IFPH Conference 23-25 October 2014
University of Amsterdam

Public History in a Digital World: The Revolution Reconsidered

Thursday 23 October - Saturday 25 October
Oudemanhuispoort, Amsterdam

visit publichistory.humanities.uva.nl
for more info and registration
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Amsterdam Center for Cultural Heritage and Identity. Amsterdam School for Culture and History

Session Abstracts, Participant Biographies, and Contact Info

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*Any participants whose information is missing can send an email during the conference to have their details added to the web version of this document. The web version will be updated after the conclusion of the conference.

Sessions and Abstracts

1. Making History Public (NIOD)
(Thursday October 23, 11.00 – 12.30. Location: OudeManhuispoort F0.01)
CHAIR: Bruno de Wever
Petra Links (NL): Preserving history in Rwanda
Hinke Piersma (NL): Historians narrating the Second World War
Kees Ribbens (NL): Wikipedia's World War

Abstracts
The session: *Making History Public*
In this session three historians, working as researchers and archivist, from NIOD Institute for War, Holocaust and Genocide Studies (Amsterdam) will reflect on how a variety of sensitive topics from 20th century history have been, or are currently made public. Three case studies from both Europe and Africa, with digital and non-digital components, will illustrate how historical experiences of large-scale violence have been recorded and how these memories are organized and represented. The focus will be on how those representations of the past relate to the intended audiences and to what extent a diversity of audiences is actually involved and engaged. In other words, how (successful) are these violent histories made public?

Petra Links (NL): *Preserving history in Rwanda*
This presentation will shed light on a current feasiblity study concerning a documentation center of the 1994 Genocide in Rwanda. The project is based on an initiative by survivors & Aegis Trust. NIOD has been asked to play a consultancy role. In order to understand the functioning and impact of this initiative I will reflect on the potential audiences, including both the Rwandan perspective as well as an international perspective. Highly relevant to this is not only the national context (archive & library sector; the actors: Aegis, CNLG, National Archives; scholarly historical research in Rwanda) but also the international context (involving partners from UT Texas, SHOAH Foundation, NIOD, and funding from Sweden and the UK). Access to and governance of the collections are among the main challenges of this project in development.

Hinke Piersma (NL): *Historians narrating the Second World War*
The accumulation of knowledge by government institutions has never been a judgment-free activity. Ever since its foundation in 1945, the Netherlands Institute for Study and Documentation of the Second World War (presently NIOD) has been trying to find a balance between scholarly pursuits and its social impact. Often scholarly research conducted at NIOD, is intertwined with political and public debates, the more because the Second World War is still a sensitive subject. It raises the question of the role of historians. How is their public role affecting the profession in general, and how is it affecting the historiography of the Second World War? Which narratives enters the public space when and why?

Kees Ribbens (NL): *Wikipedia's World War*
The use of Wikipedia for gathering information on historical topics is widespread. Although many academic historians stress the perceived shortcomings of this on-line encyclopedia, individuals from all ages easily find

their way to this constantly growing source of information. The fact that entries to Wikipedia are written, edited and structured by a community of non-specialists and are freely accessible and easy to contribute to for individual citizens, makes it a characteristic element of the current practices of public history. Its organization by language, and not by nation, is another valuable element in promoting transnational distribution of knowledge. But it also raises the question how this supply of historical information is actually being used and to what extent it stimulates the engagement of the intended audiences. By focusing on a number of World War II entries in Wikipedia this presentation will try to provide some answers.

2. Scholarly Historical Editing in a Digital World
(Thursday October 23, 11.00 – 12.30. Location: OudeManhuispoort C2.17)
CHAIR: Bram Mellink (NL)
Edward G. Lengel (USA): Patience and Innovation in Digital Public History: The George Washington Financial Papers Project and the Future of Scholarly Editing.
Holly Cowan Schulman (USA): Hope, Fear, and the Digital Future of Scholarly Editing
Connie Schulz (USA): From Our Database to Your Browser: Who Pays? Who Publishes? Who Sustains?

Abstracts
The session: *Scholarly Historical Editing in a Digital World: Pushing the Boundaries*
Editors of historical texts were among the first public historians in the U.S. believing that the American public needed access to revolutionary era documents to understand the ideas and intentions of the republic's creators, 19th century editors like Jared Sparks published multivolume collections of founding era writings. Beginning in the 1950s, historical editing underwent a revolutionary change, developing a set of scholarly standards to ensure the integrity of edited texts. The digital world has created another revolutionary opportunity for editors. In this session three leading American scholarly editors, all experienced proponents of born-digital scholarly editions, address questions central to the future of digital scholarly editing: the intellectual case for the value of scholarly digital editions; the "integration issue" of the relationship between the traditional letterpress editions and those now being published digitally; the "authorship and authority" issue of the possibilities and limits of innovations such as "crowd sourcing" to create transcriptions and provide identifications; the "audience and access" issue of "open" versus "paywall" publication systems to meet the substantial costs of creating and sustaining born-digital scholarly editions. Edward Lengel is the Director of the Papers of George Washington; Holly Cowan Shulman is the Editor of the Dolley Madison Digital Edition; Constance B. Schulz is the Editor of the Papers of Eliza Lucas Pinckney and Harriott Pinckney Horry and the Pinckney Revolutionary Era Statesmen.

Edward G. Lengel (USA): *Patience and Innovation in Digital Public History: The George Washington Financial Papers Project and the Future of Scholarly Editing*
Patience is a rare virtue in the digital world. Too often, practitioners of digital public history seek shortcuts to the Promised Land by attempting to bypass challenges that have preoccupied traditional scholars for generations. Thus

visions of crowd-sourcing and enhanced OCR technologies tantalize some intrepid digital explorers into grasping for magical realms where large and complex digital editions can be produced and made freely available to the public with a few pecks on a keyboard. Just as early European explorers discovered a surprising New World in their otherwise fruitless search for shortcuts to Asia, however, twenty-first century digital explorers have made important new discoveries that may be integrated with traditional modes of scholarship to produce unexpected riches. The Financial Papers project at the Papers of George Washington sets forth one prospect of a productive if unanticipated future in digital public history. Created in 2009 within the context of an "old-fashioned" documentary scholarly edition, it is nevertheless a cutting edge, born-digital project that experiments with and implements new technologies in creating a product unattainable by traditional methods. In this paper I provide an overview of the project's creation, successful fundraising, and application of new technologies in content management and digital publication in a scholarly environment. I then discuss how this project sets an example for how integrated, modernized, and scholarly editions in digital public history might be developed—singly or in clusters of federated or associated projects—in the future.

Holly Cowan Schulman (USA): *Hope, Fear, and the Digital Future of Scholarly Editing*
What should we hope for and what should we fear from electronic publication of historical documents. What might this mean for public historians?
This talk will start with the issue of how digital differs from print and how the new medium expands the way editors can think about their work and readers can use them. I will start with my own edition, the Dolley Madison Digital Edition (DMDE) and briefly explain my thinking about narrative structure and audience. The DMDE has, from the beginning, been created to reach a broad public audience as well as meet the full requirements of academic scholarship. The DMDE gave rise to a new content-management system, DocTracker, and from there I will talk about the problems of funding, the technical and financial issues of aggregation, and the importance of creating an industrial system of production. From there I will talk about possible directions for documentary editions and public audiences. These range from working with museums and house museums, to cooperating with archives in making their documents publicly more accessible, to creating the scholarly tools to make previously opaque documents understandable not only to scholars, but to other public historians and their constituencies.

Connie Schulz (USA): *From Our Database to Your Browser: Who Pays? Who Publishes? Who Sustains?*

The digital editions represented by the presenters in this session are all being published by a distinguished university press which has invested substantial resources into developing an infrastructure for converting XML files produced by digital edition databases into browser-readable publications. Like other university presses, it is committed to sustaining the digital editions and the scholarly work behind them for long-term public access and use. But as scholarly editing in a digital world expands beyond major national figures and significant founding-era documents, what is the best model for publication and access? One model is the publication of government documents by their archives; traditionally American national and state governments have published printed volumes of their most important records, but most archives have now phased out edited volumes and instead mounted on their websites scanned digital facsimiles of documents in demand. Another model is the growing trend of university libraries, either alone or in partnerships with related institutions, creating digital collections of manuscript and other materials in their holdings. These collections are of high quality digitized facsimiles, and can include transcriptions. Either of these models, however, does not incorporate many of the "value added" features of editorial context, identification, and content indexing which tradition scholarly editions provided, and to which born-digital scholarly editing has contributed significant new elements. This presentation will describe an effort at the University of South Carolina to create a publishing platform specifically designed to address the needs of digital scholarly editing issues, and will examine the possibility for "every archives becoming its own publisher.

3. Sound Archives, Auditory Memory and New Strategies of Public History

(Thursday October 23, 2.00-3.30. Location: OudeManhuispoort C2.01)
CHAIR: Gemma Blok (NL)
Viktoria Tkaczyk (DE): Making Auditory Memories Public: The Foundation of Sound Archives and Memory Research around 1900
Carolyn Birdsall (NL): Accessing Found Sounds: Private Sound Collections in Recent Documentary
Manon Parry (NL): Sound in the Museum: Establishing the Dolhuys as a Museum of the Mind

Abstract
The session: *Sound Archives, Auditory Memory and New Strategies of Public History*
This panel focuses on the relationship between sound archives, auditory memory research, and the various public history strategies for presenting the history of medicine. The first paper investigates the foundation of the first European sound archives were founded around 1900, shortly after the invention of sound recording technologies. Simultaneously, physiologists such as Theodor Meynert, Jean-Martin Charcot or Sigmund Exner, began investigating human sound memorisation and coined the term 'auditory memory'. This presentation will reflect on the subsequent uses of recordings in medical fields, such as psychiatric research and patient treatment, during the twentieth century. The

second paper will reflect on the establishment of new collections, forms of access (eg. private collector websites) and presentation (radio features, documentaries). An illustrative case for considering the reuse of a private sound archive is *The Van Waveren Tapes* (2012), a film which foregrounds audio tapes documenting the protagonist's struggle with mental illness in the 1970s. The final paper will investigate the Dolhuys Museum in the Netherlands, described by staff as a "listening museum." This case study offers the opportunity to reflect on how sound and archival sound recordings are used today in the public history of medicine, and the new approaches possible as the museum shifts from its current incarnation as the National Museum of Psychiatry to a broader scope as a new Museum of the Mind.

4. Telling History in Print and in Digital Form
(Thursday October 23, 2.00-3.30. Location: OudeManhuispoort F0.01)
CHAIR: Patrick Moore (USA)
Charles Romney (USA): The Problem of Time in Digital and Print Representations of Cities
Aaron Shapiro (USA): Seeing the Forest Through the Trees: Student-Centered Digital Public History
Jennifer Koslow (USA): The Perplexities of Virtualizing Early Twentieth Century Health Exhibits

5. Digital History = Public History?
(Thursday October 23, 4.00-5.30. Location: OudeManhuispoort C2.01)
CHAIR: John Ditchl (USA)
Ramses Delafontaine (BE): Doing Historical Dialogues Online
Bruno de Wever (BE): A Belgium Virtual Museum of World War II
Gita Deneckere (BE): www.UGentMemorie.be: engaging the academic community?

Abstracts:
Ramses Delafontaine (BE): *Doing Historical Dialogues Online*
Drs. Ramses Delafontaine recently started his doctoral research at the History Department of Ghent University in 2014 with the project title: The Judge and The Historian. For his research on Historians as Expert Witnesses in Tobacco Litigation in the US, he made the complimentary website Historicizing the Forensification of History and corresponding twitter account to communicate his research on historians who act as expert witness in court with other historians, legal scholars, public health researchers, and the broader public.

Bruno De Wever (BE): *A Belgium Virtual Museum of World War II*
Bruno De Wever is professor at the History Department of Ghent University and co-director of the Institute of Public History. He does research in the field of the history of WWII and he is the head of a team that develops a virtual museum of WWII. In his contribution he gives a theoretical reflection on the ideal concept of a virtual museum, both from a scientific, a public and technological point of view.

Gita Deneckere (BE): *www.UgentMemorie.be: engaging the academic community?*
Gita Deneckere is professor at the History Department of Ghent University and co-director of the Institute of Public History. She is the promoter of

UGentMemorie, the virtual memory of Ghent University. She will talk about the goals of this digital platform, the possibilities it offers for engaging its main 'public', the academic community, and the problems encountered in reaching the goal of participation.

6. Citizen and Community History – challenges and opportunities

(Thursday October 23, 4.00-5.30. Location: OudeManhuispoort F0.01)
CHAIR: Thomas Cauvin (USA)
Annemarie de Wildt (NL): Story/ community websites: whose stories are being told by whom?
Mia Ridge (UK): Where is the revolution in citizen history? The place of crowdsourcing in public history
Lonnie Stegink (NL): The Community Jewish Monument, a Meeting Place for Survivors, Descendants and Historians?

Abstracts
Annemarie de Wildt (NL): *Story/ community websites: whose stories are being told by whom?*
Since the Amsterdam (Historical) Museum launched the *Geheugen van Oost* (Memory of East) in 2002, story websites have become popular places for sharing stories on neighbourhoods and other communities.
What stories are appearing on these websites? Who is writing the stories? Which pasts are being told and which pasts aren't told. What is the danger of presenting only 'safe' stories? In what ways do professional public historians share authority with citizens contributing to the websites? Who are we reaching, and who are we excluding?
The presentation is based two of Amsterdam Museum's experiences with story websites. The Memory of East website was launched as as a museum project, but is now run by volunteers from the area. The website Buurtwinkels (Neighbourhood shops) was set up as a next level community website with contributions not only from (volunteer) storytellers and collectors but also curators, educators, journalists, shopkeepers and (local) historians.
http://www.geheugenvanoost.nl/
http://buurtwinkels.amsterdammuseum.nl/

Mia Ridge (UK): *Where is the revolution in citizen history? The place of crowdsourcing in public history*
When the term 'citizen history' was used in a 2011 blog post about the United States Holocaust Memorial Museum's Children of the Lodz Ghetto project, which asked members of the public to investigate specific tightly defined research questions, it seemed to herald a new participatory movement in public history. Citizen history is the use of digital platforms to distribute, coordinate and validate contributions by members of the public to historic research projects. The complexity of the task and the level of public involvement ranges from simple contributions through crowdsourced observation, transcription or categorisation tasks to independent research on set questions, or even co-defining the research question in co-created projects. Through this active engagement with historical material, some crowdsourcing contributors become citizen historians as they develop an interest in researching the histories of the individuals, events or places they have encountered during participatory tasks.

But despite the promise of crowdsourcing as a form of active engagement with history, this potential revolution in public history may have stalled. Non-heritage sector organisations like Ancestry and FamilySearch are working with museums, archives and libraries to digitise and transcribe records relevant to family historians, and most of the major citizen history projects are based on software created for scientific crowdsourcing, while public history projects seem to follow traditional broadcast and exhibition-based models.

Based on a critical analysis of existing history crowdsourcing and participatory public history projects, this short paper will ask why public history projects are not actively engaging the public in making history.

Lonnie Stegink (NL): *The Community Jewish Monument, a Meeting Place for Survivors, Descendants and Historians?*

The Jewish Historical Museum is creating an online archive of memories. The crowdsourcing of history, memory and the collective memory is its main focus. The Jewish Community Momument is an online network where anyone can post pictures, stories and other kinds of information. Relationships between these memories can be made and everyone can complement each other and make contact. Lonnie Stegink is head of the 'mediamatheek' of the JHM and is closely involved with the Digital Monument and the development of this community.

7. Mobile and time-based innovations

(Friday October 24, 9.00-10.30. Location: OudeManhuispoort F0.01)
CHAIR: Paul Knevel (NL)
Thomas Irmer (DE): Local history getting global - The example of the "Forced labor. The testimony app" in Berlin
Hanno Hochmuth (DE): Historic Authenticity in the Age of Digital Reproducibility. Video Bus Tours in Berlin and Leipzig
Judith Keilbach (NL): Media Formats of HisTourism. A Media Studies Approach

Abstracts
Thomas Irmer (DE): *Local history getting global - The example of the "Forced labor. The testimony app" in Berlin*
The paper focuses on the challenges and limitations that are offered to public historians by digital tools such as apps, mobile phones and Tablet computers. In the foreground of the presentation, the example of a Smartphone app about Nazi forced labor in Berlin will be critically discussed. In Berlin, during the Nazi era, half a million forced laborers – men, women and children from all over Europe – had to work in factories, services and private households, more than in any other city. The main idea of "Forced labor.The testimony app" is to locate individual memories of former Nazi forced laborers in public space of today's Berlin. Oral history sources such as excerpts of video- and audio interviews or personal letters represent the centerpiece of the app. Combined with photographs, films and written documents, these eyewitness accounts offer new experiences in public space. By using the specific possibilities of mobile communication, (local) history can be reconstructed by the users of the app themselves starting at the front door: paths of former forced laborers can be followed throughout Berlin. First, design, features and objectives of the app will be presented. Second, compared to examples of other Berlin history apps, it will be asked in how far the "Forced Labor"-app can be regarded as a role model for native apps based on oral history sources.

Hanno Hochmuth (DE): *Historic Authenticity in the Age of Digital Reproducibility. Video Bus Tours in Berlin and Leipzig*

Hanno Hochmuth addressed the newest form of combining history with the popular culture in the phenomenon of "HisTourism". He argued that the Berlin tourism sector is largely based on Public History. Most of Berlin tourists really do seek art and culture, which makes them a target audience for Berlin museums. Linking historic information with entertainment through tours of the Berlin underground, former WWII bunkers or "time travels" by bus, is the newest form of reviving the past.

8. New media tools – Brazilian Perspective

(Friday October 24, 9.00-10.30. Location: OudeManhuispoort F0.02)
CHAIR: Kees Ribbens (NL)
Juliana Bastos Marques (BR): Ultimate Public History, or how historians can make peace with Wikipedia
Anita Lucchesi (BR): @Rio450, a case study on digital & public history live-writing experience
Ana Maria Mauad (BR): Envisioning History: Public photography, memory and digital platforms

Abstracts
Juliana Bastos Marques (BR): *Ultimate Public History, or how historians can make peace with Wikipedia*

In 2006, Roy Rosenzweig published a paper asking whether History could be written in the open source model. Explaining in length how it worked and in which ways it could be useful for new reflections on historical writing in the digital age, he argued enthusiastically for the adoption of volunteer Wikipedia editing by historians in order to improve quality and accuracy of information and knowledge for broad audiences, considering how popular History topics continue to be.

However, as optimistic and insightful as his analysis was, it missed or touched only lightly in some seminal topics for the understanding of Wikipedia, which indeed overlap into foundational topics of historiography - namely questions over notability, original research and authority/authorship, which have been continuously keeping professional historians away from the world of Wikipedia editing. Rosenzweig suggested professional collective efforts into already existing Wikimedia programs he did not seem aware of, such as Wikisource, Wikiversity or GLAM, aiming to provide open, free and quality access to primary sources and textbooks.

Citing the importance of teaching history writing and critical reading skills, he foresaw what soon came to light as the Wikipedia Education Program, a joint effort by Wikimedia Foundation and universities and schools all over the world. This paper discusses how experiences in teaching with Wikipedia helped students be aware of the theoretical implications of the Wikipedia model for History and how Rosenzweig's goals can be reached.

Anita Lucchesi (BR): *@Rio450, a case study on digital & public history live-writing experience*

"450 years of Rio. 1 photo per day, 15 historical periods, 65 thematic weeks. Lets's co-mmemorate the history of the city until March 2015." That is the mote

of the @Rio450 project instagram project, organized by the Rio 450 committee, supported by the Council of Rio de Janeiro and realized by @Rio365 project (a photo documentary of the City of Rio via instagram app). The project is part of the cultural activities to celebrate the 450º anniversary of Rio's foundation, which was in 1565 by the Portuguese Estácio de Sá, and had begun on 05th December 2013. The objective of @Rio450 initiative is engaging the "cariocas" in the celebration, by calling them to tell a story – and why not a history? - of their city as they see it. Each week, until 01st March 2015, a historical topic is being launched, inviting instagram users to share their view of the city, according to this historical filter. The selection of the photos is made weekly, balancing the relevant of the story that is being told in that image and, of course, the aesthetics aspect of the picture. Day by day, those photos are published, accompanied by a small text (caption), which describe the picture and tell something about the select historical topic.

This talk aims to present myself experience as a writer in this project, underling how the digital environment sets limits and open new possibilities to the relation of the project with its audience. The core questions I am focusing in: how are historical narratives changing under the influence of digital media and the internet? And how can digital Public History generate or inspire new ways of interacting with the public?

Ana Maria Mauad (BR): *Envisioning History: Public photography, memory and digital platforms*

The paper discusses the concept of public photography as a theoretical tool for the study of visual history. The idea of a public photograph is associated to documentary photographic practices developed by public institutions, such as governmental documentation bureaus, press agencies and independent social movements, communities' strategies for documenting their history. But also to the ways photographs are integrated into art worlds in order to create an audience and public spaces for exhibition. Public photograph experience is responsible for producing a public visual space in contemporary societies related to the ideology they are committed to. So it is public not only the published photography, but also those that is referred to the public space as a political expression and has the public space as an issue for debate.

Public photography is produced by agencies that plays a role on the elaboration of public opinion, therefore, they support a public memory that registers, retains and projects in historical time a version of historical facts and events. Photographs that used to be archived in analogical collections, for the last 20 years, are being converted into digital platforms.

The main proposal of this reflection is to consider the way series of public photographs are accessible through digital platforms, envisioning History from a different perspective and creating new visual economies for a global public memory.

9. Useful Tools for Public Historians

(Friday October 25, 11.00-12.30. Location: OudeManhuispoort F0.01)
CHAIR: Jouke Turpijn (NL)
Tiago Gil (BR): Digital Atlas of Portuguese America: collaboration tools and creation of a user's community
Dienke Hondius (NL): Map Making
Christine Bartlitz and Nadine Kurschat (DE): Getting in Touch – Digital History.

Bringing new Forms of Mediation. Public History Projects in Berlin: Audio Walk "kudamm'31" and Geocaching "Tempelhofer Feld".

Abstracts

<u>Tiago Gil (BR):</u> *Digital Atlas of Portuguese America: collaboration tools and creation of a user's community*

The Digital Atlas of Portuguese America is an online GIS of the areas occupied by the Portuguese in the Americas between 1500 and 1808. It is like a historical "google maps" of colonial Brazil. The "Atlas" was created in 2010 at the University of Brasilia in the Social History Laboratory, with the help of a large number of students and research assistents. The GIS software used is "i3geo", a presentation/publishing software for geodata, developed by Edmar Moretti for the Ministery of the Environment (Brazil), but completely adapted to our goal, with specific plugins to work with historical time.
Besides the fact that the Atlas is an academic project, based at the University of Brasilia, it has involved a large number of collaborators from other research institutions and the public. One independent researcher alone sent in more than one thousand pieces of information and respective articles about the Dutch presence in Brazil in the XVII century. Considering the importance of public participation, we developed a set of collaboration tools, inspired in "web 2.0". The focus of this paper will be on these collaboration tools and the partnerships that we have developed since the beginning of the project.

<u>Dienke Hondius (NL):</u> *Map Making*

Map making has been part and parcel of academic practice for many centuries and in many forms. In the 21st century, digital mapping offers sudden new options for non-geoprofessional academics and educators. These developments provoke us to rethink historical distancing and distance, and the potential of radical reducing perceived distance through mapping. Both the spatial difference, the distance in time, and the social and economic distances involved in the diversity in positions, experiences, knowledge and awareness of the historical actors and the users of maps involved are at stake here. The first part of this paper explores these complex options as an attraction in scholarship, applied science, and education. The second part addresses the academic challenge of connecting digital tools with new research questions, and with historical and social theory. Based on recent and ongoing research projects at VU University, the paper presents these challenges and opportunity's of mapping in two fields: Holocaust Studies and Slavery Studies.

<u>Christine Bartlitz and Nadine Kurschat (DE):</u> *Getting in Touch – Digital History. Bringing new Forms of Mediation. Public History Projects in Berlin: Audio Walk "kudamm'31" and Geocaching "Tempelhofer Feld".*

http://past-at-present.de/
"Kudamm '31": Have you ever heard of the "Kurfürstendamm pogrom" in 1931? We invite you to search for clues to the Audio Walk *'31 center west* along the Kurfürstendamm. Learn more about the evening of September 12, 1931, the day of the Jewish New Year, in which hundreds of young Nazis gathered on the Kurfürstendamm and attacked "Jewish-looking" and beat passers.

Court documents report the marginal Legal Prosecution of the crime, contemporary texts and sounds tell of moods and power relations at the end of the Weimar Republic, experts explain the circumstances of the violence. Daring is also a look into the present Jewish life on the Kurfürstendamm and forms of anti-Semitism in 2012 - some 80 years after an almost forgotten pogrom in the "golden west" of Berlin. Experience how life can be history, if you approach it where it took place.

"Where the grass grew over it - Tempelhof Field in National Socialism": With our project we want to position the historical places on the site again in the consciousness of the people of Berlin and remember the crimes committed by the Nazis. Our mission is to make these places, especially for young people, heard and experienced with a wide variety of perspectives. With a multimedia workshop we speak specifically to extracurricular and school youth groups from the areas adjacent to the Tempelhof Field districts. Based on the idea of geocaching '- a GPS-based expedition - to rediscover the history of the young people. The potential of this approach is not only to impart factual knowledge, but to address the combination of Geocaching and the use of modern media, especially those young people who deal with little else to National Socialism. So we want to encourage a sustained engagement with the topic. The first workshops were held in cooperation with the carrier gangway instead eV and the Youth Museum Schöneberg and were funded by the district office of Tempelhof-Schöneberg, and the Axel Springer Foundation.

10. Public History contexts of WWI in Europe
 (Thursday October 23, 11.00-12.30. Location: OudeManhuispoort F0.02)
CHAIR: Serge Noiret (BE)
Enrico Natale (CH): The Digital Public History of the World War One in Europe. A small-scale qualitative comparative analysis
Chantal Kesteloot (BE): Commemorations in Federal Belgium and Digital Time
Sam van den Eijnden (NL): 'Commemorating 'the European Civil War'. How the European Union marks the centenary of WW1.

Abstracts
Enrico Natale (CH): *The Digital Public History of the World War One in Europe. A small-scale qualitative comparative analysis*
Following Kosselleck, our historical "*space of experience*" informs our "*horizon of expectation*" about history, which in turn determine our actions in the world. This model of analysis applies both at the collective, institutional level and at the individual level, drawing a complex multi- layer network, which is proposed as a description of the *existence* of history.

The commemoration of the 100 years recurrence of the beginning of the First World War in 2014 offer a unique occasion to conduct research on the modes of existence of History today. Starting this year, a number of digital initiatives will take place across Europe, run by a diversity of players, ranging from governmental programs to small groups or individuals. The World Wide Web offers an unprecedented field of observation, which makes possible comparative, international comparisons.

This contribution will stem from an ongoing research project at Basel university. It focuses on gathering a corpus of websites and digital initiatives related to the WW1 from a cluster of Western Countries (Austria, France, Italy, United Kingdom, Switzerland, USA) and run a series of qualitative comparative analysis.

A first set of questions examines the historical sources involved in the production of the digital initiatives. What kinds of sources are presented? Where are they coming from? What level of documentary standards is implemented? Is there a scholarly comment on the sources?

A second set of questions relates to the type of historical narration, intended as the actual online browsing experience the digital project provides. Is the project a collection of documents, a blog, a twitter account? Usability of the website, formats of content presentations, design, text, and interactivity are all relevant elements as well. Also related to this point are the collective dynamics fostered by the project. What kind of public participation has been achieved? What kinds of interactions have users together?

A third point of interest shall be the choice of topics addressed by the different initiatives. Have they focused their attention on national politics or on individual experiences? On prominent officials or on anonymous people? On warfare or on civil affairs? And, most important, what are they saying about the remembrance process, and thus, explicitly or implicitly, about history?

Due to the extension and the novelty of the outlined research objects, this contribution will limit itself as a preliminary exploration aimed primarily at identifying the academic outcomes and the methodological difficulties relevant for further investigation.

Chantal Kesteloot (BE): "**Commemorations in Federal Belgium and Digital Time.**" Commemorations are an ancient phenomenon. In fact, often they started with the event itself. Until the 1980s, societies presented a rather "classical" commemoration model. The shifts in the memorial cycle came along with the emergence of new memories, but also with the new role played by the issues of the past through an increasing patrimonialization (in the sense of building and updating heritage). In Belgium, these shifts coincided with the progressive establishment of federalism. In this process, the past became a source of legitimacy for the (new) federalized entities and for the federal power, each level giving priority to certain past circumstances as "founding event(s)".

The commemorations of 2014 are a new turning point.

For the first time, we are witnessing a memorial competition between the different entities. Even when they are commemorating the same event, there are divergences or even ruptures regarding the values, the methods and the actors. These commemorations are also in the front line of the digital revolution. The new social networks and the Net in general are new spaces for commemoration. Which are the consequences of this phenomena in terms of public history?

Sam van den Eijnden (NL): "**Commemorating 'the European Civil War'. How the European Union marks the centenary of WW1.**"

ABSTRACT: Exactly a century ago, the first shots were fired and the first men fell in what soon would be the devastating period we now know as the First World War. Not only is this centenary an important moment to mark for various national governments, but the European Union (EU) is actively involved in the organization of commemorative events as well. In recent years, remembrance in general has become more prominent as a policy instrument for the EU. The spearhead of the commemorative actions, carried out by the European Commission (EC), is the *Europe for Citizens* programme (2014-2020). Like its predecessor, which ran between 2007 and 2013, the programme connects 'active

European remembrance' with European citizenship. According to EC President José Manuel Barroso the EU is facing its greatest challenge, due to the economic and social crisis, but also because of a crisis in confidence. The results of the European Parliamentary elections only seem to confirm his line of reasoning. The second *Europe for Citizens* programme is therefore mainly intended to tackle this issue. The general idea is that a shared understanding of the past contributes to (the formation of) a stronger European identity. The remembrance of the "European Civil War", a term coined the Italian MEP Sergio Berlato coined for World War I, has been named one of the commemorative priorities for 2014 and the years to come. As could be expected, the way different nations deal with the legacy of the First World War varies strongly and the same goes for the reception of the EU efforts to portray it as a shared European past. The British centenary programme for instance appears to be more inward looking. The main focus of the remembrance is on a very national level, complemented with stressing a shared experience with other Commonwealth countries. Where notions of Europe are virtually absent in the British programme, the German federal government strongly emphasizes the importance of a unified Europe. Reconciliation between former enemies and the strive for a strong EU are intertwined and central to the way Germany is marking the centenary of the First World War. Although the commemorative programmes in many respects are very distinct – for example in scope and of course message – it is safe to assume that memory politics could be in play in all cases. From 2014 on, the First World War will be remembered, celebrated and mourned for four years throughout Europe and the commemorations might as well serve as a vessel for divergent political and diplomatic strategies.

11. Crowdsourcing and Interactive Histories
(Friday October 24, 2.00-3.30. Location: OudeManhuispoort F0.01)
CHAIR: Julia Noordegraaf (NL)
Anna Adamek (CA): Memories are made in the Kitchen
Laura van Hasselt (NL): Gambling History, Digital revolution and the quiz as a form of public history
Lars Wieneke (LUX): From images to knowledge: opening up historical image archives through face recognition algorithms and crowd-sourcing

Abstracts:
Anna Adamek (CA): *Memories are made in the Kitchen*
This paper looks at the challenges faced by public historians in acquiring and documenting contemporary technologies and the application of digital tools to such acquisitions. The Canada Science and Technology Museum has a large collection of domestic technologies which documents the process of household electrification and urbanization of the Canadian society. The collection contains artifacts dating from the 1850s to the 1980s, and includes very few objects produced at the end of the 20th century. This leaves a gap in the collection, which needs curatorial attention. Historians of technology are not always comfortable with collecting new technologies, and the Museum turned to the social media and used crowdsourcing to indentify and document artifacts that best reflect domestic technologies used by Canadians today. The project, although ultimately successful, did pose some interesting challenges: determining which social media will offer the best return; ensuring a participation rate that would provide enough evidence; engaging Canadians from

different provinces and territories; and gathering meaningful documentation via social media. The digital tools were also used in preserving non-tangible information embedded in these artifacts such as the sound, and the software to provide future historians with relatively complete research data.

Laura van Hasselt (NL): *Gambling History, Digital revolution and the quiz as a form of public history*
'Get hooked on history as this quiz sorts out the past.'
These are the welcoming words at Encyclopaedia Brittannica's online quiz called *History: Fact or Fiction?* The historical quiz, both online and in other media, is a popular form of public history. Yet does it 'sort out the past', as Encyclopeadia Brittannica so brightly claims'?
In this paper, the influence of the digital revolution on historical quizzes will be examined. Firstly the subject of the quiz in general, as a means of either spreading or testing historical knowledge, is addressed. Why are historical quizzes popular and with whom? Do they ever exceed the trivial? To what extent can a historical quiz be effective from the viewpoint of a public historian? Secondly the question is raised what influence the digital revolution has had on this specific form of public history. What are the benefits of offering a historical quiz online, rather than using another medium? What are the disadvantages? Digital quizzes do not only exist on the internet, but also in the form of apps and, for example, in museum exhibitions. In which way can they offer a meaningful addition to a historical exhibition? Yet what are the risks?
Several examples of digital historical quizzes will be analysed. Popular digital quizzes, such as the mentioned example of Encyclopaedia Brittannica's, will be examined. I will also draw on my own experience as a curator, a contributant to several offline historical quizzes and co-initiator of the online */Geschiedenisquiz.*

Lars Wieneke (LUX): *From images to knowledge: opening up historical image archives through face recognition algorithms and crowd-sourcing*
In this presentation we want to discuss the development of the History of Europe application (HoE), which tries to derive knowledge from historical images by fusing algorithms with human intelligence in an interface that accommodates the specific requirements of researchers in the humanities.
The HoE app is based on a curated collection of more than 3000 images on the European integration process. At first, a face recognition process that is fuelled by existing annotations for the images identifies the individual faces in an image and associates them with unique identifiers. Following this automated processing step, a generic crowd of "click-workers" provides a confirmation for the proposed identities. All information that are associated to an image, such as the identities of the different persons, the time or the place where the image was taken as well as contextual information about associated historical events can be reviewed by expert users and be delegated by the experts to a crowd of experts for review. Building on the computed co-occurrence of persons a social graph is constructed that connects persons with each other. Connections gain in strength the more often persons appear together in an image. Finally the result of this process is depicted in a visualization of the social graph with a set of analytical tools.
While the development of the application has been discussed otherwise this presentation will focus on the broader questions that the implementation of the concept raises in relation to historical research, public engagement, the ethics of open-source, the prohibitive potential of copyright for historical research and

the integration of trained and un-trained users on different levels of the application.

12. Un/Reliable Digital Public Histories

(Friday October 24, 2.00-3.30. Location: OudeManhuispoort C2.01)
CHAIR: Koen Aerts (BE)
Martin Grandjean (CH): Source Criticism in 140 Characters: Rewriting History on Social Networks
Aigi Rahi-Tamm: In the Middle of Public Interest: The Process of Transforming the Past of Estonian Deported People

Abstracts
The session: *Historians as online messengers or referees*
Due its accessibility the world wide web is a main source for people to gather knowledge on almost everything. Confronted with the online abundance of historical information however the absence of the academic historian in cyberspace stands out. The supply of professional guidance and teaching does not meet the demand of the common internaut looking for data and answers. Nonetheless the need to interfere is pressing. Many scholars are personally contacted to highlight the existence of sources, literature and historiographical debates on all sorts of topics. The time consuming task of redirecting the individual questions can be lifted through an online interface and digital assistance. Besides career related obstructions the creation of a successful online platform requires good notice both of the specific focus of internauts wandering for information and of the higly fluent virtual formats in which the expertise can be translated and presented in the most appropiate way. Paraphrasing L.P. Hartley the world wide web is a foreign country, with own rules, modes of communication and behaviour. This session focuses on the possibilities, challenges and problems of the academic historian who claims his duty in this foreign space.

Martin Grandjean (CH): *Source criticism in 140 characters: rewriting history on social networks*
Is history soluble in social networks? Many history enthusiasts, archives lovers and memory institutions eagerly answered in the affirmative to this question, which is however not trivial: even though Facebook and Twitter are becoming the vectors of many "revolutions" (not only in terms of Arab "springs" or presidential elections, but also with regards to dissemination of information, and therefore knowledge), practices differ so much that it is now necessary to take a critical look at the risk of misinterpretation as to the promising potential of these new channels.
Between diffusion of archival documents, reconstruction of a past news feed, daily publication of a war diary, staging an event "as if social networks existed" or pure invention of a character to deal with a theme, the diversity of the initiatives is only matched by the creativity of their authors. Based on several case studies and taking benefit of a solid experience of the online world and its codes, this paper aims to present a critical typology of the products of this digital "democratization", in particular in order to question our relationship to the sharing of historic objects – authentic or reconstituted – as an element of dialogue with a public. As such, we will also focus on the importance of community management and its impact on the instrumentalization of the past in

the immediacy of social networks.

Aigi Rahi-Tamm (EE): *In the middle of public interest: the process of transforming the past of Estonian Deported People*
Commemoration and remembering of Soviet deportation is one field of Public History in Estonia which sometimes turns into a battlefield. Emotions around the events more than 50 years back have not fully subsided to date. During active processes of forgetting (in Soviet times) and remembering (in Republic of Estonia), a variety of measures were taken, including political ones. Museums and archives, lying at the very heart of public history, have played an essential role since the "archival revolution" of the 1990s through the "digital revolution" today. Treatments of the deportation topic as the focus of the processes yielded abundant memoirs collections (over 10,000 biographies), commemoration traditions, memorials, published documents, films and interactive portals in Estonia. Most recent major campaign comprised the action "Collect Our Story" which invites people to tell their (or family) story in the format of ca 5 minutes personal video, http://www.kogumelugu.ee/en#info, initiated by the Unitas Foundation within the World Memory Film Project. Undoubtedly, all this is very positive and contributes to the increase of public interest. Having participated in those processes as an academic historian, I have also witnessed quite different tendencies, such as revival of old conflicts, violation of privacy etc., making me question boundaries of openness and wider public interest, whether active digitalization of KGB archives collection enables to cleanse society (http://www.hoover.org/library-and-archives/collections/east-europe/featured-collections/estonian-kgb), how struggles in open past battlefields enhance knowledge or rather create stereotypes. I would discuss these issues.

13. WORKSHOP: European Digital Museum
(Friday October 24, 4.00-5.30. Location: OudeManhuispoort F0.01)
During this interactive workshop we will explore, together with our audience, the options a new and innovative European Digital Museum for Science and Technology can pursue to stimulate and participate in cross-border public debates on Europe. "Europe" is a hot topic at the moment because of the recent European elections and the Dutch expected presidency of the European Union in 2016. The digital age is opening up new and unique opportunities to explore the transnational paths of technological objects, ideas and practices, placing national museum collections into a broader transnational and European historical narrative. We invite you to bring your laptops and Ipads so that we can experiment with the interactive website and the museum app.

14. Poster Presentations
(Friday October 24, 4.00-5.30. Location: Exhibition Hall, 'Het Compagnie Theater')
Practicing public historians, recent graduates, and current students showcase digital public history projects. During this session participants will be standing with their posters to explain their projects and answer questions. This is a great opportunity to engage with early career practitioners, to brainstorm about new initiatives, and to share tips for networking and career development. Please support our newest community-members by introducing yourself here.

Conversations and introductions can be continued into the evening as the Exhibit Hall remains open during tonight's reception.

Exhibit Opening Times: Friday Oct 24, 12.30-2.00, 4.00-7.30 (4.00-5.30 presentations and meet the participants)

15. Storytelling strategies

(Saturday October 25, 9.00-10.30. Location: Het Compagnietheater, Kleine Zaal)
CHAIR: Manon Parry (NL)
Cord Arendes and Moritz Hoffmann (DE): Tweeting the Past. Reinforcing the Idea of History in 140 Characters
Mike de Kreek and Willemijn van Helbergen (NL): A Decade of Online Memory Collecting in Amsterdam

Abstracts
Cord Arendes and Moritz Hoffmann (DE): *Tweeting the Past. Reinforcing the Idea of History in 140 Characters*
Twitter currently experiences a significant influx of accounts narrating events of the past. As a grassroots medium, those projects are often operated without much conceptual forethought and follow the stereotypical narratives of televised history, thus sticking to the Great Men Theory. Nevertheless, these projects gather audiences of followers that exceed the readership of most professional historians and will certainly have an increasing impact. Therefore it's necessary to discuss the specific advantages in technology, narrative structure and communicative dimensions as well as the requirements for History on Twitter projects which reflect the desire to spread knowledge without compromising scientific standards. Based on the co-author's own experiences with the successful German project *Heute vor 75 Jahren-@9Nov38*, the proposed paper aims to establish Twitter as a usable medium of Public History with specific advantages like a large potential base of recipients, low barriers of bilateral communication and an incomparable way to use time as a means of narration. On the other hand, a variety of solutions to the aforementioned problems, including an utilizable way to apply bibliographic details and source criticism, shall be presented and discussed. These topics will also be addressed in a course in this year's summer semester in Heidelberg.

16. Public History and Access to Sources

(Saturday October 25, 9.00-10.30. Location: Het Compagnietheater Zuilenzaal)
CHAIR: Connie Schulz (USA)
Sandra Toffolo (IT): Publically available digital historical sources and their users: the case of the European History Primary Sources (EHPS) Portal at the European University Institute
Francesca Morselli (IRL), Andrea Buchner (UK): CENDARI and the Archival Research Guides. Historical Research in a Digital Research Infrastructure

Abstracts
Sandra Toffolo (IT): *Publically available digital historical sources and their users: the case of the European History Primary Sources (EHPS) Portal at the European University Institute*

The digital turn has caused an ever-growing quantity of digital sources to be easily available to historians. However, it has also brought with it a series of new questions regarding research methods and output. One of these questions is how to find relevant sources in the nearly endless amount of material available on the internet. Portals for digital sources can play an important role in this, but it is crucial to critically assess the ways in which they can carry out this role. This paper takes the *European History Primary Sources* (EHPS) Portal as a case study. This is a searchable index, created in 2009 on initiative of the European University Institute, of scholarly digital repositories that contain primary sources for the history of Europe from the Middle Ages to the present. First, I will discuss the structure of EHPS. Following this, I will analyse the ways in which this portal is used, as indicated both by statistics of the website and the connected social media, as well by as the results of a user survey. Which are the goals of the users of the portal, and how do they use it? I will use these data to provide some reflections on the role that digital public history can play in the future of historical research and in the engaging of various audiences.

Francesca Morselli (IRL), Andrea Buchner (UK): *CENDARI and the Archival Research Guides. Historical Research in a Digital Research Infrastructure*
CENDARI – the Collaborative European Digital Archive Infrastructure – aims to overcome national and institutional data silos of available historical resources on World War 1 (WW1) and Medieval European History. CENDARI is piloting a digital research infrastructure for historians that provides digital tools for the aggregation, interrogation and visualisation of historical resources and enables the investigation of new research questions. The project will deliver an online Directory of relevant Institutions and Collections and several Archival Research Guides (ARGs).
The CENDARI ARGs present selected research topics of interest to historians of WW1 and medieval studies; they enhance digital access for historians to transnational archival holdings in the CENDARI Directory – in part by providing historiographical context - and serve as examples to historians for creating research guides themselves. CENDARI ARGs will have a significant impact on historians' practice as they will enhance collaborative research and will be continuously improved through user- added content: historians will be invited to annotate, generate text, share resources and create new links to relevant items or collections. For example, one ARG will address private memories of WW1, by integrating large, well-known collections with less well-known and "hidden" collections.
CENDARI ARGs will provide a web of historical sources from reputable European repositories for the benefit of Public Historians; moreover, they will afford the opportunity for public and academic historians to connect with and collaborate with broader research communities. In the context of the *International Federation for Public History Conference*, this presentation will discuss how research methodologies already established in the analogue world are integrated into the digital environment and how historians can leverage the digital world in order to investigate new research questions.

Participant Biographies

NAME Anna Adamek
AFFILIATION Canada Science and Technology Museum
BIO Anna Adamek is the Curator, Natural Resources and Industrial Design at the
Canada Science and Technology Museums Corporation, where she has been
working for the past 23 years. She is a historian of technology and is actively
involved in the International Federation for Public History, National Council of
Public History (NCPH), and Canadian Science and Technology Historical
Association.

NAME Koen Aerts
AFFILIATION Ghent University
BIO Postdoctoral Researcher Ghent University, Research Interests: The Second
World War and its aftermath; Political, institutional and legal history connected
to conflict and war; Collective memory, public memorial, image formation;
Flemish-nationalism

NAME Cord Arendes
AFFILIATION Professor for Public History/ Heidelberg University
BIO Studies of Political Science, History, and Economics at the Free University of
Berlin, 1992-98. Freelancer for the Research group "History of the Academy of
Sciences and Humanities in the19th and 20th century" at the Berlin-
Brandenburg Academy of Sciences and Humanities Berlin, 1997-99 and for the
Press- and Information Office State/City of Berlin 1999-00. Research Assistant in
the projects "Collected Works of Ernst Fraenkel" at the Free University of Berlin,
1999 and "History of Political Science at German Universities, 1949-99" at the
University of Greifswald, 2001-03. Ph.D. at the University of Greifswald, 2004.
Research Assistant in the project "Visualization of Holocaust Perpetrators in
German Jurisdiction after 1945", 2004-06. Research Assistant for Contemporary
History, Heidelberg University, 2006-08, Assistant Professor for Contemporary
History, Heidelberg University, 2008-12 ('Habilitation', ibid 2010). Professor for
Public History at Heidelberg University since winter term 2012/13. Main
research in the fields of Public History, (Audio-)visual Aspects of History,
Exhibitions, History of the FRG and Western Europe, and Environmental History.

NAME Christine Bartlitz
AFFILIATION Zentrum für Zeithistorische Forschung Potsdam
BIO Editor "Docupedia-Zeitgeschichte", editor "Visual History", Research Foci:
Public History, History and Memory History of National Socialism, Biography
Research, Media History, Sound History

NAME Carolyn Birdsall
AFFILIATION University of Amsterdam
BIO Carolyn Birdsall studied History and Media/Communications at the
University of New South Wales, Sydney. Since 2009, she is Assistant Professor of
Television and Cross-Media Culture. Birdsall is currently the MA program
director (Media Studies) and coordinator of international exchanges.
Birdsall's doctoral research examined the cultural significance of sound
technologies in everyday life and urban environments during National Socialism

in Germany. The resulting monograph, Nazi Soundscapes, appeared with Amsterdam University Press in 2012 and was the recipient of the ASCA Book Award 2013.

In her current research, Birdsall investigates the history of sound archiving in broadcasting, with a related interest in concepts of "documentary sound" in European radio and sound film. A part of this new work has appeared in the volume Soundscapes of the Urban Past: Staged Sound as Mediated Cultural Heritage (2013).

NAME Gemma Blok
AFFILIATION University of Amsterdam
BIO Gemma Blok (1970) studied history at the University of Amsterdam. From 1995-1998, she has worked as a researcher at the Trimbos Institute for mental health and addiction in Utrecht.

In 2004, Blok received her Phd from the UvA. In her dissertation she analyzed the impact of the anti-psychiatry movement in the Netherlands (*Baas in eigen brein. 'Antipsychiatrie' in Nederland, 1965-1985*).

Between 2005-2009 she pursued postdoctoral work at the Amsterdam Institute for Culture and History, researching the history of addiction treatment in Holland (1890-1990).

Currently, Blok is assistant professor (universitair docent) in modern Dutch History at the UvA and writing a book on the history of public mental health in 20th century Amsterdam.

NAME Andrea Buchner
AFFILIATION Digital Archivist University of Birmingham
BIO Andrea Buchner works as digital archivist on the CENDARI team at the University of Birmingham. Before she joined CENDARI, she was the Director of the Gruss Lipper Digital Laboratory at the Center for Jewish History in New York City for three years. During these years, she was also a member of the Digital Services Advisory Council of the Metropolitan New York Library Council (METRO) and taught a class on digital preservation at Pratt Institute in New York City. She received an M.A. in History and a Masters in Library and Information Science from the University of Wisconsin-Milwaukee in the United States in 2007.

NAME Thomas Cauvin
AFFILIATION University of Louisiana at Lafayette
BIO Thomas Cauvin holds his PhD (2012) from the Department of History and Civilization of the European University Institute (Florence, Italy). A native of Rouen (France), he was educated at the Universities of Rouen (B.A, 2000), Cork (M.Phil, 2001), Sciences-Po (M.A, 2002), La Sorbonne (Paris, 2005), and the European University Institute (Ph.D., 2012). His dissertation offers a comparative historical study of long term representations of controversial pasts. He focuses on two museums, the National Museum of Ireland (Dublin) and the Ulster Museum (Belfast). He was research fellow at the University College Dublin (2009), at New York University (2010) and participates in the newly created International Federation for Public History (http://www.ifph.org/). While researching on Ireland and Northern Ireland, Thomas has pursued parallel interests in Museums and Material Culture in Europe, Memory and History, Public and Digital History on which he has published several articles and book

chapters. His current projects deal with public understanding of the past in Europe and museum visitors' reception/interpretations of historical narratives.

NAME Ramses Delafontaine
AFFILIATION Ghent University
BIO Currently working on the project: The Judge and The Historian: A Comparative and Meta-Historical Analysis of American and European Historians as Expert Witnesses in Post-1945 Litigation. My interdisciplinary research focuses on historians who engage in a controversial legal practice, that of expert witnessing. Their legal work brings up many theoretical questions on both disciplines. I currently focus on tobacco litigation in the United States of America.

NAME Gita Deneckere
AFFILIATION Ghent University
BIO Gita Deneckere coordinates the research group "Social History since 1750" at Ghent University. With Bruno De Wever she founded the interuniversitary "Institute for Public History" of which they are both directors. She initiated the structural collaboration of the Ghent History Department with Amsab-ISG and Liberaal Archief. Deneckere is a member of the Flemish Royal Academy and figures in several committees and selection panels, among others the CULT3-expert panel of the FWO (History, History of Arts and Archeology). She is also board member of several organisations and institutions, both in the academic and non-academic field. She is the promoter of UGentMemorie.be, the virtual memory of Ghent University.Deneckere currently supervises 6 PhD-projects and has been the supervisor of 4 succesfully finished dissertations, 3 of them leading to postdoctoral fellowships. She is the author of 5 monographs and (co-)edited 6 other volumes. Her latest book *Leopold I. De eerste koning van Europa* (2011, reprinted 2012) was awarded the Henriëtte De Beaufort-prize and the Prix Jean Stengers 2014. It will be translated in English with the support of the Flemish Literary Fund.

NAME John Dichtl
AFFILIATION Executive Director, National Council on Public History
BIO John Dichtl has been the Executive Director of the National Council on Public History (www.ncph.org) for nine years. NCPH is a nonprofit membership and scholarly/professional association dedicated to putting history to work in the world. He also is the current president of the National Coalition for History, a consortium of 55 associations which serves as the voice for the historical and archival professions in Washington, D.C. Dichtl earned his MA and PhD in U.S. history at Indiana University in 2000. While pursuing these degrees, and for several years after, he worked at the Organization of American Historians (OAH), the main scholarly association dedicated to U.S. history in the United States, and eventually served as Interim and then Deputy Executive Director from 2000 to 2005. He is the author of *Frontiers of Faith: Bringing Catholicism to the West in the Early Republic* (University Press of Kentucky, 2008), and chaired the joint committee of the NCPH, American Historical Association, and OAH that produced the groundbreaking tenure guidelines, "Tenure, Promotion, and the Publicly Engaged Academic Historian: A Report by the Working Group on Evaluating Public History Scholarship" (2010). His current public history project is IndyHistorical, a smartphone app (and website) that provides historical tours for Indianapolis—and eventually for several cities statewide. He can be contacted at jdichtl@iupui.edu.

NAME Marten During
AFFILIATION Centre Virtuel de la connaissance sur l'Europe, Luxembourg
BIO I am working as Researcher in the Digital Humanities Lab at [Centre virtuel de la connaissance sur l'Europe](#) in Luxembourg. Between January and June 2014 I held the position of [CDHI Digital History Postdoc at UNC Chapel Hill](#). Previously I worked as eHumanities Post Doc at Radboud University Nijmegen. In July 2012 I have successfully defended my [PhD thesis](#) which introduces a relational perspective to the analysis of help for persecuted Jews during the Holocaust. My research is the to-date first formalized analysis of relations between helpers and recipients of help and among the first projects which apply formal network methods in Contemporary History. I worked with a database to store and analyze the highly complex and multi-dimensional relations between 1.500 actors and used a variety of software packages to explore network visualizations and quantifications. When I started working on my PhD, there was hardly any suitable research available that could have served me as a guideline. I therefore together with three colleagues established two workshop series that brought scholars together. Over the last years these efforts succeeded and resulted in a steadily growing international network. By now the biannual [workshop series](#) is running for three years and is accompanied by a [newsletter](#) and the website [Historical Network Research](#) which I maintain. I have a special interest in all aspects of the emerging Digital Humanities and enjoy exploring ways in which they can raise new questions and contribute to old ones.

NAME Sam van den Eijnden
AFFILIATION Journalist and historian
BIO Sam van den Eijnden (25) holds a degree in Journalism and recently he obtained his master's degree in History of Society at the Erasmus University Rotterdam. In the last year of his study Sam also carried out a research traineeship at EUROCLIO, the European Association of History Educators. Besides the remembrance of World War I, Sam is interested in the history of conflict areas, especially former Yugoslavia.
MA Thesis: The centenary of the 'European Civil War'. The European Union and the anniversary of the First World War (1914-1918)
BA Thesis: Enlightened struggle for freedom or a peasant revolt? A study on the influence of Serbian intellectuals during the First Serbian Uprising (1804-1813)

NAME Martin Grandjean
AFFILIATION Researcher University of Lausanne/Spokesman Humanistica (french-speaking Digital Humanities association)
BIO Martin Grandjean is a PhD student in contemporary history at the University of Lausanne, Switzerland. He studies the structuration of intellectual networks in the inter-war period and develops network analysis and visualization methods on archives. He leads parallel experiments in the fields of OpenData, analysis of online social networks, data-driven journalism and is active on a personal blog:[martingrandjean.ch](#)

NAME Jerome de Groot
AFFILIATION University of Manchester

BIO Jerome de Groot is the author of Consuming History (2008), The Historical Novel (2009) and Royalist Identities (2004). He is working on a new book, entitled Remaking History, to come out in 2015.

NAME Laura van Hasselt
AFFILIATION Curator/Exhibition maker at Amsterdam Museum
BIO Specialized in modern history and multimedia, I've had a chance to broaden my scope as an exhibition maker. In March 2014 was the opening of the exhibition on early Dutch Master Jacob Cornelisz van Oostsanen at Amsterdam Museum, a joint project with Stedelijk Museum Alkmaar. I was both exhibition maker (with Norbert Middelkoop and Daantje Meuwissen) and co-editor of the publication: Jacob Cornelisz van Oostsanen (ca. 1475-1533). De Renaissance in Amsterdam en Alkmaar (Waanders; Zwolle 2014). Before that I published a book based on the permanent exhibition of Amsterdam Museum called 'Amsterdam DNA. How Amsterdam became Amsterdam' / 'Hoe Amsterdam Amsterdam werd' (publishing company Bas Lubberhuizen).
The year before I was involved in the making of the exhibition 'Johan & me' (about Johan Cruijff and his fans), 'De Gouden Eeuw' (in cooperation with NTR television) and I curated several exhitibions regarding Turkish-Dutch relations: The Chamber of Levant Trade (in cooperation with Rijksmuseum Amsterdam, especially Eveline Sint Nicolaas, and Pera Museum in Istanbul); Dutch Pioniers in Turkey (with Gunay Uslu, photographer Geert Snoeijer and students of Gunay's at UvA) and Turkish Pioneers in Amsterdam (with filmmaker Fadime Demir at Nieuw Dakota and Podium Mozaiek).
Before that I worked on two permanent exhibitions of the Amsterdam Museum: Amsterdam DNA (a short tour of Amsterdam history) and Het Kleine Weeshuis (for children 4-10 years), both opened in september 2011.

NAME Hanno Hochmuth
AFFILIATION Zentrum für Zeithistorische Forschung
BIO Hanno Hochmuth is research fellow and executive manager at the Zentrum für Zeithistorische Forschung/Center for Contemporary History in Potsdam. He studied History, Theatre Studies, and Communications at the Free University Berlin, Humboldt-University Berlin and at the University of Minnesota. From 2005-2011 he was research fellow at the Free University Berlin, where he planned and managed Germany's first Public History Master's program. His research focusses on GDR, Berlin and Public History. Besides his academic work he offers guided historical tours through Berlin and Potsdam.

NAME Moritz Hoffmann
AFFILIATION Heidelberg University
BIO Moritz Hoffmann (30) studied History and Musicology in Bonn and Heidelberg and received his Master's Degree in Contemporary History in 2013. He currently works on his PhD thesis on the Central Council of Jews in Germany after 1950 and engages in digital forms of Public History such as Blogs and Social Media.

NAME Dineke Hondius
AFFILIATION VU University Amsterdam
BIO Associate Professor of Contemporary History.
Research Interests: History, historiography and sociology of the Holocaust, anti-Semitism, 'race', racism, toleration, equality, genocide, ethnicity, intermarriage,

transatlantic slave trade, slavery, African-European encounters, international, interreligious and interracial intimacy, migration, empire, postcolonialism, European expansion, Surinam, Dutch Caribbean, Africa, racial imagery, history of the Jews in the Netherlands, oral history.
Teaching: History and sociology of 'race' and racism; history of toleration; history of equality; history of anti-semitism; oral history; history of the Holocaust.
Research: History of 'race' and racism, in particular the Dutch contributions since 1600, Africans in the Netherlands: image, self-image, autobiography since 1700,
Oral History Project: Eyewitnesses of the Holocaust in the Netherlands.

NAME Thomas Irmer
AFFILIATION Rummelsburg Memorial / Researcher&Curator
BIO Received a Diploma in Political Science from Free University of Berlin. Last occupation: Curator for permanent exhibition "Rummelsburg Memorial – Workhouse & Prison 1879-1990; Co-founder of "Forced Labour. The Testimony App"; Curator for permanent exhibition "Forced Labour in the Daily Round 1938-1945" at the Nazi Forced Labour Documentation Centre in Berlin; Researcher for exhibitions of Sachsenhausen Concentration Camp Memorial and Museum or Foundation Memorials of Saxony-Anhalt. Numerous publications on Nazi forced labour and the history of AEG/Telefunken in the Nazi era.

NAME Judith Keilbach
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BIO Judith Keilbach is Assistant Professor of Television Studies in the Media and Culture Studies Department of Utrecht University (The Netherlands). She received her Ph.D. in Film Studies from the Freie Universität Berlin.
She is the author of *Geschichtsbilder und Zeitzeugen* (historical images and witnesses) and co-editor of *Grundlagentexte zur Fernsehwissenschaft, Die Gegenwart der Vergangeheit, Fasten Your Seatbelt!* and of the academic journal *Montage AV*.
Her research interests include the transformation of television, television history and theory, the relation of media technology and historiography, archives, animals, aerial images and media events.
Her current research project focuses on transnational media events in television history.

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AFFILIATION Responsible for the sector Public History of the Centre for Historical Research and Documentation on War and Contemporary Society (Brussels).
BIO Chantal Kesteloot is doctor in contemporary history at the Free University of Brussels (ULB) where she obtained her doctoral thesis in 2001 on the Walloon movement and Brussels from 1912 to 1965.
She has joined the permanent team of the CEGESOMA in 1992. She is currently in charge of the sector public history as well as chief editor of the *Journal of Belgian History*.
Her main areas of interest are the history of the Walloon movement; the question of Brussels, memory of the war and Belgian history; issues of nationalism and national identities.

Among her latest publications, (with Laurence van Ypersele and Emmanuel Debruyne), *Brussels. Memory and War (1914-2014)*, , Brussels, La Renaissance du Livre, 2014; "The role of the War in National Societies: The Examples of Belgium, Luxembourg and the Nederlands", in Jörg Echternkamp & Stefan Martens (dir.), *Experience and Memory. The Second World War in Europe*, Oxford, Berghahn, 2010., *Bruxelles sous l'Occupation 1940-1944*, Bruxelles, Luc Pire/CEGES-SOMA, 2009 (Villes en guerre), *België. Een parcours van herinnering* onder redactie van Jo Tollebeek (hoofdredacteur), Geert Buelens, Gita Deneckere, Chantal Kesteloot, Sophie de Schaepdrijver, Amsterdam, Bert Bakker, 2008, 2 vol..

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AFFILIATION University of Amsterdam
BIO Paul Knevel is Assistant Professor of History and founding director of the MA in Public History at the University of Amsterdam. As a university-based public historian he is the author of various popular history books, has advised various Dutch history museums and public history organisations, has published, together with Sara Polak and Sara Tilstra, an oral history about the memory of the slavery and its legacies (Meerstemmig Verleden. Amsterdam: KIT Publishers, 2011), and has written academic articles on the Dutch reception of the American tradition of Public History and on the work of Pierre Nora. He is currently working on the history and memory of Sophiatown (Johannesburg) in South Africa.
Paul Knevel is international consulting editor of The Public Historian.

NAME Jen Koslow
AFFILIATION Assistant Professor of History, Florida State University
BIO After graduating with a doctorate in History from UCLA in 2001, I went to work for the Newberry Library in Chicago. There I helped promote the use of collections through exhibits, seminars, and teacher programs. Florida State University's History Department then hired me to direct its Public History program, where I have continued to work as a scholar, teacher, and participant in community engagement projects. I am the author of Cultivating Health: Los Angeles Women and Public Health Reform (Rutgers University Press, 2009)

NAME Mike de Kreek
AFFILIATION Amsterdam University of Applied Science and Erasmus University Rotterdam
BIO Mike de Kreek is a volunteer and a researcher at one of the local memory collecting communities in Amsterdam: The Memory of East. In his PhD-project at the Erasmus University Rotterdam, he is interested in collective empowerment aspects of this online community and how they relate to its organizational development. Next to his research he is a lecturer in qualitative research designs in the master program Social Work at the Amsterdam University of Applied Science. The power of sharing stories drives him both in his research, his volunteer work and his teaching.

NAME Nadine Kurschat
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BIO Nadine Kurschat, born 1987, did her Bachelor's in Museums Studies at HTW Berlin, followed by her Master's in Public History at FU Berlin. She mainly works

as a self-employed curator and registrar for photography and is co-founder of past[at]present GbR.

NAME Edward G. Lengel
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BIO Edward G. Lengel is an American military historian and professor at the University of Virginia. Lengel is the editor-in-chief of The Papers of George Washington documentary project in Charlottesville, Virginia. He is the author of *General George Washington: A Military Life,* which was a finalist for the 2006 George Washington Book Prize, and of *Inventing George Washington: America's Founder, in Myth and Memory*

NAME Petra Links
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BIO Petra Links (1982) is as Archivist and Team Leader Collections at NIOD Institute for War, Holocaust and Genocidestudies. She is involved in several international archival projects among which the project European Holocaust Research Infrastructure (EHRI). As a researcher for this project she specializes in defining user requirements, research on metadata standards and the implementation and development of a thesaurus in combination with authority files. Petra also provides consultancy to the Kigali Memorial Centre on the expansion of the Genocide Archive Rwanda, such as undertaken in a feasibility study.
In 2012 Petra was involved in an exchange training program for collection specialists at Kigali Memorial Centre, *Remembrance, Archives and Research in the Aftermath of Mass Violence*. And in close cooperation with the University of Zagreb and The Netherlands Helsinki Committee, as an expert-advisor, she was involved in the project 'Documenting the past of Croatia' in 2010, that focused on the development of a database on war crimes.
Petra Links has a master degree in Modern History at Utrecht University and a master degree in Archival Science at the University of Amsterdam.

NAME Juliana Bastos Marques
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BIO PhD in Ancient History (University of São Paulo), with primary research interest in Roman historiography. Professor of Ancient History and Oriental Studies at Federal University of Rio de Janeiro State (UNIRIO), Brazil. Started work with the Wikipedia Education Program in 2011, pioneering the initiative in Brazil. Has been teaching several courses and workshops, in which university students analyze and edit Wikipedia articles. (Wikipedia user Domusaurea)

NAME Bram Mellink
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BIO Bram Mellink (1985) studied history at the VU University Amsterdam and the University of Amsterdam. In 2013, he finished his dissertationWorden zoals wij. Onderwijs en de opkomst van de geïndividualiseerde samenleving sinds 1945 about the rise of the Dutch 'individualized society' since 1945 and its effects on the treatment of Dutch minorities. He currently works as a postdoc researcher at the University of Amsterdam, looking at the history of state planning in the Netherlands during the twentieth century by means of digital research methods.

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NAME Francesca Morselli
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BIO Objective: To participate to the development of projects for the access and presentation of cultural heritage within Archives, Museums and Institutions. I'm particularly interested in exploring the challenges and opportunities brought by the digital domain and investigating how institutions face this new paradigm.

NAME Enrico Natale
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BIO Enrico Natale (1978) holds a Mater degree in History and Latin from the University of Geneva and a Master in Political Science from the University Pompeu Fabra in Barcelona. He is currently preparing a PhD at the University of Basel on the topic of Digital History
Since 2010 Enrico Natale is employed by the Swiss Academy for Humanities and Social Sciences as director of infoclio.ch, the Professional Portal for the Historical Sciences in Switzerland. In this function he has produced, among other things, an online open access edition of the complete work of Jean-Jacques Rousseau (rousseauonline.ch), a guide to digital information literacy in the Humanities (compas.infoclio.ch) and published several articles about Digital Humanities, Digital History and Documentary Mediations in the Digital Age.
Title of the paper: Enrico Natale: *The Digital Public History of the World War One in Europe. A small-scale qualitative comparative analysis*

NAME Serge Noiret
AFFILIATION European University Institute
BIO I am a *History Information Specialist* at the European University Institute, Florence, Italy where I did my Ph.D. between 1979 and 1984. I work in the library to sustain the scholarly activities of the EUI History Department.
This is about many things but also about coordinating a Digital History web site called *European History Primary Sources – EHPS* maintained both by the Library and the History & Civilization Department at the EUI.(See here next the "old" version of the web site).
My present research interests are dealing with the epistemology of Public History and Digital Public History. I am participating to the PH internationalization process focusing on the peculiar methods, practices and identity of continental European PH activities. I edited recently a special issue of an Italian academic journal on *Public History: national practices v. global identity* as a result of a panel that I coordinated during the Pensacola NCPH annual meeting in 2011: *European Approaches to Public History: identifying common needs and practices.* Such an interest started before Portland's NCPH annual meeting in 2010, when I participated to the WG: *International Council on Public History? Bringing Global Public History Closer*. I became member of the NCPH before Portland's NCPH 30th Anniversary Meeting and I am now Chair of the Steering Committee of the *International Federation for Public History*. I organized the IFPH Steering Committee meeting inLuxembourg, the 22nd of

March 2012 and we had a first general public meeting of the association during the [Milwaukee NCPH annual meeting in April 2012](#).
I published in different languages focusing, in recent years, on the use of visual sources and web sites as primary sources. My last publications are the *Introduction* with Frédéric Clavert to the edited book by Clavert, Frédéric & Noiret, Serge (dir./eds.): [*L'histoire contemporaine à l'ère numérique - Contemporary History in the Digital Age*](#), Bruxelles, Bern, Berlin, Frankfurt am Main, New York, Oxford, Wien: Peter Lang, 2013, pp.15-28 and and *Digital History 2.0*, in Ibid., pp. 155-190.

NAME Julia Noordgraaf
AFFILIATION University of Amsterdam
BIO As of 1 September 2012 I have been appointed Professor of Heritage and Digital Culture at the University of Amsterdam's Faculty of Humanities. In this role, I focus on bringing together and promoting research about the reuse and meaning of digital heritage, as well as the impact of digitization on the perception and appreciation of cultural heritage. My own future research will focus on digital source criticism (oriented towards search engines and heritage databases) and the preservation of digital art.
This position brings together two of my previous areas of expertise: museum history and theory and media heritage. I obtained a PhD from Erasmus University Rotterdam on the history of museum presentation in the visualculture of the 19th and 20th centuries in 2004, and have since then remained interested in the specific challenges and manifestations of exhibiting cultural heritage. After my appointment at UvA in 2003 as director of the international, professional MA programme *Preservation and Presentation of the Moving Image I* shifted my research to the preservation and presentation of audiovisual and digital heritage. I have just edited a book on media art preservation and exhibition (*Preserving and Exhibiting Media Art: Challenges and Perspectives* , AUP, 2013) and am completing a second monograph (*Performing the Archive* : *Tracing Audiovisual Heritage in the Digital Age* , see under research) in which I study the impact of digitization on the epistemology of the audiovisual archive. I (co-)supervise(d) PhD projects on the exhibition and preservation of media art, the role of genealogy in bible texts and film, digitization and film historiography, the preservation and exhibition of film sound, and access to digital audiovisual archives.
In 2010 I worked as a Fellow at the Netherlands Institute for Advanced Study (NIAS) in Wassenaar. I am affiliated with the Association of Moving Image Archivists, the Institute of Culture and History, the Netherlands Research School for Media Studies, the Huizinga Institute of Cultural History, the Netherlands Institute for Cultural Analysis, and the European Network for Cinema and Media Studies. At present I am member of the Network for the Conservation of Contemporary Art Research (NeCCAR).

NAME Manon Parry
AFFILIATION University of Amsterdam
BIO Manon Parry, PhD, is an exhibition curator and historian of medicine, and has curated gallery and online exhibitions on a wide range of topics, including global health and human rights, disability in the American Civil War, and medicinal and recreational drug use.Traveling versions of her exhibitions have visited more than 300 venues in the United States, Argentina, Canada, Germany, Turkey, and Guam. She is co-editor, with Ellen S. More and Elizabeth Fee,

of Women Physicians and the Cultures of Medicine, (Johns Hopkins University Press, 2008), and author of Broadcasting Birth Control: Family Planning and Mass Media (Rutgers University Press, August 2013), on the birth control movement's use of mass media in America and around the world.

NAME Hinke Piersma
AFFILIATION NIOD Amsterdam – Institute for war-, holocaust and genocide studies
BIO Hinke Piersma is senior researcher at NIOD Institute for War, Holocaust and Genocide Studies. In 2005, she completed her dissertation: *De drie van Breda. Duitse oorlogsmisdadigers in Nederlandse gevangenschap 1945-1989* (The Breda three. German war criminals in Dutch captivity 1945-1989). She is specialized in the legacies of WWII on a biographical and societal level. Over the last few years she has been intensively involved in methodological innovation concerning the Humanities.

NAME Aigi Rahi-Tamm
AFFILIATION University of Tartu
BIO Since 2005 Senior Research Fellow, Department of History and Archeology, University of Tartu. 2004 PhD (History), University of Tartu, Department of History, "Mass Repressions in Estonia after World War II: Sources and Current State of Research". 1997-2004 Coordinator of the personal register for the National Committee of Investigation Repressive Policies. 1996 M.A (History), University of Tartu. 1993-2004 Researcher and lecturer at the Chair of Archival Studies, University of Tartu. 1991-2000 Assistant editor of the journal *Kleio* (now *Ajalooline Ajakiri, The Estonian Historical Journal*). 1991-1993 Head of Laboratory of History and Demography, University of Tartu. 1990-1991 Researcher, Laboratory of History and Demography, University of Tartu.

NAME Kees Ribbens
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BIO Kees Ribbens (1967) studied Modern History at University of Nijmegen. He obtained his PhD at Utrecht University in 2001 after defending his dissertation on popular historical consciousness in the Netherlands, 1945-2000. Ribbens worked as a researcher and lecturer at Utrecht University, Radboud University Nijmegen and Erasmus University Rotterdam. He was also managing editor of the journal Tijdschrift voor Geschiedenis. Since 2006 he has been at NIOD, where he works as a senior researcher. He is also endowed professor of Popular historical culture and War at Erasmus University Rotterdam.
Popular historical culture and public history in the broadest sense of the term are among his key interests. His interest includes both the history of the Second World War and the memories and representations of war and mass violence in the twentieth and twenty-first century. He has published widely, for example *Exhibiting the war. The future of World War II Museums in the Netherlands* (with Esther Captain, 2011); *Oorlog op vijf continenten. Nieuwe Nederlanders & de geschiedenissen van de Tweede Wereldoorlog* (War on five continents. New Dutchmen & the histories of World War II) (with Joep Schenk and Martijn Eickhoff, 2008); *Nationale identiteit en meervoudig verleden* (National identity and plural past) (with Maria Grever, 2007) and *Bewogen jaren. Zwolle in de Tweede Wereldoorlog* (Stirring years. Zwolle in World War II) (1995).

NAME Mia Ridge
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BIO Mia is currently a CENDARI Research Fellow at Trinity College
Dublin. Her PhD in digital humanities (Department of History, Open University)
focuses on digital history and scholarly crowdsourcing. Mia has published and
presented widely on her key areas of interest including: user experience design,
human-computer interaction, open cultural data, audience engagement and
crowdsourcing in the cultural heritage sector. Her edited
volume, 'Crowdsourcing our Cultural Heritage' (Ashgate) was published in
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NAME Charles Romney
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BIO I received my Ph.D. in history from UCLA, and I coordinate my university's
M.A. degree program in public history.

NAME Dr. Constance B. Schulz
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BIO Editor, *The Papers of Eliza Lucas Pinckney and Harriott Pinckney Horry*
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NAME Aaron Shapiro
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BIO Aaron Shapiro serves as Associate Professor and Director of Public History
at UNC Charlotte, USA. He started and directed the public history program at
Auburn University and previously served as national historian for the US Forest
Service in Washington, DC, where he was involved with a variety of public
history projects including historical films, websites, oral histories, interpretive
planning, exhibit development, historic preservation, and heritage tourism
initiatives. Before joining the Forest Service, Shapiro was Assistant Director of
the Scholl Center for Family and Community History at Chicago 's Newberry
Library. He is particularly interested in questions regarding the intersection of
people and place, changing perspectives of the cultural and natural landscape,
and connections between memory, heritage, and public historical interpretation.
He is the author of *The Lure of the North Woods: Cultivating Tourism in the Upper
Midwest* (University of Minnesota Press, 2013).

NAME Holly Shulman
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BIO editor of the Dolley Madison Digital Edition; research professor in the
Studies in Women & Gender program; and director of documentary editions for
the Virginia Center for Digital History.

NAME Lonnie Steginkk
AFFILIATION Jewish Historical Museum Amsterdam
BIO Head Resource Center, Project Manager Shoah Visual History Archief (2008-
2010): During the years 1995-1998, the Survivors of the Shoah Foundation
conducted over 50.000 interviews worldwide. The Jewish Historical Museum is

now in the process of indexing 2.000 of these interviews, all relating to the Netherlands. In a web-based media management system 80 freelance indexers are watching and describing the interviews by providing meta-information like textual summaries, locations, and subjects.

NAME Viktoria Tkaczyk
AFFILIATION Max Planck Institute for the History of Science
BIO Viktoria Tkaczyk is Assistant Professor of Arts and New Media at the University of Amsterdam, and a Research Fellow at the Max Planck Institute for the History of Science in Berlin. She is currently preparing the launch of the Max Planck Research Group "Epistemes of Modern Acoustics" (starting March 1, 2015). Her research and teaching interests are dedicated to theatre and performance art situated within broadly defined cultural, media and science-historical contexts.
Viktoria Tkaczyk was born in 1976. She completed her study of theatre studies, modern German literature and sociology in Munich, Madrid and Berlin. Her dissertation, "Himmels-Falten. Zur Theatralität des Fliegens in der Frühen Neuzeit" was written in the frame of the graduate seminar "Body Performances" (Freie Universität Berlin), it was awarded the Ernst Reuter Prize in 2008 and the Book Award of the Amsterdam School of Cultural Analysis in 2012. From 2008 to 2010, she worked as a research fellow on the project "Theatrum Scientarium. Performativity of Knowledge as Agent of Cultural Change", and she taught at the Institute for Theatre Studies of the Freie Universität Berlin. In 2011, she carried out her research as a Feodor Lynen Fellow at the Atelier de Recherche sur l'Intermédialité et les Arts du Spectacle (CNRS) in Paris. Between 2011 and 2014 she directed the Research Group "The Making of Acoustics in 16th to 19th century Europe" (Volkswagen Foundation, MPIWG). Viktoria Tkaczyk is a member of the Junge Akademie at the Berlin Brandenburg Academy of Sciences and Humanities.

NAME Sandra Toffolo
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BIO Currently I am a collaborator for European History Primary Sources (EHPS) Portal, based at the European University Institute (Florence, Italy). I am also a Research Fellow at the Royal Netherlands Institute in Rome. I defended my doctoral thesis in 2013 at the European University Instititute in Florence, Italy, at the Department of History and Civilization. I also hold an MRes in History and Civilization from the European University Institute (2009), an MA in Medieval History (2007) and a BA in History (2005) from the Radboud University Nijmegen, the Netherlands. I also studied at the Università degli Studi di Firenze, the Università degli Studi di Perugia, and the Università per Stranieri di Perugia, Italy. Recent publications of mine are: 'Constructing a mainland state in literature: Perceptions of Venice and its *Terraferma* in Marin Sanudo's geographical descriptions' (2014) and 'Cities dominated by lions. The fifteenth-century Venetian mainland state depicted by inhabitants of the subject cities' (2015).

NAME Jouke Turpijn
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BIO Jouke Turpijn (1976) is Assistant Professor in Dutch History and Director of Education of the BA History at the University of Amsterdam. He is specialized in

(Dutch) political culture and public history. Turpijn has organized several events on public history, has participated in several forms of media and is an active board member of the Koninklijk Nederlands Historisch Genootschap.

NAME Bruno de Wever
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BIO Bruno De Wever is co-director of the Institute of Public History. He is often applied as public historian in advisory boards, discussion panels etc. He is head of the UGent research team War and Contemporary Society. He is member of the scientific council of the Center of Historical Research and Documentation on War and Contemporary Society (www.cegesoma.be) and the Dutch Institute for War, Holocaust and Genocide Studies (http://www.niod.knaw.nl). He is chief editor of Belgische Tijdschrift voor Nieuwste Geschiedenis / Revue belge d'Histoire Contemporaine. He was vice-director of the Nieuwe Encyclopedie van de Vlaamse Beweging (New Encyclopedia of the Flemish Movement) (1998), a major work of reference.

NAME Annemarie de Wildt
AFFILIATION Curator at the Amsterdam Museum
BIO Annemarie de Wildt is a curator at the Amsterdam Museum. She has been involved in a great variety of exhibition projects, amongst others: the history of prostitution in Amsterdam , football, animals in the city, and Amsterdam's role in slavery. These exhibitions are characterized by a mix of high and low culture and a big role for human stories. Annemarie de Wildt was also involved in many projects outside the museum walls.

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