

Introduction

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This present issue of *MedieKultur* [*Media Culture*] addresses the field of mediated learning and learning media. The authors discuss in what way, by what means, and to what extent new media can create and facilitate a framework for learning. How can investigations of different modes of non-formal learning lead to the development of innovative forms of learning in formal environments? How can we describe – and perhaps improve – the creative production of media as unique objects *and* as new tools for learning? What is the pedagogical potential of so-called ‘playful media’ such as computer games, playware, and personalised, location-based media technology (e.g. pervasive games)? And, finally, what does the advent of new convergent media technology mean in terms of educational rationality?

New media not only offers new opportunities for the integration of (traditional) discursive learning practices and technology. It further challenges our very ideas and understanding of ‘learning’. Many efforts have hitherto been made to explain the potential for using new technology as an instrumental tool in class-based teaching. Thus, the notion of the computer as, primarily, a handy ‘writing machine’ can be read as an epochal agenda of technology and new media, symbolized by the much-needed extension of the practices already implemented in the teaching environment. In recent years, however, the evolution of new digital machinery – both in terms of software and hardware – has forced us to re-think, re-configure, and re-mediate the very concept of ‘learning’, hereby implying that the computer, which is the hub of our current digital revolution, is not merely a mechanic solution, but also, and perhaps even more so, an epistemological and perhaps also ontological framework for new generations that ‘see’ the world through the eyes of the screen, the keyboard, and the mouse (as well as the mobile phone, the social media services on the Internet, and the mini laptops that they carry around town).

Essentially, this means that the digital evolution poses challenges for learning in a variety of ways and on many different levels. The following articles all tackle substantial parts of these challenges by deliberately deploying the double notion of media and learning: New media can be regarded as a tool with which to learn in stimulating and novel ways. However, to teach, in our

cotemporary society, also obliges us to consider that learning is already always 'mediated'. In other words: the question of mediated learning should be posed in both an instrumental a transcendental fashion.

Lise Agerbæk asks, in her article, whether it is possible to combine the pupils' informal IT knowledge – especially in the realm of self-representation on social media like Facebook – with the formal learning techniques designed to meet curricular demands. The content on, for example, Facebook is seldom linked to the practises of self-representation in schools – and deals more with creating self-image than with displaying learning. By analysing the e-portfolio her article shows how self-representation can be implemented in the knowledge and learning environment of the classroom.

Christian Dalsgaard describes and discusses the notion of knowledge media. Such media are especially interesting in cultural institutions. Why? Ideally, we should reward cultural institutions that are curious enough to explore how learning also arises from informal contexts, thus transforming digital media from merely instrumental platforms and broadcasting channels into multifaceted opportunities for representing and guiding the learning self. Dalsgaard's article is therefore much concerned with how mediated learning and learning media can move towards a dialogical understanding and practice – rather than a one-way, transmission-based concept clearly inherited from classic information theory.

In another article Eva Novrup Redvall argues that to develop an initial idea into a finished feature film script is a highly collective process and furthermore, should also be considered a learning process. In current Danish feature filmmaking this learning process, for example in an exploration of the material for the film, often takes place through close collaboration between the director and the scriptwriter, who together learn more about their initial idea for a film and about the best way to meet the challenge of writing the script. Redvall's article highlights the process in the idea development and scriptwriting phase of Danish director Annette K. Olesen and scriptwriter Kim Fupz Aakeson, based on their work in developing the film *Lille soldat* [Little Soldier, 2008]. She illustrates how this is an interesting process of continuous problem finding and problem solving.

The approach in the article written by Michael Paulsen and Jesper Tække is to critically discuss the use of digital media for teaching in high schools. It is suggested that digital media used in teaching actually distract and disturb the pupils' learning processes rather than promote the teacher's lesson objectives. Paulsen and Tække argue that the pupils are becoming addicted to online media, as here exemplified by the online chat interface Messenger, and it is suggested that the use of digital media not only disturbs the teaching processes but also initiates a deconstruction between formal and informal learning processes. The authors conclude that in order to cope with the online addictions of the pupil and to strengthen the role of the teachers in relation to digital media in the classroom, it is necessary to develop special IT didactical design.

Lisbeth Frølund, Øystein Gilje, Fredrik Lindstrand and Lisa Öhman-Gullberg also discuss the online chat interface Messenger. The discussion here, however, is of a methodological character. Messenger has been used to interview young Scandinavian filmmakers while investigating how young Scandinavian filmmakers create their own learning trajectories in semi-formal and non-

formal learning environments. The relations to the informants are developed through messenger, and the article discusses the problems and advantages of interviewing informants online, through a medium the youngsters are familiar with.

All these instructive approaches to the present theme of *MedieKultur* [*Media Culture*]: 'Mediated learning' have brought together research from different traditions and Scandinavian countries. We are offered both close analytical views on the subject and research of more general and methodological character. The case studies introduced in the articles include both old and new media. We are happy to be able to present to you this second issue of the new *MedieKultur* [*Media Culture*] in a digital frame, this time with interesting perspectives and research on mediated learning.

This issue of *MedieKultur* includes two articles outside the special theme.

Jakob Linaa Jensen discusses the Facebook phenomenon, using it as an example of how the most dominant social use of the Internet today is network-based. He argues that Facebook enhances existing social relationships and thereby contributes to an augmentation of social reality. He points out five social functions for the users: self-presentation, friendship, object sharing, publication, and having a "sixth sense".

Anne Marit Waade presents a theoretical framework for analyzing and expounding travel series, and point out different touristic views and matrices of knowledge that travel series represent. Primarily based on analysis of Scandinavian productions, she demonstrates that the travel genre is a hybrid of journalistic documentary, entertaining lifestyle series and TV ads. Her main argument is that contemporary travel series deal with global culture and travelling in delightful, promotional and touristic ways, representing a certain kind of mediated consumption which reflects lifestyle identity in relation to touristic consumer culture.