

Chapter 1 : Cultural Artifact Speech Ideas - Speech Ideas

In Artifacts and Ideas, Bruce G. Trigger challenges all partisan versions of recent developments in archaeology, while remaining committed to understanding the past from a social science perspective. Over 30 years, Trigger has addressed fundamental epistemological issues, and opposed the influence of narrow theoretical and ideological.

Begin the lesson by asking students to brainstorm what they know about archaeology. Write their ideas on the chalkboard. Then tell them that archaeology is the study of the remains of another culture—often one that existed a long time ago—in order to learn about life during another time. Archaeologists study artifacts, objects that are found by digging in areas where archaeologists think other societies once flourished. To look for artifacts in a specific place, archaeologists dig large holes called excavation sites. Tell students that during this lesson they are going to have an opportunity to be amateur archaeologists. They are going to look at artifacts from Jamestown, Virginia, the first colony the English established in the New World in 1607. Archaeologists found the artifacts at the Jamestown excavation site in the mid-1990s. Divide the class into five groups. Each group will be assigned a different artifact excavated from Jamestown. These images can be viewed directly on a computer monitor or on a printed copy see Materials for the Web URLs. A brief description of each artifact follows:

An axe: An important tool of the colonists, this axe has a very sharp blade and was used for cutting timber and shaping the wood into smaller pieces suitable for fires and other purposes. Archaeologists think that this pot was used in Jamestown between 1607 and 1610. Its remains, the handle, were discovered in 1994. It may have been crafted by one of the first potters working in Jamestown.

A coin: Coins are a particularly useful find for archaeologists because they are one of the few artifacts that have a date on them. But in Jamestown, there was a shortage of change, so coins often were used for a long period of time. This means that archaeologists have to be careful about attributing a specific date to the coin.

A ring: This ring has been attributed to a colonist named William Strachey, who was in Jamestown for only a year, between 1609 and 1610. While sailing to Jamestown on the Sea of Venture, he ran into intense storms, which left him shipwrecked in Bermuda. Apparently his account of the adventure inspired William Shakespeare to write the play *The Tempest*. The colonists made jewelry out of copper to trade with the Indians in exchange for food.

Have each group answer the following questions about the artifact on the Classroom Activity Sheet: *Analyzing Artifacts from Jamestown*: What is the artifact? What is the artifact made of? How do you think it was used? Who do you think used it? What does the artifact tell us about life in Jamestown? After students have completed their analyses, bring the class back together for a discussion. Have each group share its ideas about the artifact. If no one came to the correct conclusion, share with students what the artifact actually is. Assign the Take-Home Activity Sheet: *Analyzing Artifacts from Our Culture*. Did students think the activity was difficult? Did they have a hard time putting themselves in the shoes of someone who did not know what the objects were?

Adaptations Archaeologists have to make many choices when gathering evidence. In fact, certain situations can pose ethical dilemmas that need to be resolved so that the work of archaeologists can continue. Present the following dilemmas to your students. Have them discuss and then write down their ideas about how each dilemma should be resolved: Do artifacts belong to the person who finds them? Should artifacts be taken home or given to a museum? Who owns underwater archaeological sites? Is it legal to dig holes on land that is not your own? What is the value of the archaeology? How do you think a team of archaeologists decides where to excavate? What kinds of records should the team consult before starting to dig? What types of tools do archaeologists use? How has technology changed how archaeologists do their work? Using library sources or the Internet, find another site that archaeologists have excavated. Try to find one in another part of the world, such as the Middle East or Africa. What are the limitations of archaeology? Would you consider pursuing archaeology as a career? What do you think would be rewarding about it? What do you think would be frustrating?

Chapter 2 : Looking at Art, Artifacts and Ideas | by David Cycleback

Artifacts and Ideas Marketing This view of our artifacts as extensions of man also applies to Ideas Marketing: An artifact is any device, tool or thing that allows us to presence our big idea and bring it to life.

If we know how to look at them, they can be sources for better understanding our history. While textbooks focus on the great documents of the American past, or the important events, artifacts can show us another kind of history, another way of approaching the past. This Web site will tell you how to look closely at artifacts and how to think about the ways they shape and reflect our history. Why bother looking at artifacts, which can be hard to understand, when there are so many documents around, and when documents seem so much more straightforward? Why do museums save artifacts at all, when it would be so much easier just to save pictures of them? There are two ways to answer this question. Artifacts, we believe, are, and were, important. According to anthropologist Daniel Miller, objects "continually assert their presence as simultaneously material force and symbol. They frame the way we act in the world, as well as the way we think about the world. But they are also important to us as a way to approach the past. Museum Director Elaine Gurian suggests that artifacts provide us a way into history. They make history real. Moreover, it is a reality that can and should be viewed from different perspectives. When museums choose not to enshrine and isolate an artifact but instead open it up to new interpretations and different points of view, they provide opportunities to challenge and enhance our understanding of the past. Look at the artifacts on this web site, and around you, as reminders of the complexity of the past. Rather, consider each artifact with its many stories as holding diverse meanings for different people, past and present. Think of them as bits of contested history. It is because of the contest and conflict they embody, and the way they combine use and meaning, that artifacts are such valuable tools for exploring the past. Looking closely at artifacts, putting them into historical context, and using them to understand the past, is exactly the kind of work that goes on in a museum. Curators make it their mission to discover and tell these stories, to put objects back into history. What stories do the objects tell? What documents, and what stories from your history books, help you to understand what the objects meant to the people of the past? What can you say about the past by using objects? We suggest five ways to think about artifacts in history: Artifacts tell their own stories. You can look at any object in any or all of these ways. Here, we suggest some questions to ask, and give some examples. Think like a curator:

Chapter 3 : ArtsJournal News – The Digest of Arts, Culture and Ideas

Examples of cultural artifacts include almost anything - from pots and books, to religious items, clothing, and tools or gadgets. A cultural artifact is any artifact or item that sheds light on the way a particular society lived, thought or otherwise expressed itself. Because this definition is so.

A paper with slight surface texture made by pressing the finished paper between cold cylinders. In between rough and hot pressed papers. A physically raised or depressed design in the paper. A super smooth, semi-transparent paper that is often used to make the envelopes that hold stamps Hand made Paper: Paper made by hand in individual sheets. A paper surface that is smooth. Made by pressing a finished paper sheet through hot cylinders. An ancient form of paper made out of animal skin. It is smooth and semi-translucent Plate Finish: A smooth surface made by a calendar machine. Made from non-wood fibers, including rags, cotton linters, cotton or linen pulp. A slight surface texture. A slightly rough surface and is semi-translucent. Some drafting paper is called vellum. Black and white paper print for proofing or display. A watermark is a design in paper made by creating a variation in the paper thickness during manufacture. The watermark is visible when the paper is held up to a light. Watermarks can sometimes give important information about the age of the paper and the authenticity of the print. Watermarks are known to have existed in Italy before the end of the 13th century. Two types of watermark have been produced. Watermarks are often used commercially to identify the manufacturer or the grade of paper. They have also been used to detect and prevent counterfeiting and forgery. Examples of how watermarks help identify prints: A simple rule of thumb for collectors, is to make sure that you buy a Dali print on Aches paper where the watermark is entirely on the paper and away from an edge. No known reprints or later restrikes are on paper with that watermark. This allows the collector and dealer to identify modern reprints and fakes of antique trading cards, posters, photographs, programs and other paper memorabilia. Many people buy a black light specifically for this purpose. Many antique paperstock collectibles are identified as fakes simply by shining a black light on them Starting in the late s, manufacturers of many products began adding optical brighteners and other new chemicals to their products. Optical brighteners are invisible dyes that fluoresce brightly under ultraviolet light. They were used to make products appear brighter in normal daylight, which contains some ultraviolet light. Paper manufacturers joined the act as well, adding optical brighteners to many, though not all of their white papers stocks. A black light can identify many trading cards, posters, photos and other paper items that contain optical brighteners. In a dark room and under black light optical brighteners will usually fluoresce a very bright light blue or bright white. If paper stock fluoresces very bright as just described, it almost certainly was made after the mid s. It is important to note that not all modern papers will fluoresce this way as optical brighteners are not added to all modern paper. For example, many modern wirephotos have no optical brighteners. However, with few exceptions, if a paper object fluoresces very brightly, it is modern.

Chapter 4 : Cultural behavior - Wikipedia

Many fakes and reprints are identified as the paper is too modern or the wrong type for the print to be an original. Artifacts and Ideas by David.

Culture is the systems of knowledge shared by a relatively large group of people. Culture is communication, communication is culture. A culture is a way of life of a group of people--the behaviors, beliefs, values, and symbols that they accept, generally without thinking about them, and that are passed along by communication and imitation from one generation to the next. Culture is symbolic communication. The meanings of the symbols are learned and deliberately perpetuated in a society through its institutions. Culture consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other hand, as conditioning influences upon further action. Culture is the sum of total of the learned behavior of a group of people that are generally considered to be the tradition of that people and are transmitted from generation to generation. Culture is a collective programming of the mind that distinguishes the members of one group or category of people from another. People are what they learn. Optimistic version of cultural determinism place no limits on the abilities of human beings to do or to be whatever they want. Some anthropologists suggest that there is no universal "right way" of being human. Proper attitude of an informed human being could only be that of tolerance. The optimistic version of this theory postulates that human nature being infinitely malleable, human being can choose the ways of life they prefer. The pessimistic version maintains that people are what they are conditioned to be; this is something over which they have no control. Human beings are passive creatures and do whatever their culture tells them to do. This explanation leads to behaviorism that locates the causes of human behavior in a realm that is totally beyond human control. There is no scientific standards for considering one group as intrinsically superior or inferior to another. Studying differences in culture among groups and societies presupposes a position of cultural relativism. Information about the nature of cultural differences between societies, their roots, and their consequences should precede judgment and action. Negotiation is more likely to succeed when the parties concerned understand the reasons for the differences in viewpoints. This is particularly important in case of global dealings when a company or an individual is imbued with the idea that methods, materials, or ideas that worked in the home country will also work abroad. Environmental differences are, therefore, ignored. Ethnocentrism, in relation to global dealings, can be categorized as follows: It is always a good idea to refer to checklists of human variables in order to be assured that all major factors have been at least considered while working abroad. Even though one may recognize the environmental differences and problems associated with change, but may focus only on achieving objectives related to the home-country. This may result in the loss of effectiveness of a company or an individual in terms of international competitiveness. The objectives set for global operations should also be global. The differences are recognized, but it is assumed that associated changes are so basic that they can be achieved effortlessly. It is always a good idea to perform a cost-benefit analysis of the changes proposed. Sometimes a change may upset important values and thereby may face resistance from being implemented. The cost of some changes may exceed the benefits derived from the implementation of such changes. Symbols represent the most superficial and values the deepest manifestations of culture, with heroes and rituals in between. Symbols are words, gestures, pictures, or objects that carry a particular meaning which is only recognized by those who share a particular culture. New symbols easily develop, old ones disappear. Symbols from one particular group are regularly copied by others. This is why symbols represent the outermost layer of a culture. Heroes are persons, past or present, real or fictitious, who possess characteristics that are highly prized in a culture. They also serve as models for behavior. Rituals are collective activities, sometimes superfluous in reaching desired objectives, but are considered as socially essential. They are therefore carried out most of the times for their own sake ways of greetings, paying respect to others, religious and social ceremonies, etc. The core of a culture is formed by values. They are broad

tendencies for preferences of certain state of affairs to others good-evil, right-wrong, natural-unnatural. Many values remain unconscious to those who hold them. Therefore they often cannot be discussed, nor they can be directly observed by others. Values can only be inferred from the way people act under different circumstances. Symbols, heroes, and rituals are the tangible or visual aspects of the practices of a culture. The true cultural meaning of the practices is intangible; this is revealed only when the practices are interpreted by the insiders. Different layers of culture exist at the following levels: Associated with the nation as a whole. Associated with ethnic, linguistic, or religious differences that exist within a nation. Associated with gender differences female vs. Associated with the differences between grandparents and parents, parents and children. The social class level: Associated with educational opportunities and differences in occupation. Associated with the particular culture of an organization. Applicable to those who are employed. A single-measure technique means the use of one indicator to measure the domain of a concept; the composite-measure technique means the use of several indicators to construct an index for the concept after the domain of the concept has been empirically sampled. Hofstede has devised a composite-measure technique to measure cultural differences among different societies: The index measures the degree of inequality that exists in a society. The index measures the extent to which a society feels threatened by uncertain or ambiguous situations. The index measure the extent to which a society is individualistic. Individualism refers to a loosely knit social framework in a society in which people are supposed to take care of themselves and their immediate families only. The other end of the spectrum would be collectivism that occurs when there is a tight social framework in which people distinguish between in-groups and out-groups; they expect their in-groups relatives, clans, organizations to look after them in exchange for absolute loyalty. Masculinity index Achievement vs. The index measures the extent to which the dominant values are assertiveness, money and things achievement , not caring for others or for quality of life. The other end of the spectrum would be femininity relationship. Where the differences exist, one must decide whether and to what extent the home-country practices may be adapted to the foreign environment. Most of the times the differences are not very apparent or tangible. Certain aspects of a culture may be learned consciously e. The building of cultural awareness may not be an easy task, but once accomplished, it definitely helps a job done efficiently in a foreign environment. Discussions and reading about other cultures definitely helps build cultural awareness, but opinions presented must be carefully measured. Sometimes they may represent unwarranted stereotypes, an assessment of only a subgroup of a particular group of people, or a situation that has since undergone drastic changes. It is always a good idea to get varied viewpoints about the same culture. Some countries may share many attributes that help mold their cultures the modifiers may be language, religion, geographical location, etc. Based on this data obtained from past cross-cultural studies, countries may be grouped by similarities in values and attitudes. Fewer differences may be expected when moving within a cluster than when moving from one cluster to another. Determining the extent of global involvement: All enterprises operating globally need not have the same degree of cultural awareness. Figure 2 illustrates extent to which a company needs to understand global cultures at different levels of involvement. The further a company moves out from the sole role of doing domestic business, the more it needs to understand cultural differences. Moving outward on more than one axis simultaneously makes the need for building cultural awareness even more essential. Software of the mind. Large international firms have many resources to deal with the enormous challenges of working in the global marketplace. But the massive reconstruction of countries devastated by war could trip up the best of them. Political and physical risks are the most treacherous and must be reckoned with. Addressing them sensibly can unlock many opportunities for success. These outreach programs are a good start because many firms need an education on how to work abroad. The first lesson is to drop ethnocentric views that the world should accommodate our method of contracting rather than the other way around. In a separate meeting, also held in Chicago last week, ENR brought together construction executives at its annual leadership conference. Patience, attentiveness and sensitivity are not common construction traits, but they can help in cultures different from our own. Language and cultural differences can be treacherous to negotiate. Culture shock challenges firms looking abroad. Implications of Cultural Differences for Cross-Cultural Management Research and Practice Abstract Although observation is a

common research technique, little attention has been given to the effects of culture on observer judgment making. These researches argue that consideration of cultural differences is critical when applying observation techniques in cross-cultural research as well as in the applied contexts of performance appraisal and international management. A laboratory study was conducted to examine the potential for discrepancies in observer judgment making among Asian American and Caucasian American subjects. The results of the study affirm the importance of cultural influences in research and management. Do We See Eye-to-Eye? The Journal of Psychology, 5 ,

Chapter 5 : Civic Artifact Ideas | Rhetoric and Civic Life

In art and artifacts authentication and forgery detection, however, spectroscopy involves various highly advanced methods of analyzing the molecular structure of material and objects by shining infrared, x-rays, gamma rays and lasers at the material and analyzing the electromagnetic radiation that is returned.

I pick the photograph because it involved a new way to look at the world and because it touches on the questions of what is art. Edgerton did not consider himself to be an artist nor his photos to be artworks, but many collect his photos as artworks and they are hung in art museums. The latter is a form of ultra high speed photography using strobe lights. Edgerton was studying turbine engines in his Cambridge Massachusetts lab and wanted clear stop-action images of the engines in motion. However, camera systems of the day could not take such high speed photographs because their shutters opened and closed too slowly. A turbine is many times faster than a camera shutter. The camera film would thus show a series of instantaneous and frozen-in-time shots of action. At the advice of a student, Edgerton started taking stroboscopic photographs of everyday objects and revealed a world never before seen by human eyes. He showed still, unblurred images of things that move far too fast to be clearly perceived by human eyes. Many people I asked consider some of his most famous photos to be art. All these novel techniques expand our minds and view of the world, give us more information about the subjects and give us new aesthetic experiences. The novelty alone produces an aesthetic and emotional reaction sometimes good, sometimes bad. Edgerton said the photos often revealed unexpected results and details. Science's and Edgerton's considered his photos to be science's can expand our minds and give us wonder similar to art. Pure mathematicians often say they get an aesthetic and sublime emotional response to doing their work's though they also say accurate results always trump beauty. Others may not consider them art, but still find them fascinating and worthy of hanging on a wall's or at least taping to the refrigerator door. What is particularly interesting is Edgerton firmly called himself a scientist not an artist and, while he no doubt found many of the images striking and even beautiful, did not consider them artworks. I am an engineer. I am after the facts. In fact, I bet he would have said that, as a scientist doing scientific tests, thinking about making them artistic would be dangerous. Predetermined results, aesthetic aims, trying to get final results that are pretty and pleasing to the senses and emotions makes for bad science. That some of the photos came out aesthetically pleasing and would look nice hung on a wall were fine, but Edgerton thought the aesthetics to be beside the point and the focus on it dangerous to his work. Some of these photos are fairly ugly or mundane, if still fascinating. She said the milkdrop photo was art, but not the photo. They are both similar high speed photos, so how is one considered art and one not? Her response was immediate. Is the definition of what is art this superficial? Or was she mistaking eye candy for art? Is her seeming superficiality and gut emotional reaction an example of why Edgerton, the scientist doing scientific work, had a clinical distaste of the word artist and art? While it was a scientific device for Edgerton, other photographers intentionally used his high speed techniques for artistic purposes. Famed Life magazine photographer Gjon Mili was the first photographer to use the techniques for aesthetic purposes. All modern art photographers who use flashes have Edgerton to thank. These are what are sold at auction and displayed in museums. Whether or not this was a jaded money grab can be debated. Though not pretty, the photograph has value amongst some collectors, not as an artwork but as a historical artifact. Collectors of antique artifacts and memorabilia do not only collect objects of beauty but objects of historical or other non-art interest. Vintage original photos with Edgerton himself in the photo are even rarer. The photo was used as an ephemeral press release by M. If not art, this photograph would be desirable to collectors of science and history of photography memorabilia. That the back has the original M. In fact, many collectors of historical artifacts would have no desire for the signed limited edition photos, because they are not vintage. They are history collectors who want artifacts from the period and might dismiss the later made art photos as reproductions. Some would scratch their heads why someone would pay good money for a photograph made years after the image was shot. A collector of American Civil War memorabilia wants a battle flag, sword or photograph from the time of the war, not a reproduction made one hundred years later. How attractive or physically accurate is the

reproduction does not matter to them. For history collectors, age is an essential quality. One could be displayed in an art museum and the other in a science and technology museum. Posted in Uncategorized on.

Chapter 6 : Advanced Placement: U.S. History

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Learned behavior[edit] There is a species of ant that builds nests made of leaves. This is certainly a complex feat of engineering, but it is not cultural. They cannot alter their plans or think of better ways to join leaves. They cannot teach or be taught to do so. But there are examples of animals that can learn behaviors, such as dogs and cats. Dogs are capable of learning specific behaviors. If you were to take a dog that has learned not to eliminate indoors to a different house, it would still know not to urinate there. This is because the dog has made a generalization. It knows not to urinate or defecate in any house, not just the one in which it was taught. However, this behavior only makes two of the four requirements. Behavior shared through extragenetic transmission[edit] For a behavior to be considered cultural it must be shared extragenetically; that is, it must be taught. Contrast this with an observed group of macaque monkeys. Some scientists wanted to learn about eating behaviors in macaque monkeys, so they put some sweet potatoes on a beach near where they lived. The sweet potatoes got sandy and, as the monkeys disliked dirty food, they would spend some time picking the sand off. One young female, however started taking her potatoes to a freshwater pool to rinse off. She showed the others how to do so as well. The scientists then threw wheat on the sand, hoping the monkeys would spend more time picking the food out so they would have more time to observe them. The same young female just scooped up handfuls of wheat and sand and dumped them in the water. The sand sank and the wheat floated, which she ate. This practice also quickly spread through the group. This is what humans could call a proto-cultural behavior. It is learned, it involves concepts and generalisations, and it is taught. There is only one thing missing. Artifacts, concrete and abstract[edit] Cultural behavior must involve the use of artifacts. The most famous example in the animal world is the termite stick. Some chimpanzees in Tanzania have learned to fish termites out of their nests using sticks. They select a stick and modify it to fit down an opening in a termite nest, insert it, wiggle it around and withdraw it, eating the termites that have attacked the stick and stuck to it. This fits our criteria for cultural behavior. It is not genetically programmed. It is taught by mother chimps to their offspring. And it involves the use of an artifact: The difference between the culture of humans and the behaviors exhibited by others is that humans cannot survive without culture. Everything they see, touch, interact with and think about is cultural. It is the major adaptive mechanism for humans. They cannot survive winters in upper latitudes without protective clothing and shelter, which are provided culturally. They cannot obtain food without being taught how. Language is an important element in human culture. It is the primary abstract artifact by which culture is transmitted extragenetically fulfilling points 3 and 4. Only so few can be shown, much more must be explained. Most transmission of the knowledge, ideas, and values that make up a given culture, from the ten commandments to this entry, is done through language. Again, language is an aspect from which humans differ from other animals in degree rather than kind. Once more it is other apes who share the greatest similarities with humans. Though these primates lack the larynx structure that allows for sophisticated vocalization, there are other ways of communicating. The famous female gorilla , Koko , was taught to communicate in American sign language , and she taught it to other gorillas as well. Culture does not mean civilization. Every society does the best it can with its circumstances. Any given social group, and therefore the culture that reflects it, is therefore neither more advanced nor more backward than any other; it is simply the way it is because that way works. If the circumstances should change due to environmental change, population pressure, or historical events, then the culture changes. From an anthropological perspective, none is wrong, and none is right.

Chapter 7 : Download Ideas artifacts and facilities files - TraDownload

And check out our Insider's Guide to Building Your Best Photo Book Yet for step-by-step tips from the Artifact Uprising Team. But wait, there's more Be the first to know when it comes to exclusive offers, photo tips, gift ideas, and new products.

Getty Images A great company culture comes down to one thing: Their best answers are below. It is crucial to create a culture that empowers everyone within the organization to be innovative and intrapreneurial. Ideas range from new products to ways we can streamline or improve our current processes. This helps create a culture of collaborative, collective intelligence. At the end of every monthly team meeting, we put up a slide listing all of our company values. We recently introduced a culture calendar that is viewable by all team members. It includes activities ranging from team meetings to employee birthdays to fitness challenges. Team members are also able to suggest new activities in a shared document. Putting events down on a calendar, accessible to everyone across different office locations, leads to increased team communication and transparency. This was started in efforts to build interdepartmental relationships between people who may not work together regularly, and break down silos that may exist between some departments. We encourage people to chat about personal and work life, and they typically take a longer lunch than usual. Paul has had a big impact on our company culture. Employees meet with him regularly, and he attends major company meetings to offer inspiring guidance. He also adds to the level of fun in the office and hosts departmental boxing classes off site, too. As the CEO of a mattress company, I always try to emphasize the benefits of adequate sleep to my customers and clients, as well as my team members. Napping is a huge part of our company culture here, and I have found that a well-placed nap will make my already-gritty employees even more hardworking, creative, and happy when they wake up. A supply of books. Catering to a culture built on learning and continuous self-education is the key to our successes. An adventure reimbursement program. We implemented an adventure reimbursement program to instill the concept of "work hard, play harder. During meetings, we then talk about it. Some have taken swimming lessons, gone to a play, taken karate lessons, and the list goes on. A group "campfire" session no tech allowed. We have a process called "campfire" every Monday and Wednesday morning with zero electronics. Our team meets at our creative room on the floor, cross-legged. We discuss project statuses, current challenges, brainstorm creative and development solutions, define workload action plans, and socialize. Our full team is deeply integrated into the company with an enthusiastic understanding of the global workload. Great companies have a passionate drive to beat competitors and help customers win. Embracing a healthy culture of competition is a great way to feed this fire. Installing two Ping-Pong tables and running monthly tournaments with a variety of prizes. An investment in employee learning. We believe strongly that as consultants and advisers, we must push the thinking in our areas of specialty. We invest in developing our staff members as thought leaders because it not only helps strengthen our brand, it also provides opportunities for team members to shine. This strengthens our culture because it directly aligns with our values and strategy, and benefits employees. Better communication for remote workers. We are a small company with a remote workforce. In order to strengthen our corporate culture, we needed a tool that allowed all of our employees to share ideas, work through problems, and socialize just like they would under the same roof. We encourage a team lunch every Friday afternoon outside of the office. This allows the employees to connect on a personal level outside of work, which helps them relate and connect with each other. You spend more time with the people you work with than your own family, so it is important to enjoy your time around them. At least once a month on a weekend, a teammate or co-founder will cook dinner for the team at their home. Teammates will bring their family, dogs, significant others, and friends. Team recognition and rewards. Seeing each other sweat and compete together in an organized sport like soccer or running does wonders to build team cohesiveness. People learn to compete. Mar 2, More from Inc.

Chapter 8 : notes on "Artifacts/Ideas & Political Culture"

Artifact/Idea(Chart(for(Danielson(Framework(in(David(Douglas(SchoolDistrict As part of the Teacher Growth and Evaluation system, teachers and administrators are asked to collect evidence and artifacts to support their ratings on the self-assessment and.

His use, and that of many writers after him, "refers to all the ways in which human beings overcome their original barbarism , and through artifice, become fully human. Thus a contrast between "culture" and " civilization " is usually implied in these authors, even when not expressed as such. In the words of anthropologist E. Tylor , it is "that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society. This ability arose with the evolution of behavioral modernity in humans around 50,000 years ago, and is often thought to be unique to humans, although some other species have demonstrated similar, though much less complex, abilities for social learning. It is also used to denote the complex networks of practices and accumulated knowledge and ideas that is transmitted through social interaction and exist in specific human groups, or cultures, using the plural form. Change The Beatles exemplified changing cultural dynamics, not only in music, but fashion and lifestyle. Over a half century after their emergence, they continue to have a worldwide cultural impact. It has been estimated from archaeological data that the human capacity for cumulative culture emerged somewhere between 50,000 years ago. Alexander , has proposed a model of cultural change based on claims and bids, which are judged by their cognitive adequacy and endorsed or not endorsed by the symbolic authority of the cultural community in question. Cultural invention has come to mean any innovation that is new and found to be useful to a group of people and expressed in their behavior but which does not exist as a physical object. Humanity is in a global "accelerating culture change period," driven by the expansion of international commerce, the mass media, and above all, the human population explosion, among other factors. Culture repositioning means the reconstruction of the cultural concept of a society. These forces are related to both social structures and natural events, and are involved in the perpetuation of cultural ideas and practices within current structures, which themselves are subject to change. Social conflict and the development of technologies can produce changes within a society by altering social dynamics and promoting new cultural models , and spurring or enabling generative action. These social shifts may accompany ideological shifts and other types of cultural change. For example, the U. S. Environmental conditions may also enter as factors. For example, after tropical forests returned at the end of the last ice age , plants suitable for domestication were available, leading to the invention of agriculture , which in turn brought about many cultural innovations and shifts in social dynamics. War or competition over resources may impact technological development or social dynamics. Additionally, cultural ideas may transfer from one society to another, through diffusion or acculturation. In diffusion , the form of something though not necessarily its meaning moves from one culture to another. For example, hamburgers , fast food in the United States, seemed exotic when introduced into China. Diffusion of innovations theory presents a research-based model of why and when individuals and cultures adopt new ideas, practices, and products. Acculturation has different meanings, but in this context it refers to replacement of the traits of one culture with those of another, such as what happened to certain Native American tribes and to many indigenous peoples across the globe during the process of colonization. Related processes on an individual level include assimilation adoption of a different culture by an individual and transculturation. The transnational flow of culture has played a major role in merging different culture and sharing thoughts, ideas, and beliefs. Early modern discourses German Romanticism Johann Herder called attention to national cultures. Immanuel Kant â€” formulated an individualist definition of "enlightenment" similar to the concept of bildung: Against this intellectual cowardice, Kant urged: Sapere aude, "Dare to be wise! Moreover, Herder proposed a collective form of bildung: During the Romantic era , scholars in Germany , especially those concerned with nationalist movementsâ€”such as the nationalist struggle to create a "Germany" out of diverse principalities, and the nationalist struggles by ethnic minorities against the Austro-Hungarian Empire â€”developed a more inclusive notion of culture as " worldview " Weltanschauung.

Although more inclusive than earlier views, this approach to culture still allowed for distinctions between "civilized" and "primitive" or "tribal" cultures. In , Adolf Bastian " argued for "the psychic unity of mankind. Franz Boas " was trained in this tradition, and he brought it with him when he left Germany for the United States. In the 19th century, humanists such as English poet and essayist Matthew Arnold " used the word "culture" to refer to an ideal of individual human refinement, of "the best that has been thought and said in the world. Another facet of the Romantic movement was an interest in folklore , which led to identifying a "culture" among non-elites. This distinction is often characterized as that between high culture , namely that of the ruling social group , and low culture. In other words, the idea of "culture" that developed in Europe during the 18th and early 19th centuries reflected inequalities within European societies. Matthew Arnold contrasted "culture" with anarchy ; other Europeans, following philosophers Thomas Hobbes and Jean-Jacques Rousseau , contrasted "culture" with "the state of nature. Just as some critics have argued that the distinction between high and low cultures is really an expression of the conflict between European elites and non-elites, other critics have argued that the distinction between civilized and uncivilized people is really an expression of the conflict between European colonial powers and their colonial subjects. These critics considered folk music as produced by "the folk," i. Equally, this view often portrayed indigenous peoples as " noble savages " living authentic and unblemished lives, uncomplicated and uncorrupted by the highly stratified capitalist systems of the West. In the anthropologist Edward Tylor " applied these ideas of higher versus lower culture to propose a theory of the evolution of religion. According to this theory, religion evolves from more polytheistic to more monotheistic forms. This view paved the way for the modern understanding of culture. Martin Lindstrom asserts that Kulturbrille, which allow us to make sense of the culture we inhabit, also "can blind us to things outsiders pick up immediately. Sociology of culture The sociology of culture concerns culture as manifested in society. For sociologist Georg Simmel " , culture referred to "the cultivation of individuals through the agency of external forms which have been objectified in the course of history. Culture can be any of two types, non-material culture or material culture. The term tends to be relevant only in archeological and anthropological studies, but it specifically means all material evidence which can be attributed to culture, past or present. Cultural sociology first emerged in Weimar Germany " , where sociologists such as Alfred Weber used the term Kultursoziologie cultural sociology. Cultural sociology was then "reinvented" in the English-speaking world as a product of the " cultural turn " of the s, which ushered in structuralist and postmodern approaches to social science. This type of cultural sociology may be loosely regarded as an approach incorporating cultural analysis and critical theory. Cultural sociologists tend to reject scientific methods, instead hermeneutically focusing on words, artifacts and symbols. As a result, there has been a recent influx of quantitative sociologists to the field. Thus, there is now a growing group of sociologists of culture who are, confusingly, not cultural sociologists. These scholars reject the abstracted postmodern aspects of cultural sociology, and instead look for a theoretical backing in the more scientific vein of social psychology and cognitive science. Part of the legacy of the early development of the field lingers in the methods much of cultural sociological research is qualitative , in the theories a variety of critical approaches to sociology are central to current research communities , and in the substantive focus of the field. For instance, relationships between popular culture , political control, and social class were early and lasting concerns in the field. Cultural studies In the United Kingdom , sociologists and other scholars influenced by Marxism such as Stuart Hall " and Raymond Williams " developed cultural studies. Following nineteenth-century Romantics, they identified "culture" with consumption goods and leisure activities such as art, music, film, food , sports, and clothing. They saw patterns of consumption and leisure as determined by relations of production , which led them to focus on class relations and the organization of production. These practices comprise the ways people do particular things such as watching television, or eating out in a given culture. It also studies the meanings and uses people attribute to various objects and practices. Specifically, culture involves those meanings and practices held independently of reason. In the context of cultural studies, the idea of a text includes not only written language , but also films , photographs , fashion or hairstyles: The last two, in fact, have become the main focus of cultural studies. A further and recent approach is comparative cultural studies , based on the disciplines of comparative literature and cultural studies. The British version of

cultural studies had originated in the 1960s and 1970s, mainly under the influence of Richard Hoggart, E. P. Thompson, and others. This included overtly political, left-wing views, and criticisms of popular culture as "capitalist" mass culture; it absorbed some of the ideas of the Frankfurt School critique of the "culture industry" (Adorno and Horkheimer, 1947). This emerges in the writings of early British cultural-studies scholars and their influences: In the United States, Lindlof and Taylor write, "Cultural studies [were] grounded in a pragmatic, liberal-pluralist tradition. This strain of thinking has some influence from the Frankfurt School, but especially from the structuralist Marxism of Louis Althusser and others. The main focus of an orthodox Marxist approach concentrates on the production of meaning. This model assumes a mass production of culture and identifies power as residing with those producing cultural artifacts. In a Marxist view, those who control the means of production the economic base essentially control a culture. They criticize the Marxist assumption of a single, dominant meaning, shared by all, for any cultural product. The non-Marxist approaches suggest that different ways of consuming cultural artifacts affect the meaning of the product. This view comes through in the book *Doing Cultural Studies: The Methods* (2000), edited by David Gauntlett. Feminist cultural analyst, theorist, and art historian Griselda Pollock contributed to cultural studies from viewpoints of art history and psychoanalysis. The writer Julia Kristeva is among influential voices at the turn of the century, contributing to cultural studies from the field of art and psychoanalytical French feminism. The second covers the variables that represent the "social orientation" of societies, i.e., the social structure. These variables include gender egalitarianism, institutional collectivism, in-group collectivism and human orientation. In 1990, a new approach to culture was suggested by Rein Raud, [12] who defines culture as the sum of resources available to human beings for making sense of their world and proposes a two-tiered approach, combining the study of texts all reified meanings in circulation and cultural practices all repeatable actions that involve the production, dissemination or transmission of meanings, thus making it possible to re-link anthropological and sociological study of culture with the tradition of textual theory.

Chapter 9 : Artifact Uprising | Custom Photo Books & Gifts

Aeon is a magazine of ideas and culture. We publish in-depth essays, incisive articles, and a mix of original and curated videos – free to all.

Back in my architect days I became really disappointed with one of the common ways people defined architecture. In my eyes, a more useful idea was the view of our artifacts being extensions of man. Or more specifically, artifacts are things that allow us to extend our capabilities. For example, a car lets me travel further than if I had to walk. In architecture, this presents a more powerful definition: Our skin is climate control for our internal organs. Our clothes are climate control for our skin. And, our buildings are climate control for our clothes. **Artifacts and Ideas Marketing** This view of our artifacts as extensions of man also applies to Ideas Marketing: An artifact is any device, tool or thing that allows us to presence our big idea and bring it to life. There are three key points in this definition: Things, Presence and Bring to Life. In the good old days we might have said it was a physical thing like a knife, a ball or a desk. Today, it can also be digital or virtual. For example, it might be an app, Facebook or a digital image. However, if you have a photo of your recent holiday to Bali or your wedding in your wallet or purse then each time you see this photo it reminds you of something that has already happened. It gives it presence in that moment. We also need to presence or remind ourselves of what we intend for the future. For example, your manifesto can showcase your vision, your bucket list can highlight your future adventures and an inspirational quote on your fridge can remind you of whom you want to become. The purpose of being present to the past or the future is to stimulate your emotions. Seeing a photo of your loving family in the midst of a harried day at work might just be enough to calm you down and remind you why you do what you do. We also need to take action to create the future we desire. And, this is where we can create a series of artifacts to help our community achieve this. The two key questions to ask for creating your artifacts are: What are the actions that people need to take? How can I help them with this? For example, you want to exercise more effectively. Exercise equipment – skipping rope, weights, medicine ball Exercise clothes – shorts, running shoes, leggings, hat Motivation – posters with inspirational quotes, podcast to listen to, YouTube channel of videos to watch Progress – having a training diary of the action you take and your body measurements may be useful to measure progress and inspire continued action. You might also choose to have a clock to time your exercise or a pedometer to count your steps for the day. Environment – Where are you going to exercise? You might like to go to the gym, set up an exercise space in your spare room or head to the great outdoors and the local park. What are the ways that you can create artifacts to presence your big idea or bring it to life?