LETTER OF THE PRESIDENT

Our second annual newsletter is driven by both short and long-term impacts and consequences of COVID-19 on public history. Initially scheduled to take place in Germany (Berlin) this August, our 2020 World Conference of Public History has now, due to the pandemic, been postponed to the summer of 2021. We had received more than 400 panel and individual proposals from all over the world, showing evidence of rising interest in public history (page XX). The pandemic is affecting public spaces, jobs, training and public communication in general, forcing professionals to adapt to new challenges (page XX). Despite the pandemic, and perhaps because of it, there are many examples which show the vitality of public history discussions. What were often marginalized debates over Confederate and Slavery monuments have forcefully reappeared following the murder of George Floyd in May in the United States (page XX). Questions about identity, politics, and the uses of the past have been kindled over these and other symbols of power as well as over interpretations of controversial events like the Civil War in Colombia (page XX). Quarantine, lockdown, and stay-at-home policies have forced historians to propose new formats like the very successful online discussion in Brazil - História em Quarantena in Brazil. Meantime public history projects in France – such as La Boîte à Histoire – or the first publication entirely devoted to public history in Spain are testaments to the relevance of the field. It is IFPH’s role to contribute to and offer assistance to projects and collaborations all over the world. In order to do so, we can count on the support of our Institutional Members (page X). Memberships help us ensure the ongoing development of public history through various formats: International Public History (our peer-reviewed online journal, page XX), our Blog “Bridging”, our Facebook Forum, and now our recorded public history videos on our Vimeo Channel (page XX). We encourage you to take advantage of those formats and contribute to a richer international public history.

Thomas Cauvin
IFPH-FIHP President
The IFPH is an organisation mandated to create international linkages between public historians and promote the development of a worldwide network of Public History practitioners. The federation’s purpose is to encourage, promote, and coordinate, at an international level, contacts, teaching and research in public history.

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**INTERNATIONAL PUBLIC HISTORY - NEWSLETTER**

The Newsletter is published by IFPH-FIHP (Chantal Kesteloot, editing) in collaboration with Cliomedia Public History (Turin, Italy).

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**INTERNATIONAL PUBLIC HISTORY JOURNAL**

Online peer-reviewed journal of the IFPH published by De Gruyter (our members get free access).

https://www.degruyter.com/view/j/iph

**BRIDGING: THE BLOG OF THE IFPH - FIHP**

You can submit post proposals for our blog. Forthcoming issues include - but are not limited to - video games, LGBTQ, and historic preservation.

More info: ifph.hypotheses.org/category/bridging

**INTERNATIONAL PUBLIC HISTORY EXPLORERS**

The IFPH needs more explorers to help covering events, projects, debates all around the world. News from public history explorers are published monthly.

More informations: ifph.hypotheses.org/223

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**INTERNATIONAL PUBLIC HISTORY NEWSLETTER**

**Issue 12 October 2020**

**SUMMARY**

- Letter of The President: page 1
- IFPH – FIHP Institutional Members’ Corner: page 3
- History Program at the University of Wisconsin-Milwaukee (United States), New Institutional Member: page 4
- IFPH2020 in Berlin will become IFPH2021 in Berlin : page 5
- International Public History page 6
- The coronarchiv – A German Public History Intervention: page 6
- COVID19 and Public History: page 7
- Statues and the Black Lives Matterprotests: page 8
- Bridging: our International Blog page 9
- IFPH Vimeo channel: page 9
- The Struggles for Colombian Memory: page 10
- Public History in Russia: page 13
- The Challenge of Public History in Japan : page 14
- International Seminar and Workshop on Public History, November 2019: page 14
- Aiph - Italian Association of Public History: page 15
- 3rd Public History Summer School at the University of Wroclaw went on-line : page 16
- História em Quarentena, Brazil: page 17
- La Boîte à Histoire (France): page 18
- Public History in Brazil: page 19
- Sri Lankan Symposium and Workshop: page 19
- Heritage interpretation: How can we all learn from the past for the future: page 20
- FORTHCOMING EVENTS: page 21

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**Not yet a member? See the details here:**

ifph.hypotheses.org/membership
Carleton’s MA in Public History, founded in 2002, is a two-year program that culminates in an original research essay or project. Seminars are offered by eight full-time faculty as well as some of Canada’s leading archivists, curators, and government-based public historians. Students enjoy a fully paid internship with one of our several dozen public history institutional and organizational partners, creating synergy between their academic work and hands-on experience of working in the field. Carleton is able to support research trips in Canada and abroad and offers excellent resources for producing films, podcasts, exhibits, video games, and digital histories. Insisting on original research that is methodologically innovative and theoretically engaged, our program enables students to pursue careers in public history as well as going on to doctoral research. The success of the MA has led to Carleton introducing concentrations in public history at both the undergraduate and doctoral levels which will begin recruiting in 2020. Being a patron of IFPH enabled our students to bring their original research to the attention of an international audience through the Bridging blog and through IFPH’s Public History Explorers. Several students have attended IFPH conferences and made vital connections across the globe. It’s been a very busy year for Carleton’s public historians. Garnet’s Journey: From Residential School to Reconciliation and Lost Stories are two current projects demonstrating how addressing social justice is a vital pathway for the field and the profession. Two other collaborative projects recently received funding: one investigates how Canadian populists serve as memory entrepreneurs in the digital mediascape and the other captures how front-line workers have adapted their uses of technology because of COVID-19. New books include Failing Gloriously and Other Essays (on digital humanities) and the co-edited Migration and Stereotypes in Performance and Culture. MA student Cristina Woods won the University Senate Medal for Outstanding Graduate Work for her ground-breaking project using historical data of the Ottawa river to create a unique digital songscape.
Established in 1976 as one of the first programs of its kind, Public History at the University of Wisconsin-Milwaukee combines an emphasis on public engagement in a vibrant urban setting and a balance of academic preparation and professional training. Since 2016, UW-Milwaukee has been recognized as an R1 institution by the Carnegie Classification of Institutions of Higher Education and has also been included among the nation’s top universities for community engagement by the Carnegie Foundation for the Advancement of Teaching. Our program’s strengths include the broad research and teaching expertise of our faculty. The “COVID-19 MKE Digital Archive” and “Gathering Places: Religion and Community in Milwaukee” are both directed by Christopher D. Cantwell, who specializes in digital public humanities and the urban history of religion. Involving graduate students in every aspect, these projects have assembled stories and images of communities bearing a keen sense of local identity, which taken together help to portray a pivotal time in the largest metropolitan area of a state regarded as a nexus of social and political debates in the US. Jasmine Alinder was the lead academic advisor and content curator of The Orange Story, which received Honorable Mention for Outstanding Public History Project in 2019 from the National Council on Public History. An expert on photography, Japanese American wartime incarceration, and social-justice activism, Alinder also directed the March on Milwaukee Civil Rights History Project. Nan Kim, who directs the Public History program, takes an ethnographic approach to international public history while drawing upon the anthropology of power, dissent, and geopolitics. Last year, her book on memory and the complicated process of post-conflict reconciliation in Korea was recognized with a prize by the Peace History Society. Arijit Sen, architectural historian of the vernacular built environment, has involved many of our students in projects on environmental racism, climate justice and community history, most recently engaging with a participatory public memory project organized by the international coalition, Humanities Action Lab. With an extensive network of alumni working as professionals in the field, UWM Public History regularly partners with public-history organizations in Milwaukee and beyond. Our students have pursued internships both locally and farther afield at institutions such as the Milwaukee Public Museum, America’s Black Holocaust Museum, the Milwaukee County Historical Society, and the United States Holocaust Memorial Museum in Washington, DC. With the opportunity to pursue graduate certificates in Museum Studies, Nonprofit Administration, Historic Preservation, GIS, or Archives Administration, students may pursue an MA with Public History specialization, an MA/MLIS coordinated degree, or a PhD in History with a minor in Public History.
Planning for the 6th World Conference for Public History had been going well, and we were expecting around 500 participants from all over the world in Berlin this August. About 350 public historians from nearly 50 countries wanted to present their work and ideas in 90 panels, working groups, workshops and in a poster session.

However, the global coronavirus pandemic means that our conference cannot take place this year and has to be postponed. The new dates are August 17-21, 2021, which again is the week before the World History Congress (CISH) which postponed its meeting in Poznan to August 22-28, 2021.

If your panel, workshop, working group, or presentations were accepted, you will not have to submit your proposal again but will be part of the 2021 conference program. Sometime later this year we will get in touch with everyone individually to find out who wants to remain on the program. Please be patient. As you know, IFPH does not have paid staff, and postponing the conference is quite a logistical challenge for us.

The generous funding we received for administrative support from our host Freie Universität Berlin will end later this year and we have to figure out how to keep funding the position until after the conference. We also did receive generous grants for the conference from other institutions and foundations. In some cases, their policies prohibit to use grants in the next calendar year, so we will have to reapply. We are hopeful that the German Research Foundation which gave us a major travel grant for international participants will let us use the money next year. Those travel grants surely would be even more important in 2021 than this year. We also hope that our many local, national and international partners will stay on board.
International Public History, the official journal of IFPH, is now entering its third year and is already attracting considerable attention, not to mention institutional subscriptions. It is, of course, one of the major benefits of being a member of IFPH because members have exclusive access to the journal until its contents become open to all. The latest issue (2.2) features a thought-provoking series of articles, conversations, and interventions in the rapidly growing and changing field of family history, guest edited by Tanya Evans (Macquarie University, Sydney, Australia) and Jerome de Groot (University of Manchester, UK). Volume 2.2 also features the editors’ interview with newly elected Secretary of the Smithsonian Lonnie Bunch, on his role in shaping the National Museum of African American History and Culture, about his new book on the topic, “A Fool’s Errand”, and the controversy surrounding the re-definition of a museum that dominated the 2019 conference of the International Council of Museums. This article has been made open access from the date of publication. Volume 3 of the journal promises to be equally exciting. The spring issue (3.1) will have articles on digital public history, public history in Egypt, historical heroes in Indonesia, and the representation of immigration in German museums. In the autumn (3.2) IPH will feature another special issue, this time focusing on the politics of remembering and forgetting, contested pasts, and transitional justice edited by Ricardo Santiago (Federal University of São Paulo, Brazil) and Radhika Hettiarachichi (Community Memorialisation Project, Sri Lanka).

THE CORONARCHIV - A GERMAN PUBLIC HISTORY INTERVENTION
by Thorsten Logge, University of Hamburg

At the end of March 2020, the coronarchiv (www.coronarchiv.de | www.coronarchive.org) as a joint project of Public History Hamburg (Prof. Dr. Thorsten Logge, Nils Steffen) with the junior professorship for Didactics of History at the Ruhr-Universität Bochum (Prof. Dr. Christian Bunnenberg) and the International Graduate Centre for the Study of Culture at the Justus Liebig University Giessen (Benjamin Roers) was launched. The project is located in the field of Public History as an interface between historical sciences, didactics of history and cultural studies in order to collect and investigate everyday experiences of citizens during the pandemic. The project also aims at developing crowdsourcing in the Humanities and as a form of civic engagement at an international level. The coronarchiv enables citizens to upload and self-document pandemic-related individual memories and experiences in diverse media formats like images, audio, texts, videos, and others into an Omeka S installation. The platform is aimed at collecting materials in Germany mainly but also provides an English version for individuals not fluent in German. Up to July 2020, more than 2600 items from all parts of Germany have been uploaded. In April/May 2020, the German Koerber-Stiftung – host of the bi-annual Federal President’s History Competition – held a competition which led to additional 1120 contributions from 1500 school pupils which are currently being imported and will be published soon. The coronarchiv has established an international advisory board to include expertise from various fields such as archival sciences, archival didactics, topic related historiography, public history and other crowdsourcing projects. It is also involved in building up an international network of covid19 collecting projects for future workshops, conferences and general exchange as well as to enable comparative research to the collections, especially with the US “Journal of A Plague Year” project and the #covidmemory project at the Centre for Contemporary and Digital History at the University of Luxembourg.
The roles of history and historians change over time. But the current pandemic asks for a specific reinvention of the discipline. Covid-19 represents a historical crisis – there was a before and there will be an after. The pandemic affects our perception of time and change. Works on collective memories show that in time of crisis, some groups wish to freeze time and preserve memories through monuments, street names, and other Lieux de Mémoire. The numerous projects that emerged in the past few months to document and preserve COVID-19 items and stories function as similar Lieux de Mémoire. The fact that historians take part in these projects which document the present is nothing new. In classical Greece, Herodotus documented the crisis of the Greco-Persian War and wrote The Histories – perceived as the first historical investigation. Similarly, the History Committee of the Second World War engaged in oral history of resistsants in France just after the war ended. Crises often force historians to reflect on their craft, role, and how they connect with the present. COVID-19 projects invite historians to reflect on the past as well as the future: how will historians in the future study the pandemic? Talking to their alter-ego in the future, historians enter a process of self-reflection about their own current practices and their impact on how history will be done in the future.

Public history, with its focus on public access and participation, provides us with ways to reinvent how we make history as a whole. Public history can be understood as an interconnected system (see picture). Entitled Public HisTREE, this process of making history goes beyond the mere interpretation of sources and is composed of several elements and actors. Roots metaphorically represent the creation and preservation of archives and other primary sources. Symbolizing the interpretation of the past, the trunk is the traditional and crucial activity of historians. This activity is just one step – as critical as it can be – to the process which also includes communicating historical interpretations beyond academic circles through a multitude of media including books, blogs, tours, exhibitions… etc. In the Public HisTREE, the leaves represent the many possible uses of history such as education, identity-building, marketing, or entertainment. As with all trees, every part of the process matters and connects to the others. The pandemic and the social demand for preserving its memories – leaves in the tree – has invited historians to not only collect but also create new archives – roots in the tree – using the method of oral history for instance.

In this interconnected system, historians are crucial actors but share their authority with other public history practitioners, helping with the creation, interpretation, and communication of history. The Public HisTREE does not deny historians’ authority – especially in analyzing and contextualizing sources – but replaces it among other layers of authority in collecting, archiving, communicating, and interpreting the past.

COVID19 AND PUBLIC HISTORY
By Thomas Cauvin, University of Luxembourg
The recent Black Lives Matter (BLM) protests in response to the killing of George Floyd by police in Minneapolis on May 25th 2020 have brought renewed urgent attention to public monuments, statues and memorials which honour figures of the Confederacy, slave traders and owners, white supremacists and imperialists around the world. The BLM protests, which focused around issues of police violence and brutality, racial discrimination, institutional and systemic racism, started in America but also took place internationally including in Europe, Asia and Africa. Statues became focal points; graffitied, damaged or pulled down by protesters or removed by authorities. Confederate monuments in the US were the first targeted. On May 31st protesters brought down the statue of Charles Linn (Confederate navy captain) in Birmingham Alabama; on June 2nd, a 131 year-old statue of a Confederate soldier was removed in Alexandria, Virginia; and the Confederate Soldiers and Sailors Statue was removed in Richmond, Virginia on the 8th July. Attention also focused on figures of the colonial past with statues of Christopher Columbus damaged or pulled down by protesters or removed by authorities. In Europe, officials in Antwerp, Belgium, removed a statue of King Leopold II, leader of the brutal colonisation and genocide of up to 10 million Congolese people, after it was targeted by protesters. In Britain on June 7th, BLM protesters in Bristol pulled the 19th century statue of slave-trader Edward Colston from its plinth in the city centre and threw it in the harbour; officials in London removed a statue of plantation owner Robert Milligan from West India Docks on June 9th; and Oriel College, University of Oxford voted in favour of removing the statue of 19th century imperialist Cecil Rhodes on June 17th. Many of these monuments have long been subject to critical public debate and calls for their removal from public spaces by activists (in the case of the Edward Colston statue, for at least 30 years). Their removal has sparked reactionary debate with some figures suggesting this is paramount to ‘erasing history’, and there have been instances of so-called ‘retaliation’ vandalism against monuments to black figures including a statue of Frederick Douglass which was torn down in Rochester, New York on July 4th, and the desecration of the grave of Scipio Africanus, an enslaved African man in Bristol UK. A number of historians have stressed that the statues targeted by BLM protesters do not tell the histories of these individuals or those connected to them, but are mythologised symbols of celebration and reflect the times in which they were erected. Many Confederate monuments were not created directly after the Civil War for example, but many years later, especially between the 1890s and the First World War during intensifying Jim Crow segregation and violence against African Americans.
BRIDGING: OUR INTERNATIONAL BLOG
By Cassandra Marsillo, Carleton University

Have you been keeping an eye on Bridging, the blog for the International Federation for Public History over the past year? Covering everything from food (Louise Quick and Sebastian Kupon), to videogames (Aldo Giuseppe Scarselli and Hezrom Vieira Costa Lima), to actual bridges (Samuel J. Redman), reenactments (Andrea Oldani), and much more, our growing network of international public historians have shed light on their interests, programs, projects, and personal experiences.

We’ve also had to grow our team of editors, as we received submissions in Spanish, Portuguese, and German. Our current dedicated team reflects the international scope of our work and mission: Jimena Perry, Marta Kopiniak, Pedro Terres, Jordan Kearschner, Marco Fabbrini, and Julian Michel. We are always looking to grow our team, so please reach out if you would like to get involved!

After the success of our “Studying Public History” series, in 2019 we started making regular thematic call-outs. These have included calls for blog posts on public history and oral, digital, LGBTQIA2+, and food history. Our most recent ones have been on the supernatural in public history, and a special call for posts on public history initiatives in Brazil. In future, we hope to spotlight other places with dynamic and growing public history communities around the world. We always accept submissions on a rolling basis and are open to your ideas and suggestions. Have some? Start a conversation in the Facebook group, on Twitter, or the Bridging Google Doc.

IFPH VIMEO CHANNEL
By Tanya Evans, Macquarie University

We’d like to draw members’ attention to our IFPH Vimeo Channel https://vimeo.com/ifph which aims to encourage scholarship, conversation and collaboration on a range of public history topics and themes. It showcases innovative and diverse public history projects and scholarship from around the world. We hope that international public historians, scholars, students and practitioners at all stages of their careers and studies will share their work and public history events with our community here. You do not need to be an IFPH member to submit a proposal, but we encourage you to join to reap the benefits of membership and networking on a global level. Please consider submitting a video. Send your proposal to pubhist@gmail.com

Current content includes:

- Recorded discussion with Kevin Levin on Public History and the U.S Civil War
- Susannah Lipscomb discussing her public history activities and TV broadcasting.
- Zoom discussion on history and co-production between Sharon Leon, Sarah Lloyd, Paul Ward, Milton Brown, and Thomas Cauvin.
- Workshop with Michael Frisch exploring photo-prompted short-form oral history and its crowdsourcing dimension for Covid-19 documentation. (discussant David Dean, Carleton University, Canada, and moderator Thomas Cauvin, University of Luxembourg).
- Discussion with Dr. Christine Gundermann on Public History in Germany.
- Recorded discussion with Dr. Foster on public history in Northern Ireland.
- A discussion with Dr. Enrica Salvatori on Public History in Italy.

More videos on public history in Ecuador, Greece, the history of emotions, historical walking tours and gaming.
Why is memory so critical to transition from pasts of atrocity to just societies? On the one hand, memory allows those who suffered human rights violations to be acknowledged, heard, and thus is a critical element in processes of reintegration and reconciliation. On the other, memory is necessary for non-repetition. Only if we acknowledge and understand what happened, can we be equipped to make the changes necessary to make cycles of violence stop. There cannot be lasting peace without memory. Memory matters to victims certainly, but also to society at large if the goal is non-repetition. We must face our pasts if we want to build peaceful and just futures. As initiatives to safeguard the memory of past violations of human rights in different parts of the world have become more vulnerable to negationist or relativist approaches to the past, a short reflection on the situation of Colombia seems appropriate.

In Colombia memory work has a long trajectory. The armed conflict has roots as deep as at least the 1940s, and different groups of civil society have pushed for remembrance of their dead for a long time. Institutionally, it was in 2011 that the national government made a commitment with the reconstruction, preservation, and dissemination of victim’s memories. Through Law 1448 of that year, it mandated that the State would guarantee the right to
truth of victims and society in general, and established memory as a duty of the state. Since then, the National Center for Historical Memory, led by a team of well-respected and rigorous academics who established independence from the state and other political forces, carried out an internationally-recognized effort to reconstruct that memory using a participatory framework that won the trust of victims. The Peace Agreements signed in 2016 between the government and the FARC guerrillas also made a commitment to truth as the path to justice and peace. From the peace agreements resulted a transitional justice system with three branches: the Special Jurisdiction for Peace, the Truth Commission, and the Unit for the Search of Disappeared Persons. The first one is in charge of the investigation and trial of individuals—including guerrillas, armed forces, and private actors—who directly or indirectly participated in human rights violations. The second one, the Truth Commission, has extrajudicial character and is in charge of elucidating the truth of human rights violations in Colombia and offering an explanation for those events. Lastly, the Unit has a humanitarian nature and, independently from the judicial system, searches for persons denounced as disappeared in the context of the conflict. Colombia’s transitional justice system has received international praise for the breath of its conception of justice. It goes well beyond the demobilization of the FARC to establish a justice system that involves criminalization, protecting the victims’ right to truth, as well as the examination and intervention on the structural causes of violence tied to different forms of inequality including not only socio-economic but also crucial matters such as gender and ethnicity.

In May 2018, Colombian voters elected Iván Duque President. He led a coalition that had opposed the peace agreements signed by his predecessor, Juan Manual Santos, with the FARC guerrillas in 2016 after four years of negotiations. Critics argued that the agreement—which emphasized restorative measures and reparations instead of jail time, granting amnesties to both guerrillas and military, except for international crimes and serious human rights crimes—sacrificed justice. Since Duque took office as President of Colombia in August 2018, memory work has been under threat. His government has dramatically underfunded the tripartite justice system. In January 2019 he appointed Darío Acevedo as Director of the National Center for Historical Memory. Acevedo is a historian who is an active member of the Centro Democrático, Duque’s political party, which led the opposition to the peace agreements. Furthermore, Acevedo has publicly denied the existence of an armed conflict in Colombia on several occasions. While he recognizes that violent events happened, he has questioned the dimensions claiming there are less victims than we have believed so far. For one, while authorities and researchers have claimed that between 2002 and 2010 Colombian soldiers systematically killed thousands of innocent civilians, falsely identified as guerrillas, under pressure from their commanders to show results in the war against the FARC (a phenomenon known as the “false positives”), Acevedo has claimed that the cases were not as many, and cannot be attributed to anything different than a few mistakes plausible in the context of war. Additionally, he claims that interpretations of Colombian violence that explain it as the result of material inequalities—including not only all the production of the Centro under Gonzalo Sánchez, from its reports to the museum script, but also most historiography produced by national and international scholars in the past decades—are an invention of the leftist academia.

Why is his position so dangerous? First, it has had direct impact over the memory work done
from the *Centro* which has recently been suspended from the International Coalition of Sites of Conscience. Victims’ associations have expressed their lack of trust of the *Centro* under Acevedo, trust that had been gained over years of rigorous and committed work. He has taken away institutional support from victims’ memory initiatives that existed before, and in contrast granted support to memory initiatives of the armed forces and appointed Director of the Museum of Memory the former museographer of the armed forces. Members of armed forces have also been victims of the conflict, as is the case of personal mines, and they were represented as such by the former direction of the *Centro*. However, Acevedo’s inclination towards them is troublesome because members of the armed forces have also been perpetrators of human rights violations in Colombia. Under his direction, the *Centro* cannot claim to be impartial and autonomous; hence the lack of trust by other victims’ groups. Acevedo has made deep changes to the museum script. He claims that Colombians cannot reach a shared truth of the conflict, and thus need to accept the validity of different interpretations which are just that: interpretations, not truths. This relativist position is dangerous because it opens the door to impunity. If everyone’s truth is acceptable, then no one is responsible. Furthermore, he closes the possibility of explanation of what made such atrocities possible, and like that, he erases the possibility of learning from the past to transform our present.

The magnitude of the challenge of doing memory work for peacebuilding around such a long and intricate conflict as Colombia’s cannot be overstated. The conflict has created schisms that divide us profoundly. Conversations are difficult even with the closest people. What this context requires from all of us, but especially from those leading the conversation from seats as important as the direction of the National Center for Historical Memory, is the ability to listen openly to all and recognize the pain not only of our victims, but of others. Memory work that is not inclusive, plural, impartial, and autonomous from the interests of particular groups, does not only not bring us closer to reconciliation, but dangerously feeds war. Memory matters.
In Russia, the professionalization of public history has just begun, and for the bulk of Russian historians public history is not a profession, but only a part of academic activity. We have no association of public historians, nor specialized journals. The problem of the professional status of public history in Russia remains unresolved, as it suggests a certain type of education, special programs, a self-evaluation system, the existence of corporation, fixed ethical norms and public acceptance, system of licenses and understandable schemes of payment. That doesn’t mean public history practices do not exist in Russia. Almost all of the practices we speak about here exist in Russia: creation of all kinds of museums and archives from below, urban history, historical sites, digital history, reenactment movement. Many enthusiasts (school and university teachers, museum workers, librarians) in different Russian cities engage in doing public history. Still they lack the status of public historians and many of them lack even the knowledge that it exists.

In Russia at the moment, among the 111 universities that train students in history, we only have five university programs dealing with public history.

THE MOSCOW SCHOOL OF SOCIAL AND ECONOMIC SCIENCES proposes Public History: historical knowledge in modern society.

PERM STATE UNIVERSITY proposes Theory and Practice of Applied Historical Studies.

the HIGHER SCHOOL OF ECONOMICS. SAINT-PETERSBURG proposes Applied and Interdisciplinary History: Usable Pasts.

the EUROPEAN UNIVERSITY SAINT-PETERSBURG proposes Modern approaches to the study of the policy of memory and cultural memory and YAROSLAVL STATE UNIVERSITY (YAROSLAVL) proposes Educational aspects of public history.

And these five programs do not even provide degree in public history. The organizers of the programs do not dare to confine themselves explicitly and implicitly to a public history specialization. Only one university uses the term “public history” in the name of its program. In addition to programs, some specific courses on public history are offered in some universities, for example at the Department of Social Sciences and Humanities at the Perm branch (HSE) (LINK: http://www.perm.hse.ru).

The choice of an educational trajectory for the MA programs is determined by the tasks of applied historical education and its new instruments: teaching historians to use new methods of historical informatics and media technologies. What all these programs have in common is that:

- They provide PhD in history not in Public History;
- They have core courses in general history;
- They address not only historians, but any expert in the field of arts (philologists, historians, lawyers, etc.).
- They are based on interdisciplinarity;
- They provide competences in foreign languages;
- They provide skills in digital history and media technologies;
- They focus on project work and accompanying types of activities.

All graduate programs consist of the core, basic and optional modules and include lectures and seminars, practical work, research work, a state examination, preparation and public defense of a dissertation. Public history practices in the framework of these programs give hope that their connection with the non-academic worlds will sooner or later increase the need for the professionalization of public historians in Russia.
The term public history has not yet fully permeated Japanese society, research and practical activities that can be considered to be a forerunner to public history have been actively carried out in Japan for many years. For instance, Japanese folklore studies was born in the 1920s. This was citizen scholarship conducted by non-academics who studied and examined the history around them and sought the solutions to various problems in daily life. In the 1950s, there were activities to create a history with the masses, known as the “Citizen’s History Movement (国民的歴史学運動, Kokumin-teki Rekishigaku Undo),” but this was linked with some left-wing movements and collapsed due to excessive politicization. At present, based on these past experiences, we have positioned the new concept of public history as one of the great missions of historical studies and are now at the stage of developing concrete activities using this concept.

In March 2019, we founded the Society of Public History in Japan (パブリックヒストリー研究会). This is a research network that loosely connects historians who are interested in public history and is not yet a fully functioning organization. In October, we also published a Japanese book titled Handbook of Public History in Japan (パブリック・ヒストリー入門―開かれた歴史学への挑戦, ISBN 978-4-585-22254-5) from Bensei Publishing Inc., which introduces the concept of public history and concrete practical activities to Japan. Based on the topics of 1. Who is the Historian? 2. Collaboration, 3. Oral History and Writing History, 4. Museums and Archives, 5. Digital Public History, 6. Art and Historiophoty, the book presents specific historical practices of Japanese researchers with an introspective and reflexive analysis.

It will perhaps take some time before the term public history and the significance of its content are widely embraced in Japan. However, we believe that in the future the presence of public history will definitely increase, not only in historical academic circles but in society also.

International Seminar and Workshop on Public History, November 2019

IFPH member Kresno Brahmantyo was the primary organizer and host of a two-day seminar and one day workshop on the theme of Public History: Working with the Past in the Present held in the Faculty of Humanities, Universitas Indonesia. IFPH President Thomas Cauvin and Steering Committee member David Dean participated in the seminar which attracted around eighty participants and led the workshop which explored many aspects of public history with faculty members, students, teachers, and government officials.
The annual assembly of the Italian Association of Public History went virtual on Friday the 29th of May 2020. During the assembly the President of the Association, Serge Noiret, listed all activities that had been organized between July 2019 and May 2020 by the AIPH. Some are listed below.

- The 4th AIPH conference in Venezia/Mestre (#AIPH2020) was canceled due to the pandemic. But the whole program is available on the association’s website: [https://aiph.hypotheses.org/9039](https://aiph.hypotheses.org/9039). The conference would have opened with a keynote by Prof. Giovanni Levi on Micro history and public history at the University Ca Foscari in Venice; 54 panels had been selected; 5 round tables about PH and the teaching of history; the European civil calendar; the Italian Republic and its values today; the profession of historian outside university; Museums and PH. As at previous conferences, there was also a speednetworking and a competition for the best posters. A prize competition for the realized PH projects and for those to be carried out with support from the AIPH would have been launched for the first time. To all this was added a rich program of evening events (open to all citizens of Mestre and Venice) and workshops (intended especially for teachers) carried out in collaboration with the M9 Museum in Mestre, organizer of the IV Conference together with the university Ca’ Foscari for the first day. The cancellation of the program was followed by the following decisions: all approved panels and papers will be part of next year’s program. The venue for the next conference will still be in Venice-Mestre and planned for late May and early June 2021. An agreement had been pre-established with the University of Florence for the 5th edition of the AIPH annual conference which will be postponed to #AIPH2022.

- The Book of Abstract (BoA) in Italian of the 3rd Conference of the AIPH at Santa Maria Capua Vetere (2019) is now downloadable at [www.aiph.it](http://www.aiph.it).

- AIPH was officially accepted in January 2020 as a member of the Coordination of Historical Societies - a governmental body - chaired by Prof. Andrea Giardina at the Central Council for Historical Studies in Rome. The Giunta centrale per gli studi storici (Gcss) coordinates nine the Historical societies.

- AIPH was involved in the second edition of the “International Public History Festival” held in Lecce in Salento. The event, which received a medal from the President of the Republic Sergio Mattarella, took place in November 2019 in Lecce, Nardo, Copertino, Gallipoli and Tricase. The event, organized by CESRAM - Center for Atlantic-Mediterranean Relations Studies in Lecce, was coordinated by Prof. Giuliana Iurlano.

- AIPH organized, together with the order of journalists from Lombardy, a course of Public History for journalists in January 2020 directed by Marco Brando. Scientific responsible were Enrica Salvatori (University of Pisa) and Marcello Ravveduto (University of Salerno), members of the board of directors of AIPH.

- Thanks to the support of Marcello Andria, member of the board, a partnership agreement has been signed with the University Library Center of the University of Salerno for the creation of an Open Access repository of Italian publications relating to Public History. The documents (textual and multimedia) in digital format will be freely accessible. The agreement has been signed and the DSpace platform will be tested this summer 2020.
Over 400 registered participants of which over 120 attended the opening session gave us, the organizers, a feeling of relief and happiness. Our decision to go on-line, made at the initial stage of the current Covid-19 pandemic, was worth taking the risk. We announced the third edition of the Public History Summer School at the beginning of 2020 to take place in Wroclaw in June. However, due to the COVID-19, the regulations of the University of Wroclaw soon forbid organizing any international events. Many conferences and other meetings were being cancelled or postponed. Instead, we decided to develop the meeting in the new on-line format. The prospects turn bright from the very moment we announced the decision as the proposals started arriving again.

We worked closely with the Scientific Committee, university partners, research centres and public history institutions: UPEC in Paris, American University in Washington, D.C., Rutgers University in New Jersey, the House of European History and CEGESOMA in Brussels, Platform of European Memory and Conscience, Depot History Center in Wroclaw. Depot (Zajezdnia) History Center in Wroclaw hosted us in their premises in the past years and this year covered one-year memberships of the IFPH for 20 of the most active participants of the Summer School.

What did we do during the five days of the Summers School? How was it similar to and how was it different from our regular, face-to-face editions? Just as usually, we had workshops led by academics: on historical writing and publishing, on oral history, and two approaches to memory studies. Trainers shared their experiences, knowledge, good practices, literature and even engaged participants in on-line activities. Discussions on chat accompanied all the presentations and although it made it more challenging and demanding to moderate sessions on-line than it usually is during traditional conferences, immediate feedback and exchange was worth the effort. The moderators soon get used to dealing with hands raising, comments popping and scrolling up the screen, smileys and other emoticons appearing here and there. This set of written comments together with the video recordings of presentations provides wide opportunities for deeper analysis and further research.

As during regular conferences we had a welcome reception, a cultural event (a movie screening) and a feedback questionnaire. As expected, technology, which made the whole event possible, occasionally brought some unpredicted surprises, from distorted presentations to limited openness of the MS Teams platform for the non-UWr participants. But all in all, we – sponsors, organizers, moderators, presenters, audience – did it! Some participants promised to come to Wroclaw for the 2021 edition of the Public History Summer School. Others told us that the on-line format made it possible for them to participate and asked to keep this option in the future. We will work on both. Stay tuned at publichistorysummerschool.wordpress.com, and @PubHistWroc on Facebook.
“History in Quarantine” is a project born from the necessity of containment and physical distancing that the current coronavirus health crisis has made indispensable throughout the world and especially in Brazil. We wish to bring people together around common interests and to continue to work not only on spreading historical knowledge, but also on adding analysis from other human and social sciences, taking advantage of the possibilities offered by digital tools in order to strengthen the sense of community.

Since March 23rd, we have been organizing Facebook live conferences from Monday to Wednesday, with the participation of researchers that work on a historical issue within the weekly broader theme. In addition, every Thursday and/or on the Week-ends, we present special programs, such as an interview or a skype-recorded debate with different specialists who discuss the weekly issue.

During the first week, the transverse theme of live transmissions and debate was linked to the “History of diseases, epidemics and pandemics”, followed by: “State violence and authoritarianism”, “Art and Culture”, “Beyond morals and common decency”, “Racial Issues: Yesterday and Today”, “The Fake News in History”, “Indigenous People in the History of Brazil”, “Liberal Democracy and Repressive Practices: a Contradiction”, “Produce and Disseminate History in Times of Crisis”, “Paulo Freire Today”, “Who’s afraid of Feminism and Gender Studies?” and “Brazil in Latin America”.

The project is organized by six historians from four different nationalities (Brazilian, French, Spanish and Colombian): Paulo César Gomes, Carlos Benítez Trinidad, Lucas Pedretti, Mélanie Touhoat, Natália de Santanna Guerellus and Mariana Meneses Muñoz. Our work is volunteer but counts on the participation of the Association pour la Recherche sur le Brésil en Europe (France), Núcleo de Estudos Contemporâneos (Brazil), História da Ditadura (Brazil) and Iberomérica Social (Spain). We have also counted on the participation of Thomas Cauvin and the IFPH.

The project can be followed (seen and heard) on Facebook, Youtube, Spotify and through our website: https://www.historiaemquarentena.com/. But people can also know more about the it accessing our accounts on Instagram and Twitter. Now on the 12th week of the project, our Facebook account is followed by 15.000 people and we have had the participation of researchers from Brazil, Italy, Argentina, United States, France, Spain, Portugal, Switzerland, etc.

We hope that this project has contributed to important discussions in a transnational and interdisciplinary sense, and on fundamental issues, to think about Brazilian society from a global perspective.
2020 is the third year of existence of *La Boîte à Histoire*. For those who do not know yet what it is, look back at the activities developed by this French public history collective.

In December 2017, a group of young public historians created this association to facilitate the connection between academic history and audiences in France. We do so by organising events with a variety of formats, working with academic historians and various partners: actors, journalists, high school teachers, choirs, students, archivists, and museum professionals.

**2018 - 2019 : The *Secousse* experience**

In 2018, after a few projects (*a corporate historical video* for the French magazine *L’Histoire*, *historical source readings* at the *Musée d’histoire vivante*), the collective launched *Secousse* Festival, a public history laboratory developing new ways to discover, think and discuss historical moments. Coconstruction with academics, public participation, deconstruction of historical methods and entertainment are the bases of the association’s work. Through two editions, the public (re)discovered two major historical events: the *global revolutionary movement of 1848 (in 2018)* and the *First Crusade (in 2019)* through many different activities: theatre, escape games, fictionalised trials, Twitter performances, web fictions, choirs, etc.

Here are examples of activities created by *La Boîte à Histoire*:
- in 2018, participants were invited to a *political banquet* as it existed during the Monarchie de Juillet. While sharing food, drinks and songs they read political statements that Socialists, Republicans and other opponents made during these banquets between 1840 and 1848.
- in 2019, a *discussion with anthropo-archeologist Yves Gleize* about photos of medieval cemetery excavations in Atlit, Israel, confronted the public with the sources and how to interrogate them.

**2020 : Developing collaborative projects**

From December 2019 to March 2020, the collective worked with the Aretha Franklin school (Drancy, Seine-Saint-Denis, Paris suburbs) in order to help children creating their own festival. Classes of teenagers worked on the history of their territory, the Drancy transit camp, women’s history, all through radio, video and writing workshops, etc. The Aretha Franklin College Festival was supposed to take place on May 28th 2020 but was cancelled due to the COVID-19.

The German Historical Institute of Paris asked *La Boîte à Histoire* to organise a public history event during a three-day academic workshop on citizenship education. This event, called *Peut-on apprendre la démocratie ?* (“Can we learn democracy?”), is composed of three coconstructed public history activities (a round table, a World Café, a participative workshop). It has been rescheduled to November 2020.

Finally, the *Editions de l’Atelier* (a publishing company) and the *Maitron* (a dictionary of worker movements) will publish a Dictionary of Paris Commune. *La Boîte à Histoire* was asked to take care of the launch party for this publication. The event has been postponed to early 2021. Working with authors, the collective is currently organising an original one-day event involving specialists and the public to share this history.

Follow our events and association on [Facebook](https://www.facebook.com/) and [Twitter](https://twitter.com/).
The Labor History Studies Laboratory – LEHMT (Laboratório de Estudos de História dos Mundos do Trabalho) brings together faculty, researchers and students from the History Institute of Universidade Federal do Rio de Janeiro (Rio de Janeiro, Brazil) and other universities interested in the debates and research related to the labour history and social movements in an interdisciplinary perspective.

Since May 2019, the LEHMT-UFRJ has conducted a public history project which comprises different ways of disseminating historical knowledge on labour history and social movements. The LEHMT-UFRJ produces videos for Labuta, Lab’s Youtube channel and a podcast called Vale Mais, available on the major podcast hosting platforms. Also, on lehmt.org the Lab publishes articles targeting the general audience. For instance, the series Lugares de Memória dos Trabalhadores on workers’ memory sites give visibility to a kind of “social geography of work” seeking to stimulate reflection on spaces where we live and how their history and memory are treated.

During the COVID-19 pandemic crisis, the Laboratory has been focusing on producing analytical contents on how pandemics affect the worker’s lives, using past events to signify on the present.

SRI LANKAN SYMPOSIUM AND WORKSHOP

The five-day Symposium and Workshop on Public History that was due to be held in Colombo (Sri Lanka) in May 2020 unfortunately had to be cancelled due to COVID-19. Until we are able to meet in person, the organizers will be holding events online. One of the main objectives is to establish a South Asian network of public history.
Interpret Europe supports all who aim to empower people and communities in facing contemporary challenges based on our shared heritage.

For the study Engaging Citizens with Europe’s cultural heritage, Interpret Europe was awarded the Altiero Spinelli Prize by the European Union. The study shows what are the currently prevailing values in European society and what are its challenges. Moreover, it underpins, with theory and case studies, how we interpreters can help people to experience and understand the events that contributed to our heritage and to interpret it in a way that fosters Europe’s shared values. We argue that this can help us to meet many of the challenges in contemporary society. What has public history got in common with heritage interpretation is the conviction that the past belongs to everybody and that everyone can have a say in how we are going to use its legacy for our current communal needs and our shared future. We encourage both dialogue and participation which are of immense value for a democratic, healthy and mindful society.

Heritage interpretation as a communication strategic mechanism was born in the USA and first defined in 1957 by the journalist Freeman Tilden. It’s been traditionally concerned with how well heritage phenomena are presented to people so that they understand, feel, appreciate and finally protect their heritage. All of this should be achieved with as much participation of the people as possible, physical as well as intellectual, using different methods and media, with structuring and planning communication, by taking account of the cognitive processes in people, their prior knowledge as well as their thinking processes.

In recent years, we’ve come to understand that there is a bigger role for us than simply communicating the right messages to our audiences. Interpretation can empower people to reflect upon contemporary challenges in society, upon climate change and other sustainability issues or upon completely personal beliefs and desires. We can all learn from our heritage, be it natural or cultural. Interpret Europe serves all who use first-hand experiences to give natural and cultural heritage a deeper meaning (link 1). Our association connects individuals, institutions and businesses. In our training programmes, we help professional interpreters to develop skills in guiding, writing, planning and re-enacting. We also offer exchanges of ideas through our annual conferences, webinars, our e-newsletter and other digital media.

Despite its name, Interpret Europe – the European Association for Heritage Interpretation, members come from all over the globe which is also evident at our conferences (link 2). These give a platform to about 50 practitioners and academics in plenary and parallel sessions and to many critical discussions during and after study visits. In May 2020, in Estonia, we shall discuss how to foster heritage communities as co-creators of interpretation.

http://www.interpret-europe.net/feet/home/
http://interpreteuropeconference.net/
EXHIBITION
One Sky, Many Worlds – Indigenous Voices in Astronomy is a collaborative exhibition led by Indigenous Knowledge Keepers, both young and old, from around the world. The exhibition explores the enduring relationship and connection that Indigenous people have with the night sky and how it has provided – and continues to provide – a practical, cultural and spiritual guidebook for life. The exhibition will open at the Canada Science and Technology Museum in May 2022 before embarking on a world tour.

PROJECTS
Historians Cooking the Past in the Time of COVID-19
This project calls on oral and public historians throughout the world to share a food memory and a recipe during these COVID-19 times to provide perspective through storytelling.

Link: www.historianscookingthepast.com

“We Refugees Archive” is a 4-year-long project (2019-2022) funded by the European Union, the Federal Agency for Civic Education/bpb in Germany and the foundation “Remembrance, Responsibility and Future”. “We Refugees Archive” is a growing digital archive on refugeedom, arrival and living on in the past and present. It focuses on individual experiences and the microcosm of the city as a place of refuge and new beginnings. In the first year, we collected testimonies from Palermo (as a current example for a city of refuge) and Vilnius (as a historical example for Jewish refugees from Poland in the 1930s), this year we are focusing on the cities of Berlin (current) and Paris (historical).

You can have a look at our online archive here: https://en.we-refugees-archive.org/. The archive is available also in German.

WARLUX - Collecting biographies of forced recruited Luxembourgish women and men during WWII
The “WARLUX” project, based at the University of Luxembourg in the Luxembourg Center for Contemporary and Digital History (C2DH), intends to collect the biographical data of Luxembourgers who were drafted into the German Army and the Labor Service. A database will create an inventory of the names and their biographical data from the digital source material. The data will be supplemented with personal documents, such as letters, diaries, photos and memoirs of the individuals and their families. A public call for contributions will be announced in March 2021 to submit materials related to their personal stories.

The results and the collections (under the accordance of GDPR/Luxembourg data protection law or the names will be anonymized.) will be accessible via the database online.

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PUBLICATIONS
Books
- Paul Ashton, Tanya Evans and Paula Hamilton (eds), Making Histories: Public history in International Perspective (De Gruyter, Aug 2020)
- Jessica Moody. The Persistence of Memory: Remembering slavery in Liverpool, ‘slaving capital of the world’ (Liverpool: Liverpool University Press). Publication date: September 30th 2020

The Persistence of Memory is a history of the public memory of transatlantic slavery in the largest slave-trading port city in Europe, from the end of the
18th century into the 21st century; from history to memory. Jessica Moody is a Lecturer in Public History at University of Bristol. An Open Access edition of this book will be made available on publication on our website and on the OAPEN Library, funded by the LUP Open Access Author Fund. https://www.liverpooluniversitypress.co.uk/books/id/53167/

JOURNALS
- International Journal for Digital and Public Humanities, the interdisciplinary journal of the Venice Centre for Digital and Public Humanities (VeDPH) based at the Department of Humanities at Ca’ Foscari University of Venice (open access and peer-reviewed) https://edizionicafoscari.unive.it/en/edizioni4/riviste/magazzen/info

UNIVERSITIES
- Marcello Ravveduto, Course of Digital Public History (undergraduate, Fall 2020, University of Salerno); Course of Digital Public History at the University of Modena (graduate)
- New Master Degree Programme in Digital Public Humanities, Ca’Foscari University of Venice, https://www.unive.it/pag/38917/