

bMOOC

Using bMOOC

Getting started

On bMOOC

bMOOC is an educational, visual and digital platform designed for studio art education in the bachelor's and master's programs in visual arts. The platform aims to assist the development of a visual language.

Getting started

1 — Surf to www.bmooc.be. The homepage contains several introductory videos that introduce the platform and that can help you get started. To access bMOOC you must log in using the central login application of the KU Leuven Association. Click the login button and use your intranet user ID and password. Contact your local ICTS service point for help on your account. ([see p.5](#))

2 — Once you are logged in, you can navigate existing topics on bMOOC and contribute to them by adding images. The homepage shows an overview of all the topics on bMOOC. ([see p.6](#))

3 — Click on a title of a topic to view it. You can zoom in and out, trace how the topic evolved over time, and browse different visualizations of the same topic. ([see p.7](#))

4 — Click on an image to get a detailed view. Go back to the homepage by clicking on the bMOOC-logo in the top left corner, or return to the topic page by clicking the topic title. ([see p.8](#))

5 — Use the arrow buttons or the arrows on your keyboard to navigate around the topic. Add an image by navigating to where you would like to add it, click the add (some) thing button and fill in the form. You can contribute to all topics, whether they were made by yourself or by other lecturers. ([see p.9](#))

6 — Start a new topic by clicking the add topic button on the homepage and filling in the form. ([see p.10](#))

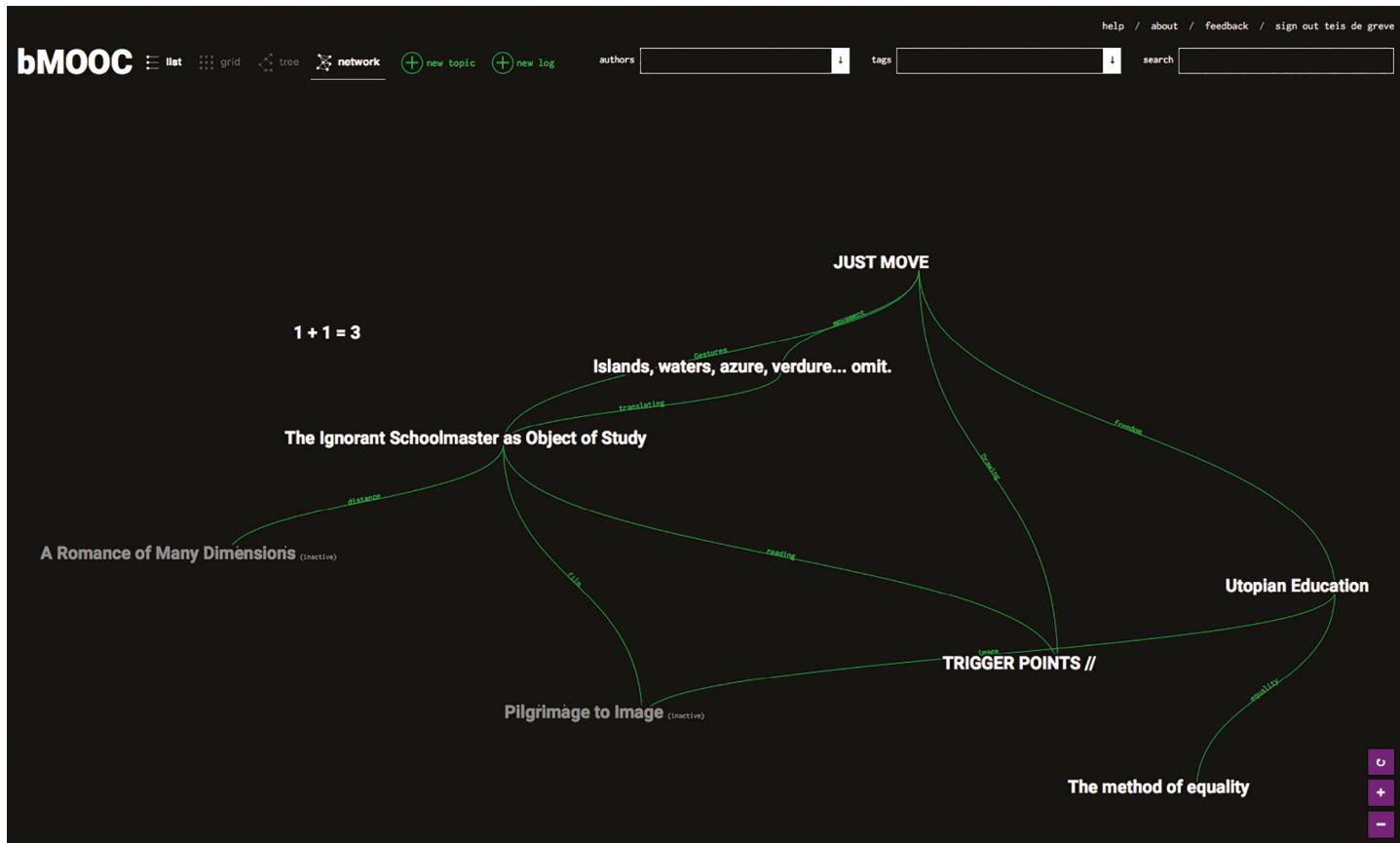
7 — You can also add instructions to the topic. Instructions can be changed as much as you want during the course of your topic. ([see p.11](#))

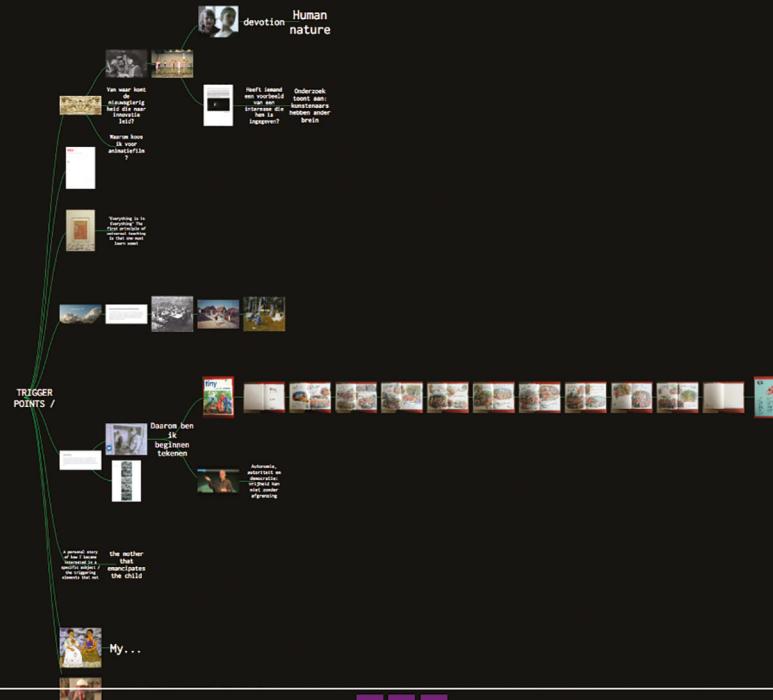
You're all set!

bMOOC is made to be open and adaptable, so that it may be used in various ways. The structure and progression of topics is only minimally defined. This means that you need to choose how to use the platform and how to shape a topic and an instruction in accordance with the goals of the studio. As a consequence the platform is not self-evident in its use and cannot be applied automatically or on its own accord. This may bring some difficulty at first and may require some effort. Making a topic on the platform requires some deliberation. It is important to remember that there is no wrong use of the platform, so please experiment!

See “[On bMOOC](#)” for context and clarification and “[Using bMOOC](#)” for further details on how to use the platform.





← TRIGGER POINTS // ↓ 

21 Mar 2016

◀ ▶ ■

02 May 2016



02 May 2016



help / about / feedback / sign out tuis de greve

bMOOC list grid tree network

authors i tags i search

◀ TRIGGER POINTS // i

The image consists of two side-by-side photographs. The left photograph is a color photo from the 1950s showing four African American women standing in front of a yellow school bus. The bus has the number '109' on its side. The women are dressed in mid-20th-century attire, including coats and dresses. The right photograph is a black and white photo of a young child sitting in a grey plastic toy car, likely a Little Tikes model. The child is looking towards the camera. The background of both photos appears to be outdoor settings, possibly near a school or bus stop.

← →

details + add (some)thing

details + add (some)thing

bMOOC list grid tree network authors

← TRIGGER POINTS // [i](#)



[details](#) [+ add \(some\)thing](#)

Add (some)thing

Add something to the topic. Your addition will be linked to the preceding additions, and to additions from different topics using tags, descriptions and keywords.

Active instruction ▾

Instruction TRIGGER POINTS

Step1: Share a personal story of how you became interested in a specific subject. What were the triggering elements that motivated you?

Step2: Analyze and react to someone else's post. Pinpoint the motivational elements in someone else's contribution. How can these elements be applied to teaching?

General information

title:

select two tags below:
[association](#) [drawing](#) [motivation](#)

add one new tag:

Add text, an image, a video or a pdf

[text](#) [image \(jpg, png, gif\)](#) [video \(youtube, vimeo\)](#) [document \(pdf\)](#)

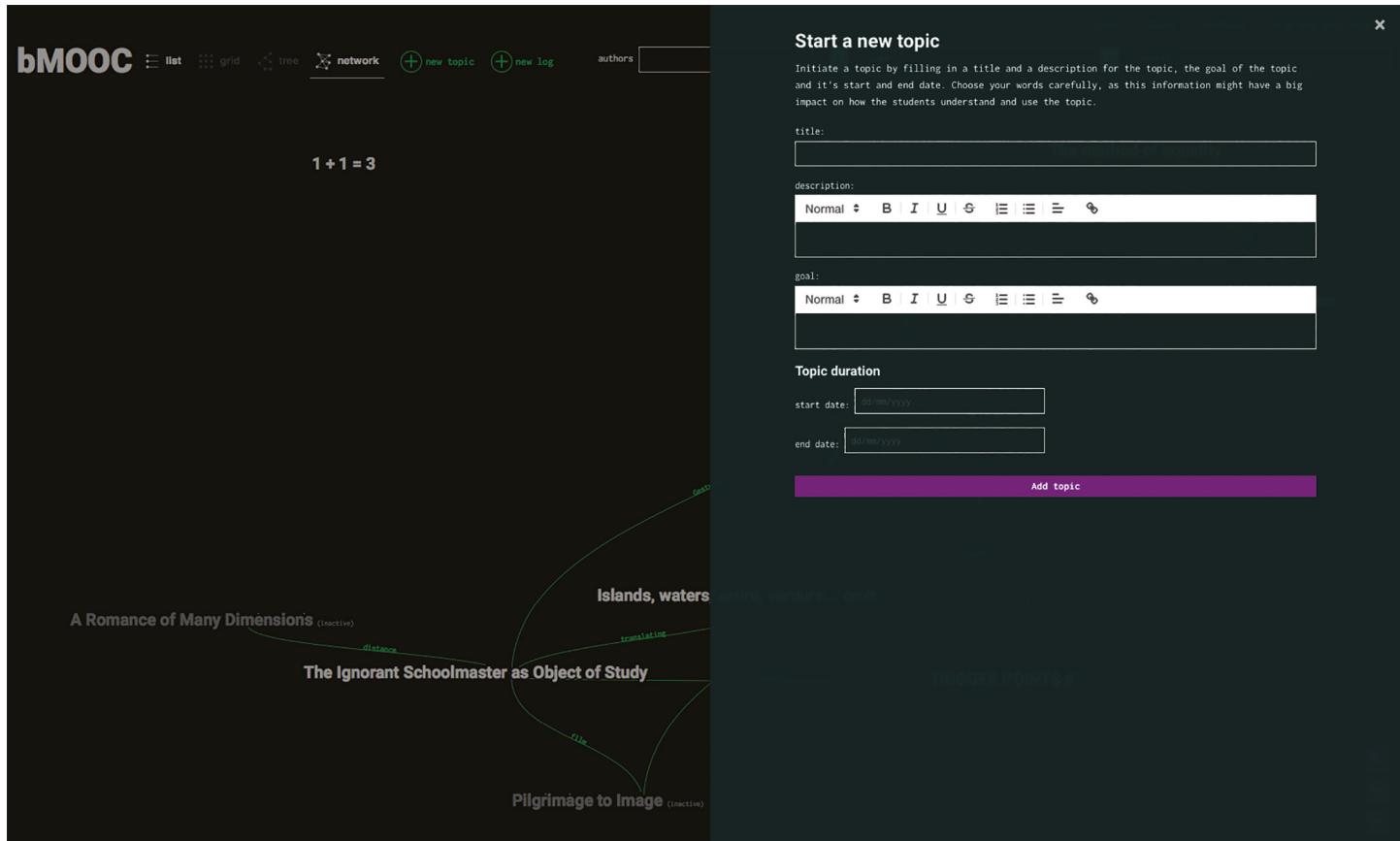
copyright, author or reference (optional):

Description

describe what you see in the previous contribution:

Normal [B](#) [I](#) [U](#) [S](#) [|](#) [≡](#) [≡](#) [✖](#)

Add (some)thing



bMOOC list grid tree network + new instruction authors []

← New topic ↓ i

topic initiated 13/09/2016 by Teis De Greve x

Description
This is the description of the topic

Goal
This is the goal of the topic

Duration
13/09/2016 until 21/09/2016

Add a new instruction x

Add an instruction to the topic. An instruction could be a text, an image, a video or a pdf document you created.

title: []

Add text, an image, a video or a pdf

[] [] [] []

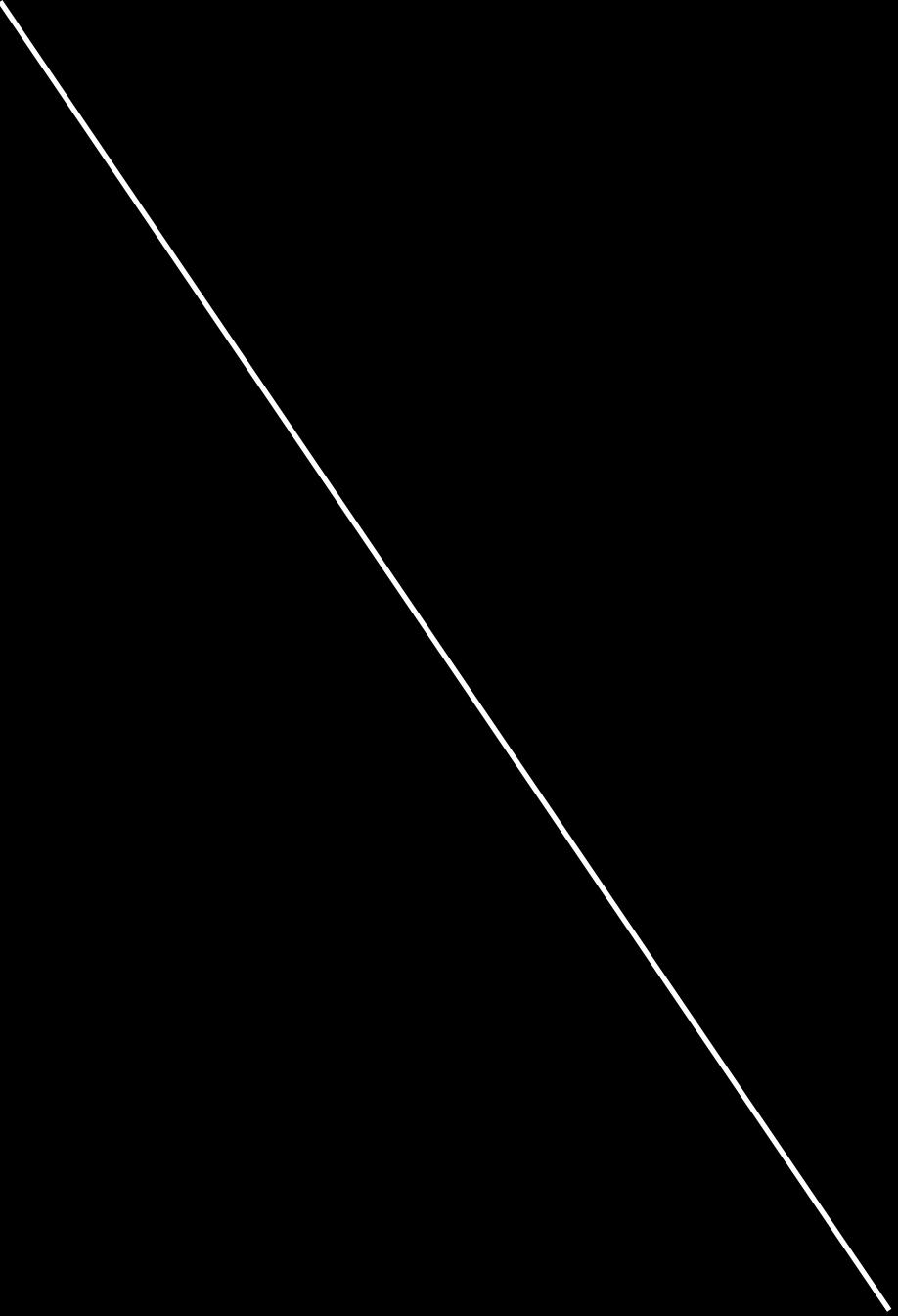
text **image** **video** **document**

(jpg, png, gif) (youtube, vimeo) (pdf)

upload or find a video on youtube or vimeo and paste the link to the video here: []

Add instruction

+ add (see example)



On bMOOC

bMOOC help / about / Feedback / sign out tais de greve

↪ The Ignorant Schoolmaster as Object of Study ↓

topic initiated 13/04/2016 by Nancy Vansleghem

Active Instruction

Annotating a Text - Chapter 2 'The Ignorant Schoolmaster' Lesson p18-43

Previous Instructions

Annotating a Text Chapter 1 An Intellectual Adventure - 1-18

Annotating a Text - Chapter 2 'The Ignorant Schoolmaster' Lesson p18-43

Description
An experiment in annotating a text using bMOOC.

Goal
Collaboratively annotating The Ignorant Schoolmaster chapter by chapter.

Duration
01/02/2016 until 30/09/2016

authors: tags: search: 63 May 2016



Still from “Malraux’s Shoes” (D. Adams, 2012)

What is bMOOC?

bMOOC is an educational, visual and digital platform designed for studio art education in the bachelor's and master's programs in visual arts. The platform aims to assist the development of a visual language. Lecturers from all different studios can provide exercises on the platform by creating "topics" to which students can participate. Students participate by contributing images. This can be anything that can be digitally uploaded: pictures, video, film, text, audio and all sorts of hybrid media forms. Due to the visual nature of the platform these uploads are first of all shown with thumbnails.

A student uploads an image always next to an already existing one in the topic, wherever he or she wants to. Every image is thus connected and related to others. A topic is formed as a network of images, together with the underlying and undefined relations and connections between the images. It is a collection of clusters, of visual tales. Whilst lecturers start a topic and can give general instructions to the participants, all of the content of a topic is added during the course of the topic by all the participants, that may be both students and lecturers from all the participating studios. In this sense bMOOC is not restricted to one studio, but functions as an expanded studio that discloses and changes the existing studio practices: a site of collective displacement or interruption. Participants have described bMOOC as a collective virtual notebook.

An imaginary thinking space

bMOOC takes as a starting point the use of images and imagination. The design of bMOOC refers to the tradition of visual encyclopedia in which the world is visually narrated by grouping multiple images (see for instance the so called

Bilderatlas, or the posters in your biology class). Needless to say, the development of photography had a major influence on visual narration. With cameras it became possible to make pictures of everything and, furthermore, set any picture next to any other picture. Photographic reproduction allows to relate objects in a specific way: Things that are materially different or that are located far away from each other can be brought together. These can be made from different kinds of material or may originally vary in size, but as pictures they can be set next to each other. They can be connected visually. When we place images next to each other, they are no longer functioning only as representations of reality. When put alongside each other the images are related to each other and they form a presentation: a space of relations is made between the images. These relations are not fixed or predefined but are made whilst viewing, navigating and posting images in a specific arrangement or order. In this manner, a collection or presentation of images creates an imaginary thinking space. The images (and the space that is opened up by them) become media for thinking about what there is to see: media through which we may come to imagine something that was unthinkable before, and through which we may investigate, question and understand how we relate to what we see, think and say. An imaginary thinking space opens up the opportunity to make new connections between what one sees and what one may think of it, and therefore can turn our daily doings into objects for thought. We mobilize the eye instead of seeing what we already know, and may reach new orientation points to look at the world. This is similar to a space in a museum, in which different objects are detached from their usual surroundings and brought together, curated, in order to form an exhibition. A room of an exhibition forms a certain

space for thought. Similarly, photographic reproduction allows to create an imaginary room in which something becomes visible and tangible, in which something may come to speak to us and thus become thinkable. André Malraux called this an “imaginary museum”. Today, the virtual world and its proliferation of digital media plays even more into the hands of imaginary thinking spaces. The virtual space seems to be the exquisite candidate for placing just about any image alongside anything else. This “placing next to each other” or “putting alongside” is an essential characteristic of art education (or any education, for that matter). bMOOC is a digital platform designed to give this “putting alongside of images” the space it needs. It is a visual platform where viewing, navigating and placing images in new arrangements or diagrams assists the development of an imaginary thinking space.

Using bMOOC as the b-side of studio art education

bMOOC derives its name from the context of massive open online courses, so called MOOCs, and the idea that the platform functions as the b-side or the backend of the studio. bMOOC does not operate autonomously from the studio as a complete online course, but works specifically as an exteriorization of studio art education. bMOOC structures a space where forces that are active and operative in the participating studios are exposed. It is an expanded studio that can only function in addition to the practices of the studio.

Studio art education is aimed at the development of personal artistic projects with a medium of choice. In this personal project the student develops a visual language with which he or she takes position in the broad field of visual arts. The student gains knowledge and

insight about the context of visual arts and artistic practices, and acquires the necessary knowledge, skills and insights about material, form, actions, concepts, functions and contents of the chosen medium. However, the practices of studio art education cannot be reduced to the acquirement of certain techniques or to learning specific predefined learning contents. What a visual language is within an artistic project is not predefined. The acquirement of knowledge and skills must be carried by an experimental attitude of searching and of contemplation, and lead to the development of a visual language. This is closely related to the focus on practices within studio art education. Whatever happens in the studio, the goal is to facilitate art practices. In this sense knowledge and theory are no ends in themselves but are used strategically in order to assist the development of practices. Ambiguous experiences are often more sought after than resolved. Rather than a progressive continuum or a step by step process, learning in studio art education is a zig zag process, with leaps and regressions, in which we do not know in advance where we are heading. This context appeals to fallibility, interest, attention, curiosity, presence and courage in the aspiration that this engages the imagination and inspires a form of thinking that befits the arts: thinking with eyes and with hands. Students are asked to look and to touch, to see and to feel; and to show and express how they relate to what they see and feel. Studio art education tries to create an environment in which something can become visible and tangible in the most broad sense.

The bMOOC-platform works as an expansion or addition to the practices of the studio environment. As an expansion it does not copy the existing practices, but adds to them. The objective of using bMOOC is not to make art,

even though this is not excluded. The added virtual space of bMOOC allows for a certain distance or distancing towards the existing practices in the studio. Very much like a painter taking a literal bodily distance to his or her work in progress, this distance between the studio and the virtual platform allows to make something visible in its own accord. When a painter steps back, this is an interruption from the regular work in progress in order to do something else, namely to study his or her work. Study is the moment of contemplation. This moment is in its core an educational moment. Perhaps the value of contemplation is difficult to appreciate today, when we understand education primarily as a place and a time for socialization and preparation through the acquisition of knowledge and skills. The practice of contemplation allows to become involved with what we are studying whilst taking a distance towards it, in order to think anew about it. This distancing, this “ironic withdrawal of contemplation”, is a pause of normal activities. To free time from its normal, daily patterns allows to look at something anew and question the relations we have towards it. Contemplation is a form of interruption, pausing or forsaking, but it is far from doing nothing in itself. Consider the acquisition of language. We don't need to have an education in order to learn to speak, we do that easily in the immersed environment of our homes and cities. We go to schools and classes not because we need to learn to speak, but to study language. We do this by learning how to read and write, which is learning about the building blocks of language, or its grammar. Through grammar we take a distance of our normal, daily use of language and start to see how we relate to (our) language and may relate to it in a new way. When studying language we interrupt the limitations of our daily life-world, of our surroundings. We delve up

things that are usually left silent, the rules of syntax or the alphabet for example, so that we may play with these things: so that we may vary them, try out different ways of using these, see where they lead to, what happens if we change them, and so on. We may understand grammar in a broad sense, not strictly applying to language, but also to other things. In this sense there is also a grammar of painting, of mathematics, and so on. In a broad sense grammar is an exteriorization of what is normally enclosed within certain activities and practices. An educational environment is designed to offer the possibility to grammaticalize so that we may turn something into an object of study. In schools we have since long favored the blackboard as a tool on which to grammaticalize, by drawing schemes and diagrams on its surface. bMOOC uses the virtual space for this end. bMOOC is a space where the gaze can be interrupted from its normal or usual perspectives in order to grammaticalize a visual language. In this sense bMOOC functions as a space where the practices of studio art education can become objects of thought. bMOOC functions as the b-side or the backend of the daily doings of the participating studios.

Navigating and contributing as imaginative thinking

In order to design bMOOC we based ourselves on the potentialities of a digital environment and tried to make best use of these in light of a virtual interruption of the gaze. First of all, the virtual world is well built for the presentation of an “imaginary space of thought” because as images anything can be put alongside one another and related in a virtually unlimited space, i.e. in a space without (side)walls. Based on this, the core of the platform is the possibility to view and place images alongside each other following specific instructions. Participants of bMOOC upload

images on a specific place in a topic next to other images. There are no personal or private pages, everything is posted in a collective network. Even though the images are uploaded with metadata - with titles and tags, with extra comments and links - they are first of all seen as images alongside other images, without explanations and specifications of certain choices, the reasons that drove them or the meanings these may arouse. There is thus no given interpretation of the images and the existing relations between them. There is also no separate section on the platform that lecturers or other participants can use to give feedback or evaluations. When a participant navigates a topic, he or she is confronted with a network or a tree structure of images, a tight woven pattern of images that doesn't make sense in itself. Even though a topic may have a description and specific instructions, the content of the topic has no general direction and is not necessarily backed by a general idea. It is as such unclear for the participants where to go to and what to do on the platform. There is an interruption of the gaze, a dissociation of meaning and the participant must thus explore and seek for meaning by him or herself. This interruption is strengthened by the lack of a general or single purpose and deployment of a particular topic. As the topic progresses, more and more images are added, and it becomes more and more impossible to read or learn all the images in order to understand the topic as a whole. The aim is here not to have an understanding of the totality of a topic. Navigation is here not the execution of clearly defined operations that lead to a predefined goal, but becomes part of the very process of imaginative thinking. The participant navigates the topic in order to make something tangible or in order to expose issues relating to imagination, such as issues relating to the politics of

imagination or its normative structures. Clicking on an image within the network brings up a view of two images alongside each other, with the possibility to navigate to other related images. The participant is thus invited to make connections and disconnections between images and build an imaginary space of thought. The participant is invited to explore and experiment. Like navigating, also contributing to a topic becomes part of the creation of an imaginary thinking space. Images are not uploaded merely as additions to a collection, but are contributions, interruptions, impulses or interventions that open up space for other ways of seeing and of navigating. An addition is engrafted onto an existing image of the topic and may or may not lead to further growth of it. These contributions are not isolated or private, but give shape to a collective space.

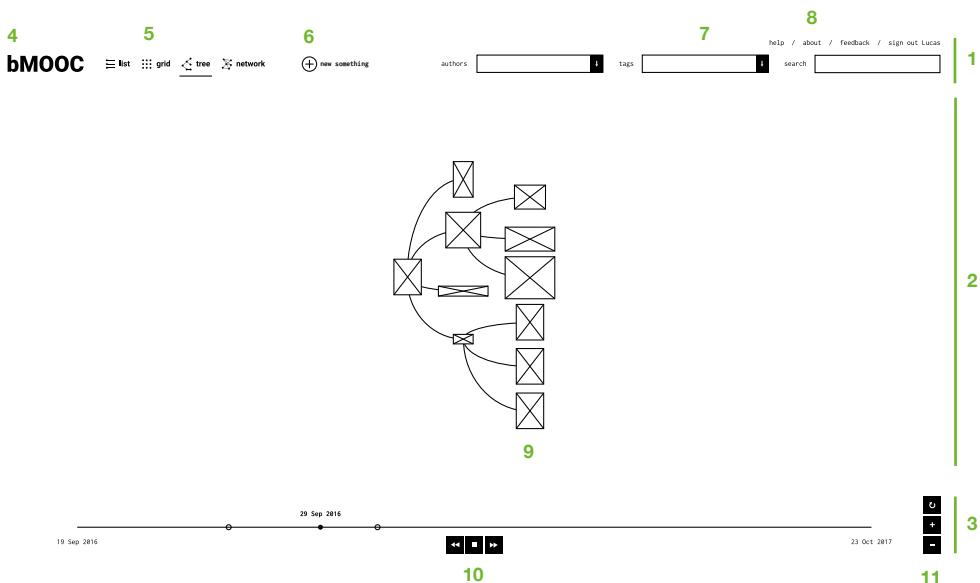
Diagramming as educational digital practice

Another feature of digital media is that every media object has two poles or two sides: its data, which is stored numerically in a database, and the visualization thereof, which is shown in an interface. A consequence of this two-sidedness is that the same digital object, the same numerical dataset, can create different visualizations. This is what Lev Manovich calls the "variability" of new media objects. A specific visualization works as a lens, a filter or a window on the dataset that it uses. It shows characteristics of the data and relations between the data that is particular to it. In other words, what visualizations do is make relationships between data operative and active, and present these in such a way that they create something new. Another visualization may show different characteristics and relations. Whilst designing a digital platform choices are made about

what visualizations to use, resulting in its interface. These choices determine which characteristics and relations of the data that are shown. This traces out the thinking space of the platform to a great degree. Visualizations enact a space by means of which it becomes possible to navigate. bMOOC is designed so that participants can themselves variate different visualizations of the same data and play with this tracing or with the enactment of the space. On bMOOC variability itself is thus part of the navigation. Varying visualizations is here applied in order to exteriorize what is normally enclosed within one visualization.

Whereas a classical blackboard allows to draw schemes and diagrams, a digital environment specifically allows to show different diagrams with the same dataset, and disclose, expose different characteristics and relations of a single dataset. We thus designed bMOOC to implement the variation of visualizations as a form of diagramming. Diagramming is the typical advantage of the digital environment, that allows to turn the practices of the studio tangible. By diagramming we make it possible not only to visualize the operations that are performed within a topic, but also to vary these operations. bMOOC uses different diagrams in which the contributions of the participants are related by topic, metadata and time. By also diagramming the relations between all the topics, we also make relations operative between and across studio practices. We may thus bring into present normative characteristics and relations that take place in and across the participating studios, and allow to interfere in and with these relations and characteristics.

A typical page on bMOOC

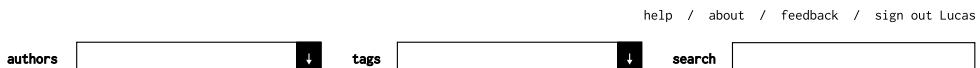


1. Top section
2. Visualisation
3. Bottom section
4. Title
5. Visualisation menu
6. Action menu
7. Search bar
8. Main menu
9. Timeline
10. Timeline controls
11. Visualisation controls

A typical page on bMOOC consists out of three main areas. The top section (1) gathers several buttons which are used

to perform basic operations (8) ([see p.23](#)), search for users, tags and keywords (7) ([see p.22](#)), add content (6) ([see p.32](#)) and change which and how data is visualised (5) ([see p.23-24](#)). Click the title (4) at any time to return to the homepage ([see p.26](#)). The visualisation (2) ([see p.23-25](#)) occupies most of the page. It shows the topics and/or contributions on bMOOC and links them with additional data and other topics and/or contributions. The bottom section (3) ([see p.24-25](#)) is context sensitive, and contains controls which can be used to alter the appearance of the current visualisation.

Mainpage



The main menu on the top right of every page allows to perform a number of basic operations. **Help** — click the help button at any time to display contextual help about what's currently on your screen. **About** — Click the about button to bring up more information about bMOOC. **Feedback** — We would like to

hear what you think about bMOOC and are always open to suggestions for improvements. Use the feedback button to bring up a form and send us a message with your opinion, remarks, problems or suggestions. **Sign out** — Click the sign out button to securely sign out of bMOOC.

Visualisation

As bMOOC is a platform for collecting images and navigating through undefined and unnoticed relations and connections,

the different possibilities of visualising the data play an important role on the platform.

Choosing a visualisation

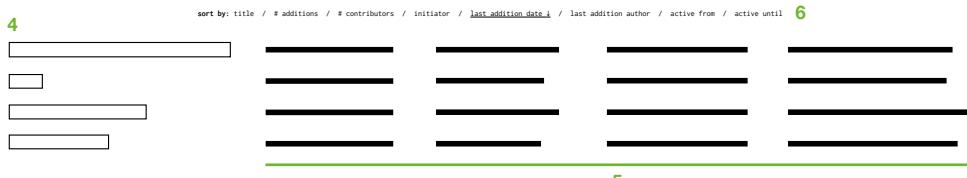


1. Enabled button
2. Disabled button
3. Active visualisation

At the top section of a page you will always find four buttons which are used to select how contributions or topics are being shown. This could be as a list, a grid, a tree or a network. The active visualisation (3) is underlined. The underlying data of each of these visualisation is the same, but the way some elements are

shown, hidden or connected allows you to explore and discover new relations and insights. Depending on the page you are viewing and the data it contains, some visualisations will be enabled (1) and others will be disabled (2).

List

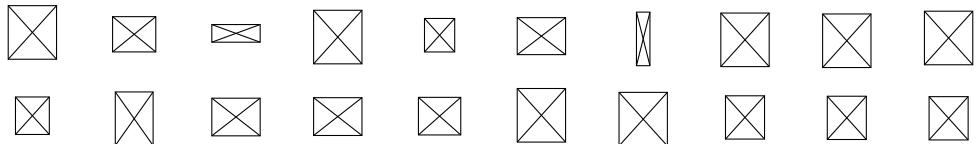


4. Title
5. Detailed information
6. Sorting menu

The list view displays all contributions or topics by title (4), accompanied by detailed information (5). By default, all elements in the list are sorted chronologically, but the sorting menu (6) lets you select a different sorting order.

Grid

sort by: title / # additions / # contributors / initiator / last addition date / last addition author / active from / active until



The grid view is similar to the list view, but shows a grid of visual thumbnails instead of a textual list. The same sorting options

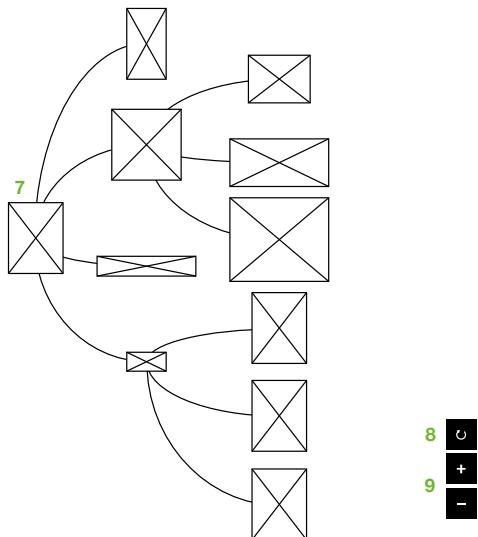
as the list view apply, although here the detailed information which is used for sorting is not explicitly shown.

Tree

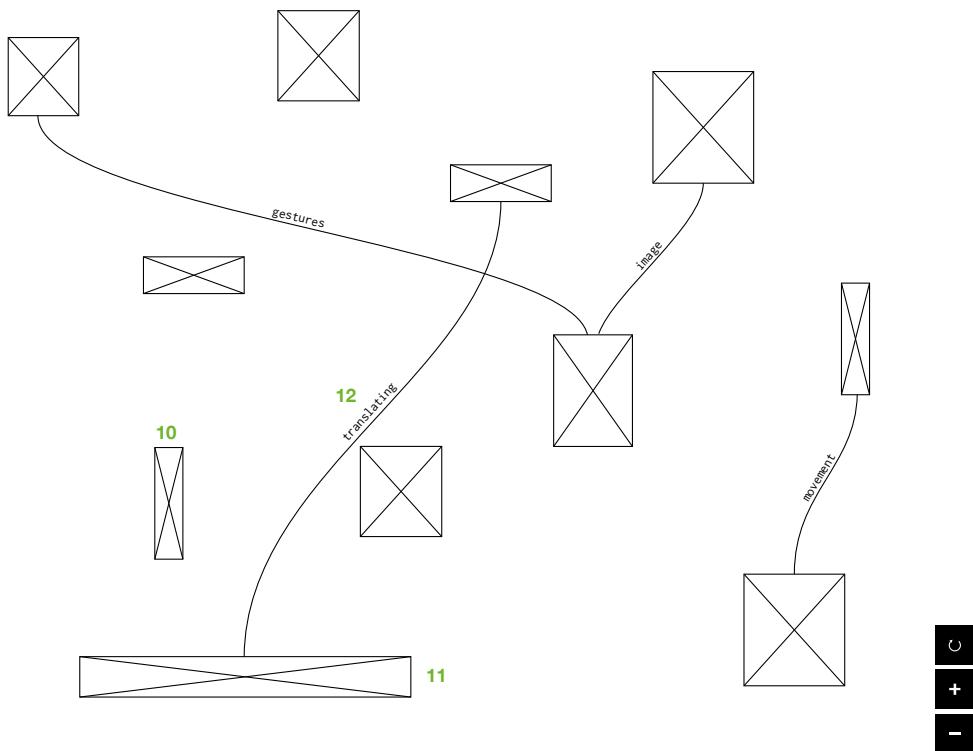
7. The first contribution
8. Rotate button
9. Zoom buttons

The tree view shows the evolution of a topic as a genealogy where a contribution is connected to its parent and its child(ren). The first contribution (7) which was added to the topic has no ancestors and forms the base from which the tree develops.

By default, the tree will scale to fit the available space on the screen. You can zoom in and out by scrolling up and down on the visualisation, or by using the zoom buttons (9) in the bottom section. Click and drag on the tree to move it around or click the rotate button (8) to turn the tree 90 degrees.



Network



10. An unlinked contribution

11. A linked contribution

12. The tag

Whenever a user adds something to bMOOC, he or she is asked to add three tags. The network view uses these tags to link topics or contributions together,

revealing implicit relations which previously went unnoticed. Interaction with the network visualisation is similar to the tree view; click and drag to move the network, scroll to zoom in or out, or use the buttons in the bottom section to rotate or zoom the visualisation.

Homepage

The screenshot shows the bMOOC homepage with a network visualization of topics. At the top, there is a navigation bar with links for help, about, Feedback, sign out, and a search bar. Below the navigation bar is a menu with buttons for list, grid, tree, network (which is selected), and new topic. There are also fields for authors and tags, and a search bar.

Below the menu, there is a large network diagram where nodes represent topics. A node labeled '1' is at the bottom left, connected by a curved arrow labeled '3' to a node labeled '2' at the top right. Node '2' has three outgoing arrows labeled 'initiate', 'articulate', and 'elaborate'. To the left of the network is a vertical stack of nodes labeled '1', '2', and '3'. To the right is another vertical stack of nodes labeled '1', '2', and '3'. At the bottom of the page, there is a section for viewing archived topics.

Numbered callouts:

- 7 Visualisation menu
- 8 New topic button
- 1 Active topic
- 2 Inactive topic
- 3 Link
- 4 Show additional actions
- 5 Additional actions
- 6 View archived topics

1. An active topic
2. An inactive topic
3. A link
4. Show additional actions
5. Additional actions
6. View archived topics
7. Visualisation menu
8. New topic button

The homepage of bMOOC shows an overview of all the topics on the platform. Active topics (1), of which the end date has been exceeded and to which you can no longer

contribute, are faded. By default the topics are visualised as a network, but you can also view them as a list by clicking the appropriate button in the visualisation menu (7). The list view on the homepage offers some additional functionality over the network view. Click the arrow icon (4) next to a topic title to show and perform additional actions (5) like editing a topic, archiving a topic and deleting a topic (see p.29). Click view archived topics (6) on the bottom of the page to get an overview of all archived topics.

Adding a topic

Start a new topic

title:
9

description:
10

goal:
11

Topic duration

12 start date: dd/mm/yy

13 end date: dd/mm/yy

14

9. Title field
10. Description field
11. Goal field
12. Start date field
13. End date field
14. Add topic button

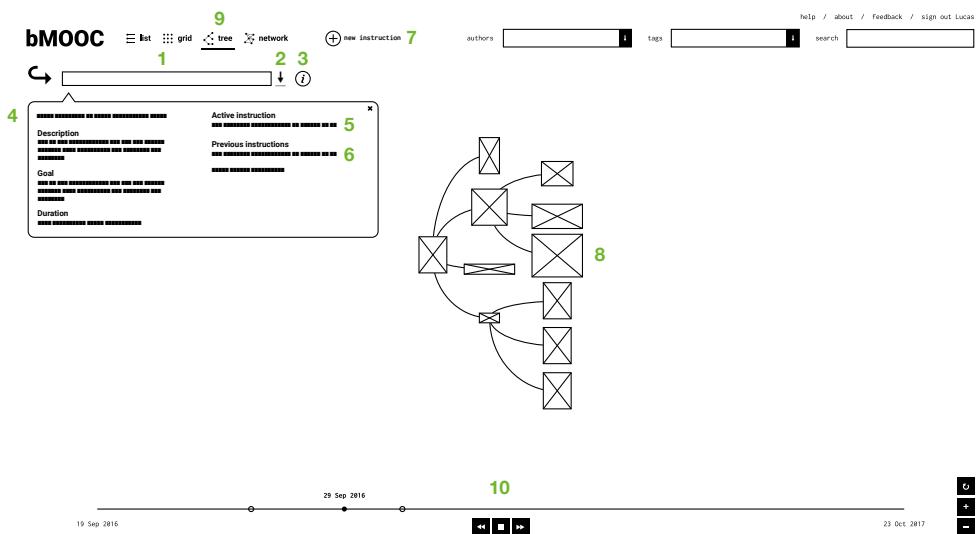
Click the new topic button (8) and fill in the form to add a new topic. All fields are required. **Title** — There is no limit on the length of the title, but it is advisable to keep it short, since the title will be used as a thumbnail for the topic. It is also advisable to use a title that can be easily recognized by participants.

Description — The description of a topic may be a general idea, concept, theme or inspiration. It could also be the long version of the title. **Goal** — The goal of the topic is what you expect the topic to be, or what you expect from the participants, such as posting daily, weekly, or what types of media they post. This can also be a preliminary description of the schedule or an assignment. **Duration** — The start date (12) and end date (13) determine

when your new topic will be activated, and when it will become inactive. Participants can only contribute to your topic when it is active. The given duration delimits not only the time, but also marks out the effort that is required from the participants. It delimits the time that will be used for study. A set duration benefits the involvement of the participants. It is easier to commit to a few weeks, than it is to a full year. In order to start using bMOOC you may for instance first try an intensive week, in which you ask the students to post daily. After this week you can start a second topic that lasts a couple of weeks or a semester. Participation tends to drop when the duration exceeds 10 weeks or more. After clicking the add topic button (14) you will be redirected to the page of your newly created topic where you can start adding instructions and images ([see p.30-31](#)).

Note — On bMOOC the content of the topics is completely added by participants. Without participation, there is no content. So after making a new topic, it is still empty. It is a mere container. The first image of a topic has a special status, since it cannot be related to any previous images. It functions as the root or beginning of the topic. The first image serves as an example of how to interpret the topic. It is a prototypical or paradigmatic image that may direct the course of the topic. It also sets the tags that the topic starts with. After making a new topic, you can thus choose to leave it empty, and allow any participant of the topic to post the first image; or you can add the first one yourself. Upon first use of bMOOC with the studio, it is advisable to add the first image yourself.

Topic page



1. Topic title
2. Show additional actions
3. Show topic info
4. Topic info
5. Active instruction title
6. Previous instruction title
7. New instruction button
8. Visualisation
9. Visualisation menu
10. Timeline

The topic page gives an overview of all contributions to a topic and allows you to visualise and explore them in different ways by clicking the buttons in the visualisation menu (9). The page also contains information about the topic (4) like its goal, description, duration and instructions. Show this information at any time by clicking the info button (3).

Additional actions

Click the arrow icon (2) next to the topic title (1) to bring up a menu where you can perform additional actions like editing

a topic, archiving a topic and deleting a topic.

Editing a topic

Editing a topic can be useful to correct small mistakes in the title, goal or

description of the topic, or to adjust the duration of the topic.

Archiving a topic

When a topic expires (i.e. the end date of the topic has passed) it will automatically become inactive, but will still show up on the homepage. This can especially be useful if you still want the participants to make a log of the topic after it has expired

(see p.35-36). If you don't need the topic to be on the homepage anymore, you can choose to archive it. Archived topics are moved to a separate page (that is still accessible from the homepage (see p.26)).

Deleting a topic

You can delete a topic at any time. Be careful; deleting a topic will also delete all contributions associated with this topic.

This is an irreversible action and a deleted topic cannot be restored.

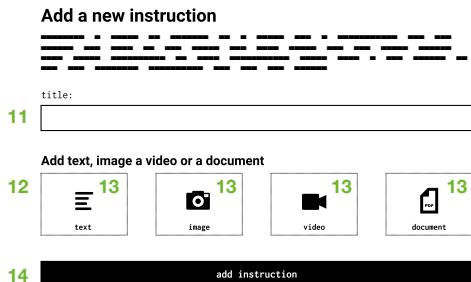
Instructions

An instruction is an image – a picture, text, audio or movie file – that aims the attention of the participants in a certain direction in order to facilitate any action or activity. Instructions are shown when a participant wants to add an image. It is the most direct confrontation of the participant with the main topic and the most direct tool of the lecturer on the platform. During the course of the topic you can change the instruction as much as you want. Rather than aiming to realize knowledge or skills, an instruction works as a constraint or an indication that activates the imagination. It can be a clear task or an assignment (e.g. “draw a circle” or “find circles”). It can be a manual or a plan (e.g. “1. take pencil in left hand, 2. place right hand on floor, 3. place left hand with pencil on floor, 4. duck walk whilst holding right hand on a fixed position, 5. document and post on bMOOC”). It can be a set of rules, a protocol or a strategy (e.g. “go in circles”). It can be an image or an inspiration (e.g. “O”). The topic info (4) contains the titles of both the active and the previous instructions. Click a title to view the instruction details. A topic can only have one active instruction.

Inspiration

In order to grasp the role of instruction on the platform and in studio art education in general, we were inspired by DO IT, an online platform curated by Hans Ulrich Obrist (http://www.e-flux.com/projects/do_it/homepage/do_it_home.html). The platform holds a collection of do-it-yourself descriptions and procedural instructions by artists, as well as several installments of these instructions by the audience. The platform exhibits the manifold and broad ranging use of the idea of instructions: what they can be and how these may work in an artistic setting. Further inspiration for the idea of instruction in art education can be found in (just to name a few): “Oblique strategies”, a set of cards designed by Brian Eno and Peter Schmidt in order to deal with artistic blocks; John Baldessari’s assignments that were given in a 1970’s course at CalArt, the work of Sol Lewitt, ...

Adding an instruction



11. Title field
12. Add file
13. File type button
14. Add instruction button

Click the new instruction button (7) and fill in the form to add a new instruction to a topic. Give your instruction a title (11) and add a file (12). This can be text, an image, a video or a document. Click the corresponding file type button (13) and add your file. More information on the different file

types can be found in p.32: contributing to a topic. Click the add instruction button (14) to save your instruction. If the topic already had an instruction, it will be moved to the list of previous instructions (6) and your new instruction will become the active instruction (5).

Contribution page

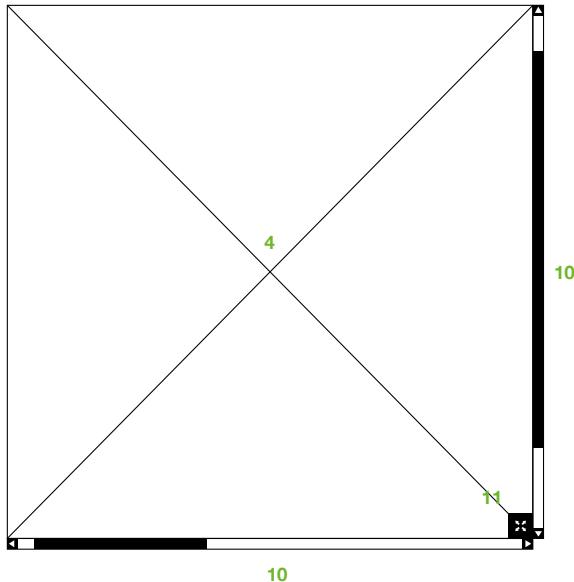
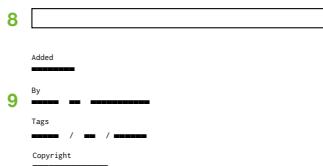
bMOOC

authors: tags: search:

help / about / feedback / sign out Lucas

1 2 3 4 5 6 7

details add (something)



1. Topic title
2. Show topic info
3. Image
4. Parent
5. Details button
6. Add (some)thing button
7. Navigation arrows
8. Contribution title
9. Contribution details
10. Scroll bars
11. Enlarge button

Click a thumbnail in one of bMOOC's visualisations to open the corresponding contribution page. This page shows the image (2) in relation to its parent (3). Click the image (3) or the details button (5) to get a closer look and to view the contribution title (8) and details (9). If the contribution is a high-resolution image, you can click the enlarge button (11) to enlarge the image up to 100% and use the scroll bars (10) to explore parts of the image.

Navigation

The contribution page is similar to the tree visualisation of a topic ([see p.28](#)), but only two images are visible at a time. Click the navigation arrows (7) or use the arrows on

your keyboard to move around in the tree. Click the topic title (1) to return to the topic page.

Adding something

Add (some)thing

Instruction

12

General information

title: 13

select two tags below: 14

add one new tag: 15

Add text, image a video or a document

16 17

copyright (optional): 18

Description

describe what you see in the previous contribution: 19

20

12. Topic instruction
13. Title field
14. Adopted tags
15. New tag
16. Add file
17. File type button
18. Copyright field
19. Description field
20. Add (some)thing button

Click the add (some)thing button (6) below one of the images and fill in the form to make an addition to a topic. If the topic has an instruction, it will be shown above the form (12). Making an addition starts from filling in a title (13) and selecting three tags. Two of them should be adopted from its parent (14)

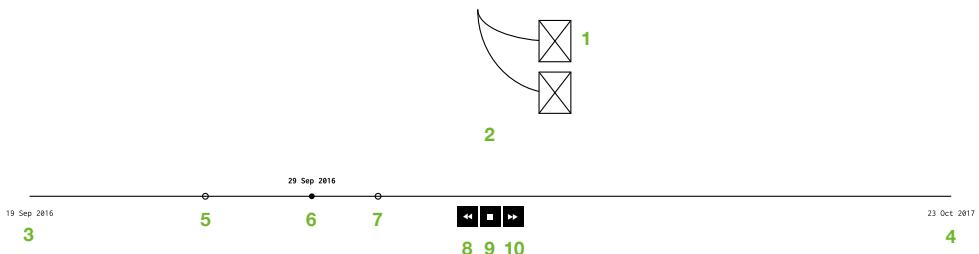
and one should be new (15). **Tags** — Tags are used in order to open up spaces in between images and topics. Tags function as tools that relate the visible and the sayable. With the proviso that tags do not spell out what we should see but animate our imagination, they are stepping stones in between the images and across the topics that point towards lines of thought. Along with other metadata, tags are tools for exploring the topics. Besides this, tagging is an exercise in searching the right words. Add a file by clicking one of the file type buttons (17). There are four different types available: **Text** — Type your text in the corresponding field. You can change markup, add lists and add links to your text. **Image** — Upload an image from your local computer.

The image should be in jpg, png or gif format with a filesize below 5 MB. **Video** — Paste a link to a video on YouTube or Vimeo. Due to limited storage space you cannot upload your own video files directly onto bMOOC, but you could make an account on YouTube or Vimeo, upload your video there and paste this link.

Document — Upload a PDF file from your local computer. The filesize should not exceed 5 MB. If your text, image, video or document is not in the public domain, you can add an optional copyright reference (18). Finish up your contribution by adding a short description (19). And click the add (some)thing (20) button to add your contribution to the topic and view the corresponding contribution page.

Note — There is no way to alter or delete contributions. No digital media can be completely deleted. Removing images would cut off certain branches of the network, and disconnect the topic. Keep this in mind when adding an image.

Timeline



1. Visualisation
2. Timeline
3. Start date of the topic
4. End date of the topic
5. Last visit mark
6. Slider
7. Current date mark
8. Play backwards
9. Stop playback
10. Play forward

As a topic on bMOOC unfolds and different contributions are being made by different participants, it can get difficult to keep track of a topic's development. The timeline (2) helps you to keep up by allowing you to see the visualisation of a topic (1) as it was at any moment in time. **Note** — The timeline is only available for tree or network visualisations of topics.

Reading the timeline

The left and right of the timeline represent the start date (3) and the end date (4) of the topic. Three marks in between help you to conveniently navigate through time. The slider (6) marks the moment in

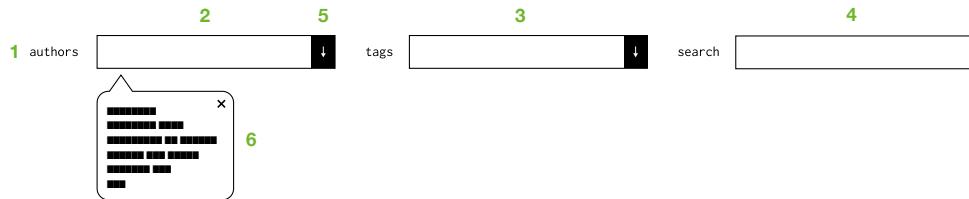
time which is being visualised above (1). The last visit mark (5) shows when you viewed the topic for the last time and the current date mark (7) is a visual representation of today's date.

Using the timeline

Navigate through time by clicking anywhere on the timeline, or by dragging the slider (6) left or right. You can also use the play (8 & 10) and stop (9) buttons to scroll through time automatically.

Whenever you visit a topic, the timeline will start playing automatically from the last visit mark (5) until the current date mark (7), giving you a quick overview of the activity you missed out.

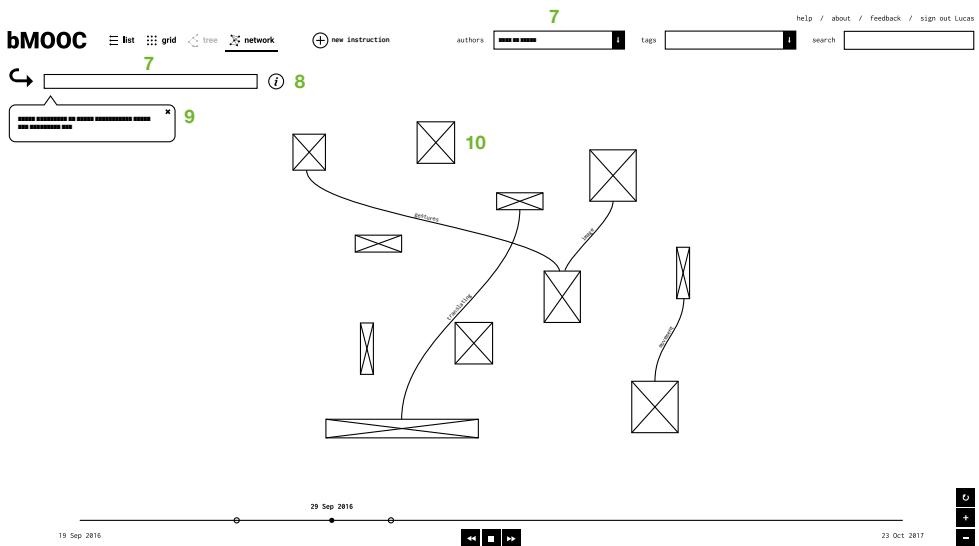
Searching



1. Search bar
2. Author field
3. Tag field
4. Keyword field
5. Show all
6. All options / suggestions

Use the search bar (1) to find contributions across different topics and to discover and visualise new relations between contributions. You can search for contributions by a specific author (2), with a specific tag (3) or by keyword (4), or by a combination of these criteria. Click the arrow (5) in the author and tag fields to show all available options (6), or start typing to filter matches. The keyword field allows you to search for contributions by title. Press the enter key on your keyboard to show the search results.

Search results



7. Search query
8. Show info
9. Search info
10. Thumbnail

Search results are displayed in a similar fashion to the contributions on a topic page ([see p.28](#)). The top of the page contains your search query (7) and information about your search (9). Click a thumbnail (10) to go to the corresponding contribution page. From there you can navigate further, or you can use the back button of your browser to return to the search results.

Logging

When a topic reaches its end date, it becomes inactive. At this point the topic can still be navigated, and further exercises can be done with the networks and

the existing clusters of images. The main question for these exercises is what to do with this material, how to evaluate the material.



1. New log button
2. Recording banner
3. Add comment button
4. Stop recording button

The action menu on the homepage contains a new log button (1) which can be used to record a sequence of actions on the platform directed by yourself. The resulting log is a detailed list of button clicks and commands which other users can execute to reconstruct, understand and get inspired by a way of reading, navigating and exploring a topic. The goal of this log or guide is not the simulation of individual steps, steps that

should be copied, followed or evaluated, but to open up other ways of navigating, contributing and seeing on bMOOC. The log allows to curate the space that is offered by the topics and exposes these in a new way.

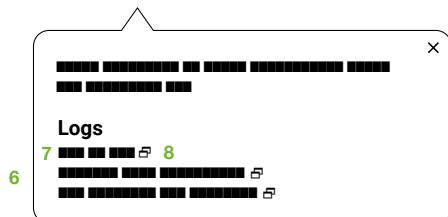
Note — Of course, you can use other means than the log-button to curate bMOOC. The students could make a film or a video-essay that introduces the bMOOC-platform, and upload these in a specific topic. The video's that are used now to introduce the platform are made by former participants.

Making a new log

Click the new log button (1) on the homepage to start recording your actions on the platform. A banner (2) will appear on top of the screen as a visual reminder that you are recording. You can now navigate around bMOOC and every action you

perform will be added to the log. Add additional comments to the log by clicking the add comment button (3). Click the stop recording button (4) in the banner to stop the recording and save the log.

Viewing a log



5. Search info
6. List of logs
7. Log title
8. Open in new page

To view a log, first search for the user which logs you would like to see. You can do this by using the search bar in the top section of bMOOC ([see p.34](#)), or by clicking a user's name anywhere it is displayed in bMOOC. If the user has made any logs, the search info (1) box will contain a list of logs (2). Click the log title (3) to expand the log or click the open in new page icon (4) to open the log in a new browser tab.

Reading a log

10	11	12
9	wait	_____
	scroll	_____
	click	_____
	drag	_____
	click	_____

9. Command
10. Timestamp
11. Action
12. Description

A log consists out of a series of commands (9). Every command has a timestamp (10) (i.e. the exact time on which the action occurred), a description of the action (11) (e.g. a click, a comment, scrolling) and more detailed description of the action (12) (e.g. the title of an image which was clicked). Execute every command of the log yourself.

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