.

How to use it:

- Click on one of the shapes in the Drawing Markups section.
- Click on the proof at the relevant point and draw the selected shape with the cursor.
- To add a comment to the drawn shape, right-click on shape and select *Open Pop-up Note*.
- Type any text in the red box that appears.

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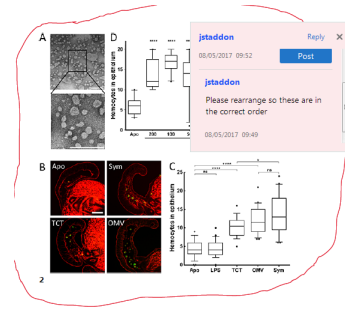
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Help

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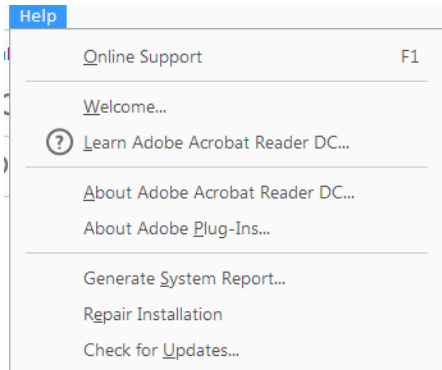
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Arts-Based Educational Research in Museums: 'Art for Learning Art', an a/r/tographic Mediation

Paloma Palau-Pellicer⑩, Jaime Mena and Olga Egas

Abstract

This article discusses forms of arts-based mediation in museums that use creation as the primary tool in the learning process. We present four mediation experiences based on the arts-based teaching methodologies promoted by the project 'Art for Learning Art'. These experiences have been developed in four museums: Museum 1, Museum 2 and Museum 3 in Country 1 and Museum 4 in Country 2. Four experiences in three cities of two countries that work in a methodology which involves participative and collaborative visitor connections with the works exhibited using arts-based strategies. In all cases, the artistic works of the exhibitions are the conceptual basis for mediation proposals that are offered to the public in order to encourage participation. We link the aesthetic experience as the origin of the mediation process in two fundamental aspects: creation and appreciation. In the act of creative appreciation, most art education objectives are met. The actions and processes are directed by collaborative and contemporary creation strategies around two axes: museum educator-artists in training and visitors-artists as learners. In the four experiences that we present here, this confluence takes place. The four events have been adapted to the conditions of the place, public and art exhibitions, contributing new approaches to the model that has been promoted from the University of Name since 2013.

Teaching methods based on visual arts (Roldan 2015) were first explored at the University of Name in 2012 as a pedagogical evolution of arts-based research methodologies and their confluence with a/r/tographic approaches (Springgay *et al.* 2008). Marin-Viadel & Roldan have been researching visual and arts-based

methods for more than a decade to focus on educational research (Roldan & Marin Viadel 2012; Marin-Viadel & Roldan 2017). These instruments and research techniques have direct applications in teaching methods when connected to a/r/tographic approaches provided from various research groups, most notably the contributions of Dr Rita Irwin at the University of British Columbia with whom, in recent years, they have been working closely. The confluence between artistic creation, teaching and research synthetically proposed by a/r/tography establishes the definitive justification for pedagogical developments that we present in this article and that is emerging in various places in the world. The first exhibition from this methodology (*Art for Learning Art*, www.arteparaaprender.org) takes place in the urban environment of city, where a project of dissemination and visualisation of contemporary art from Museum 5 was created in 2013. These ideas were applied in school and cultural contexts, in a space where contemporary art was practically absent.

There are three collections of contemporary art in the surroundings of the city of City: The Collection of the Provincial Council of City, the Collection of Museum 5 and the Collection of the University of Name. There is also Museum 6, belonging to the Provincial Council of City, which usually exhibits samples of contemporary art, but does not have its own collection. In 2013, there was no educational programme interested in linking the school population with contemporary art in City.

There are five defining keys of the mediation model 'Art for learning art':

- The main instrument for this model of arts learning is creation.
- In arts-based teaching, the processes, proposals and final products are not translated into text but are preferably communicated visually.
- The museum or collection's art works are the fundamental basis of the visual ideas proposed to the public for their participation.
- The actions and processes are directly related to strategies of contemporary creation: series, accumulation, installation, industrial and mass culture materials and techniques, collaborative creation and any resignification strategies, among others.
- The learning process, from an artistic point of view, is an act of visual creation that aims to produce not only a disturbing, seductive and interesting process, but a spectacular end result perceived by the participant as an extraordinary opportunity to participate in its realisation. This factor of extraordinariness is intrinsic to this visual arts museum education methodology.

Through our project, we promote rich learning experiences on an aesthetic level in all its forms: expressive, emotional, cognitive, poetic, perceptive, communicative and informative. It is about provoking aesthetic experiences as opportunities to understand new forms of imagination. We understand the arts as a form of knowledge, with notions of the specific and distinctive types of connections existing in logic, mathematics and/or linguistics. These are spaces marked by personality and expression, conditioned by the medium and material in which they are manifested, critically ordered in relations with contemporary culture and closely related to cognitive and aesthetic impacts. From this methodological perspective, going to a museum and observing or commenting on a work of art is an exercise that is not sufficient for the purposes of arts education as a whole.

Below we present three experiences that have employed this methodology, adapting to the conditions of each place, public and art collection. All three have

[14] contributed innovations and altered with their processes and results in the model promoted from University of Name since 2013.

[15] Museum 1 and Museum 2, Country 1.

[16] The pedagogical activity of Museum 1 and Museum 2, is conducted by a unique cultural Museum 6 and other Museum 7. Both museums opened in 2015 and present a proposal that implies an active relationship between the visiting public and the exhibited works.

To achieve this goal, mediation proposals are the driving force of public activity, which makes these cultural institutions participatory spaces. In this museum project, museums are no longer spaces dedicated to the passive contemplation of collections but are characterised by promoting events where the active participation of the visitor is the preferred form of cultural interaction (Montero 2017; Tišliar 2017).

The mediation project 'Art for Learning Art' contributes numerous factors, such as artistic creation and collaborative creation, to the museum environment. This media-based mediation methodology has been integrated at the Museum 1 Centre [17] and in the Collection of Museum 2, centring around two axes: museum-educators-artists and visitors-artists. In both cases, both museum-educators and visitors acquire skills through artistic creation and carry out artistic actions that transform their attitudes towards art, culture and heritage. Forms of aesthetic relationships that promote critical positions regarding heritage and contemporary culture, not as a consumer product, foreign and untouchable, but as something collaborative, currently under construction, appropriate and shared between public and mediation programs, related to tradition and the knowledge that comes from great works of art (Roldan 2015).

Arts based mediation processes are characterised by the systematic use of aesthetic relationships between the processes and activities proposed by the museum and the works of its collections. The public is asked to carry out collaborative actions (mainly performances or installations) that favour this relationship among all the participants. This encourages the establishment of a dialogue between visitors, works of art and educators. It also adds the fact that the same people who are appreciating them create these performances or installations. The process of artistic appreciation is associated with the understanding of language and the act of creating symbols.

[18] As part of the Museum 1 Centre mediation program, based on her work [19] *Dereville* (Antolí 2017), this artist joined to the museum-educators of the centre to design a performance to be presented in the exhibition rooms, promoting public participation. This performance questioned the limits between spectator, artist, mediator, exhibited works and the processes of the aesthetic experience (Fig-[20] ure 1) .

The performance *Dereville: a utopia in the transformation* (2018) was an action in which the group of museum-educators-artists expressed themselves corporally, using gestures, actions and movements as the connection between the public and the exhibited works: their bodies being spatially connected with the works in the collection. From the first meeting of the spectators with the museum-educator's activity, the public was invited to participate, situating themselves in particular places with determined attitudes from which to take a physically active position in

Figure 1

Authors (2018). Art-mediation from Rosana Antolí. Descriptive photo-essay composed of three photographs by Guadalupe Pérez-Cuesta

their connection to the artistic works that hung on the walls and occupied the galleries of the museum. The result was a spatial and bodily game that altered the typical roles and attitudes of the spectators with those of the mediator-performers.

In the collection of Museum 2, an experience of arts-based mediation was carried out, which also started from a mediation model based on collaborative artistic practice. Every Saturday, the visiting public, both children and adults, were able to participate in an art creation workshop in the museum. Each of the sessions was designed through the inspiration of a particular artist, who may or may not have had a work exhibited in the collection at that time, but was present in some way to offer concepts, techniques and poetics which enabled visitors to connect directly with the works in the collection. The design of the mediation proposals started from aesthetic concepts extracted from the works of Malévich, Deineka, Buren, Camnitzer or Kapoor. These proposals allowed visitors to recognise themselves as actors and protagonists and to experience the process of creating an artistic work, from choice of materials to materialisation of the final image.

When designing actions within the 'Art for Learning Art' model, the referential art works are carefully chosen, as they are the basis of the pedagogical action. It is not about choosing a relevant artist because of their career or artistic value, but because of their potential for the design of an educational arts based action. In the case of these two actions developed in City, the selected artistic references (Rosana Antolí, Daniel Buren and Anish Kapoor, see Figure 2) , represented models of inquiry in the art world. If we look at the premise, modern and contemporary art has its own reflections on art (Danto 1999). When designing pedagogical actions, we should not only attend to the aesthetic dimension of these, but also to critical potential and self-potential, as reflective of the referential works. For example, in the case of the performance Dereville conducted by Antolí, the referential piece is transformed by the artist and the museum-educators generating an artistic praxis halfway between performance and mediation, in which the performer/educator involves the visitor/student. The approach to artistic action is produced from the pedagogical, which gives the action an obvious a/r/tographic character: the visitor interacts as an educator and as a creator. They are protagonists, not consumers, of the act of mediation. This change of role stimulates the identification of the spectator with the performer-educator, who in turn approaches the pedagogy of art rather than the solipsistic generation of artistic actions.

Figure 2
Authors (2018). Spectator-artist from Rosana Antolí, Daniel Buren and Anish Kapoor.
Descriptive photo-essay composed of two photographs by Jose Manuel Moreno-Moreno,
and two photographs by Ekaterina Yashina.

On the other hand, in the case of the activity promoted in the collection of Museum 2, the team of museum-educators has to revisit the rooms to understand them in a new way; a space that allows production and not just contemplation. All this becomes a process of active identification of the works of art for the museum-educators. Visiting the exhibition rooms represents a moment to search for references that can contribute to the design of the pedagogical process to propose to visitors. Therefore, the purpose is no longer to see the exhibition but to appropriate the codes and aesthetic strategies proposed in the works in search of seductive, informative, conductive keys that promote public understanding through creative actions. In this way, once again, the limits are diluted: there are no boundaries between the visit to the exhibition rooms and the activity in the workshop, nor between the viewer, the mediator and the work, defining common spaces that favour the reading of an active cultural community. The creation of a piece during the visit is not a complement to it, but the axis around which the museum experience is built.

Museum 3, Country 1

Museum 3 appeared as a cultural institution in parallel with the emergence of contemporary art centres in numerous European cities. Since its inception in 1999, it has generated its own cultural products linked to particular creative processes. These institutions (Olivares & Sánchez-Balmisa 2011) play an intermediate role between the museum (conceived for works of art for conservation and the dissemination of heritage) and the cultural centre (designed for the public as spaces for the dissemination and modernisation of popular culture).

From this place, Museum 3 encourages artistic mediation with the participation of the public (mainly schools), accessibility and proximity of works of art, dialogue between the arts and, above all, it promotes processes of cultural construction. The museum proposal integrates contemporary debates on the role of art and artists in society, on the conditions of production and the conventional forms of access and enjoyment of art. Throughout these sixteen years, this space has attempted to relate to its cultural environment, include local artists in its programming and generate projects that involve the city and its population.

Museum 3 has generated its own aesthetic discourse, fulfilling its role as a centre of art and transfer to the public. The exhibition projects have introduced contemporary approaches that are in contrast to the cultural offerings the city is accustomed to. Its programming supports political discourse and critical debates addressed by different artists, as well as the forms of expression that reflect on the identity of individuals. However, even though there is still controversy regarding these proposals, they have managed to accumulate a loyal public that supports their subsistence. A remarkable aspect of this work is its commitment to connect contemporary art with the environment. The centre's educational office attracts audiences of all ages: mainly, university students and other students whom have participated during routine school visits.

The collective exhibition *It's Your Turn* experience was based on the 'Art for Learning Art' methodology, an exhibition project inspired by the audiovisual works of Alexs Reynolds, Adelita Husni-Bey, tapestries by Teresa Lanceta, installations by Luca Frei, Céline Condorelli, Oier Etxeberria, Moyra Davey, Lorenzo Sandoval, Ludovica Carbotta and Inmaculada Salinas. The exhibition established a common

thread that linked several pieces and with different supports (video-installation, sculpture or tapestries, among others).

Figure 3
Authors (2019). Drawing at museum: adhesive lines on the wall to understand Luca Frei. Descriptive photo-essay composed of four photographs by authors, dated 12 December 2018.

The pieces in the exhibition were organised in the exhibition in spaces shared or negotiated with the public (Carbotta *et al*. 2018). The exhibition challenges visitors through play, the sensorial, privacy and negotiation, which does not imply a loss of identity. It is a selection about processes and interchange concerning contemporary artistic practice, in which we commit to establishing links between artworks and the visitors through play.

The methodological experience 'Art for Learning Art' focused on the work of Luca Frei, *Sticks and Chains* (2010) in which the artist places the viewer as part of the piece. It is an installation composed of 13 wooden sticks each approximately three centimetres in diameter and 240 centimetres in length and 12 lengths of a chain of the same length that covers a total of 6,000 centimetres. The set is transformed during the exhibition as the spectators manipulate the clubs and chains and play with their positions. The artist presents an expanded sculpture with two different objects that are handled as lines in space, tracing the movement, delimiting areas and creating a kind of object-based drawing.

The proposal of 'Art for Learning Art' from this work is presented as playful and collaborative through experimentation and the experience of contemporary

artistic creation. Since learning processes are built socially and collectively they inevitably are an act of creation.

The key motivations of social a/r/tography are not academic, but rather proceed from problems that appear in school contexts and that, necessarily, obligate one to question the social environment. The educational project transforms into a social project, and the artistic work is produced, necessarily, by the group of participants (Marin-Viadel 2017, 44)

From an a/r/tographic point of view, learning from experience is encouraged by approaching different problems as they relate to art education, bearing in mind that 'educational research must adapt to current visual practices' (Roldan *et al*. 2017, 218). Another of the distinctive aspects of 'Art for Learning Art' is that it has always had pre-service teachers develop the tasks of mediation in the exhibitions while the schools simultaneously visit and produce them.

In this case, the visitors were divided into groups of six to eight children, who were asked to draw on the wall using vinyl stickers. These adhesive strips of grey vinyl, 3 millimetres thick and 70 centimetres long, were carefully glued to the wall with an obvious instruction: that they should not touch or overlap other previously placed lines (see Figure 3) . The set is a collaborative drawing formally inspired by the work of Luca Frei and in the conceptual work of Sol Lewitt, *Wall Drawing, #46. Vertical lines, not straight, not touching, uniformly dispersed with maximum density covering the entire surface* (1970).

The projects and experiences of 'Art for Learning Art' are developed from three complementary areas: the visual arts, education and culture. They foster lateral relations of learning between teachers, students, researchers, mediation programs and visitors.

As artistic teaching methodologies, they develop strategies that relate the forms of creation of contemporary artists with the objectives and pedagogical artefacts that are produced in artistic education. On the other hand, it seems fundamental to link local institutions and the experience of manipulating, accumulating and occupying, exploring the relationship of space with objects as an approach to the visual-artistic phenomenon. In this sense, the piece *Sticks and Chains* selected from the 'It's Your Turn' project generates pedagogical processes and artistic results. In particular, the symbolism of Luca Frei's work captures the playful value that identifies the actions of 'Art for Learning Art' and the fact that, connected to the proposal by Sol Lewitt, they have been a capable instrument for linking methodological concerns related to artistic production.

Museum 4 (Country 2)

Museum 4 of the Federal University of Name, Region, Country, is located in the central region of the city, far from the university campus. The museum houses the personal library and the collection of the writer Juiz-Forano Murilo-Mendes (1901–75), and it is composed of works by local and foreign artists. It also develops scientific-cultural dissemination from its collections and promotes temporary exhibitions of contemporary artists.

For the 'Art for Learning Art' project we selected the exhibition *A hierro y fuego* [Branded by Fire] by the artist Jorge do Anjos (1957), with large sculptures in iron and the Ferraria House installation with hot iron prints on felt bands suspended by a geometric metal structure with symbols of Afro-national culture. In

COLOR

Figure 4
Authors (2018). Educational space: the museum. Descriptive photo-essay composed of five photographs by authors.

Candomblé, the local religion practised by African slaves, Ogum is a male orixá, conqueror of roads, master of iron, manipulator of fire and transformer of materials. According to the tradition of mining artists in their African origins, the installation also refers to the marks left in the skin of slaves during the period of African slavery, especially in the region of Name, where the museum is located.

Based on an a/r/tographic approach, the project has three main objectives: (1) artistic, by proposing visual dialogues with contemporary works; (2) educational, by weaving approaches between contemporary art and the daily life of visitors; and (3) research, to investigate the visual and artistic learning that comes from a visit to the exhibition.

This project was carried out in the exhibition with grade students in Education, mostly female, who in general are not habitual frequenters of contemporary art exhibitions. The installation Casa de Ferraria [The House of Ferraria] is a sculpture with characteristics of Afro-local art of geometric symbolism, religious graphics, sounds, aromas and images. During their visit the students questioned various formal and symbolic aspects of the panels that narrate experiences with African symbols and situations of racial discrimination. From the references of Casa de Ferraria, students use fire as raw material and intervene through burns and cuts on the wood and paper to create images (Figure 4) . Thus, in contact with the artist's poetics, they experience how to burn and cut surfaces following an a/r/tographic research method. This experience is a personal and subjective process of (re)construction of knowledge through art strategies and it provokes new learnings.

Conclusions

Among the objectives of the 'Art for Learning Art' project, since its beginning, was the systematisation of a teaching model and to expand this method to museum mediation. The three projects presented in these four institutional spaces: Museum 1, Museum 2, and Museum 3 in Country 1, and Museum 4 in Country 2, explore different forms of mediation based on contemporary artistic creation. Several common threads appear across the three proposals:

- Changing the roles of the spectator-artist.
- The strategies associated with 'Art for Learning Art' that allows us to analyse the work, space and environment and adapt us as teachers to the needs of each educational context.
- As the participatory artworks are generated from appreciation experiences, the museums have collected the productions of their visitors as part of their collections.
- The final product is a collaborative artistic work.
- Visitors have links to school education and museum-educators are university students or pre-service teachers.

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