



Maastricht University

Syllabus

Creating Digital Collections I/II¹
MA Media Studies: Digital Cultures

Academic Year: 2020-21

Instructors

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This syllabus is a shortened version of the course handbook especially prepared for the article 'Open Educational Resources as the Third Pillar in Project-based Learning during COVID-19: The Case of #dariahTeach' for the KULA special issue on *COVID-19, Online Instruction, and Open Educational Resources*

¹ This course is delivered in two parts due to the UM academic calendar. Part I is a one month course (January); part II is delivered in February and March.

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1. Course Overview

This course is designed as a capstone course which brings together much of the skills and knowledge, theories and methods taught in previous courses, along with new competencies to design a specific type of web presence, that of a digital collection. It does this by having you consider the ethical, methodological, theoretical, and practical issues regarding collecting and curation, representation, reconstruction, and reproduction. This year, taking a project-based approach to PBL, you will collaboratively develop a digital collection of 3D objects which we are calling the 'Covid Collection'. Working in small teams, you will create this collection utilising skills and competencies, such as project management, design thinking, content development, web design, podcasts, technical integration, and social media. The 3D objects will be contextualised thematically for a specific audience, with interactive elements inviting readers to actively participate in knowledge creation. This course will explore, both theoretically and practically, the narrative being created in the design and presentation of artefacts while situating this collection within a conversation of other similar web-based artefacts, collections, and narratives.

In constructing collections we take on responsibility as mediators: the objects we choose and how they are contextualised and framed have great influence on how the public will understand and interpret them as individual objects, as well as a collective. Contemporary societies rely on collections of artefacts and documents as repositories of collective identity to allow us not only to make sense of the past, but to understand our present. Traditional gatekeepers (e.g. archivists, librarians, and curators) are trained in making decisions about what objects are to be preserved, hence what is worthy of being remembered, as well as how these objects should be organised and presented to the public. Collections and archives play a key role in memory studies, being a repository for the present generation to collectively remember and commemorate the past, informing our understanding of identity, change, and persistence (Conway 2010, p. 442). In the process of creating digital collections we ought to be conscious of, on the one hand, the power dynamics of being the creators of the repositories that shape (collective) memory, and on the other, the responsibility we have towards the objects themselves and to the people who used and/or created them. Therefore, this course, through the development of a digital collection, also problematises the politics of digitisation and reflects on notions such as value, memory, and authenticity.

2. Learning Objectives

2.1 *Creating Digital Collections - Part I*

In Part I of the course, we will problematise collections by exploring the politics of collecting and digitisation, investigating their affordances, including the aura and authenticity of digital 2D and 3D representations, and scrutinising principles and practices of curation in traditional and new media collections. Using these as the theoretical basis, you will start conceptualising your own class-based digital collection through a series of guided tasks and activities, including a workshop with curators from the Maastricht-based museum Marres: Huis voor Hedendaagse Cultuur. You will also be introduced to case studies, a qualitative research method used to delve into a single or small number of cases, as well as to 3D modelling, a skill that you will utilise to develop 3D digital representations of the physical objects you will include in the Covid Collection.

In successfully completing both courses you will be able to:

1. Knowledge & understanding:
 - Understand and reflect on issues brought about by the digitisation of material culture, including transparency, authenticity, reconstruction, and aura.
 - Problematise the politics of collecting and scrutinise principles and practices of curation in traditional and new media collections.
 - Demonstrate a good knowledge and understanding of the theory and practice of using digital technologies and methods to digitise, disseminate, and promote material culture in three dimensions;
2. Applying knowledge and understanding:
 - Apply professional and industry-standard techniques for the three-dimensional digitisation of material culture.
 - Learn how to write case studies as a research method and apply those in different research areas and topics.
 - Put theories into practical effect and design solutions related to specific heritage and new media scenarios and case studies.
 - Plan, design, implement, and evaluate 3D recording processes and products.
 - Work in teams for the creation and distribution of digital media.
3. Making judgements:
 - Analyse the impact of digital media developments and related user practices
 - Critically evaluate different tools and methods and their products as well as the benefits and challenges of implementing such technologies for cultural heritage.
4. Communication:
 - Use various formats for presenting your work, including anecdotes, blog posts, and interactive media.
 - Participate as a team member in a group project and collaborate with a professional cultural heritage organisation;
5. Lifelong Learning skills:
 - Collaborate in groups to develop a shared understanding of a task/problem.

- Reflect upon your own learning process and utilize these reflections to further develop your academic and professional skills.
- Communicate in oral and written form and by using and producing interactive 3D content.

2.2 Creating Digital Collections - Part II

In part II of this course, you will utilise and further develop the 3D skills covered in Part I to create the digital collection. To further conceptualise the content and context of this collection, we will delve into concepts such as object biographies and atmospheres and we will problematise how the digital constitutes the experience of the world that surrounds us. Through a series of guided tasks and activities, including a second workshop with curators from Marres: Huis voor Hedendaagse Cultuur and sessions on wireframing, curatorial writing, and implementation, you will work together to describe and contextualise the objects and your experiences during the Covid crisis, and ultimately bring everything together in the form of a digital collection. The collection should be thought of as both a medium and a rhetoric (in addition to a mode of dissemination), a way of communicating multimodally and interactively, creating arguments as powerful and persuasive as those we expect from long form arguments.

In successfully completing both courses you will be able to:

1. Knowledge & understanding:

- Be aware of how the design and technical choices of the collection impacts audiences and stakeholders.
- Demonstrate advanced knowledge and understanding of 3D visualisation in the process of knowledge production.
- Demonstrate advanced knowledge and understanding of object biographies and digital sensoriality.
- Understand how and what the project design communicates.
- Create contextualisation with an awareness of how their narrative influences audiences as well as reflects our own situatedness.

2. Applying knowledge and understanding:

- Utilise design thinking practices and maker culture ethos in the creation of a digital collection.
- Produce 3D models to present and disseminate material culture.
- Design elements that encourage interactivity and engagement with the collection.
- Learn how to write about online digital collections.
- Build a collection that is responsive to the technologies being used and the audience being addressed.

3. Making judgements:

- Design content for specific demographics and audiences.
- Choose the best (multimodal) modalities to convey your message.

4. Communication:

- Participate as a member in a group project.
- Design wireframes and prototypes for the digital collection.

- Attune your description and contextualisation of the collection to the chosen audience.

5. Lifelong Learning skills:

- Utilise the skills, knowledge, and theories you have already gained in the construction of online collections.
- Learn how to update your skills and knowledge to respond to the needs of bespoke projects.
- Reflect on your learning process, group work, and collaboration in a professional setting.

3. Course Goals

The overall goal of this course (delivered in two parts) is to capture the reality of our lives during the Covid-19 pandemic. This reality, different for each of us, yet in many respects, is the same. We will do this by creating a collection of objects that epitomize the pandemic for each of us as individuals, but which, taken together, bridges our individual experiences into a collective response. We will do this through the tools and methods, skills and concepts you have been exploring this academic year in the MADC by building a digital collection that speaks to not only you and your experience, but addresses a wider audience to touch, comfort, and/or help to capture the shared experience we have all been going through, through a multimodal collection reflecting our lived experience of Covid-19.

To realise this project, there will be both group and individual components:

- **Individual component:** Each student is responsible for choosing and digitising one object in 3D that typifies the pandemic to him/her. The skills sessions in periods 3 and 4 will provide you with the skills you need to do this digitisation. In period 4 will focus on how to contextualise the objects you choose. Thus, each student will be responsible for creating one 3D model, as well as curating it (via text, images, audio, and/or video) on a single blog page for the collection.
- **Group component:** We will take a team-based approach in which sub-teams work (somewhat) independently to create a single, unified Covid-19 collection. Each of you will take on a role within your team (this may differ depending on the goal of your team via the list below, but each group will select a team leader). We will use WordPress to realise the collection. The methods, skills, and concepts in period 3 will provide the background for curating the collection as a whole. To realise the collection, the class will be divided into seven groups.
 - Group 1: will be in charge of web design. The web design team will coordinate the material that will be uploaded to the website, while communication with the web design will be done via the group leaders.
 - Group 2: will be responsible for the Introduction, About, Acknowledgements, etc (eg. pages which pertain to the project as a whole) sections of the collection.
 - Groups 3-7: will collaborate to curate the collection as a whole by bringing together individual objects into five Covid related themes. Each thematic team will co-author a landing page via text and other multimodal elements that will contextualise and reflect on the theme as well as the objects which are part of that theme.

4. Research Methods & Skills Training

4.1 Creating Digital Collections - Part I

Part I will introduce you to the qualitative research method of 'case studies'. Case studies are used in many areas of the social sciences and humanities to explore, in depth, a specific subject, event, phenomenon, organisation, process or product. Case studies typically follow a specific format which we will explore in the skills session.

It will also introduce you to a new skill: 3D digitisation and modelling. In this skills training you will be introduced to the tools and methods needed for the digitisation of the collection, including photogrammetry, processing software, and online 3D repositories. Particular emphasis will be placed on the field of computational imaging; a field in computer science that studies the computational extraction of information from digital photographs that has democratised preservation and dissemination of heritage. This skills training will span across both periods. You will start with an introduction to the method and some basic principles and practices of data capturing in Week 2 of Period 3 and you will continue developing your skills on this in Weeks 1 and 2 of Period 4. For this skills training you will also use the pedagogic paradigm of the flipped classroom by reading in advance of the class relevant content on the platform '#dariahTeach'.

4.2 Creating Digital Collections - Part II

Part II will further build your skills on 3D digitisation and modelling. In this skills training you will be introduced to photogrammetry and Structure from Motion processing software and online 3D repositories. For this skills training you will also use the pedagogic paradigm of the flipped classroom by reading in advance of the class relevant content on the platform '#dariahTeach'.

During this period you will also be introduced to wireframing, prototyping, and web design, skills that have been partially covered in previous periods and courses of the MADC.

5. Pedagogic Principles

The curriculum of Digital Cultures has been designed according to the principles and methods of a specific pedagogical system, namely Problem-Based Learning (PBL), which we extend to Project-Based Learning. PBL begins from the basic tenet that effective learning can only take place if the learner functions as an active constructor rather than passive recipient of knowledge. Therefore, PBL positions the student in the role of researcher from the start. Within a PBL-setting, learning is approached as an inquiry-based, collaborative enterprise. It is sparked off by problems and the research questions through which one tries to get a grip on these problems. Both the formulation and the solving of research questions are dealt with collectively, in small-scale groups, the so-called tutorial group.

In this course, PBL is materialised in the form of interactive lectures, workshops and skills training, stressing its four core values: learning as a constructive, collaborative, self-directed and contextual process:

- Learning as a self-directed process: students are encouraged to play an active role in the content of the course and direct their learning process by designing the digital collection. Tutors will facilitate students' decision-making process and direct the development of the collection using a range of learning activities. Freedom regarding the themes of the collection and its presentation is given to the students;
- Learning as a collaborative process: mutual and shared understanding working towards a common goal is promoted in the creation of this real-world project;
- Learning as a contextual process: we believe in learning in meaningful contexts, and therefore this course encourages students to activate and develop skills and knowledge within a cultural heritage/institutional context;
- Learning as a constructive process: the elaboration process is emphasized through discussions, peer-feedback, (digital)making, and critical reflection. This will be put into practice throughout the two parts of the course.

Flipped Classroom

This course will make use of the flipped classroom instructional strategy. In this approach, you are introduced to the learning material before the class, most often via online resources, and therefore class time is devoted to working with the content more deeply. In this course, practical elements of 3D recording and processing will be introduced via the course 'Remaking Material Culture in 3D' on #dariahTeach, a platform with open educational resources for the digital arts and humanities. Class time will be devoted in practice and discussion.

6. Overview of Meetings/Schedule

6.1 Creating Digital Collections - Part I

The course consists of six tutorial group meetings, three lectures, and two skills training sessions. During the tutorial group meetings, we will discuss assignments which are each organised around a specific topic that will help you to better think about and reflect on the role and value of digital collections. Most tutorial sessions will follow a similar approach to the courses in Period 2. The first part of the tutorial will be devoted to the discussion of a problem, theory and/or concept, while in the second part you will be asked to work in groups to apply and problematise these into case studies and scenarios. At the same time, you will be working together to start conceptualising the digital collection, first starting with individual objects, which will then in Period 4 will be thematically categorised and contextualised in the form of an online collection.

As this course is project-based, some of the sessions will be more flexible and free-flowing rather than pre-determined and strictly structured. Items that have to be prepared for the following meeting are also clearly indicated.

The course focuses on three broad themes, aspects of which are explored in the lectures and tutorial group meetings using different modalities, including discussions, reflections, and case studies:

- The Politics of Collecting and Presenting
- Digital Materiality
- Curation of Traditional and New Media Collections

6.2 Creating Digital Collections - Part II

Part II consists of five tutorial group meetings, two lectures, three skills training sessions, one progress check-up meeting, and lastly, a student presentation of the project. During the tutorial group meetings, we will discuss assignments that are organised around a specific topic which will help you to better conceptualise the digital collection. The skills sessions on 3D modelling will help you to further refine your skills on 3D digitisation and ultimately capture/process an image dataset of your chosen object that will be used in the collection. Many of the tutorial and skills sessions will also be used to have you work in your groups to conceptualise, wireframe, and implement the collection. You are expected to continue working on the project in your own time to create the 3D models for the collection as well as to wireframe, design, contextualise, and implement the collection.

As this course is project-based, some of the sessions will be more flexible and free-flowing rather than pre-determined and strictly structured. Items that have to be prepared for the following meeting(s) are also clearly indicated.

The course focuses on three broad themes, aspects of which are explored in the lectures and tutorial group meetings using different modalities, including discussions, reflections, and case studies:

- 3D Visualisation and Knowledge Production
- Object Biographies
- Authenticity, Affordances, and Aura

7. Weekly Tasks²

7.1 Creating Digital Collections - Part I

Week 1

Lecture: Introduction to the Course and Defining Cultural Collections

Articles/Other Readings

- Burke, V., Jørgensen, D., Jørgensen, F. A. (2020). Museums at Home: Digital Initiatives in Response to COVID-19, *Norsk Museumstidsskrift* 6. https://www.idunn.no/norsk_museumstidsskrift/2020/02/museums_at_home_digital_initiatives_in_response_to_covid-19
- Deborah, A., Arnaboldi, M., Lampis, A. (2020). Italian State museums during the COVID-19 crisis: from onsite closure to online openness, *MuseumManagement and Curatorship*, 35:4, 362-372. <https://doi.org/10.1080/09647775.2020.1790029>
- Menkman, R. (2020). It Takes More than the Past to Understand and Build the Archive. <https://stedelijkstudies.com/journal/it-takes-more-than-the-past-to-understand-and-build-the-archive/>
- Samaroudi, M., Echavarria, K. R., & Perry, L. (2020). Heritage in lockdown: digital provision of memory institutions in the UK and US of America during the COVID-19 pandemic. *Museum Management and Curatorship*, 35(4), 337-361. <https://doi.org/10.1080/09647775.2020.1810483>
- Vayanou, M., Katifori, A., Chrysanthi, A., & Antoniou, A. (2020). Cultural Heritage and Social Experiences in the Times of COVID 19. In AVI2CH 2020, September 29, Island of Ischia, Italy. <http://ceur-ws.org/Vol-2687/paper2.pdf>

Tutorial I: What is a (Digital) Collection?

Group work based on publicly available collections from heritage institutions and also COVID-19 related collections

Tutorial II

Part I: The Politics of Collecting

Articles/Other Readings

² Only the title of each task and the core readings have been included in the weekly tasks. In the actual course handbook, each task is accompanied by a description and a more extensive reading list.

- Conway, B. (2010). New Directions in the Sociology of Collective Memory and Commemoration. *Sociology Compass*, 4(7), 442–453.
<http://mural.maynoothuniversity.ie/8981/1/BC-New-2011.pdf>
- Crouch D. (2015) Affect, Heritage, Feeling. In: Waterton E., Watson S. (eds) *The Palgrave Handbook of Contemporary Heritage Research* (pp 177-190) Palgrave Macmillan
https://doi.org/10.1057/9781137293565_11
- Waterton E., Watson S. (2015) Heritage as a Focus of Research: Past, Present and New Directions. In: Waterton E., Watson S. (eds) *The Palgrave Handbook of Contemporary Heritage Research*. Palgrave Macmillan, London. https://doi.org/10.1057/9781137293565_1 pp. 1-3 (up to Heritage in the Past); pp. 9-11 (Heritage now and in the future section)

Part II: Design Thinking Exercise to generate Ideas about potential objects to be contributed to the collection

Articles/Other Readings

- Endt-Jones, Marion (18 May 2020). Curating the S(h)elf: Collecting and Displaying Objects in Times of Uncertainty. *Cultural Practices*. <https://www.culturalpractice.org/article/curating-the-s-h-elf-collecting-and-displaying-objects-in-times-of-uncertainty> Accessed 2 November 2021

Homework: Write a short 150words anecdote about your chosen object

Skills: Research Method: Case Studies

Articles/Other Readings

- Rawley, J. (2002). Using Case Studies in Research. *Management Research News*, 25(2), 16-26.
- Warner, C. (n.d). How to Write a Case Study.
<https://www.asec.purdue.edu/lct/HBCU/documents/HOWTOWRITEACASESTUDY.pdf>.
Accessed 29 December 2020.

Week 2

Lecture: Traditional Collections and Their Curation

Articles/Other Readings

- Pearce, S (1994). 'The Urge to Collect', in Susan Pearce (ed.), *Interpreting Objects and Collections*, London, pp. 157-9.
https://is.muni.cz/el/1423/jaro2013/SAN105/um/Susan_Pearce_Interpreting_Objects_and_Collection.pdf
- Alpers, S. (1991). "The Museum as a Way of Seeing", in Ivan Karp and Steven D. Lavine (eds.), *Exhibiting Cultures*. Washington, D.C. 1991, pp. 25-41.
- Schavemaker, M. with contributions by Imara Limon, Jörgen Tjon A Fong and Massih Hutak (2019), *Many-colored stories. Media and art in museum practice*. Inaugural lecture University

of Amsterdam/Amsterdam Museum. <https://www.margrietschavemaker.nl/inaugural-lecture-many-colored-stories>

Tutorial I

Part I: Political Uses of Heritage & the Authorised Heritage Discourse

Articles/Other Readings

- Harrison, R. (2009). The Politics of Heritage. In Harrison (ed). Understanding the Politics of Heritage. Manchester University Press. Chapter 5. (Case study based chapter - skim through examples and arguments)
- Silberman, N. A. (2013). Heritage Interpretation as Public Discourse: Towards a New Paradigm, In Albert, M-T., Bernecker, R., Rudolph, B. (Eds.) Understanding Heritage: Perspectives in Heritage Studies. De Gruyter. https://www.academia.edu/3234947/Heritage_Interpretation_as_Public_Discourse_Towards_a_New_Paradigm
- Smith, L. (2006). Uses of Heritage. London: Routledge. Pages 1-88.

Part II: Brainstorming about the 3D elements of your chosen objects that add to their 3D representation

Tutorial II

Part I: Workshop with Marres Museum: Value, Meaning, Materiality, and Sensoriality of Objects

Part II: Working on the anecdotes to further imbue them with the cultural and societal relevance for your chosen objects.

Articles/Other Readings

- Invisible Collection: <https://marres.org/en/programmas/invisible-collection>
- Mementos: The Things that Helped us Survive 2020 <https://www.pbs.org/newshour/features/mementos>
- The Things We Carry: What Objects Have Meaning for You? <https://www.psychologytoday.com/us/blog/transcending-the-past/201905/the-things-we-carry-what-objects-have-meaning-you>
- Cox, S., & Guillemain, M. (2018). Enhancing Meaning-Making in Research through Sensory Engagement with Material Objects. Qualitative Report, 23(11). <https://minerva-access.unimelb.edu.au/bitstream/handle/11343/219966/Enhancing%20Meaning-Making%20in%20Research%20through%20Sensory%20Engagement%20w.pdf>

Skills: 3D Modelling I

- [#dariahTeach: Remaking Material Culture in 3D](#)
 - Unit III: Computational Imaging
 - 3.1.3 Defining Computational Imaging
 - 3.2 Understanding How Cameras Work (whole section)
 - 3.4 Photogrammetry (whole section)

- Unit IV: Structure from Motion
 - 4.1 Capturing Data for Structure from Motion (whole section)
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Week 3

Lecture New Media Curation

Articles/Other Readings

- Watkins, R. D., Sellen, A., & Lindley, S. E. (2015). Digital collections and digital collecting practices. In Proceedings of the 33rd Annual ACM Conference on Human Factors in Computing Systems (pp. 3423-3432). <https://doi.org/10.1145/2702123.2702380>
- Dekker, A and Tedone, G. (2019). Networked Co-Curation: An Exploration of the Socio-Technical Specificities of Online Curation. *Arts. Special Issue 'Art Curation: Challenges in the Digital Age*, edited by Franscesca Franco. Vol. 8, nr. 86.

Tutorial I

Part I: Digital Materiality

Articles/Other Readings

- Drucker, J. (2013). Performative Materiality and Theoretical Approaches to Interface. *Digital Humanities Quarterly*, 7(1). <http://www.digitalhumanities.org/dhq/vol/7/1/000143/000143.html>
- Forlini, S & Hinrichs, U. (2017). Synesthetic visualization: balancing sensate experience and sense making in digitized print collections, In Proceedings of the conference on Digital Preservation for Social Sciences and Humanities. Digital Preservation for Social Sciences and Humanities, Brighton, United Kingdom, 14/06/17. <https://research-repository.st-andrews.ac.uk/handle/10023/11041>
- Lester, P. (2018). Of mind and matter: the archive as object, *Archives and Records*, 39:1, 73-87, <https://doi.org/10.1080/23257962.2017.1407748>
- Manoff, M. (2006). The materiality of digital collections: Theoretical and historical perspectives. *portal: Libraries and the Academy*, 6(3), 311-325. <https://muse.jhu.edu/article/200222>
- Tebeau, M. (2016). Engaging the Materiality of the Archive in the Digital Age. *Collections*, 12(4), 475–487. <https://doi.org/10.1177/155019061601200411>

Part II: Continue Working on anecdotes for your chosen objects

Tutorial II

Part I: The New Social Media Collection

Articles/Other Readings

- Haskins, E. (2007). Between Archive and Participation: Public Memory in a Digital Age, *Rhetoric Society Quarterly*, 37:4, 401-422.
<http://q20inmemoriam.pbworks.com/f/Between+Archive+and+Participation.pdf>
- Valenza, J., Boyer, B., & Curtis, D. (2014, October 01). Chapter 7: Curation outside the Library World. *Library Technology Reports: Social Media Curation*, 50(7).
<https://journals.ala.org/index.php/ltr/article/view/4785/5725>
- Kahn, S., & Bhatt II, I. (2019). Curation. In R. Hobbs & P. Mihailidis (Eds.), *The international encyclopedia of media literacy* (pp. 1-9). Hoboken, NJ: Wiley-Blackwell.
<https://onlinelibrary.wiley.com/doi/pdf/10.1002/9781118978238.ieml0047>

Part II: Exercise: What makes Social Media Collections Coherent?

Skills: 3D Modelling Quiz

Week 4

Exam Week - No Activities

7.2 Creating Digital Collections - Part II

Week 1

Lecture: 3D Visualisation and Knowledge Production

Articles/Other Readings

- Denard, H., 2012. A new introduction to the London Charter, in *Paradata and Transparency in Virtual Heritage Digital Research in the Arts and Humanities Series*, eds A. Bentkowska-Kafel, D. Baker & H. Denard. Ashgate, 57–71. <http://www.londoncharter.org/introduction.html>
- Huvila, I. (2018). The subtle difference between knowledge and 3D knowledge. *Hamburger Journal für Kulturanthropologie*, 7, 99-111. <https://nbn-resolving.org/urn:nbn:de:gbv:18-8-11966>
- Jeffrey, S. (2018). Digital heritage objects, authorship, ownership and engagement. In *Authenticity and cultural heritage in the age of 3D digital reproductions*. McDonald Institute Conversations. McDonald Institute. <https://www.repository.cam.ac.uk/handle/1810/279665>
- Younan, S., & Treadaway, C. (2015). Digital 3D models of heritage artefacts: Towards a digital dream space. *Digital Applications in Archaeology and Cultural Heritage*, 2(4), 240–247. <https://doi.org/10.1016/j.daach.2015.11.001>

Tutorial

Part I: Analogue to Digital: Authenticity, Affordances, Aura

- Benjamin, W. (1936). The work of art in the age of mechanical reproduction. *Visual Culture: Experiences in Visual Culture*, 114-137. (Covered in Period 1) <https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm>
- Jeffrey, S. (2015). Challenging heritage visualisation: beauty, aura and democratisation. *Open Archaeology* 1(1). https://www.researchgate.net/publication/277944625_Challenging_Heritage_Visualisation_Beauty_Aura_and_Democratisation
- Jones, S. (2010). Negotiating Authentic Objects and Authentic Selves: Beyond the Deconstruction of Authenticity. *Journal of Material Culture*, 15(2), 181–203. <https://doi.org/10.1177/1359183510364074>
- Latour, B. & Lowe, A. (2011). The Migration of the Aura, or How to Explore the Original through its Facsimiles. In Bartscherer, T. & Coover, R. (eds) *Switching Codes: Thinking Through Digital Technology In The Humanities And The Arts*, pp. 275–98. University of Chicago Press. <http://www.bruno-latour.fr/node/151.html>

Part II: Group Exercise: The Aura and Authenticity of 3D Collections

- [#dariahTeach: Remaking Material Culture in 3D](#)
 - Unit IV: Structure from Motion
 - 4.2 Processing Data for Structure from Motion (Whole Section)
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Week 2

Lecture: The Lives of Objects

Articles/Other Readings

- Canham, H., Kotze, E., Nkomo, N., & Nkomo, S. (2020). Retrieving grandfathers and histories through objects and affective registers. *Emotion, Space and Society*, 34, 100650. DOI: <https://doi.org/10.1016/j.emospa.2019.100650>
- Dekker, E. (2014). Two approaches to study the value of art and culture, and the emergence of a third. *Journal of Cultural Economics*, 39(4), 309-326. <https://www.jstor.org/stable/44289569>
- Dunn S., Earl G., Foka A., Wootton W. (2019) Spatial Narratives in Museums and Online: The Birth of the Digital Object Itinerary. In: Giannini T., Bowen J. (eds) *Museums and Digital Culture*. Springer Series on Cultural Computing. Springer, Cham. https://link.springer.com/chapter/10.1007/978-3-319-97457-6_12
- Gibson, M. (2010). Death and the Transformation of Objects and Their Value. *Thesis Eleven*, 103(1), 54-64. <http://doi.org/10.1177/0725513610388988>
- Chris Gosden & Yvonne Marshall (1999) The cultural biography of objects. *World Archaeology*, 31:2, 169-178, <http://doi.org/10.1080/00438243.1999.9980439>
- Pearce, S. M. (1996). *Collecting Reconsidered*. In Pearce, S. M. *Interpreting objects and collections*. London: Routledge.
- Pearce, S. M. (1996). *Interpreting objects and collections*. London: Routledge.
- Public Broadcasting System (2020). *Mementos: The Things that helped Us Survive 2020*. <https://www.pbs.org/newshour/features/mementos/>

Tutorial

Part I: Object Biographies

- Dannehl, K. (2018). Object biographies From production to consumption. In *History and material culture: A student's guide to approaching alternative sources*. Abingdon, Oxon: Routledge. https://virtualexhibition.files.wordpress.com/2011/03/dannehl_object_biographies.pdf
- Harding, A. (2016). Introduction: Biographies of Things. *Distant Worlds Journal*. No 1. DOI: <https://doi.org/10.11588/dwj.2016.1.30158>
- Hoskins, J. (2006). Agency, biography. And objects, In Tilley, C. et al. (eds.) *Handbook of Material Culture*, pp. 74-84. London: Sage Pub. https://www.researchgate.net/publication/288915635_Agency_biography_and_objects

Part II: Group Jamboarding for contextualising your objects

Skills: 3D Modelling III

- [#dariahTeach: Remaking Material Culture in 3D](#)
 - Unit IV: Structure from Motion
 - 4.3.1 3D Viewers and Repositories
 - 4.3.2 Sketchfab
 - 4.3.4. Evaluating a 3D Platform
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Week 3

Carnival Week: No Classes

Checkpoints

1. 3D models of your chosen objects have been completed
 2. Individual blog posts about your chosen objects have been completed
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Week 4

Skills: Workshop with Marres: Creating the Themes for the Digital Collections

Tutorial: Wireframing the Collection

Week 5

Skills: Curatorial Writing

Tutorial: Progress Check Up

Week 6

Skills: Implementation

Tutorial: Project Presentations

Week 7

Exam Week - No Activities

8. Assessments

8.1 Creating Digital Collections - Part I

For Part I of the course, you have to complete two assessments: a 2500 word blog post (80%) and a quiz (20%).

1. You will upload a 2500 word (+/-10%) blog post (excluding references) to your blogs and submit a version to Canvas, using the submission/feedback form provided. The blog post can take any number of perspectives/themes discussed in the course about 'Collection and Curation: From the Analogue to the Digital'. These can be on The Politics of Collecting and Presenting | Digital Materiality | Curation of Traditional and New Media Collections. The blog post should also include a case study on an online collection (this could be any online collection from heritage to new media) that will exemplify your arguments. Therefore, the blog post will discuss both collection and curation from a more theoretical perspective but also apply the theory to a particular case study (similar to the way you were discussing theory in the context of a case study in Machines of Knowledge). There are no further specifications or restrictions regarding the word count for individual sections. Since you are writing this essay in the form of a blog post, you should make sure to use blog affordances as much as possible. The weight of the blog post towards the final grade is 80%.
2. Quiz (Wednesday 20th of January). Based on the skills session on 3D modelling you will have to complete a take-home quiz in Week 3 of the course. This will consist of True/False, Multiple Choice, and Open-ended questions. The weight of the quiz towards the final grade is 20%.

8.2 Creating Digital Collections - Part II

For Part II you have to complete three assessments: 1) a 3D model for the collection (30%); 2) Contribution to the Project (Group 30%); 3) Blog Post (40%).

1. 3D Model for the Collection: Each student will be responsible for producing one model for the digital collection (photographing object, processing dataset, exporting file). The model should be uploaded to the dedicated Sketchfab channel and accompanied by categories, tags, at least two annotations, and a description of the object (up to 1000 characters, including the creator of the 3D model 'created by: Name, Surname'). The evaluation will be along the following criteria:
 1. Quality of the 3D model (geometry, texture, rendering mode on Sketchfab)
 2. Tags, Categories, and Description of the 3D models on Sketchfab (relevant tags and categories, description that provides a sufficient amount of information about the object and its context, annotations).
 3. Depth of reflection (what went well, what did not work as expected, how would you have done things differently, etc.).
 4. Structure of GDrive folder.

The 3D model should also be embedded on a dedicated page on your personal blog, accompanied by a 300-word reflection. This 300-word text also needs to be submitted via Canvas using the submission/feedback form provided to you under the Resources tab. In addition, you will need to upload

the 3D model; photographs used in processing; masks, and the processing report in a Google Drive folder created for the class.

2. Contribution to the Project (30%; Group grade): Each group is expected to contribute to the digital collection. Depending on their team (the Introduction/About group, The web design group, or theme groups (design and writing)). This will be assessed according to the following evaluation criteria:

1. Quality of writing/rhetoric
2. Use of and interaction between multimodal elements
3. Use of interactivity for engagement
4. Design (overall web design, page)
5. Referencing, citations, formalities etc.
6. Content and presentation is appropriate to the audience
7. Group Reflection/Assessment

3. Blog Post (40%): Each student should write a 1500 (+/-10%) word blog post to contextualise their chosen (3D) object. The blog posts should include the following elements (not necessarily in this order):

- A brief description of your chosen object highlighting its material and sensorial properties (based on the discussion during the workshop with Marres);
- The special meaning that carries for you, particularly during the pandemic (based on your anecdotes);
- The object's wider societal, cultural and/or historical significance (based on the preliminary lotus blossom jamboard exercise you did in Period 3).
- As appropriate, the blog post can also include concepts explored in Period 4: object history, object biography, aura, authenticity, affordances