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ABSTRACTS

Agarwal, Binoy Bhushan – Framing the Past: Mapping the Relationship between Form and Content in History Writings

In the last decade or so, the field of history has witnessed a renewed interest in scholarly approaches to the past because of the newer methods of doing and framing history. While earlier it was New Historicism that gave a new life to the writing and reading of histories, now it is a shift to a variety of methodological approaches that have infused a freshness into it. Among other methods of representing the past, an awareness of a dialogic relationship between history and literature has made history not only more 'readable' but also more lively and accessible. It forced the purist historians to rethink questions of objectivity and solidity of the historical truth. Against this backdrop of new methods of telling (his)story, I examine the rise in popularity of history in India through the analytic category of 'narrative history'. However, the apparent paradox with narrative histories is that while they are hugely successful in terms of commercial success, this form of historical narration is also severely critiqued by many academic historians. In this paper I examine the form of narrative history through a particular focus on William Dalrymple, arguably one of the most popular narrative historians of our times. Located as it is at the intersections of literature and history my paper argues for an interdisciplinary approach to questions of history, narrative and meaning making. Some of the fundamental issues that my paper seeks to address are: What are the modes of constructing a narrative history? In what ways does the stylistics and form of the narrative history borrow from fiction? How does the new form thereby generate tension between the traditional and the popular forms of history writing? In what ways does the historiographical innovations vary and challenge the traditional and respectable modes of representing history? What are the conditions and politics underlying such representational forms? In raising these questions regarding new methods of framing history the paper attempts to foreground how the poetics of narrative form and an awareness of the literariness in the writing of history affected reading practices and the limits of doing history. The motive behind my attempt to see history in relation to narrative is to explore new approaches to history and engaging forms of storytelling, which allow for the proliferation of changed ways of reading, writing and presenting the past.

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of William Dalrymple". His other research interests include popular culture, travel writings and early colonial India. His publications include a two volume book on South Asia titled "Sasian Journey", and an upcoming journal article titled "Of Intimate Lives and A Tense State: The Phenomenon of 'Going Native' in Indian Port Cities" that will be published in a special issue on port cities in two journals, namely Crossroads and the Journal of Indian Ocean World Studies; contact: binoyagarwal@gmail.com.



Albuquerque, Eduardo, Filomena Calhindo, Pedro Réquio, Pierre Marie – Videos as tool for Public History: The Project "Fora da Caixa"

The project "Fora da Caixa" ["Out of the box"] aims at promoting the collections of the 25 April Documentation Center of University of Coimbra in Portugal (CD25A) through videos posted on YouTube. Always starting with the opening of an archive box, these 2-minute videos unveil a CD25A document and tell its story. In the first series of the project, 10 videos were released from September 2020 to April 2021.

"Fora da Caixa" promotes the Portuguese contemporary history based on the tremendous diversity of the CD25A's collections which gathers archives documents, monographs, pictures, movies, objects and much more. The international promotion is also an objective as there are subtitles in Portuguese, English and French. This paper intends to present the project, its process of construction and its objectives. It will also reflect on the potentialities of videos on social media as a tool for Public History. Promoting historical knowledge, this project aims at engaging different audiences and developing new narratives to promote the importance of archives nowadays. The series "Fora da Caixa" was developed in a partnership between the 25 April Documentation Center and the project "25AprilPTLab – Interactive Laboratory of Portuguese Democratic Transition", of the Center for Social Science, funded by the Portuguese Foundation for Science and Technology (PTDC/COM-CSS/29423/2017).

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Filomena Calhindo graduated in the humanities area from the Escola Superior de Educação de Coimbra, acquired additional training at the Faculty of Arts of the University of Coimbra with the Specialization course in Documentary Sciences in the Archive and Library variants. Her areas of interest are archives, information sciences, cataloguing, indexing and educational sciences. She currently works as a librarian and archivist at the 25 de Abril Documentation Center - University of Coimbra; contact: calhindo@gmail.com.

Pedro Réquio graduated in History from the Faculty of Letters of the University of Coimbra. He has a Master degree in Contemporary History from the same institution. His dissertation was entitled “Cultural and Political Change in the Coimbra Academy: The case of Via Latina (1958-1962)”. He is a junior researcher in the project 25AprilPTLab and is currently doing his PhD on culture, history and society. His areas of expertise focus on the political and cultural history of the 20th century and also on the links between art, ideologies and the exercise of power; contact: pedrorequio@ces.uc.pt.

Pierre Marie is a post-doctoral researcher in the Centre for Social Studies of the University of Coimbra (CES) and member of the Research group “Humanities, Migration and Peace Studies” (NHUMEP). He is researcher at “25AprilPTLab - Interactive Laboratory of the Portuguese Democratic Transition”, coordinated at CES and 25 April Documentation Center (CD25A), funded by the Foundation for Science and Technology (FCT); contact: pierremarie@ces.uc.pt.



Carbone, Flavio – Podcasting Carabinieri History

The paper is based on the last year (May 2020 – May 2021) experience held in the field of public history. The project is based on the work done to present the Italian Carabinieri history through different tools like the podcast, the platform YouTube and Instagram. The Carabinieri Corps has been established in the kingdom of Sardinia after the Restoration (1814). Along the Italian history Carabinieri remained an important organisation as a Law Enforcement Agency till nowadays. Nevertheless, the history of this organisation has been neglected for long time and only in the last decades new studies offered new way to discover the Carabinieri history. As an archivist and an historian who worked for the historical bureau of the Carabinieri for about 10 years, I tried to use new tools to achieve different audiences. At the end of the presentation I would like to present some results.

Flavio Carbone has degrees in law and political science, as well as two PhDs: in contemporary history and archival studies. Currently, he is supervising a group of historians who are working on a biographical dictionary of the Carabinieri who lived

in the first hundred years of the history of the corps. He published some books on Carabinieri history and Carabinieri Archives (among others: "Repertorio degli ufficiali dei Carabinieri Reali 1814–1871"; "Tra carte e caserme: Gli archivi dei Carabinieri Reali (1861–1946)". In the last years his interests have been oriented on public history and new ways to develop public interest in history matters; contact: storiadeicarabinieri@gmail.com.



Dati, Monica – “Madeleine in Biblioteca”: A Digital Laboratory about Memories of Reading and Books

Experiences of Public History can be developed in connection with the historical-educational field to support the meeting between the academy and social memory. The aim of this research is to investigate Public History and its relationship with libraries and History of reading.

The project called “Madeleine in Biblioteca”, was conceived during the Covid-19 pandemic to support the Civic Library of Lucca (Tuscany), and its aim is to recover people’s reading memory. History of reading, in its fascinating complexity, is in fact extremely wide and rich in very heterogeneous documentary sources. Among these play a not-secondary role the autobiographical testimonies of readers, their unique and subjective experiences, their individual stories that participate in a collective history and can highlight the less investigated aspects.

Focused on informal learning, the project includes: 1) the web site www.madeleineinbiblioteca.it, a digital space to return people’s memories linked to the related Instagram Page “Madeleine.Lab”; 2) a series of workshops in the library and webinar realized with oral sources to reflect on the history of reading, for example: censorship, children’s book, women’s reading etc.

Public history allows the application of historical methods outside of academia, putting in touch scholars with the public of non-specialists. This approach includes the intersection of different disciplines such as digital history, photography and oral history. The objective is to enhance the importance of thinking historically and to involve the public of non-specialists in the construction of the historical narrative. This project is a first attempt to apply public history methods to less-explored fields such as the history of reading, and to investigate through oral sources the history of education, and to promote a dialogue between citizens and learning places. In this context, libraries can play a key role to put in touch the scholars with the social memory, proving to be not only places to collect and store books but

centres of experience and knowledge at the service of the public.

Monica Dati is currently undertaking a PhD in education and psychology at the University of Florence. She is investigating public history and its relationship with the history of education, with a particular attention to school and libraries. Her research interests include memory and oral history, history of reading and book, adult education history. She is a member of Aiso (Italian Oral History Association) and Cirse (Italian Centre for History of Education). She will shortly publish a book on the Italian statute of 150-hours for workers and some papers on reading memories and public history in the library; contact: monica.dati@unifi.it.



Del Alisal, Laura – A Historiographical Exploration of the Relation between Public History and People’s History in the United States and the United Kingdom

Even though public history and people’s history have unconsciously been connected in articles and real-life interactions, the link between the two has seldom been explicitly analysed from an academic perspective. This paper delves into the tight though obscured historiographical relation of public history and people’s history to fill that void in historiography and prove that people’s history is alive and relevant for the field of public history.

The study specifically compares the cases of the United States and the United Kingdom, two countries with distinct and different public history cultures. While the United States saw the birth of institutionalised public history and made it a relatively established formal area of history, the United Kingdom integrated public history mainly in universities and through radical academics. Nonetheless, both countries have a culture of public projects developed by individuals and groups outside of traditional institutions.

The exploration is based on essays, articles and books from both countries since the 1970s (when the conversations about public histories start) until nowadays. First, it compares different definitions of both concepts to refine the topics of the investigation. It then explores the history of public history and the role of people’s history within first in the US and then the UK. Ultimately, the paper shows that public history from below which aims to recover people’s history is not only increasingly common in both countries, but also fundamental for the acquisition of knowledge.

Laura del Alisal holds a BA in Liberal Arts with a Major in History (King’s College London) and is currently in the final stages of the MA in Public Histories at Birkbeck College, University of London. Her student research focuses on the history of radical ideas, nineteenth-century revolutionary praxis, and the use of digital methods in public

history. She is also passionate about the uses of history in the present, interdisciplinary education, and recovering histories from below; contact: lauradelalisal@gmail.com.



Ferraz, Luiz Paulo – História ao Ar Livre (Open Air History): Public History in the Streets, Squares, and Parks of Recife, Brazil

In 2015, in Recife, Brazil, Luiz Paulo Ferraz and Rodrigo Bione created the public history project História ao Ar Livre, later joined by Júlia Ribeiro. Since then, the trio has brought 12 iterations to the people of Recife, passing through streets, squares, and parks, bringing together the people, the past, the city's history, and the public space. Based on the idea that to democratize history is to make it public, the project believes that historical knowledge must be democratized by leaving universities and schools to reach society and occupying and valuing public areas as quintessential spaces to develop public history projects focused on public engagement. My presentation will discuss the project's experiences and the challenges of making public history in open-air public spaces. I will reflect on the dissemination of history in open-air public areas for a diverse audiences beyond the academic world as a fundamental goal of public history projects made in the open-air public spaces. Thus, making history 'in the open air' is also 'making history' in the public arena, amidst the city's living spaces, historical heritage, and the people who circulate through these places. I will also seek to discuss: How can projects logistically happen in public outdoor spaces? What techniques can engage passers-by in these open-air public history exhibits in meaningful ways? How is an open-air public history project different from an indoor exhibition in a free and open building to the public?

Luiz Paulo Ferraz is a doctoral student in History at Brown University (USA), affiliated with the Native American and Indigenous Studies Initiative (NAISI) and the Center for Latin American and Caribbean Studies (CLACS). He has a bachelor's and a master's degrees in history from the Federal University of Pernambuco (UFPE), with a study period at the Universidad de Sevilla (Spain). He is one of the creators of the public history project História ao Ar Livre (Open-Air History) that, since 2015, has been developed in the city of Recife, Brazil. He also teaches at the ENEM Preparatory for the Dean of Extension, Culture, and Citizenship (PREPEX) at the Federal Rural University of Pernambuco (UFRPE). He has long experience teaching in elementary and high schools in Recife, Brazil. His doctoral research focuses on the intersection of indigenous and environmental history from a national and transnational perspective, analyzing the rise of Brazil's indigenous movement and environmental consciousness during the military dictatorship (1964-1985) in relation to discourses of

development and inequality; contact: lpf@brown.edu.



Floehr, Christina – Between Folklore and Propaganda: Conveying Identity in Eastern Prussian Museums, 1920–1945

Collective regional and national identity is built upon powerful myths pertaining to a certain historical narrative. In turn, these myths express collective values, attitudes and cultural norms – probably even more so in border regions, where there is a constant confrontation with “the other”. This is especially true for the eastern Prussian provinces during the Weimar Republic and National Socialism. These areas were shaped heavily by the outcome of the Versailles Treaty, plebiscites and, in turn, propaganda. Both the German Reich and the Second Polish Republic tried to win the local population for their cause. For this, German public authorities not only relied heavily on schools and newspapers, but also on cultural institutions like museums.

My paper thus investigates how German collective identity and its associated myths were conveyed through permanent museum exhibitions in these provinces during this time period. In particular, I want to focus on the biggest state-owned provincial museums, as they functioned as guiding examples for smaller museums in the region. I have asked myself three questions: 1) Which myths and narratives were conveyed through the exhibitions? 2) How were they conveyed, what techniques/objects/... were used? 3) Whose interests and objectives were responsible for the selection of the narratives and design of the exhibitions? For this, I plan to make use of two methods: “historic exhibition analysis”, which will let me analyse historic exhibitions like historical sources and “stakeholder analysis” focusing on four major groups: The Prussian state, the provincial authorities, the museum directors and private stakeholders. Ultimately, I want to take a look at the level of reception through diaries of museum visitors and newspaper articles.

There are two positive indicators for my research project. The first one is a striking cluster of newly founded or communized state museums. This is especially odd because apart from the German-Polish borderlands, new state museums were rarely established during the Weimar Republic. The second one is the emergence of “border rooms” in museums, focusing on the impact of the Versailles Treaty.

Christina Floehr has BA degree in museum studies (Leipzig) and MA in European studies (Frankfurt/Oder). Currently, she is doing her PhD in Frankfurt (Oder) under

supervision of Prof. Werner Benecke (Eastern European history, identity in Eastern Prussian museums, 1920–1945). Before she started her PhD research, she worked on a German-Polish museum project in cooperation with Euroregion Viadrina, the Muzeum Lubuskie in Gorzów (Wielkopolski) and the Museum Association of the German state Brandenburg. She also did a half-year long internship at Palazzo Pitti in Florence in 2016-2017 and curated the exhibition “Stirling 100” at the Scottish Stirling Smith Museum in 2015; contact: euv188931@europa-uni.de.



Gerakiti, Erika – Commemoration of World War I: Museum Exhibitions in Greece, 2014–2018

My study investigates the museum exhibitions that took place in Greece in the period 2014–2018, for the commemoration of the centenary of the First World War. On the centenary of the war, international celebrations began, in which Greece also participated. Although the events that took place were not as major as the international ones, since Greece was not involved directly in the war, they played an important role in repositioning the country's history in the international arena and of course in reminding it in the public sphere. The exhibitions examined in the research were selected due to the symbolic weight of the institutions that organized them. Each presented a different aspect of the war and how that aspect affected the respective events in Greece.

World War I touched Greece regionally, but it had direct consequences in the life of the country. It marked the beginning of the National Schism between the country's prime minister, Eleftherios Venizelos, and the king, Constantine I. Venizelos wanted to join the Entente forces because he believed that they would win and through this victory, he would claim, in return, the much-coveted Smyrna for him. Constantine, on the other hand, wanted the country to remain neutral, as it was the only friendly policy he could pursue for Germany. Constantine had close ties to the German royal family through his wife Sophia. He also nurtured feelings of general sympathy to the German nation and admiration for its culture because of his German education. Thus, the two men clashed, dividing Greece, exercising terrorism, disregarding the Constitution and creating wider unrest in the region. Entente violated the country's territorial integrity by imposing a naval blockade on the territories controlled by Constantine in order to force him to enter the war on their side. Eventually Greece entered the war in 1917 under Venizelos and achieved significant victories for the outcome of the war. The five exhibitions under consideration analyse these facts. My purpose is to study what aspects they

chose to present and how, but also what was the resulting narrative of the war in the country's public memory.

Errika Gerakiti has a BA in political science and history and she recently finished her MA in modern and contemporary history at Panteion University of Political and Social Sciences in Athens, Greece. She attended art history classes and seminars, and volunteered at the Museum of Cycladic Art, the Benaki Museum. For the last two years she has been a translator at DailyArt and a regular contributor to DailyArt Magazine. Her scientific interests revolve around public history, especially how it is practiced by museums and cultural institutions, but also in movies, series, video games. She is also very interested in the role of art in public history and how art, as a child of its times, draws attention to contemporary social and political issues, thus contributing to the writing of history; contact: errikaing@gmail.com.



Gralik, Dawid – Presentation of Military History in Social Media on the Example of Polish-Language YouTube Channels

Military history is one of the main historical subjects presented in the Polish public space – in the historical policy of the state and in education. However, popularisation of this topic is not only created by state institutions, but is also conducted by private initiatives created by researchers and passionates of military history or members of reenactment groups.

It comes as no surprise, therefore, that topics concerning military history are also presented on the internet, including social media. This is important issue, because nowadays they are one of the main sources of historical knowledge in Poland, especially among young Poles. A survey conducted in 2019 on a group of over 2,200 respondents showed that as many as 76% of respondents get their knowledge about history from YouTube, while 52% get it from Facebook.

In my presentation, I would like to discuss selected issues related to the presence of military history content on Polish-language YouTube channels. I will present the main profiles on which military history is presented. Moreover, on the basis of the obtained data, I will estimate the popularity of military history among the creators and viewers of the historical content on YouTube (including comparison with other historical topics). I will also present the scale of the presence of particular subjects (armament, history of wars, biographies of commanders, etc.) and eras in published content. Problems concerning the created narratives will also be addressed, primarily in the aspect of content remediation.

The presentation will be based on the author's research about the presence

of historical content on the internet that he has been conducting since 2018.

Dawid Gralik – is a PhD student at the Department of History of Adam Mickiewicz University in Poznań. His research interests are focused on military history of 18th-20th centuries, especially Napoleonic Wars, and the impact of the internet and pop culture on the historical awareness of Poles. He published several articles i.a. in *Sensus Historiae* and *Nauka*, he also runs a blog dawgra.historia.org.pl; contact: dg24851@st.amu.edu.pl.



Ilina, Tatiana –Toponyms of Veliky Novgorod as a Means of Passing Cultural Memory in the City

In my paper I will consider the toponyms of Veliky Novgorod as a means of passing the cultural memory of the city. I will also address the issue of the influence of toponyms on the formation of urban identity. I am interested in the impact of street renaming on the process of forming an urban identity. I will consider the theoretical aspects of this problem in the first part of the paper. Then, I will consider the phenomenon of commemoration and the typology of commemorative practices, which includes the practice of renaming streets. Next, I will consider approaches to studying the problem of toponymy. I will pay special attention to godonyms, i.e. street names. The problem of urban identity and renaming the street names is important due to the fact that the naming of streets in Novgorod was the result of the natural language work of many generations of Novgorodians, but the revolution of 1917 changed everything. The Soviet government changed many names because of politics. These names often did not show the identity of the city. Novgorodians began to return the historical names of streets after perestroika in the 1990s. As a result, Veliky Novgorod experienced several "waves" of renaming of city streets. I am interested in how they have affected the process of forming the identity of its inhabitants.

Tatiana Ilina has BA and MA in cultural studies (Yaroslav the Wise Novgorod State University). She has been researching the impact of cultural memory on the process of urban identity formation in Veliky Novgorod as a graduate student in St. Petersburg since 2020. She is a fellow of the Oxford Russian Foundation and published more than 20 scientific articles (for example: "The role of modern memorial practices in the formation of collective identity", "Representations of cultural memory in the toponyms of Veliky Novgorod", "Formation of Urban Identity in representations of cultural memory"). She participated as part of a research group in the implementation of three scientific projects and delivered papers during various conferences. She is interested in the problems of memory and identity formation, as well as the influence of various

social institutions on this process; contact: tatianailina10101996@gmail.com.



Khokhlova, Daria – Postmodern Dimensions of the Soviet Nostalgia in Pop-Music

The paper attempts to describe philosophical dimensions of the Soviet Union's reception in contemporary pop-culture. Musicians mock Soviet everyday life, draw parallels with contemporary politics, create fantastic images as if the USSR had not collapsed and Lenin had resurrected. They choose pseudonyms referring to Soviet culture and use Soviet motives when designing album covers. Most singers are not directly related to the Soviet era, they do not associate themselves with the leftist ideology, and given their dates of birth, they hardly experienced the USSR.

The author proposes to analyse various strategies of nostalgia through the theory of postmodernism. Examples refer to the period from the beginning of the 2010s. Chosen musicians are at age from 20 to 35 years old. Most of the artists who will be mentioned are popular in the media, especially among the younger generation. Analysis of artistic strategies is based on lyrics, video clips, interviews, album covers, pseudonyms of contemporary Russian musicians.

Daria Khokhlova is a student of the Bachelor's program (Philosophy and Public History) at Higher School of Economics, Moscow. Her interests include pop culture, nostalgia, and postmodern conception of history. She has written a chapter on pop culture in the Russian edited collection „Contexts and Meanings in Russian Pop Music”; contact: hohlovadaria380@gmail.com.



Kirill, Molotov – Social Media and Memory: Neo-Stalinist Versions of the Past and their Representation in TikTok

Researchers note that the advent of the internet and social media has changed collective memory: all ordinary users can now broadcast their historical narratives. This has led to an increase in mnemonic actors and fragmentation of memory. In my research, I examine how neo-Stalinists promote their fragmented versions of the past in TikTok. I selected 600 of the most popular tiktoks using the hashtag "#сталин" ("#stalin") (261 million views) in the Russian-language tiktok segment. From these, I extracted 243 neo-Stalinist tiktoks and analysed them using content analysis. This allowed me to understand that to promote their versions of the past among ordinary

users, neo-Stalinists adjust to TikTok trends, using popular music, editing techniques, video effects, special hashtags ("#хочувреки", "#рек", etc. (analogues of English "#fyp" and "#foryou") and a "duet" function that allows users to shoot video responses. With the help of these techniques, they appear in the recommendation feeds of regular users, thus increasing their audience.

Furthermore, I have distinguished four groups of neo-Stalinists that constructs their own versions of the past for different purposes. This proves that a sort of fragmentation exists even in such a "specific" group of people. The first group glorifies Stalin as the winner in the Great Patriotic War, while repression and other "unpleasant" events are either omitted or described as stages of preparation for war, i.e. "necessary measures". The second group suggests that Stalin should be seen as a "strong leader" who developed and strengthened the state. The war narrative recedes into the background, giving way to domestic politics. This group of neo-Stalinists draws parallels between Stalin and Putin in positive contexts. A third group, on the contrary, contrasts modern Russia and Stalin's USSR to criticize the former. They criticize both the capitalist system and modern society and its values. The last group of neo-Stalinists admire Stalin as a person with "strong personality" — they draw attention to his views, anecdotes from his life, manner of speech, lifestyle, etc. This group borrows ideas about Stalin from popular culture, primarily using films and TV series.

Kirill Molotov is a third-year undergraduate student at the History Department at the Higher School of Economics (Moscow, Russia). He is currently working as a research intern at the Poletayev Institute for Theoretical and Historical Studies in the Humanities. He is also a member of the research group "Online forms of collective memory: culture of complicity and 'public historians' on YouTube" (HSE). He is studying pro-Stalin mnemonic agents, specifically those using online platforms such as YouTube and TikTok. His research interests are media memory and social media memory; contact: jedykirill@gmail.com.



Kobelinski, Michel – Public History and Education: From Social Network Interactions to Józef Stanczewski's Engaged Literature

This paper reflects on the role of the engaged intellectual in school spaces and his current rediscovery by descendants of Polish immigrants in Brazil. Based on the project "My Polish Heart," developed in partnership with the Władysław Reymont Literary Club, the current presence of Józef Stanczewski (1901–1935) is examined based on photographs, messages,

and testimonials posted on social networks (WhatsApp and Facebook). Teachers' actions in Polish schools in Paraná and Santa Catarina, between 1920 and 1935, the assistance and maintenance of cultural and educational values of the Polish government to immigrants in Brazil and those who returned to Poland raises questions. Among them, Stanczewski's political-educational role in the overseas colonization project, his current appreciation among Polish-Brazilian communities, public projects aimed at teaching Polish language and culture, and the impact and discovery of his publications on history, literature, linguistics, poetry, and theatre. Thus, we present the analysis of this Polish diaspora activist's scientific and literary works and evaluate interaction and dissemination of content related to him in social networks and collaborative network projects.

Michel Kobelinski is currently an Associate Professor at the Paraná State University – UNESPAR and coordinates the university's Public History Research Group. He published for instance: “Screens, lenses, and wefts: records of the German-Brazilian identity in Paraná” (book); “Public History and Heritage in Paulo Frontin – PR” (chapter in a collective volume); “The Iguazu Regional Museum and its audiences: institutional and autobiographical narratives” (article). His research focuses on public history, particularly urban heritage, places of memory, and public art. His main research interest is the uses of the past among communities of Polish descendants in southern Brazil; contact: mkobelinski@gmail.com.



Krishna, C. Yamini – Affective City: History and belonging in Hyderabad, India

Cities are constituted by contesting imaginations of belonging and alienation. The Hyderabad city today is often imagined as a global city or *vishwanagaram* by the state which is symbolized by the infrastructural technological advancements unveiled in the city such as the metro rail project, and the city surveillance mechanism. The other Hyderabad is the affective city constituted by the networks of belonging and care, in digital space. This affective city is brought alive by thousands of people engaging with each other through the ‘idea’ of Hyderabad and sense of historical rootedness in the city. The contours of this idea of Hyderabad are in the domains of history, nostalgia, the trade, spiritual and familial networks which have been subsumed under the technological view of the city. The affective city labours to produce a palpable imaginative geography flowing from different corners of the world. This paper based on digital ethnography and oral histories argues that the affective city complicates the carefully carved

technocratic imagination and illustrates how imaginative geographies rooted in history engage with the contemporary.

C. Yamini Krishna has a PhD in film studies. She works on film history and urban history. She has published her work in *Historical Journal of Film, Radio and Television*, *South Asian Popular Culture*, *Widescreen* etc. She has also published book chapters in two books published by Routledge. She has been the recipient of Charles Wallace Visiting Fellowship, Centre for Studying Developing Societies, PhD Fellowship. She currently works on history of transnational networks of film; contact: yaminkrishn@gmail.com.



Krzosek-Hołody, Magdalena – *Trees and Plants as Historical Monuments in the Context of Art, Social Practice and Minority Narratives. The White Wood Case Study*

During the famous exhibition of modern art “Dokumenta” in Kassel in 1982 artist Joseph Beuys proposed a massive planting project called “7000 Oaks”, which became one of the most influential public art projects of the 20th century. In his vision Beuys saw the German city filled with thousands of trees, which would serve double purpose – social and ecological. On this occasion he coined the phrase “Stadtverwaltung statt Stadtverwaltung” (“City Forestation Instead of City Administration”). Beuys’s project was based on the principles which in the 1980s seemed new and refreshing. The artist himself was also engaged in social and political activism, involving ideas of democracy, world peace and open, free education. Many art associations and social activists around the world decided to follow his concepts and numerous continuations of “7000 Oaks” appeared in the decades following the initial project. Among them we can name: New York (Dia Art Foundation), Baltimore (University of Maryland) or Minneapolis (Walker Sculpture Park). They served different purposes – from community building, through city greening to real estate enhancement. Soon, though, artists and ecologists started to ask vital questions about the real sense of the project. Among the concerns were: Should the projects just copy the initial idea or maybe challenge it? Should local historical contexts be considered as well? The initial idea had to evolve to catch up with the emerging eco-critical discourse and the visible shift from hegemonic to minority histories and narratives.

In my presentation I would like to follow the most ambitious to date continuation of Beuys’ idea which I believe is the “White Wood” project of the artists Caroline Wendling and Claudia Zeiske (2014-now) located in the city

of Huntly in Scotland. In the context of contemporary eco-critical discourse and minority histories discourse, I would like to analyse how Beuys' concept was transformed by "White Wood" from an urban installation, which might have been copied in any place in the world into an environmental project based on local context of global ideals. In "White Wood" Zeiske and Wendling proposed a living monument to peace, consisting of native trees and plants of white blossoms and among them 49 oaks cultivated from acorns collected in Kassel. The monument symbolized the centenary of peace between three countries: UK, France and Germany. It also called upon a relatively unknown history of Conscientious Objectors – British citizens who objected to war and rejected army service during WWI. They objected on different grounds – personal, ideological or religious beliefs. Their pacifistic attitude was, however, mostly condemned by the society and the authorities. The number of the objectors estimates was about 16 thousand men.

The aim of my project is to investigate the latter theme in the context of public history and public monuments. I have already carried out interviews with the artists and I am looking forward to a study visit in Deveron Projects, which is the Scottish arts organization responsible for the initiative.

Magdalena Krzosek-Holody is a graduate of AGH-UST in Cracow (2015), now a PhD student at the University of Warsaw. Her research is devoted to the issues concerning public space, community engagement and the environment. She focuses on projects which can be considered as both works of art and community-building practices. She is mainly concerned with ecological and pacifist themes in art and contemporary culture as well as their social impact. She is an author of numerous publications and also co-author of the series of courses: Film poetics. Portraits of nature in world cinema (University of Warsaw 2020-2021). For several years she worked in cultural institutions on projects related to art/education, among them for: MediaLab Katowice, National Centre for Culture in Warsaw, BWA Art Gallery in Krosno, Podkarpackie Film Commission, Wanda Siemaszkowa Theatre in Rzeszów; contact: m.krzosek.holody@al.uw.edu.pl.



Macaluso, Laura A. – Connecticut without Columbus: A Case Study In Civic Failure

Connecticut is one of the smallest American states and, at the same time, has one of the highest Italian American populations in the country. It's no surprise that until 2020 major cities in Connecticut all had Columbus monuments, including New Haven, Norwalk, Bridgeport, and the capital city,

Hartford. Today, one year after George Floyd's death on a street in Minneapolis, three of these monuments are gone (and the public doesn't know where), one has been transplanted, and one remains in place, although it is on the path to removal, too. The oldest Columbus monument in the State of Connecticut, New Haven's from 1892, was unceremoniously removed during a melee between "remainers" and "leavers" (to borrow a phrase from #Brexit) on Wooster Square during the pandemic summer of 2020. The Mayor of New Haven, Justin Elicker, was nowhere in sight as different generations literally fought it out one early morning while city employees worked to remove the icon of the Italian American section of the city, famous for its Neapolitan style pizza and cherry blossoms every spring in the quaint, historic park. New Haven's monument removal was a civic failure, not because of its removal or conversely, if it had remained, but because of way in which a long-time problem, decades in the making, was left to fester until the #TakeItDown, #BlackLivesMatter, #MeToo and indigenous peoples movements blew a hole through the figurative wall built by the last children of those 20th century Italian immigrant families. The rawness of watching the monument's unceremonious removal on television, when things were, just for a short time, out of control, would later be replicated on a more drastic scale at the US Capitol building.

This presentation will review the creation of Columbus monuments in Connecticut to discern and document location, history, and iconography, discussing as well as the anti-Columbus movements already in play in Connecticut for the past forty years. The chapter will then discuss Columbus monument removals across the state, and the different ways in which monument removal was undertaken by municipalities and private organizations. The primary focus of the second half of the presentation will be on the Columbus Monuments in New Haven and Hartford, since these cities – once the co-capitals of Connecticut – have already completed monument removal and have the largest "voice" when it comes to public art and monuments in the State of Connecticut. The presentation is shaped by a public art and public history perspective: in what ways did these Connecticut cities fail to use problematic Columbus monuments to sustain or to change civic identity? Could public art and public history conversation centering Columbus monuments have changed the trajectory of events?

Laura A. Macaluso, PhD is an independent scholar, author, and cultural heritage specialist with an interest in material culture, monuments, and museums. Her work centres the value of art and history to community through exhibits, publications, and more. Recent articles appear in the Arts Paper (Arts Council of Greater New Haven),

the Bulletin of the Auckland Museum, and The Muslim World journal. Books include “Monument Culture: International Perspectives on the Future of Monuments in a Changing World”. Visit www.lauramacaluso.com for more information; contact: monumentculture@gmail.com.



Marie, Pierre – Tell It with a Map: Mapping the Housing Programme Saal during the Portuguese Revolutionary Process, 1974–1976

The Carnation Revolution of April 1974 represented a major rupture in the Portuguese contemporary history. During the Revolutionary Process (1974–1976), social movements and grassroots organizations grew in different fields in order to solve the legacies of almost half a century of fascism. Housing was particularly crucial with more than one fourth of the population living in precarious conditions. Created in August 1974, the Local Ambulatory Support Service (SAAL) aimed to respond to this housing crisis, by supporting poorly housed populations through the construction of new neighbourhoods. In two years, 169 operations were carried out, involving more than 40,000 families. Extinguished in October 1976, the SAAL process resulted in the construction of 76 neighbourhoods, with the intense participation of its inhabitants.

The online open access map “Neighbourhoods of the SAAL Process” (2020) shows, in an interactive and didactic way, the location of these 76 neighbourhoods. It also provides information and presents archive images coming from the 25 April Documentation Centre of the University of Coimbra. The map’s construction is a result of an intense research that combined different archives.

Based on this map, this communication intends to reflect on the potentialities of historical maps for Public History. By organizing spatial information, historical maps are a crucial tool for historical knowledge promotion. Maps make history a closer issue, a key point to engage the public, especially younger generations. But mapping also appears as a tool to foster research, by allowing the emergence of alternative scientific questions and hypotheses. This paper aims at sharing the process of the map’s construction and also intends to present experiences carried out during sessions in schools in order to outline the potentialities of historical maps as a tool for Public History.

The map was developed within the project “25AprilPTLab – Interactive Laboratory of Portuguese Democratic Transition”, of the Centre for Social Science and the 25 April Documentation Centre of the University of Coimbra,

funded by the Portuguese Foundation for Science and Technology (PTDC/COM-CSS/29423/2017). For more information see: <http://www.cd25a.uc.pt/index.php?r=site/page&view=itempage&p=2552>.

Pierre Marie is a post-doctoral researcher in the Centre for Social Studies of the University of Coimbra (CES) and member of the Research group “Humanities, Migration and Peace Studies” (NHUMEP). He is researcher at “25AprilPTLab – Interactive Laboratory of the Portuguese Democratic Transition”, coordinated by Rui Bebiano, at CES and 25 April Documentation Center (CD25A), funded by the Foundation for Science and Technology (FCT). He holds a PhD in contemporary history from the University of Coimbra and the University of Caen-Normandy (France). He works on the History of the Portuguese Revolutionary Process (1974–1976) and experiences of self-management and popular education; contact: pierremarie@ces.uc.pt.



Martyniuk, Olha – Victory Day Celebrations in Ukraine since 1991: Perspectives from the Local Level

Victory Day over Nazism in World War II (until 2015 – Victory Day over Fascism in the Great Patriotic War) was one of the distinguished and simultaneously controversial holidays in Ukraine after the proclamation of independence in 1991. A few questions were frequently asked: who (the Ukrainian people and/or all nations of the USSR) and for which country (for the USSR and/or for Ukraine) fought in the war, and who the heroes were (simple soldiers and/or Stalin with other Marshals of the Soviet Union). A significant amount of research was devoted to the transformation of Victory Day celebrations after the adaptation of the so-called decommunization laws in 2015; however, not much attention was paid to earlier changes. My critical analysis offers an understanding of the dynamics of changes in Victory Day celebrations on examples of three Ukrainian cities: Zaporizhzhia, Vinnytsia and Ternopil. The local authorities were the main actors in organizing the celebrations, who conducted the main events dedicated to Victory Day and held speeches on this occasion. Within my research, I will answer the following questions: How did local authorities react to the decisions at the state level regarding Victory Day celebrations? Did they support or contradict them? Which decisions and initiatives did they start? Which aspects and perspectives were changed in the speeches of local officials on Victory Day over time? What models of celebrations were used in the selected case studies? Which conflicts of interests did happen? This study analyses the round anniversaries of Victory (1995, 2000, 2005, 2010, and 2015) in each

city as they were celebrated to the greatest extent. The sources for my analysis are newspaper articles, online sources, visual and text materials depicting local authorities, and public statements on the May 9th celebrations.

Oiha Martyniuk obtained a Bachelor's Degree in Political Science from the National University of Kyiv-Mohyla Academy and a Double Master's Degree in German and European Studies from the National University of Kyiv-Mohyla Academy and Friedrich Schiller University Jena. She worked in Ukrainian NGOs and at the Buchenwald Memorial in Weimar (Germany). Since October 2019, she has been working on a doctoral project "Red Army Soldiers: Representations and Perceptions in Ukraine since 1991" at the University of Regensburg (Germany). She is a DAAD scholarship holder at the Leibniz Institute for East and Southeast European Studies (IOS) Regensburg since October 2020. Her research interests are memory politics in Central and Eastern European countries and Germany, the history of the Second World War in Ukraine, concentration camps in Germany and beyond; contact: martyniuk@ios-regensburg.de.



Mendez, Jefferson R. – Monumentalizing Memories, Memorializing Monuments: Luneta Park and American Colonial Philippines, 1898–1946

Recent scholarship about American colonization in the Philippines has focused largely on conformities and interruptions (Balance 2016, McCoy 2009, Abinales 2017). However, there has been a dearth of studies analysing the reconfigurations of new forms of cultural expression in the spatial realm to remember the past, such as the manipulation of the natural and built environment for cultural purposes; the re-ordering of existing spaces or architectural forms in the occupation context. This research will explore the relationship between monumentalizing memories and memorializing monuments, concentrating on the disparate images of the past generated by the material manifestations of the Philippine society's framing of Philippine history on the urban landscape, in particular the processes of memory in the Philippines.

The questions on how colonial past should be remembered, and how it should be treated and disseminated, are current debates in the contemporary Philippine history and politics. Though recognizing that various acts of commemoration are formed by debates on identity, I propose the way in which the Philippine's past is being presented and "packaged" for Philippine society is also influential in determining which historical narratives the population prefers to visually "consume". Through this study, I will look

on the “material dimensions” of the past by undertaking a perspective that comprises the exterior and interior forms of various visual representations of the past as well as interrogating how people monumentalized their memories as the traditional role of the historian and how people memorialized monuments nowadays in seeking the identity of a Filipino Public historian.

My study will rely heavily on qualitative data collection such as historical and discourse analysis. These methods are complemented by archival research and secondary data collection from different commentaries and publications from both foreign and Filipino authors. Spatial representation like monuments and buildings will be discussed, scrutinized, and assessed in this proposed Study.

Jefferson R. Mendez is a faculty member at the Department of History, Polytechnic University of the Philippines where he also received his Bachelor of Arts in history. Last year, he completed his MA in Asian studies with a specialization in Japanese studies at the University of the Philippines. He presented his research in various parts of the Philippines and abroad. In 2018, he was part of a research project organized by the University of Nottingham and in 2019 attended the 14th Singapore Graduate Forum in Southeast Asian Studies organized by the Asia Research Institute of the National University of Singapore. He received travel grants from European Research Council (ERC), Henry Luce Foundation and the Japan Foundation to present his research works in the UK, US, Singapore and Indonesia. He is currently taking a Master of Arts in history in the public sphere (HIPS) program in various Universities in Europe and Japan as an Erasmus Mundus scholar; contact: Mendez_Jefferson@student.ceu.edu



Mukherjee, Amrita – Heritage Politics in India: Role of Archaeological Survey of India

Public history as an independent discipline is a newly emerging topic in India that coincides with heritage practice, historical narrative. The postcolonial Indian heritage discourse, including practice and policies, is connected to the colonial production of knowledge and establishes the historical narrative in an independent nation, leading to effective cultural governance. In a context where heritage discourse is essentially a state initiative and under the grip of colonial institutions such as the Archaeological Survey of India or Indian Museum, this paper looks into the production of “heritage” and “history” in India through the lens of institutional practices.

India State, through state institutions, conducts and controls Indian heritage politics, especially the management, preservation, categorization

of monuments, objects. One of these agencies is a colonial-born organization in 1861, the Archaeological Survey of India (ASI), the primary heritage management agency. Providing not only materiality but also legitimacy to the past, the “grip” of ASI culminated into a heritage discourse that is bureaucratic and hierarchical.

An epistemological analysis of “survey” institutions such as the Archaeological Survey of India provides excellent details of heritage discourse that still prevails in modern times. Even in post-independent period, the imperial connection is evident through its bureaucratic practices, which the Indian state now regulates instead of the British. Through the preservation and representation, ASI reproduces the Indian state and the historical narrative of the state.

The omnipresence of ASI in Indian heritage politics denotes successful cultural governance. Through the instance of the Babri Mosque case in Ayodhya, the paper discussed how the advent of heritage practice in colonial India under ASI points to the nature and transmission of knowledge around past, pastness, and material expression of history. Babri Mosque case indicates more than communal violence and sheds light on how ASI has authority over Indian history. The acceptance of ASI report by one religion to establish specific historical facts indicates how history is practiced in a larger socio-political sphere.

Amrita Mukherjee – has a MA in interdisciplinary and applied history from the Higher School of Economics, St Petersburg, and a BA in History from Presidency University. Classical dancer by passion, her interest in South Asian history involves Indian classical dance, heritage studies, state and bureaucracy, and oral history and memory. As a citizen historian of the 1947 Partition Archive, she documented oral histories of partition and later worked with Partition Museum Amritsar on the Bengal partition. Her interest in public history started from heritage studies courses during her studies, which led her to study public history at the University of York as part of ERASMUS exchange student. She has also done an internship in Kunstkamera, Peter the Great Anthropological Museum in St Petersburg, working in the museum-reserve and learning about museum exhibition planning. Currently, she is researching the Chinese community and the heritage formation of Kolkata through oral history as a Sahapedia-UNESCO fellow; contact: amrita.mukherjee288@gmail.com.

Nepliuiev, Petr – “In Steps of Our Fathers”: Soviet Search Movement for Study and Preservation of Places of Military Glory as a Phenomenon of Historical Activism

In the 1960s the USSR saw a period of upsurge in social movements, aimed at creating and developing regional identities. In many ways it was connected with conservative turn in the minds of soviet intelligentsia, who became determined to preserve and study national and regional culture. Many of these historical movements were created with the help of the state, but found support of ordinary citizens as well, which led to a surge of historical activism.

Soviet search movement for study and preservation of places of military glory was one such organization. Their main goal was to study and preserve places of “military glory of fathers and grandfathers”. Searchers or Sledopyts (Pathfinders) achieved that through travel to places of great historic significance such as battlefields of the past. They were erecting new monuments and collecting written and oral accounts of Great Patriotic War (1941–1945) and Russian Civil War (1917–1923).

The main focus of this research is to study the interaction between the state bureaucracy and low-level activists. I analyse structure, methods and instruments of Sledopyts movement, its participants and the degree of independence from official Soviet State authorities.

The sources I'm using are archival documents of Komsomol (Soviet Youth Movement), DOSAAF (Volunteer Society for Cooperation with the Army, Aviation and Navy), VTsSPS (Soviet trade unions) and other state and public organizations instrumental in founding and supporting “slydopit” movement and its activists. Other sources are oral and written accounts of members of search movement, including some of them who participated in a long horse trek through “places of military glory” in a full military uniform of Red Army of Russian Civil War. Their account could help us find a link between Sledopyt Movement and modern history reenactors in Russia.

Petr Nepliuiev received a MA in public history in Perm State University (Russia) in 2017. He is currently a PhD student at the same University. His PhD thesis concerns historical and cultural activism in late Soviet Union (1960–1980s) He is also a research fellow in Perm Local Lore Museum (since 2015) and assistant of the Department of Interdisciplinary Historical Studies in Perm State University (since 2019). He belongs to the reenactment movement of Peter the Great's Siberian regiments in the first half of 18th century. His main interests are: public history, late USSR, local history movements in USSR, historical activism, historical reenactment movement; contact: peter.neplyueff@yandex.ru.

Pupella-Noguès, Iris – Remains of Fascist Monuments: What Can the Public History Teach Us? The Examples of Trieste and Bolzano

When the multicultural regions of Trieste and Bolzano became Italian, the liberal state followed by the Fascist regime imposed an "italianization" of the "allogeni" and of the spaces using monumentality and architecture. After WWII, both of the regions proposed Public History projects to try to appease tensions incurred by remaining Fascist monuments. The proposal interrogates the link between local powers, inhabitants and the role of historians in the memory-making processes with the remains of Fascist monuments by analysing several multimedia public history projects.

Iris Pupella-Noguès graduated from the University of Paris-Est and Università di Roma Tre (Erasmus) with a thesis about intellectuals and Italian fascism (2016). In October 2019 she obtained a PhD grant at the University of Paris-Est in the framework of the international supervision (cotutelle) with Università di Trieste. Her thesis is entitled "Conflicts and negotiations in urban spaces during fascism in Trieste and Bolzano (1922–1943)". She was an intern within the documentary film production company O2B Films and a researcher for the TV News of the French channel TF1. She co-founded La Boîte à Histoire, a public history association; contact: iris-agathe.pupella-nogues@u-pec.fr.



Reznyk, Daria – Oral History in the Media Space: When History Becomes a Product

Based on my working research in the museum "Territory of Terror", I would like to share my ideas concerning few questions: how a modern museum in Ukraine can work with the oral history by going out into media platforms (Facebook, Instagram, Twitter); how to avoid the devaluation of human experience in the media and why the oral story becomes a product.

Daria Reznyk has a MA in history from the Ukrainian Catholic University. She is head of the information sector of the Memorial Museum of Totalitarian Regimes "Territory of Terror" (Lviv, Ukraine). In the museum she works not only with media platforms, but also assists the oral historical project "#unheard" and organize a permanent exhibition, which is based on human stories. Her interests include: women's history, narratology, public and oral history in the media space; contact: dariakinzer6@gmail.com.

Santos, Ivan – Public History and Performance: Thinking the Audiences from the Stage of the Theatres

A survey carried out by public historians Roy Rosenzweig and David Thelen in the late 1990s in the USA sought to understand how the population of that country connect to the past through daily practices: from reading historical novels to collecting items, including the writing of diaries and visits to museums and other spaces dedicated to historical themes. Among the results, two are of my interest in this work: the fact that the public's relate with the past mainly through non-specialized narratives, that is, non-academic products; and that a significant part of these same products are historical representations through performance, among which are the films and documentaries for TV or cinema, miniseries and historical soap operas. While the latter formats have received increasing attention from historians, this work seeks to think about the history that is “performed” by the performing arts that, distinguished from the previous formats mentioned, has in the dialogue with the audience and in the body of the performer as a support some of its shaping elements. With a focus on the theatre, and more specifically in its documentary forms, I try to outline its dialogue with history through the lens of public history, a field that has turned to questions related to interlocutions between academy and the public sphere, the expansion of audiences and historical dissemination, and practices of shared authority, among others, and which is currently in expansion in Brazil. I take some examples of practices, such as the work done by the historian David Dean in Canadian theatres, and concepts of the field in question, such as the notion of “historian attitude”, to raise some of the potentials from the dialogue between historians and the theatre as a practice, scope of research and space for exchanges between different expertises. In the end, I briefly develop one of these potentials, which I call self-reflective, based on the problem of the audiences: is it possible to think of the story represented – or “performed” – on stage as a trigger for new ways of thinking about the engagement of audiences with their own history?

Ivan Santos is MA student in public history at Paraná State University. He obtained his BA degree in history from the Federal University of Rio Grande do Norte. He's an actor and director, cultural producer and art educator. His research areas are: public history, art and theatre history, contemporary theatre, public arts and cultural mediation; contact: ms_ivan@ymail.com.

Stouraitis, Elias – Historical Representations of Massively Multiplayer Online Games and Their Effect on Students' Historical Culture

At the beginning of the 21st century, the relationship of people with the historical past is realized through different media, such as databases, digital platforms, digital games and so on. This study deals with the Massively Multiplayer Online Games (MMOG) and explores the representational aspects of the historical past. It also examines how historical culture is constructed through MMOG and therefore how these games mediate and disseminate historical information. Finally, the study reflects on the didactic perspective of this digital medium in historical education as a research tool. History students from Ionian University participate as players by understanding the process of the games, but also as critically processing the learning challenges of these digital games as potential historians and/or educators. The three research questions include: 1) How do MMOG form a representation of history? 2) How do history students perceive the past and co-opt with MMOG environments? 3) What is the historical culture of MMOG? Answering the previous questions, a mixed methodology was applied, which was investigated separately and co-examined along with the survey: software protocols for games and a multi-sited ethnography for history students. The survey illuminates the multiple historical representations presented in digital games and their direct relationship to the executive role of history students. The construction of historical culture in the digital world of MMOG refers to a relationship developed by game designers and participants: the remediation of dominant narratives in MMOG, the spatial dimension of these digital games defines the historical period of the games and how students participated and communicated with other students and some historical students are influenced by these games even though they study history.

Elias Stouraitis holds a PhD in digital history at the Faculty of Historical Survey, History Didactics and New Technologies, Department of History and Informatics, Ionian University in Greece. He completed his undergraduate studies in history and archaeology at the University of Athens in Greece and undertook a master degree in modern Greek history at the University of Athens. He teaches history and Greek language in the private sector in Greece. He has worked as a research project manager in national and European projects at the University of Athens and R&D Department of Ellinogermaniki Agogi regarding digital technology in education, social inclusion, history and culture. He has been awarded a grant from the Japanese Nippon Foundation SYLFF (Sasakawa Young Leaders Fellowship Fund) for his innovative and strategic abilities in research leadership and an award by Common Ground Community 'The Learner' for his experienced skills in education. His main

research interests are digital history, historical culture, digital games, design of educational software. He is passionate about new creative projects and specialised in digital tools and methods; contact: stouraitis@gmail.com.



Tioli, Beatrice – Communist Choral Drama and Public History: A Possible Connection?

In my paper, I aim to investigate if the Communist Choral Drama and Mass Spectacle could be considered an ante litteram form of public history. In many European countries, the Mass Theatre, born with a propagandistic purpose, became a very popular expression of “community art”. It represented a new form of spectacle which meant to speak to the people with its own language, about its own history, involving the people themselves in the performance. The involvement of ordinary people (farmers, workers, students) in the construction of the show, with open discussions about the script; their active participation as actors; the goal to reach a wider public; the use of popular language; the purpose to tell local history directly where events took place; the collective debate about contents and form of the show; the fact that actors and audience re-live their own history, developing consciousness and memory: all these elements remind us the pillars of public history. Nevertheless, there are also strong divergences as the deliberated propagandistic aim of Mass Theatre, the political control exercised by the communist parties over this kind of cultural practices (it has been defined as “a more political than popular organism”) and the lack of professional historians in these projects. After a brief historical contextualisation, my analysis will be focused on the Italian experience, which developed later than in central Europe (between 1948 and 1952) and presents some peculiarities. In Italy, the main arguments of the scripts are Resistance’s episodes, the occupation of land and factories, popular struggles against the rich (that is mainly topics of the very recent past). Can we compare the participative attitude of Mass Theatre to that of public history? Which are the differences between this experience and the modern ways to bring history to a wider public, by involving it? What can we learn as public historians from the capacity of popular engagement and involvement demonstrated by Mass Theatre? Should we re-evaluate this experience to expand public history horizons? In this paper, I will try to answer these questions.

Beatrice Tioli is attending a post-MA specialisation course in Public and Digital History at the University of Modena and Reggio-Emilia. She had a six-months research scholarship from the University of Bologna concerning the representations of fascism in Italian television. She holds a MA in historical sciences, curriculum global cultures, from the University of Bologna. She is currently working on the history of Italian Communist Party and she took part in the project „Partecipare la democrazia” (Emilia-Romagna Historical Institutes’ Network) and in a number of projects for the „Istituto storico di Modena”; contact: beatrice.tioli.bt@gmail.com.



Tökün, Levent – “What Happens After?": The Life of a Returned Cultural Property

Cultural objects have constantly been on the move for various purposes by different actors with or without the consent of the owner. In the context of this movement, the illicit trafficking of cultural property is a serious global concern besides lawful ways such as donations, presents, and trade. As a result of the unlawful displacements, repatriation demand of the source community eventually arises. Returning an object to its source is one significant thing, yet neither the only nor the last step. Creating a sense of ownership for the returned object(s) is a vital part of this long term process. To do this, access, appreciation, public awareness, and preservation are among strategies for embracing the cultural property taken back. All strategies are strongly connected since providing adequate access to artefacts allows appreciation which creates awareness to preserve them for the further enjoyment of all. Hence, when a country celebrates the recovery of an object it also complements to the fight against pillage and illegal trafficking in line with the public awareness raised. At the same time, it also strengthens further return claims by eliminating the concern of access and preservation in the source place. Accordingly, this article endeavours to narrate the dynamics and significance of a returned cultural property regarding community appreciation in line with the question of “What happens after?”. To illustrate the framework, actions of the requesting and requested parties as well as the media and community involvement are discussed based on the recent case studies.

Levent Tökün is an archaeologist and art historian focused on cultural heritage politics, and museums. He obtained his BA degree in archaeology and history of art from Koç University, Turkey. During his studies he spent a semester at Trinity College Dublin, Ireland, as an exchange student, and later completed his dual MA degree in world heritage studies at the Brandenburg University of Technology Cottbus-

-Senftenberg, Germany & in cultural heritage at Deakin University, Australia. For the MA thesis, he researched on the issue of return of illicitly trafficked cultural property both to and from Turkey regarding policy consistency and goodwill. Currently, Levent is one of the first European Heritage Youth Ambassadors selected by Europa Nostra, the European Heritage Tribune, and the European Students' Association for Cultural Heritage (ESACH); contact: leventtokun94@gmail.com.



Véras, Bruno R. – Fragments of Memory: Black Diaspora Lives and Public History Creative Approach

The “Fragments of Memory: Artistic Representations of Diaspora Lives” is a public history art-based project which aims to bring together international scholarship regarding the Historical African Diasporas, with creative art production initiatives from Global Africa. The focus is biographical. The concept of the project is based on creating experimental ways of visually representing the lives of individuals who endured slavery as part of their existence between the 15th and the 19th century. African men, women and children chained in slave ships and taken to different parts of the world left accounts, biographical sketches and testimonies. Historians and scholars around the globe have been working on life trajectories of these individuals, tracing their movements, and the various ways they shifted and created new identities. Their writings can be found all around the world from Europe to Asia, Africa and the Americas. The project is part of SHADD_hub where many of the historical sources are stored and displayed in an online database. The “Fragments of Memory” project is also part of the artistic initiative from the UNESCO Slave Route Project: Resistance, Liberty, Heritage.

Bruno R. Véras is a digital historian and cultural producer whose work focuses on public scholarship, memory, global Africa, historical slavery and art-education (www.brveras.org). He has been developing multimedia educational projects in the global South, digital public history initiatives such as project Baquaqua and he is the co-director for the SHADD_hub (SSHRC). He is currently directing the UNESCO project “Fragments of Memory: Artistic Representations of Diaspora Lives”. He coordinated with British Library Endangered Archives Projects, through developing digital archives and websites (e.g. Equiano’s World) and several training workshops in digital humanities. His work as UNESCO principal investigator in Africa-Brazilian history (FUNDAJ) resulted in museum and art exhibits. He is a documentary filmmaker working on art and experimental and creative performances in Brazil, Uganda, South Africa, Nigeria, Canada and Egypt.

He has extensive experience as a lecturer in Brazil and Canada, with several teaching awards and grants for his development of educational projects, community engagement and public history activities. He is currently a PhD candidate in history at York University, Canada; contact: brunorv@yorku.ca.



White, Caitlin – Whose Memory? The Difficulties of World War I Remembrance in Ireland, 1921–1939

The First World War is considered the defining event for the generation who lived through it. It was a conflict on an unprecedented scale that impacted ordinary people from Australia to Russia. This paper does not explore the details of that war, but rather how it was remembered or forgotten in Ireland in the decades immediately following the Armistice in 1918. As a dominion of the British Empire approximately 300,000 Irishmen (7% of the total population) participated in the war but due to the subsequent War of Independence (1919–21) and Civil War (1922–23) the memory of the First World War following independence was contested and disputed. Both Irish Free State governments in the interwar period had particular difficulty in positioning the war in the historical narrative. Using the case studies of the Guillemont Cross (1924), the Thomas Kettle Bust (1937) and the National War Memorial Gardens (1938) all within the capital city of Dublin this paper maps the war memorials in the public sphere and considers how by examining and acknowledging the variety of difficulties in war remembrance public historians might better understand whose memory prevails, and whose was forgotten.

Caitlin White is currently undertaking a PhD at Trinity College, Dublin, with Dr Anne Dolan where she is investigating how public history was used to promote various identities in the two Irish states 1921–39 and the effects of engaging with this public history on individuals. She has presented at a number of conferences, both domestic and international, and has a forthcoming chapter on public history in Nenagh, Co. Tipperary, in an edited collection, “The Public in Public History” due in July 2021. Her research interests include memory, commemoration, and monuments. She is a member of the International Federation of Public History and the Irish Association of Professional Historians; contact: whitec9@tcd.ie.

MA Program in Public History at the University of Wrocław

<https://international.uni.wroc.pl/en/master/public-history>

Zajezdnia History Centre, Wrocław

<https://zajezdnia.org>

International Federation for Public History

<https://ifph.hypotheses.org>

Commission for Public History of the Committee of Historical Sciences of the
Polish Academy of Sciences

<http://www.knh.pan.pl/index.php/lista-komisji-knh/156-komisja-historii-w-przestrzeni-publicznej>

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