

University of Luxembourg

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Expert meeting ‘Digital Source Criticism’

18-12-2017



How, when and where do we apply Digital Source Criticism

Suggestions for turning a 'polysemic' term into a clearly defined and manageable component of the historian's research and teaching practice

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1. The teaching platform Ranke.2
2. Defining the meaning of the term
 - What does DSC mean in different disciplines?
3. Defining its use in the phases of the research process
 - How do we apply it in each phase?
3. Defining the teaching contexts
 - What should we teach students?
 - At which stage and in what form?

OBJECTIVE

Sensitize students and scholars to reflect on the epistemological and methodological challenges of digitization and of online accessibility of historical sources.

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1. To learn to apply Source Criticism to a variety of historical sources in Digital form
2. To reflect on changes in historical profession as a consequence of digital technology
3. To learn the difference in character and informative value between an analog source and its digital representation
4. To learn to critically apply digital tools to historical data
5. To learn to create multimodal digital publications

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Audiences

- General public that browses online with interest in history
- Digital Humanities lecturers community
- Lecturers of History/Humanities Studies
- Bachelor students of History/Humanities Studies
- Master students of History/Humanities Studies
- PhD students of History/Humanities Studies

The differentiation in complexity offered on the

Teaching modules on Digital Source Criticism

Available in:



10 min =clip +quiz (direct access on website and youtube)
(feedback automatic) **ANY AUDIENCE**



1 to 3 hours =clip +quiz +assignments (access through
Moodle teaching environment for interactivity).**BA**



16 to 24 hours =clip +quiz +assignments +hands on,
(access to Moodle teaching environment for interactivity +
Requirement of lab environment with access to tools)
MA +PhD

Covering various data types

This platform consists of **Teaching Units** that offer teaching material about **Digital Source Criticism** with a variety of time slots and complexity.

Why should we address the topic of Digital Source Criticism?

Questioning the authenticity of a document by finding out who created it, at which time, for which purpose and in which context, has always formed the basis of critical historical scholarship. Now that we have unlimited access to data through the web, either to digital born or retro-digitized material, an additional layer of manipulation and interpretation needs to be questioned.



[175th day of birth of Leopold von Ranke \(1795–1886\)](#)

Julius Schrader2009



[Storage hallway at the National Archives in Washington](#)

Missvain2011

Teaching Digital Source Criticism is a platform that offers lessons that deal with the impact of digitization and of the world wide web on the practice of historical research

David Boder; From wire recordings to website ; source criticism applied to Holocaust testimonies on the web

holocaust studies, media studies, history of technology, linguistics, oral history, translation studies, psychology



by Stefania Scagliola



C & Q

6 min

David Boder, from wire recorder to website

An animation about how the collection of interviews with concentrationcamp survivors created by David Boder with a wire creator in 1946, has been turned into an interactive website in 2009

L

120 min

Lesson 1 - Reflecting on knowledge production about Holocaust experiences

Knowledge about historical events is not only acquired in educational contexts. The social, political and cultural environment in which you grow up determines the type of media you consult and the kind of associations you have with regard to particular historical events. This lesson consists of a series of assignments that combine self-reflexivity with critical web research.

L

120 min

Lesson 2 - Multimodality and recontextualisation

The digital form of data has made it possible to easily extract the various layers of meaning in spoken accounts. We can study the textual representation in the form of a written transcript, the aural representation of what is uttered by using tools to analyse the voices, and if recorded with video, through the visual representation, we can consider the facial and bodily expressions. Professionals who work with spoken accounts each have specific methodologies to extract and select what they regard as meaningful from audiovisual sources. Conventions between journalism, historians, linguists, psychologists and computer scientists differ strongly. But as the digital format is increasingly becoming accessible and easy to copy and reuse in different contexts, the borders between research communities are gradually disappearing. These series of assignments address three dimensions of testimonies on the Holocaust that are available in digital format: their multimodal character, the possibility to compare conventions with regard to interviewing across time, and the changes that occur when they are re-used in different media contexts.

David Boder; From wire recordings to website ; source criticism applied to Holocaust testimonies on the web

holocaust studies — media studies — history of technology — linguistics — oral history — translation studies — psychology

CLIP

David Boder, from wire recorder to website



An animation about how the collection of interviews with concentration camp survivors created by David Boder with a wire recorder in 1946, has been turned into an interactive website in 2009

INTRODUCTION

A series of Lessons on Holocaust Testimonies and Media Technology, to apply Digital Source Criticism to accounts on the Holocaust.

In the clip you have just viewed you have been introduced to the very first recordings of testimonies of concentration camp survivors by David Boder and to how they have been transformed into a web resource. In the following lessons special attention will be given to this collection, but the overall approach is to more in general address the interplay between political agency and progress in media technology with regard to audiovisual representations of accounts on the Holocaust in digital form. The objective is to teach students how to apply source criticism on audiovisual testimonies on the Holocaust that are retrievable on the web. Five iconic recordings of narratives and images of the Holocaust that can be found online, are the reference frame for the assignments. The following recordings have been created in different time periods, by different actors, with different technologies and different goals, and have all been recontextualised as digital objects on the web:

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[David Boder, from wire recorder to website](#)

introduction

Lesson 1 - Reflecting on knowledge production about Holocaust experiences

Lesson 2 - Multimodality and recontextualisation

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2. Defining the meaning of the term - disciplines

- *Epistemology* - reflecting on the essence of the type of knowledge that a source carries, on its origin, its authenticity, its informational and artefactual value, and how this changes with 1. digitization and second 2. publication on the web.
- *Archival studies* - reflection on the order and arrangement of sources and on the process of decontextualisation, selection, publication, sharing and getting feedback,
- *Information and Library Science* - reflection on how people deal with organizing, finding and structuring information
- *Media Studies, Cultural Studies* - reflecting on process of interpretation, mediation and re-use in of data in different contexts

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Skill training Doctoral School Digital Hermeneutics - 15 PhDs

Assignment D: What are the various meanings of the term ‘Digital Source Criticism’?

https://docs.google.com/spreadsheets/d/1crbhq0LBxIPVdyRJnJdQnXiUVof3qDAKPAv_eMhdC0/edit?usp=sharing

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3. Defining its function in the phases of the research process

- *Criticism of search algorithms* - what rules determine my search results
- *Criticism of websites and interfaces* - how does the interface determine how I navigate and perceive
- *Criticism of tools for annotation* - how does taking notes impact the way I organize knowledge
- *Criticism of tools for processing* (text mining, sentiment mining, visualisation) - what is shown and what is not shown?
- *Criticism of presentation tools* - how does presentation of my research results with digital tools affect the way I arrange my knowledge and the way my audience perceives my research results?

Table 1

A. within the archival domain	B. within a specific data set	C. result presentation	D. data curation	
What researchers (should) do/need	Exploration browsing search for complementary information search for suitable data set search for original/un-edited versions	discerning of patterns visualisation of patterns comparison of patterns peer-to-peer collaboration	digital platform to present results tools/expertise for creation of enhanced publications (with links to data) training in attributing metadata and relevant standards	understanding of the need for long term training in digital referencing referencing of projects in a repository index
Available ICT-applications	digital archives search at document-level search at fragment-level based on time-labelled A/V (semi-) automatic annotation and crowd-sourcing linking within and across datasets	tools for automatic content analysis in speech, text and (moving) images workspaces for digital collaborations platform for editing visualization tools	enhanced publications liquid publications visualisation tools persistent identifiers content play-out (streaming) digital rights management	repository to deposit digital data and processing tool(s) long-term data preservation and migration curation of specialised (annotation and/or presentation) tools
Partners in co-development, additional to scholars and ICT developers	archivists, librarians, data managers, legal experts, commercial software developers	methodologists, commercial software developers	publishing houses, archivists, editors of journals, editors of websites	archivists

opening up
archives:
identifying
material,

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Partners in co-development, additional to scholars and ICT developers	archivists, librarians, data managers, legal experts, commercial software developers	Tools for conversion, annotation, collaboration, aggregation, pattern recognition,		houses, editors of editors of archivists

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Tools for presentation, enhanced publication, open peer review,

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Tools for curation and re-use

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- Different teaching contexts:
- *Digital literacy* - general knowledge of how to search information on the web, distinguish real from fake news
- *Methods of research in history - humanities – social sciences*
 - digitized source: how, when and why was the original created, in which historical context? How, when and why was it digitized? What were the considerations and criteria?
 - digital born: who, when, how and in which context was it created, understanding the technology of the making and of the dissemination

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Are methods or research for **historical inquiry** that include digital technology, different than those used in other disciplines?

- other humanities disciplines?
- social sciences ?

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Level of education:

- bachelor 1st, 2nd, 3rd year
- honors course
- master 1 year, master 2 years, research master
- PhD

Contexts of learning/teaching:

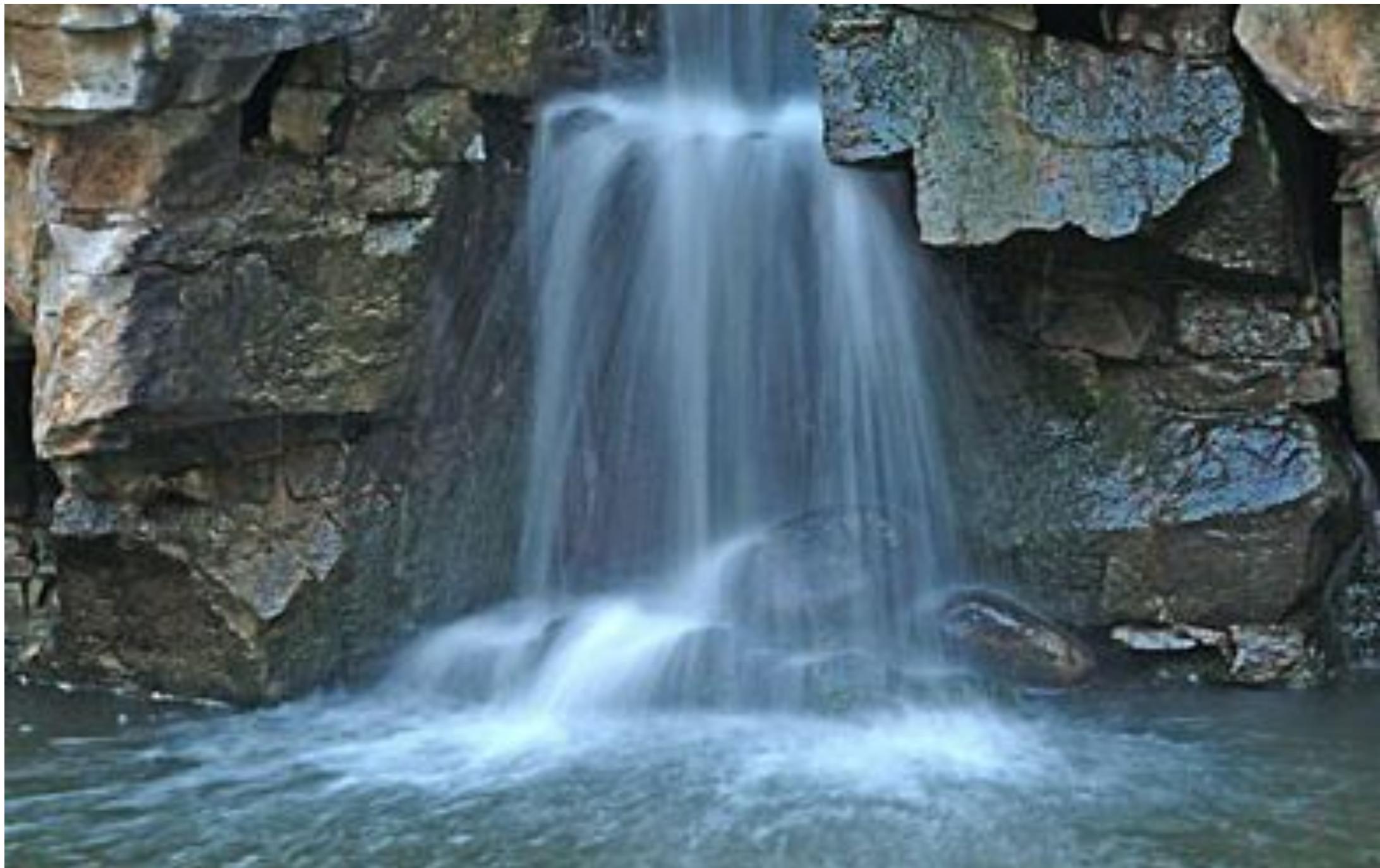
- subject methods of research/theory/historiography
- practical assignments
- writing essays, creating presentation, writing thesis

DIGITAL SOURCE CRITICISM

- human eye has identified particular feature in landscape
- ↓
- camera captures light particles through sensors
- ↓
- translation into digits
- ↓
- pixels read signals and turn them into color
- ↓
- The image of a source springing from a rock is fixed

Google images search: 'quelle,' semantic link,
↓
website about waterfilters, image has been uploaded on website, no credits, no provenance, no location mentioned
↓
print screen duplicates image in lower resolution
↓
no idea of where this is, of who has taken the picture

IS THIS HAPPENING TO OUR HISTORICAL SOURCES ?



Visual sensory information | Processing the Environment

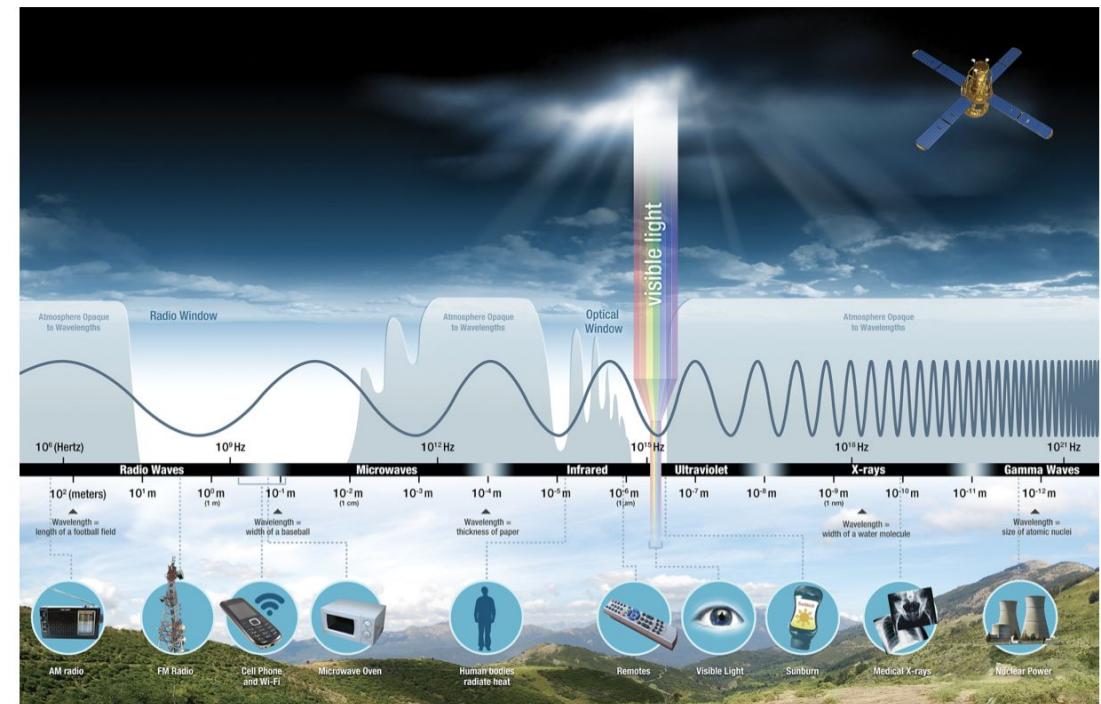


VISUAL SENSORY INFORMATION



<https://www.khanacademy.org/science/health-and-medicine/nervous-system-and-sensory-information/vision-structure-of-the-eye>

<https://smd-prod.s3.amazonaws.com/science-blue/s3fs-public-thumbnails/image/EMS-Introduction.jpeg>



The Telegraph

HOW A DIGITAL CAMERA WORKS



0:04 / 1:47



TED Ideas worth spreading

Fei-Fei Li at TED2015

How we're teaching computers to understand pictures

17:58

BBC

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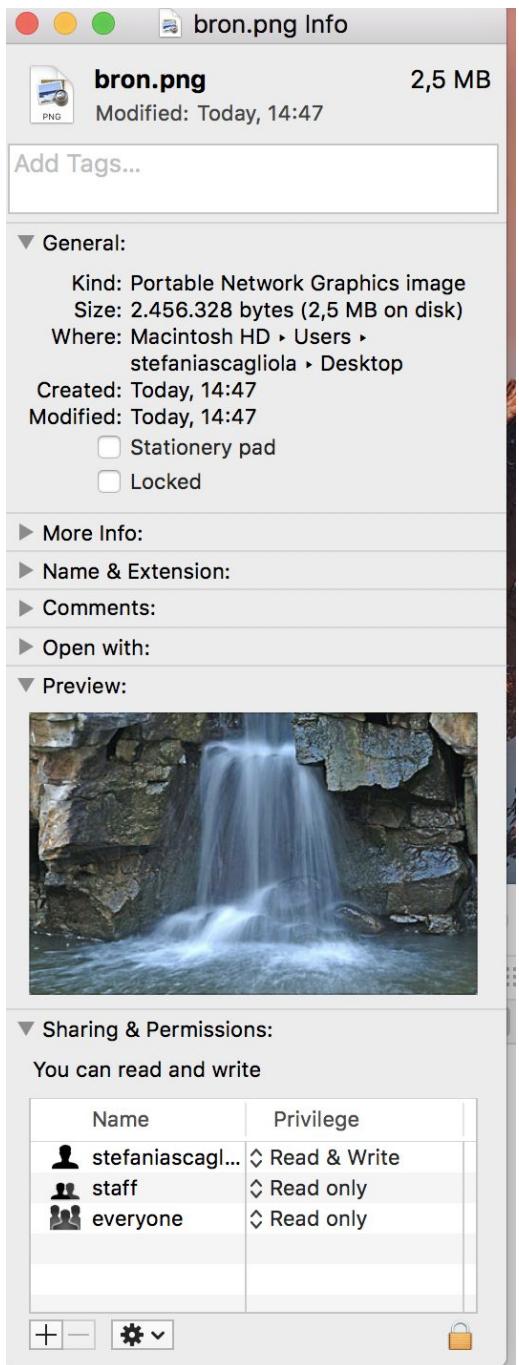
Search

Bitesize

How do digital images work?

<http://www.bbc.co.uk/guides/z2tgr82>

[https://www.ted.com/talks/fei fei li how we re teaching computers to understand pict
ures?utm_campaign=tedspread--b&utm_medium=referral&utm_source=tedcomshare](https://www.ted.com/talks/fei_fei_li_how_we_re_teaching_computers_to_understand_pictures?utm_campaign=tedspread--b&utm_medium=referral&utm_source=tedcomshare)



The screenshot shows the Google Images search interface. A watermark for 'Search by image' is at the top left. In the center, it says 'Uploading file' with a progress bar icon. An 'X' button is in the top right corner.

About 25.270.000.000 results (0,60 seconds)

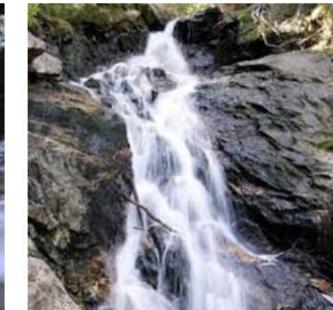
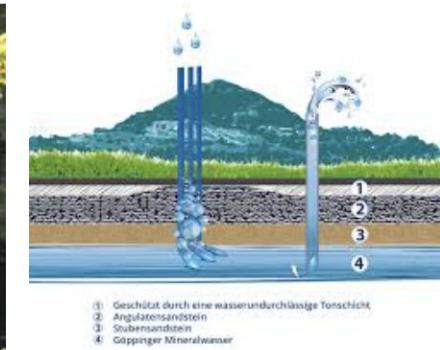
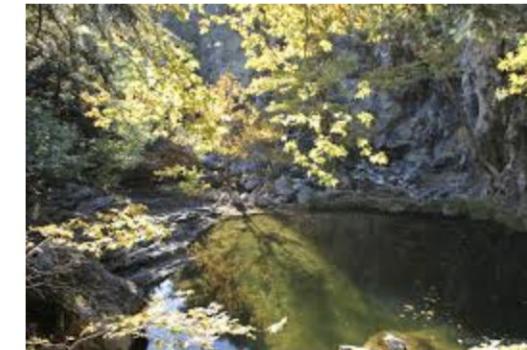


Image size:
377 × 238

Find other sizes of this image:
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Best guess for this image: **wasser aus quellen**

heilige wasserfall übernimmt schutz nestlé waters unser leben weg fotowettbewerb wasserquellen helmut reinhard



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- Angebote
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- Wasseraufbewahrung
- Zubehör

Warum filtern?



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Unser Körper besteht zu 70% aus Wasser!

Die Reinheit des Wassers beeinflusst unser gesundheitliches Wohlbefinden wesentlich. Nach neuesten wissenschaftlich belegten Erkenntnissen hat Wasser nicht nur eine chemische Zusammensetzung, sondern auch eine physikalische Struktur. Beide sind sowohl vom Menschen direkt, als auch von der weiteren Umwelt beeinflussbar.

Sicher zahlen

bezahlen: