

Attendees:

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what is the goal in your teaching

when you're framing the object in a survey class, one or a few views are sufficient

when you're seeking close reading, this rotating view is helpful

Vassar College Costume Collection online - vcomeka.com/vccc

sample objectvrs - <http://vcomeka.com/vccc/items/show/615>

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guides to making objectvrs, etc.:

<http://www.youtube.com/playlist?p=PLAEC580A3D8D7DCA2>

sample student video blog post (see comments for their follow up research):

<http://blogs.vassar.edu/hcpw/2010/03/01/video-of-blue-floral-bodice-with-bustle/>

where does archival work cross over with pedagogical work

Antiquarian society / deerfield

looking at objectvr not as 3D file but as a collection of 2d images

connection of physical contact and digital representation later - better understanding digital object when they've experienced a similar physical object

Kimon showing the Visualizing Nineteenth Century New York site from BGC

students creating their own exhibits at the end of the course

images of objects from NYPL link to metadata record in NYPL catalog

Steve - constructivist learning approach

Kimon - pedagogue vs. archivist vs. curator, choice of didactic practice defines choice of technology

using 3d scanner at BGC (Nextengine)

digital tools can close the distance between audience and objects (how many can get into the back room at the museum)

augmented reality - using LAYAR browser to view historic images of swimming, etc. in lake where they no longer can swim

(LAYAR app more focused on commercial, but has potential for other uses - supports 3D models from google sketch-up)

Kimon - BGC student project layering different fire insurance maps over time to show changes in one block

AR toolkit - open source, but harder learning curve, but knowing root of technology will get you farther

what companies do you get into bed with, what platforms for access?

museums - dynamic between how much

importance of taking a moment to discuss the difference between the physical and the digital difference between digital browsing and searching

loss of serendipity of objects randomly found

importance of whetting the appetite - digital leads to

outreach in younger classrooms

box of science kit

similar with box of costume materials - pieces of fabric, physicality of replica

art-making activity reinforces

what else would you want as a teacher, using QTVR, also

importance of scale, sensory experience

student involvement in digitization projects

for example Jacob's pillow project, dance students from multiple schools

Experimental humanities at Bard - media theory background

how to equip students with tools for understanding materials they work with

importance of creating community

digital tools on their own not as valuable as when placed in a context of conversation and collaboration

creating an archive puts more paint on the palette for future art

feedback loop created to respond to older materials, create new materials

important to consider while creating archive, how will other access it and reuse information - make sure it is

[Google Art project](#)

work is almost a new work - higher res images than you would be able to see in real life

however, if you open up scope too far, can lose value of isolated experiences

jack of all trades master of none?

sensitivity to being able to re-use files/data

wrapping the digital artifact in context, otherwise in danger of misunderstanding

essay - Doomed - image aggregators

ability to take image out of context, backwards step for culture

insistence on regimented context, can be too restricting

getting traffic from people coming to steal your pictures

library is an algorithm, google is an algorithm

there IS serendipity in web search