

Module: Digital Public History

ECTS: 3

Tutors: Anita Lucchesi & Richard Legay

Requirements: The seminar will be taught in English. A good understanding of the language is expected.

Learning outcomes: At the end of the seminar, the students will be acquainted with the fields of Digital & Public History, will be able to question and reflect upon projects of Public History and will have “hands-on” experience in making themselves a Digital Public History project - its sources, methods, platform and public outcomes - on a topic and format of their choice. They will also be trained to digital writing.

Course Description: Engaging with the public can be a neglected aspect of historical studies, even though the number of projects aiming at disseminating historical knowledge is growing, especially with the evolutions of the Digital Age. The seminar on Digital Public History will be an introduction to the ways historians and cultural institutions can use digital historical projects to engage with the public, whether they are virtual exhibitions, podcasts or even projects based on social media applications. The course will start by sensitising the students to the main aspects of Digital Public History, before encouraging them to problematize the key issues of the field, notably through reflections based on concrete projects, sometimes presented by their creators. The rest of the seminar will be dedicated to realisation of Digital Public History projects by the students in order to give them an actual “hands-on” experience of the field.

Type of course: Seminar with hands-on sessions.

Readings: Weekly readings are available on Moodle. You can also check out the [Zotero group](#) for further reading.

Assessment: Reviewing of a Digital Public History project (30%). 1-2 pages assignment, written as a blog post (Medium.com as a platform).

Hands-on project Digital Public History as the main assessment (70%).

Moodle Course ID: EVAL-S/BCE-EC-203-12

Week	Date	Title	Guest	Location
1	21/02	Introduction		Meeting room, open space, C ² DH, MSH, 4th floor
2	28/02	2nd introduction 1st sensitization		DH Lab, 1st floor, MSH
3	07/03	Sensitisation to online projects		DH Lab, 1st floor, MSH
4	14/03	TV, Films & Digital Public History		DH Lab, 1st floor, MSH
5	21/03	Digital Public History & Social Media	Mechthild Roos	DH Lab, 1st floor, MSH
6	28/03	Europeana		DH Lab, 1st floor, MSH
7	11/04	Dark Digital Public History		DH Lab, 1st floor, MSH
8	18/04	Virtual/Augmented Reality & Digital Public History	Lars Wieneke Marleen de Kramer	DH Lab, 1st floor, MSH
9	25/04	Introduction to the hands-on		MSA, 2.220
10	02/05	Virtual exhibition	Aurélia LaFontaine	DH Lab, 1st floor, MSH
11	09/05	Introduction to source criticism (guest lecture)	Stefania Scagliola	DH Lab, 1st floor, MSH
12	16/05	Troubleshooting hours		DH Lab, 1st floor, MSH
13	23/05	Troubleshooting hours		DH Lab, 1st floor, MSH
14	30/05	Project launch		DH Lab, 1st floor, MSH

COURSE PLAN

Guests: Aurelia LaFontaine, Lars Wieneke, Marleen de Kramer, Stef Scagliola, Mechthild Herzog

Part 1. Sensitize. (4 sessions)

Description: The part on Sensitization will promote the discussion between essential concepts of Digital Public History (DPH) and a sample of concrete projects and experiences. This introductory part will take place during the first four weeks of the course, and will involve on and off campus lectures. Guests will also attend to present their projects. The motto will be ‘explore!’.

Week 1: Introduction [AL & RL]

Session outline: Presentation of fundamental concepts in Public History & the great lines of Digital Public History. In this session we will get to know each other, and you will learn the course’s goals, main aspects of the lectures to come, what we expect from you and the assessment criteria.

Mandatory reading:

Noiret, Serge: Digital Public History: L’importance de la dimension «publique». In: *Public History Weekly* 3 (2015) 13, DOI: [dx.doi.org/10.1515/phw-2015-3931](https://doi.org/10.1515/phw-2015-3931).

“Une définition rapide.” *Histoire publique* (blog). Accessed February 7, 2018.

<https://histpubliq.hypotheses.org/quest-ce-que-lhistoire-publique/une-definition-rapide>.

Supportive reading:

Salvatori, Enrica. “The Digital Public Historian.” Billet. *Enrica Salvatori* (blog). Accessed February 6, 2018. <http://esalvatori.hypotheses.org/224>.

Week 2: First offline sensitisation - the Resistance Museum in Esch. [RL]

Session outline: We will look at a local institution, the Resistance Museum in Esch-sur-Alzette, during this session. Our goal will be to understand the role of a heritage institution, a fundamental actor in Public History. Analysing the Museum will give us a more material basis before embracing our problematics in the digital world.

Mandatory readings:

“Esch-sur-Alzette : le musée de la résistance va faire peau neuve”, Le Quotidien, accessed 08.02.2018. Link [here](#)

Explore the Museum’s [website](#)

Supportive reading: go to Esch and visit the museum yourself if you have the time

Week 3: Sensitisation to online projects [AL]

Session outline: In this session we will become *flaneurs* of some DPH projects online. The aim is getting to know concluded and ongoing projects, visiting their webpages and exploring their multimedia content. This is a prep-lecture for the first assignment on reviewing a DPH project, however criticism does not have to be central yet.

Project 1, History Hub, [Echoes of the past](#), localisation based app (Ireland)

Project 2, [History Harvest](#), open, digital archive of historical artifacts (US)

Project 3, [People’s History of Pop](#), History Pin based community project on rock and pop music (mainly UK)

Project 4, [Herstories](#), oral history based project on histories of Sri Lanka’s mothers after the war. (Sri Lanka)

Project 5, [Identidades do Rio](#), multimedia and archival project on the State of Rio local history and identity (Brazil)

Challenge: *Can we find a DPH project for the African continent?*

Mandatory reading:

Foster, Meg. "Online and Plugged In: Public History and Historians in the Digital Age."

Public History Review 21, no. 0 (December 28, 2014): 1–19.

<https://doi.org/10.5130/phrj.v21i0.4295>.

Week 4: History, TV & Cinema [RL]

Session outline: History has been on our TV screens and in movies for ages, but the evolution of digital technologies (YouTube, Netflix, etc.) has changed the dynamics of production and consumption of audiovisual historical productions, something we need to ponder upon.

Mandatory readings: De Groot, Jerome, *Consuming History*, Routledge, 2008, part IV and V

Part 2. Problematize. (4 sessions)

Description: The aim of this second part is to embrace with the students the more problematical issues of Digital Public History, whether they are ethical, political, theoretical or methodological. Why do we do DPH? With who? How, when and where do we do it? This part will rely even more on historical thinking and critical mindset. Guests will join us again for great discussions. The motto of this part will be 'is rethink DPH!'

Week 5: Digital Public History on Social Media [RL]

Session outline: We will analyse two projects in Public History using Twitter, in order to discuss further how Social Media can be used in our field. If they are useful to engage with the audience, social media are also linked to many issues that we will address during the course.

In preparation for the session, you will take a look at two projects on Twitter:

- @RealTimeWW1 <https://twitter.com/RealTimeWW1>
- 1jour 1poilu <https://twitter.com/1J1Poilu>

Mandatory readings:

Daniel Bersen, “Twitter-Geschichtsprojekte”, *Medien im Geschichtsunterricht*, published on the 24.11.2011, last accessed 08.02.2018. Link [here](#).

Serge Noiret, “Hundred years after WWI: Doing Public History with Twitter”, *Digital & Public History*, published on the 18.07.2017, last accessed 08.02.2018. Link [here](#).

Week 6: Europeana & Collective public history [AL]

Session outline: One of the main aspects of (Digital) Public History is the engagement of the public in the making of history. In this lecture we will discuss some methodologies (Q: How do we do DPH?) and challenges for community based projects.

A case for discussion is the [Europeana 1914-1918](#) project, a DPH initiative that allow us to reflect on many aspects of collaboration on the DPH realms (i.e. shared authority; community engagement; trust; big data/big scopes; crowdsourcing).

Mandatory reading:

Frisch, Michael. *A Shared Authority: Essays on the Craft and Meaning of Oral and Public History*. SUNY Press, 1990. [Part III: Shared Authority: Scholarship, Audience, and Public Presentation, p.179-190]

Supportive reading:

Ridge, Mia. “Introduction.” In *Crowdsourcing Our Cultural Heritage*, edited by Mia Ridge, 1–13. Farnham: Ashgate, 2014. <http://oro.open.ac.uk/39685/>.

Week 7: Dark Public History/Dark Tourism [AL]

Session outline: By this time of the course we will have seen Public History from many angles. This session wants to call attention to a sensitive discussion on the field, still not very much developed on the literature, but very central to our course: the dark side of public history. During this lecture we will discuss the different aspects of this “dark side” and the professional historians’ positionality before that. The discussion will lead to the broader debate on the social role of historians and what is public history for (Q: Why do we do

DPH?). At the end of the class we will discuss what are the possible problems/causes for a dark DPH practice.

You will be asked to bring one picture (taken by yourself) of a historical, touristic place you have visited in the past years. We will also watch parts of the [Warsaw Uprising](#) film together.

Mandatory reading:

Noiret, Serge. “A Museum of Fascism Where Mussolini Was Born and Buried?” Billet. *Digital & Public History* (blog). <http://dph.hypotheses.org/1081>.

Arendes, Cord: Brauchen wir eine “Dark Public History”? In: *Public History Weekly* 5 (2017) 11, DOI: <http://dx.doi.org/10.1515/phw-2017-8670>

Donadio, Rachel. “A Museum Becomes a Battlefield Over Poland’s History.” *The New York Times*, November 9, 2016, sec. Art & Design.

<https://www.nytimes.com/2016/11/10/arts/design/museum-of-the-second-world-war-in-poland-debate.html>.

Supportive reading:

Moody, Jessica. “Review Essay: Where Is ‘Dark Public History’? A Scholarly Turn to the Dark Side, and What It Means for Public Historians.” *The Public Historian* 38, no. 3 (August 1, 2016): 109–14. <https://doi.org/10.1525/tph.2016.38.3.109>.

Week 8: Virtual & Augmented Reality in Digital Public History [RL]

Session outline: In this session we will address the possibilities offered by new technologies of augmented and virtual realities when it comes to uses in Public History. Colleagues will introduce a few projects they are working on and will engage in discussions to reflect on they see the future of these technologies for historical purposes.

Mandatory readings:

- Watch the following video <https://www.youtube.com/watch?v=OiFuC1KgOcQ>

- Laure Cailloce, “Ecoutez le Paris du XVII^e siècle”, Le Journal du CNRS, published on the 16.06.2015, last accessed on the 08.02.2018. Link [here](#).

Part 3. Hands-on. (6 sessions)

Description: The last and bigger part of the course is the hands-on one, when we will have a more playful attitude towards the digital tools used to make Digital Public History happen. The main inspiration here is learning by doing, by experimenting ourselves with new tools and using our creativity to set up a DPH project together. The motto will be “thinkering!”.

Week 9: Let’s do a Digital Public History Project! [AL & RL]

Session outline: This meeting will serve as the preparation for our main assignment. We will discuss the organization, in groups, for the collaborative making of an original DPH project and brainstorm some ideas with you. Tools, formats and methodologies will be discussed. All proposals will have to focus on the common, pre-selected theme, and the class will be given a deadline (30th April) to submit their proposals for a first appraisal.

Proposed Topic: Esch-sur-Alzette Capital de la Culture 2022 #Esch2022

For planning our project we will refer to the guide and checklist by Sheila A. Brennan and Sharon M. Leon, from the Roy Rosenzweig Center From the History and New Media. Main resource link:

<https://docs.google.com/document/d/1WLHBCnlw1Sikx1D5QeUr-2oh9lUxFVAL0bPYg9R6Q/edit#heading=h.jd6ums115890>

Mandatory reading:

Brennan, Sheila, and Sharon Leon. “Building Histories of the National Mall.” Building Histories of the National Mall. Accessed February 7, 2018. <http://mallhistory.org/Guide/>.

Esch2022 official Website. <https://www.esch2022.lu/fr>

Week 10: A virtual exhibition [AL]

Session outline: One of the main formats of DPH so far are the online, virtual exhibitions. In this session we will have the opportunity to explore a Virtual Exhibition and discuss with the curator the main aspects and challenges of setting up an online project of this type (i.e. stakes, problems, items, narratives, tools, outreach etc.)

Guest: Aurelia LaFontaine (C2DH, PhD Student)

Week 11: Digital Source Criticism

Session outline: [With Stefania Scagliola. The program will be updated with details from the guest lecture soon]

Week 12: Help desk / troubleshooting hours [RL & AL]

Session outline: This session is reserved for working together on the projects and sorting out technical issues or any other doubts you have. Collaboration is a key aspect of any digital project and it will be evaluated on the making of this assignment. Attendance is mandatory.

Week 13: Help desk hours / troubleshooting hours [RL & AL]

Session outline: This session is reserved for working together on the projects and sorting out technical issues or any other doubts you have. Collaboration is a key aspect of any digital project and it will be evaluated on the making of this assignment. Attendance is mandatory.

Week 14: Project launch and course conclusion [RL & AL]

Session outline: Our final meeting is aimed to be the big day for the DPH projects done during the course. We will hold the official launching of the different projects and close the course listening your feedback with a small confraternization.

Review of a Digital Public History project of your choice

1st assignment - 30% of final grade

- Write, individually, a short (600-900 words) critical review of a Digital Public History project that you choose. The review is meant for a general audience, not only professional historians.
- Write your review as a blog post on the platform named [Medium](#)
 - Register, create a new story, publish it and send us the link
- To write a good review you should:
 - Identify the project studied (name, dates, authors/institutions, medium used (webpage, blog, video, app, etc.), audience, etc.)
 - Identify the strengths and weaknesses of the project
 - Offer a personal reflection on the historical aspect of the project
 - Offer a personal reflection on the medium used by the project
 - State an idea to improve the project.
- Take advantage of digital writing
 - Use hyperlinks, include pictures/screenshots, make your post pleasant to read, etc.
 - You do not have to use footnotes in this format
- You can find inspirations [here](#) and [here](#)

Learning outcomes: By doing this assignment, you will learn to sharpen your critical mind, learn to identify positive and negative aspects of DPH projects, and learn the basics of digital writing.

Deadline: Friday, 13th April 2018, 10pm

5 points for digital writing and readability [quality of style/writing (1); good use of digital writing (3); pleasant to look at/read (1)]

2 points for 'formal' analysis of the project (key aspects, actors, institutions, audience, etc.)

1 point for improvement idea

3 points for historical analysis (use of historical knowledge, how it's shared)

3 points for analysis for the medium used (relevance, convenience, ergonomics)

4 points for analysis of strengths and weaknesses

Creation of a Digital Public History project of your choice

2nd assignment - 70% of final grade

- Design and create, as a group, a Digital Public History project
- The grade will be the same for all members of the group
- The project will be based on a clear subject respecting the proposed theme, and will use a single medium
- A good Digital Public History Project should:
 - Include relevant primary sources
 - Have a clear and well-defined goal for the project
 - Make proper use of the resources chosen
 - Be clear, easy to use, and not require its users any prior knowledge
 - Offer historically correct analysis
- Good aesthetics can bring one to two extra points; bad ones will not affect the grade
- If there is an issue (with the project and/or the group), talk to us BEFORE the deadline

- You will find inspirations in the various projects covered during the semester

Learning outcome: By doing this assignment, you will have a first experience of creating a Digital Public History project from scratch, learn how to use some digital tools and gain knowledge on a specific topic as well as understanding how to engage digitally with an audience. The assignment will also be a good opportunity to develop team working skills.

Deadline: Monday, 11th June 2018

4 points for the historical analysis

3 points for defining the goal(s) of the project

3 points for the good use of the chosen tool

3 points for relevant primary sources

3 points for the pertinence of the project

2 points for the coherence of the project

2 points for teamwork

1-2 extra points for a good looking project

1-2 extra points for taking on a difficult project

1-2 extra points for outstanding collaboration in the teamwork