Digital Public History
HIST 631, Spring 2018
UNC-Greensboro
Anne Mitchell Whisnant

Course Overview
The work of public history calls for taking good history scholarship into the world to meet the needs and interests of non-academic audiences. While much of that work has traditionally happened in face to face encounters and at physical sites, increasingly public historians are encountering their audiences through digital means, such as social media, blogs, exhibit sites, collection and archives sites, mobile applications, and digital simulations.

This course will introduce students to the theories and methods central to doing digital public history, and will equip them with the skills necessary to plan and execute their own projects. Topics to be discussed include digital strategy development, developing effective digital exhibits, describing and publishing digital collections, mobile computing and curating the landscape, sharing authority with the general public through participatory history projects, and effective methods for evaluating digital public history work.

This course will be taught as a hybrid in-person/online-remote class.

Learning Outcomes and Assessment
- You will understand the relationship between in-person public history work and digital public history. (Activities, Comparative Review)
- You will become familiar with the wide range of digital public history work. (Activities, Reflections)
- You will understand the centrality of evaluation and audience research in conceiving and executing digital public history projects. (Activities, Reflections, Personas, Project)
- You will be familiar with the range of tools and approaches that public historians are using to create digital public history experiences. (Activities, Reflections, Project)
- You will have created a digital public history site or experience. (Project)

Contact Information
- Email: amwhisna@uncg.edu.
- Slack channel: http://digpubhist.slack.com (invites to be issued at the beginning of the semester) [Preferred method of communication. Intro to Slack here: https://youtu.be/9RJZMSsH7-g]
- Skype: anne.whisnant. For individual meetings.
- Office hours: By appointment.

Course Structure
The course is organized around four topics and divided into 13 modules (organized in Canvas):
- Digital skills for public history.

- Interpretive basics of building collections and narrative interpretation sites.
- Genres of digital public history work (includes 4 "Flex Weeks").
- Prototype projects and evaluation.The final module is the submission of the final project and a self-reflexive essay on the process of developing the project.
- The modules must be completed in order, with the exception of the "Flex weeks" (Modules 6-9), which may be completed in any order.
- Canvas will lead you through the modules. This syllabus is a supplemental guide.

Course Requirements
- This course will be taught as a hybrid in-person / remote-online class. You must, therefore, have access to a computer and a reliable Internet connection. The modules for this course are web-based and require several hours weekly. The online portfolio and digital project also require Internet access.
- You are required to sign up for a domain hosting with [Reclaim Hosting](). The cost is $30 for a year. There is no required textbook. All readings and assignments are online.
- Late work will not be accepted. If you are forced to miss the due date for an assignment either as the result of an illness or a family emergency, fairness to all students in the class requires the proper documentation, without which your excuses will not be accepted.
- No incompletes will be issued.
- Attendance is mandatory except for medical reasons or religious holidays. If you are absent, inform me of the circumstances as soon as possible. It is your responsibility to research and make up what you have missed.

Credits
- This course was originally developed by Dr. Sharon Leon for the digital public humanities graduate certificate at George Mason University.

University Policies

Academic Integrity
The University of North Carolina at Greensboro greatly values integrity in the work of its students. You must appropriately cite any information that you use from your sources and you must submit work that you yourself have written or created. Copying the work of others and passing it off as your own (known as plagiarizing) is taken very seriously and will be handled by the university administration. You can read more about the policy at: [academicintegrity.uncg.edu]().

Accessibility & Resources
The University of North Carolina at Greensboro seeks to promote meaningful access to educational opportunities for all students. Should you have any needs or questions related to disability issues, please contact the [Office of Accessibility Resources and Services]() (OARS), located in the Elliot University Center, #215. As an instructor, I am committed to making this course accessible to all of the students in it, and will work with OARS to accommodate students' requests. N.B. You do not need to disclose details about your disability to me in order to receive accommodations.

For assistance with writing assignments, contact the UNCG Writing Center, where staff members hold appointments both in person and via instant-messaging. The Digital Media Commons and the Digital ACT Studio in Jackson Library provide help with multimedia projects and UNCG's Speaking Center offers a great resource for building public, small-group or individual speaking skills.

Grading Scale
The following grading scale is in effect for this course.
A   93-100 4.00
A-   90-92 3.7
B+   87-89 3.3
B   83-86 3.0
B-   80-82 2.7
C+   77-79 2.3
C   70-76 2.0
F   69 and below

Assignments

Ongoing Work

Readings and online activities (Are in Canvas modules) [20%]
Each Canvas module has a series of activities for you to complete. These activities are hands-on; they require you to engage with and analyze sources, software tools, databases, search engines, digital projects, and social media. The goal is to extend what you have learned from the assigned readings, and give you experience with, or first hand information about, the issues raised in the readings.

The activities are assessed as PASS/FAIL. If you complete the task, you will receive a PASS grade, and full marks for that portion of the final grade. This grading policy is in keeping with the design of these activities as learning experiences. The success of the tasks does not depend on whether your answers or the products of your experiments are 'correct' or not; what matters to the learning outcomes is that you experiment and offer, and revise, interpretations.

- No late work will be accepted.

Blog reflections (Submit via Canvas modules; blogging on your own site) (10) **[30%]**
Your blog will serve as the home base for most of your written work during the semester. You will be able to read the work of your classmates and engage with their reflections on the issues raised by our readings and activities. Thus, the majority of our intellectual work for the semester will take place in public.

- Module 1 Reflection Due: Friday, January 26, 2018 [3%]
- Module 2 Reflection Due: Wednesday, January 31, 2018 [3%]

- Module 3 Reflection Due: Tuesday, February 13, 2018 [3%]
- Module 4 Reflection Due: Tuesday, February 27, 2018 [3%]
- Module 5 Reflection Due: Tuesday, March 20, 2018 [3%]
- Modules 6-9 Project updates due weekly: Fridays, March 23, 30, April 6, and April 13, 2018 [3% each]
- Module 13 Reflection Due: Tuesday, May 1, 2018 [3%]

Major assignments (3) **[50%]**
- Physical site/Digital Presence Comparison Review (Due: Wednesday, February 7, 2018) [5%]
- Personas [10%]
  - Persona Drafts Due: Tuesday, February 13, 2018
  - Final Due: Wednesday, February 28, 2018
- Major Digital Public History Project [35%]
  - Elevator Pitch Due: Wednesday, February 7, 2018
  - Project Proposal Due: Wednesay, February 28, 2018 [5%]
  - Penultimate Draft/Prototype Due: Friday, April 20, 2018 [10%]
  - Peer Review Due: Friday, April 27, 2018
  - Pitch Video or Screencast Due: Friday, April 27, 2018 [5%]
  - Final Project Due: Tuesday, May 1, 2018 [15%]

Meetings (In Person and Skype)
- IN-PERSON Group Sessions on campus at UNCG (3)
  - Mod. 1: Digital Skills for Public History (Tuesday, January 16, 2018)
  - Mod. 2: Survey of the Field (Tuesday, January 30, 2018)
  - Mod. 5: Narrative Interpretation (Tuesday, March 13, 2018)
- IN-PERSON Group Gathering at NCPH (1)
  - Week of April 16th, time TBA
- One-on-one (Skype) with the instructor (2)
  - Tuesday, February 13 or 20, 2018
  - Thur-Fri, April 26 or 27, 2018

SCHEDULE

Topic: Introduction: Digital History with the Public

Explore how public history and digital history are coming together, examine resources and projects at UNCG that support digital public history.

Module 1: Digital Skills for Public History

Tuesday, January 16, 2018 (In-person meeting in classroom, 3:30 pm)

** (Between January 9-16):
1. Sign up for a domain name and hosting space with Reclaim Hosting: http://reclaimhosting.com/
2. Install and customize WordPress: https://community.reclaimhosting.com/t/installing-wordpress/265
   a. Help: Getting Started with WordPress: https://codex.wordpress.org/Getting_Started_with_WordPress)

Readings:
- John Dichtl and Robert B. Townsend, "A Picture of Public History: Preliminary Results from the Survey of Public History Professionals," *Perspectives on History*, September 2009, http://www.historians.org/publications-and-directories/perspectives-on-history/september-2009/a-picture-of-public-history
- Philip Scarpino and Daniel Vivian, "What Do Public History Employers Want? Report of the Joint AASLH-AHA-NCPH-OAH Task Force on Public History Education and Employment, 2017, https://gallery.mailchimp.com/136cb7faf16c63b12bc8e8c38/files/64fba49a-76be-409f-9b55-f73310c2e87b/What_do_Public_History_Employers_Want_A_Report_of_the_Joint_Task_Force_on_Public_History_Education_and_Employment_1_2_.pdf

Tuesday, January 22, 2018 (On your own)

Explore the following digital history projects and resources available at UNCG:

Resources:

- Digital Media Commons: https://library.uncg.edu/spaces/dmc/ (Links to an external site.)Links to an external site.
- Digital ACT Studio: https://digitalactstudio.uncg.edu (Links to an external site.)Links to an external site.

Projects:

- Building Legacies at UNCG:
  https://sites.google.com/a/uncg.edu/building-legacies-at-uncg/home (Links to an external site.)Links to an external site.
- UNCG Digital Collections: http://libcdm1.uncg.edu (Links to an external site.)Links to an external site.
- NC Runaway Slave Advertisements:
  http://libcdm1.uncg.edu/cdm/search/collection/RAS/searchterm/Buncombe%20County/field/county/mode/exact/conn/and/order/date/ad/asc/cosuppress/0 (Links to an external site.)Links to an external site.
- Textiles, Teachers, and Troops: http://library.uncg.edu/dp/ttt/ (Links to an external site.)

Module 1 Activities (Due Friday, 1/26/2018):
- Reclaim Hosting site must be set up
- Blog Post Response

Module 2: Survey of the Field

Tuesday, January 30, 2018 (In-person meeting in classroom, 3:30 pm)

Reading:
- Sam Wineburg, "Thinking Like a Historian,":
  http://www.loc.gov/teachers/tps/quarterly/historical_thinking/article.html
- Review *Journal of American History* guidelines for reviewing websites:
  http://jah.oah.org/submit/digital-history-reviews/
- *Building Histories of the National Mall: a Guide to Creating a Digital Public History Project* (Fairfax VA: RRCHNM, October 2015):
  http://mallhistory.org/Guide/

Activities (Due Wednesday, 1/31/2018):
- Revising Review Guidelines
- Comparative Review of Digital Public History Projects
- Reading Response Blog Post

Wednesday, February 7, 2018
Major assignment: One paragraph project idea/elevator pitch for a digital public history project
Major assignment: Comparative Review of physical public history site and digital presence

Module 3: Audience, Dialogue, and Co-Creation
Tuesday, February 13, 2018
Reading:
- John Kuo Wei Tchen, "Creating a Dialogic Museum: The Chinatown History Museum Experiment," in *Museums and Communities: The Politics of Public Culture*, edited by Ivan Karp, Christine Mullen Kreamer, and Steven D. Lavine (Washington, DC: Smithsonian Institution Press, 1992) 285-326.
- Katharine T. Corbett and Howard S. (Dick) Miller, "A Shared Inquiry into Shared Inquiry," *The Public Historian*, Vol. 28, No. 1 (Winter 2006) 15-38.
- Michael Frisch, "From A Shared Authority to the Digital Kitchen, and Back," in *Letting Go?: Sharing Historical Authority in a User-Generated World*. Edited by Bill Adair, Benjamin Filene, and Laura Koloski (Philadelphia: The Pew Center for Arts and Heritage, 2011) 126-137.
- Erika Hall, "Interviewing Humans," A List Apart, September 10, 2013, http://alistapart.com/article/interviewing-humans
- Example: Darren Milligan, "Our Personas: Introducing Naomi, Javier, Samantha, and Nicole," *Smithsonian Learning Lab*, March 23, 2015, http://learninglab.si.edu/news/2015/03/our-personas-introducing-naomi-javier-samantha-and-nicole/.
- Shlomo Goltz, "A Closer Look At Personas: What They Are And How They Work (Part 1)," Smashing Magazine, August 6, 2014, http://www.smashingmagazine.com/2014/08/06/a-closer-look-at-personas-part-1/
- Shlomo Goltz, "A Closer Look At Personas: A Guide To Developing The Right Ones (Part 2)," Smashing Magazine, August 13, 2014, http://www.smashingmagazine.com/2014/08/13/a-closer-look-at-personas-part-2/
- "Three Technology Revolutions," Pew Research Center, http://www.pewinternet.org/three-technology-revolutions/

Activities (Due Tuesday, 2/13/2017):
- Articulating Primary and Secondary Audiences
- Research Protocol
- End User Interviews
- User Research Findings
- Persona Construction
- Reading Response Blog Post
- Meet individually with the instructor (half of the group)

Topic: Interpretive Basics

Explore the foundations of interpretive work in digital public history by investigating, creating, and describing digital collections. Then, put these collections to work by planning and building interpretive exhibits.

Module 4: Collections
Tuesday, February 20, 2018

Reading
- Trevor Owens, "What Do You Mean by Archive? Genres of Usage for Digital Preservers | The Signal: Digital Preservation," Blog, The Signal: Digital Preservation, (February 27, 2014), http://blogs.loc.gov/digitalpreservation/2014/02/what-do-you-mean-by-archive-genres-of-usage-for-digital-preservers/.
- "Metadata," JISC Digital Media, http://www.jiscdigitalmedia.ac.uk/infokit/metadata/metadata-home
- Sheila A Brennan and T. Mills Kelly, "Why Collecting History Online Is Web 1.5," Roy Rosenzweig Center for History and New Media, March 2009, http://rrchnm.org/essay/why-collecting-history-online-is-web-1-5/
- Martin Kalfatovic, et al. "Smithsonian Team Flickr: a library, archives, and museums collaboration in web 2.0 space," Archival Science (October 2009), available at http://dx.doi.org/10.1007/s10502-009-9089-y
- Tim Sherratt, "It's All About the Stuff: Collections, Interfaces, Power, and People," *Journal of Digital Humanities* 1, no. 1 (March 9, 2012), http://journalofdigitalhumanities.org/1-1/its-all-about-the-stuff-by-tim-sherratt/
- Michael Whitelaw, "Generous Interfaces for Digital Cultural Heritage Collections," *Digital Humanities Quarterly* 9, no. 1 (2015) http://www.digitalhumanities.org/dhq/vol/9/1/000205/000205.html

Activities (Due Tuesday, 2/20/2018):
- Play Metadata Games: http://www.metadatagames.org/
- Explore community engagement sites:
    - Hurricane Digital Memory Bank, http://hurricanearchive.org
    - Baltimore Uprising: http://baltimoreuprising2015.org/
    - Flickr Commons, http://flickr.com/commons/
    - National Archives, Citizen Archivist Dashboard, http://www.archives.gov/citizen-archivist/
- Building a Collection in Omeka
- Reading Response Blog Post
- Meet individually with the instructor (half of the group)

Wednesday, February 28, 2018
Major Assignment: Personas Revised Final Due
Major Assignment: Project Proposal Due

Module 5: Narrative Interpretation
Tuesday, March 13, 2018 (In-person meeting in classroom, 3:30 pm)

Readings:
- Spichiger, L., J. Jacobson, Telling an Old Story in a New Way: Raid on Deerfield: The Many Stories of 1704 , in J. Trant and D. Bearman (eds.). *Museums and the Web 2005: Proceedings*, Toronto: Archives & Museum Informatics, published March 31, 2005. http://www.museumsandtheweb.com/mw2005/papers/spichiger/spichiger.html
- Richard Rabinowicz, "Eavesdropping at the Well: Interpretive Media in the *Slavery in New York* Exhibition," *Public Historian* 35:3 (August 2013), pp. 8-45
- Steve Lubar, "The Curator Rules," *On Public Humanities*, February 7, 2015, https://stevenlubar.wordpress.com/2015/02/07/creative-curation-curatorial-rules-and-when-to-break-them/.
- Steve Lubar, "Exhibit and Exhibit Labels Workshop, *On Public Humanities*, March 31, 2015, http://stevenlubar.net/curation/exhibit-and-exhibit-labels-workshop/. (Review both sets of slides.)
- Shawn Medero, "Paper Prototyping," *A List Apart* (January 23, 2007).
- Suzanne Fischer, "Developing your Synthetic Powers," History@Work, (March 13, 2015), http://ncph.org/history-at-work/developing-your-synthetic-powers/
- Erin Kissane, "A Checklist for Content Work," *A List Apart*, March 8, 2011, http://alistapart.com/article/a-checklist-for-content-work.
- Angela Colter, "Testing Content," *A List Apart*, December 14, 2010, http://alistapart.com/article/testing-content (Maybe this moves to the week on evaluation)

Activities (Due Monday, 3/19/2018):
- Explore Sites:
    - The Raid on Deerfield, http://1704.deerfield.history.museum/
    - Slavery in New York, http://www.slaveryinnewyork.org/
    - A More Perfect Union, http://amhistory.si.edu/perfectunion/experience/
    - Gulag: Many Days, Many Lives, http://gulaghistory.org/
    - Driving Through Time: The Digital Blue Ridge Parkway http://docsouth.unc.edu/blueridgeparkway
    - Mapping Prejudice: https://www.mappingprejudice.org
    - Names in Brick and Stone: Histories from UNC's Built Landscape: https://unchistory.web.unc.edu
- Storyboarding: Storyboard an interpretive experience (Don't forget to consider the needs of the Personas you developed in Module 3 as you are designing these user workflows.)
- Content Template: Create a content template for an interpretive element using Kissane's basic principles as a guide: "Content Template" in Erin Kissane, *The Elements of Content Strategy*, A Book Apart, 2011, 64-65.
- Building your DPH Project Infrastructure

- Active the Exhibit Builder Plugin in your Omeka site (http://omeka.org/codex/Managing_Plugins_2.0)
- Create an Exhibit and the subsequent pages that might be necessary for your work. (http://omeka.org/codex/Plugins/ExhibitBuilder_3.0)
- Use the materials from your content template to guide the content creation for at least one section of your exhibit.
  - Reading Response Blog Post

Topic: Genres

In practice, digital public history can take many, many forms. These modules introduce the genres of local and community history, oral history, place-based interpretation, and social media driven work.

Four weeks of Flex Modules -- all activities for all must be complete by Friday, 4/13/2018; blog posts are due each week:
- **Tuesday, March 20, 2018**
- **Tuesday, March 27, 2018**
- **Tuesday, April 3, 2018**
- **Tuesday, April 10, 2018**

Module 6: Local Sites and Community History [Flex order]
Readings:
- Tammy S. Gordon, "Community Exhibition: History, Identity, and Dialogue," *Private History in Public: Exhibition and the Settings of Everyday Life* (Lanham: AltaMira Press, 2010). 33-57 plus notes.
- Lauren Gutterman, "OutHistory.org: An Experiment in LGBTQ Community History-Making," *The Public Historian* 32.4 (2010).

Activities (Due Friday, 4/13/2018):
- Digital Communities
- Explore Sites
  - The Encyclopedia of Greater Philadelphia, http://philadelphiaencyclopedia.org/
  - Connecticut History, http://connecticuthistory.org/
  - Baltimore '68: Riots and Rebirth, http://archives.ubalt.edu/bsr/index.html
  - http://www.outhistory.org
  - The Postville Project, http://www.postvilleproject.org/
  - Virtual Watervliet, http://virtual.shakerheritage.org/
- Reading/Website Response Blog Post
- Project Progress Update Blog Post

Module 7: Oral History [Flex order]
Readings:
- Boyd, Doug. "OHMS: Enhancing Access to Oral History for Free." *Oral History Review* 40, no. 1 (January 1, 2013): 95–106. doi:10.1093/ohr/oht031.
- Groce, Nancy, and Bertram Lyons. "Designing a National Online Oral History Collecting Initiative: The Occupational Folklore Project at the American Folklife Center." *Oral History Review* 40, no. 1 (January 1, 2013): 54–66. doi:10.1093/ohr/oht018.

Activities (Due Friday, 4/13/2018):
- Explore Sites:
  - Oral History in the Digital Age, http://ohda.matrix.msu.edu/
  - Nevada Test Site Oral History Project, http://digital.library.unlv.edu/ntsohp/
  - Bracero History Archive, http://bracerohistory.org
  - American Folklife Center, http://www.loc.gov/folklife/
- Annotating Oral History
- Reading/Website Response Blog Post
- Project Progress Update Blog Post

Module 8: Landscape, Mobile [Flex Order]
Readings:
- Deborah Boyer and Josh Marcus, "Implementing Mobile Augmented Reality Applications for Cultural Institutions," *Museums and the Web 2011*.
- T. Hart & J. Brownbill, Storyteller – World War One: Love and Sorrow – A hybrid exhibition mobile experience. In *Museums and the Web Asia 2014*, N. Proctor & R. Cherry (eds). Silver Spring, MD: Museums and the Web. Published September 19, 2014. Consulted June 29, 2015. http://mwa2014.museumsandtheweb.com/paper/storyteller-world-war-one-love-and-sorrow-a-hybrid-exhibition-mobile-experience/
- Baer, Brad, Emily Fry, and Daniel Davis. "Beyond the Screen: Creating interactives that are location, time, preference, and skill responsive." *MW2014: Museums and the Web 2014*. Published February 1, 2014. Consulted June 29, 2015. http://mw2014.museumsandtheweb.com/paper/beyond-the-screen-creating-interactives-that-are-location-time-preference-and-skill-responsive/
- Tebeau, Mark. "Listening to the City: Oral History and Place in the Digital Era." *Oral History Review* 40, no. 1 (January 1, 2013): 25–35. doi:10.1093/ohr/oht037.

Activities (Due Friday, 4/13/2018):
- Explore Sites:
  - CurateScape, http://curatescape.org/ (tool)
  - Spokane Historical, http://spokanehistorical.org/

- ● Histories of the National Mall, http://mallhistory.org
  - ● Clio: https://www.theclio.com/web/
  - ● Museum of London, Street Museum, http://www.museumoflondon.org.uk/Resources/app/you-are-here-app/home.html
  - ● Walking Cinema: Murder on Beacon Hill, http://www.parkmanmurder.com/
- ● Exploring Your Landscape with Mobile Digital Public History
- ● Reading/Website Response Blog Post
- ● Project Progress Update Blog Post

Module 9: Social Media [Flex Order]
Readings:
- ● Dana Allen-Greil, Susan Edwards, Jack Ludden, and Eric Johnson, "Social Media and Organizational Change," *Museums and the Web 2011*.
- ● Bomboy, Scott, and Rebecca Sherman. "Success Strategies for Engaging Audiences with Museum Website Blogs." *MW2014: Museums and the Web 2014*. Published February 24, 2014. Consulted June 29, 2015. http://mw2014.museumsandtheweb.com/paper/success-strategies-for-engaging-audiences-with-museum-website-blogs/
- ● N. Dudareva, "Museums in social media." In *Museums and the Web 2013*, N. Proctor & R. Cherry (eds). Silver Spring, MD: Museums and the Web. Published June 1, 2014. Consulted June 29, 2015. http://mwf2014.museumsandtheweb.com/paper/museums-in-social-media/
- ● Anne Lindsay, "#VirtualTourist: Embracing Our Audience through Public History Web Experience," *The Public Historian* 35, no. 1 (February 1, 2013): 67–86, doi:10.1525/tph.2013.35.1.67.
- ● Noam Cohen, "History Comes to Life With Tweets From Past," *The New York Times*, November 17, 2013, http://www.nytimes.com/2013/11/18/business/media/history-comes-to-life-with-tweets-from-the-past.html.
- ● Diana Reese, "Quantrill Rides Again to Lawrence: This Time on Twitter #QR1863 - The Washington Post," *The Washington Post*, August 21, 2013, http://www.washingtonpost.com/blogs/she-the-people/wp/2013/08/21/quantrill-rides-again-to-lawrence-this-time-on-twitter-qr1863/.
- ● Mary King, "Rebooting the Social Media Strategy for the National Archives," *Narrations: the Blog of the National Archives* (August 25, 2016): https://narations.blogs.archives.gov/2016/08/25/rebooting-the-social-media-strategy-for-the-national-archives/

Activities (Due Friday, 4/13/2018):
- ● Explore Sites: Blogs
  - ○ History@Work (NCPH): http://ncph.org/history-at-work/

- ○ O Say Can You See?: http://americanhistory.si.edu/blog
        - ○ Indiana Historical Society: http://www.indianahistory.org/blog
        - ○ Rediscovering Black History (NARA): http://blogs.archives.gov/blackhistoryblog/
    - ● Explore Sites: Time-Based
        - ○ Ford's Theatre event marking the 150th anniversary of Abraham Lincoln's Assassination: https://storify.com/FordsTheatre/fords150 and http://www.fordstheatre.org/home/performances-events/civil-war-150
        - ○ #QR1863 -- Quatrill's Raid, Live Twitter Reenactment: https://twitter.com/hashtag/QR1863 Roll back to August 27, 2013.
        - ○ Heinz History Center: https://twitter.com/historycenter
        - ○ Lincoln's Cottage: https://twitter.com/LincolnsCottage
        - ○ Santa Cruz Museum of Art and History: https://twitter.com/santacruzmah
        - ○ Ask a Curator day on Twitter: https://twitter.com/hashtag/AskACurator
        - ○ Museums Respond to Ferguson: https://twitter.com/hashtag/museumsrespondtoferguson
        - ○ Historyapolis: https://www.facebook.com/TheHistoryapolisProject/
    - ● Social Media Planning
    - ● Project Progress Update Blog Post

Topic: Prototypes and Evaluation

Build a prototype of your digital public history project and create an evaluation plan to accompany your work.

Module 10: Drafts
Tuesday, April 17, 2017
We will meet together at some point during the NCPH meeting in Las Vegas.

Activities:
- ● Submission of Materials (by Friday, April 20, 2018)

Module 11: Evaluation
Tuesday, April 24, 2018

Readings:
- ● Hallie Preskill, "Museum Evaluation without Borders: Four Imperatives for Making Museum Evaluation More Relevant, Credible, and Useful," *Curator: The Museum Journal* 54:1 (Jan. 2011): 93-100.
- ● Craig MacDonald, "Assessing the User Experience (UX) of Online Museum Collections: Perspectives from Design and Museum Professionals," *MW2015: Museums and the Web 2015*, February 1, 2015,

http://mw2015.museumsandtheweb.com/paper/assessing-the-user-experience-ux-of-online-museum-collections-perspectives-from-design-and-museum-professionals/.
- Aaron Mentele, "Following Through with Post-Launch Strategy," *A List Apart*, July 23, 2013, http://alistapart.com/article/following-through-with-post-launch-strategy
- "The Program Manager's Guide to Evaluation, Second Edition," (January 5, 2010): http://www.acf.hhs.gov/sites/default/files/opre/program_managers_guide_to_eval2010.pdf
- "Shaping Outcomes" Modules: http://www.shapingoutcomes.org/course/index.htm

Activities (Due Tuesday, 4/24/2018):
- Explore IMLS Evaluation Resources: https://www.imls.gov/research-evaluation/evaluation-resources
- Draft an Evaluation Plan for Your Project
- Meet Individually with Instructor via Skype (4/26 or 4/27)

Module 12: Penultimate Project Presentations
Tuesday, April 24, 2018

Activities: (Due Friday April 27, 2018)
- Review Prototype Materials
- Peer Review Due
- Pitch Video or Screencast Due

Topic: Final Projects Due
Complete your final project and share it with the world.

Module 13: Final Materials
Tuesday, May 1, 2018

Activities: (Due May 1, 2018)
- Submit the Final URL
- Blog Post on the Process

MAJOR ASSIGNMENTS

Physical/Digital Presence Comparative Review

In this activity, you will analyze the representation of history in two, related environments: a physical exhibit or site, and on the web. The goal is to get a feel for the ways that interpretation and engagement vary in the two spaces.

1) Do some research to select a public history site to visit that also has an online presence. This might be a history museum, a state or county historical society, an historic house museum, or historic site near you. Please stick to public history sites; art and natural history museums are great, but they're not really the focus here.
2) Make a visit to the physical site. If it is a large institution, you may want to focus on a particular exhibition. Approach the site as a researcher, taking notes along the way:
   a) What is the argument about history embodied in the site? How well does the physical design communicate that argument? What is the interpretive point of view?
   b) Who is the primary audience for this work? What types of visitors are actually in the space?
   c) What are the primary items used to communicate the interpretation? What supports are used to frame and contextualize the materials?
   d) How is the site laid out? Is it easy to navigate? Does it encourage a single flow of traffic?
   e) Are there any interactive elements in the physical space? What are they and how effective are they?
   f) Are their curators/interpreters/docents in the space? How are they interacting with the public?
   g) How would you change the physical exhibit to make it more effective?
3) Visit the digital presence for the public history site or exhibition that you analyzed. Do a similar review of the website:
   a) What is the argument about history that is embodied in the digital representation? How well does the design communicate that argument? What is the interpretive point of view of the site?
   b) Who is the primary audience for this work? How well does it succeed in delivering materials that are appropriate for that audience? What assumptions does it make about the audience?
   c) How is the site laid out? Is it easy to navigate? Does it encourage a single flow of traffic?
   d) What kinds of content does the site offer? How does this differ from the content that resides in the physical space?
   e) Does the site have participatory or interactive elements? What are they? What does the user take away from these experiences?

f) Are there opportunities to interact with the site's creators? If so, how? Is this interaction central to the success of the site?
g) How would you change the digital experience to make it more effective?
4) Write a comparative review of the two sites. The review essay should be no longer than 1,500 words. Include a clear header that identifies both the physical and the digital sites and their producers. Post the review essay to your blog.

Personas

Within the course site you will draft and revise two user personas to use with your work on your Major Digital Public History Project. Each persona should include fully articulated descriptions of a composite character's:

1. name,
2. demographic data,
3. descriptive title,
4. photograph,
5. quote,
6. a day-in-the-life narrative,
7. end goals (explicit and tacit).

Major Digital Public History Project

For your major project for this course, you will design and develop a prototype digital public history project. These projects will require that you balance rigorous history scholarship and digital development skills, while designing for specific public user groups. Possible project types include:

- a website that offers content and interpretation on a historic person, place, or event
- a participatory website that offers members of the public the opportunity to contribute, describe, or remix historical materials
- a multi-platform campaign that is tied to an anniversary or memorialization
- a tool or platform that supports users in doing their own historical work
- a platform that brings members of a community together to engage with one another about the role of history in contemporary issues

The project work will proceed through several development stages, including a proposal, a draft stage, peer review and feedback, a video/screencast presentation, and the completion of the final project:

A **proposal** (600 words) should include a description of the history questions and content to be included; a description of the digital technologies to be mobilized in the work and the key

features of the prototype; a description of the target audiences and how the project will reach them.

A **draft prototype** should be as close to complete as possible, including all primary source content, metadata, additional interpretive content, and all functional technical elements.

Peer review feedback should be provided based on the following criteria:
● Historical content and interpretation
● Audience engagement and usability
● Appropriateness of technology

A **video/screencast presentation** of no more than 3 minutes should introduce a member of the general public to your project. The presentation should address the project's major historical questions and content, the intended audience, and its digital features.

The final prototype of your project should demonstrate all of the major features of your proposed work with enough depth of content and functionality that a user can get a sense of the ways that a larger implementation would address key historical questions and content, and use digital technologies to share that material with a public audience.

Important Dates:
● Elevator Pitch Due: Wednesday, February 7, 2018
● Project Proposal Due: Wednesday, February 28, 2018
● Penultimate Draft/Prototype Due: Friday, April 20, 2018
● Peer Review Due: Friday, April 27, 2018
● Pitch Video or Screencast Due: Friday, April 27, 2018
● Final Project Due: Tuesday, May 1, 2018