EURO PAST

SUMMER SCHOOL

BELVAL

01-04
July
2024

EURO PAST

SUMMER SCHOOL

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ABOUT EUROPAST

In close collaboration with the Leibniz Centre for Contemporary History (ZZF) Potsdam, the Joint Faculties of Humanities and Theology (Lund University), and the Centre for Contemporary and Digital History (C²DH, University of Luxembourg), the Institute of International Relations and Political Science, Vilnius University, is leading a three-year Horizon Twinning project "Facing the Past. Public History for a Stronger Europe". The project aims to explore the theory and practice of engaging citizens in the co-production and communication of the past in the digital age.

Through an effective combination of training, networking, research, and communication activities, the project will establish an interdisciplinary research network, which will contribute to the democratization of historical practices through inclusion, empowerment, and engagement of citizens in critical debates about the past.

The EUROPAST training programme, led by the C²DH, envisions the organization of three Summer Schools.
The second Summer School, focusing on digital tools and public history, will take place at the University of Luxembourg, Maison des Sciences Humaines Building (MSH), Centre for Contemporary and Digital History.

All members associated with one of the four partners and external candidates can apply.

Accommodation for all participants will be provided.

BELVAL SUMMER SCHOOL

01–04 July 2024

The Use of Digital Tools and Methods in the Creation, Production, and Analysis of Public History Narratives

The Europast Summer Schools are designed to offer theoretical and methodological training, whilst placing a strong emphasis on supporting the development of early-career researchers in their chosen fields, promoting research integrity, conduct, and communication.

The 2024 Summer School will take place in Luxembourg at the Centre for Contemporary and Digital History (C²DH). It aims to gather scholars interested in the contribution of digital tools and methods to the creation, production, and analysis of public historical narratives.
Across the four days of training we will host and discuss topics including practices of co-production, curation, analysis and archiving.
The Summer School will run from the 01 to the 04 of July 2024, with a daily timetable divided into three modules:

> ▶ **Conversations** keynote presentations followed by a discussion
> ▶ **Workshops** History and Video Games; Podcasting; Tropy application for data management; Data Visualisation
> ▶ **Presentations** 10-minute lightning talks by ECRs on their work and one specific point they would like to discuss further (methodology, audience, collaboration, etc.)

The C²DH is located at the:

<div align="center">

Maison des Sciences Humaines (MSH)
11, Porte des Sciences
Belval Campus
Esch-sur-Alzette, L-4366

</div>

All sessions will take place in the **Black Box**, located on the ground floor of the Maison des Sciences Humaines, next to the reception. Meals will be served in the space adjacent to the Black Box. Directions will be visible for the coming guests.

LUXEMBOURG

Luxembourg is famous for being one of the world's smallest nations with a population of approximately 500,000. Bordering France, Belgium and Germany the country is renowned for its rich cultural diversity and stunning ancient architecture. Luxembourg City is a sophisticated and contemporary city that has successfully merged its historical roots with modern advancements. Named as a UNESCO World Heritage site the city boasts picturesque locations including the Grand Ducal Palace, Notre Dame Cathedral, Place d'Armes, and Adolphe Bridge.

How to get there

What makes Luxembourg unique is its small geographical size and free public transportation, which can be navigated through mobiliteit.lu. It takes roughly an hour to reach Findel, Lux Airport and a mere 30 minutes to get to the central station Luxembourg, Gare Centrale from the Belval Campus. The most straightforward way to travel to Luxembourg is through Lux airport, which offers flights from Vilnius (Lufthansa & Swiss International Air Lines), Potsdam (LuxAir & Ryanair) and Lund (KLM & Lufthansa).

THE UNIVERSITY

The University of Luxembourg was founded in 2003 and is the only public university in the Grand Duchy of Luxembourg. With more than 7,000 students and approximately 2,400 employees from around the world, our University provides a truly cosmopolitan learning experience. 60% of students are international students, and the majority of staff members and academics have an international background.

The Times Higher Education ranks the University of Luxembourg 4th worldwide for international outlook, 25th in the Young University Ranking 2022 and among the top 250 universities worldwide.

The university campus is spread across Luxembourg, and Belval Campus is the University of Luxembourg's main site. Close to Esch-sur-Alzette, Luxembourg's second largest city, Belval combines research with teaching and urban life with leisure activities. Once home to Luxembourg's largest steelworks, this site now features research and learning facilities, the University library and learning centre as well as student accommodation. The campus is located at the centre of an urban district and has excellent connection to public transportation.

P R O G R A M M E

01
MONDAY

09:00–9:15	Arrival and Registration

09:15–10:00

WELCOME ADDRESS
Introduction to Europast
Rhianne Morgan and Violeta Davoliūtė

Public History: Meanings, Practices, and Ethics
Thomas Cauvin

10:00–10:15	Coffee Break

10:15–12:00

HANDS-ON WORKSHOP
Introduction to Tropy, a Portable Archival Reading Room: Research Photo Management and Workflows
Anita Lucchesi

12:00–13:00	Lunch Break

13:00–14:30

CONVERSATION WITH STEFAN KREBS
Minett Stories: Transmedia Storytelling in the Digital Age

14:30–15:00	Coffee Break

15:00–17:00

PRESENTATIONS
10-minute lightning talks by ECRs

- Aliaksandr Kazakou: *Between decolonization and weaponization of memory in Ukraine and Belarus in the time of war: the cases of the Cossack myth and the Battle of Orsha, 1514*
- Aliny Pranto: *Teachers' trajectories and their narratives for the formation of young teachers*
- Anastasia Georgantzopoulou: *Digitally mapping contested histories*
- Annette Steyn: *Heritage and Urban Redevelopment in Post-Socialist Cottbus*
- Annika Häberlein: *Cityscapes revisited? Rethinking Historical Research in and on Modern Urban Spaces*
- Camilla Portesani: *Democratizing History: Challenges and Opportunities of Participatory Practices in Museums*
- Charo Havermans: *Digital Public History: Increasing Accessibility and Diversity?*

19:00	Dinner

02
TUESDAY

09:30-10:45	**HANDS-ON WORKSHOP** *Data Visualisation* Aida Horaniet Ibañez
10:45-11:00	Coffee Break
11:00-12:00	**HANDS-ON WORKSHOP** *Data Visualisation* Aida Horaniet Ibañez
12:00-13:00	Lunch Break
13:00-15:00	**PRESENTATIONS** 10-minute lightning talks by ECRs ▶ Daniel Richter: *User Experiences in Online Exhibitions* ▶ Edoardo Bastianini: *Who shapes the use of Italian Resistance memory? The case of the Institute Alcide Cervi (1972-2008)* ▶ Emilia Sánchez González: *Deep-Mapping 'The Family of Man'* ▶ Emma McAlister: *Advancing Digital Public History at the National Museum of Ireland* ▶ Ewa Swietlik: *Analysing digital narratives in relation to video game museums and retro gaming initiatives* ▶ Iryna Yeroshko: *Visualisation criticism of artistic and digital storytelling* ▶ Jogilė Ulinskaitė: *Remembering industry and deindustrialization in post-communist Lithuania* ▶ Johanna Jaschik: *Digital reconstruction of mental maps to challenge dominant historical narratives*
15:00-15:30	Coffee Break
15:30-17:00	**CONVERSATION WITH GERBEN ZAAGSMA** *The Politics of Digitisation and Public History*

03
WEDNESDAY

09:30–10:45	HANDS-ON WORKSHOP *Podcasting* Hanna Siemaszko	
10:45–11:00		Coffee Break
11:00–12:00	HANDS-ON WORKSHOP *Podcasting* Hanna Siemaszko	
12:00–13:00		Lunch Break

PRESENTATIONS
10-minute lightning talks by ECRs

13:00–15:00

▶ Joé Voncken: *Navigating History and Memory: Creating a digital exhibition on WWII*
▶ Lea Frese-Renner: *Past Public Histories in the Digital Realm: Web Archives, Born Digitals, and the GDR in Retrospect (1990s–2000s)*
▶ Lennart Schmidt: *The Birth of a Digital Border System in Germany and Western Europe from the late 1960s to the early 21st Century*
▶ María José Jarrín: *Transmedia platforms, at the crossroads of digital creation and civic expression*
▶ Marianna Tavares: *Teacher's narratives in a public history perspective*
▶ Marius Stangeland: *Shared Authority in Podcasts: A Case Study on Sami History in Norgeshistorie*
▶ Melissa L. Baird: *Going Digital in Divided Societies: Using digital tools to represent public narratives of the past in Northern Ireland*

15:00–15:30		Coffee Break
15:30–17:00	CONVERSATION WITH JOËLLA VAN DONKERSGOED *Historesch Gesinn: a Sustainable Public History Hub for Crowdsourcing Photographs and Stories*	

04
THURSDAY

09:30–10:45	**HANDS-ON WORKSHOP** *Video Games as HiStorytelling* Sandra Camarda
10:45–11:00	Coffee Break
11:00–12:00	**HANDS-ON WORKSHOP** *Video Games as HiStorytelling* Sandra Camarda
12:00–13:00	Lunch Break

PRESENTATIONS
10-minute lightning talks by ECRs

13:00–15:00

▶ Myriam Dalal: *Public history and political violence: on participation, silence, mental health, and social impact*
▶ Natália Gonçalves: *"What's the use of history?": teaching history through historical agency and community-focused learning*
▶ Olha Korniienko: *Fashion Through a Satirical Lens: Perception and Influence in Soviet Ukraine*
▶ Philippe H. Blasen: *Meaningfully Digitising a Small Library & Archive: the Case of the CDMH*
▶ Rawad J. Bou Malhab: *The records have survived but have not been transferred to an archive*
▶ Shibani Das: *Making Research Relevant: Democratising and Decolonising Academia*
▶ Viktor Wretström: *Urban Gardens: A Public Place for Private Activities?*
▶ Wanshu Zhang: *Digital tools to study rumors and its repetition patterns in Digitized Newspapers*

15:00–15:30	Coffee Break
15:30–17:00	**CONVERSATION WITH SOFIA PAPASTAMKOU** *Ranke 2: Applying Source Criticism to Digital Sources*

c o n v e r s a t i o n s

STEFAN KREBS

Minett Stories: Transmedia Storytelling in the Digital Age

The online exhibition "Minett Stories" (https://minett-stories.lu) was developed in connection with Esch2022 European Capital of Culture. The aim of the "Remixing Industrial Pasts for the Digital Age" (REMIX) project was to tell the history of the Minett, the industrial region in the south of Luxembourg, to a broad audience. The online exhibition was launched on 28 May 2022 and clocked up more than 5,200 visitors in the first year. The paper will first describe the development and implementation of the exhibition concept. The idea of transmedia storytelling was one of the key elements in the production of narratives and media: the team worked in collaboration with several artists, stage actors and designers to produce graphic novels, interactive videos and maps, radio plays, and video essays. All the multimedia stories were accompanied by traditional written essays that explained the historical background, revealed storytelling techniques, and presented the underlying digitised sources. The paper will present several examples to highlight this approach, before reflecting on the lessons learned and the success of the exhibition. Drawing on different forms of qualitative feedback and Google Analytics statistics, it will discuss how different audiences perceived the exhibition and how the impact of online exhibitions can be measured

MONDAY 01
13:00–14:30

GERBEN ZAAGSMA

The Politics of Digitisation and Public History

This session will delve into the politics of digitisation and its relevance to the field of public history. What does the digitisation of cultural heritage offer historians and the public, and what do the politics of digital cultural heritage look like? Participants will first delve into different forms of cultural heritage digitization, from bottom-up community archiving to mass digitization and state-funded efforts. Following this, the focus will be on the politics of digitization, the question of which stories can and cannot be told with online heritage and how this shapes public understandings of history. This includes considering the various forms of digital mediation and dissemination of history as they exist today, from Wikipedia and video games to social media. The session will be part presentation and part interactive discussion with audience activities included.

TUESDAY 02
15:30–17:00

JOËLLA VAN DONKERSGOED

Historesch Gesinn: a Sustainable Public History Hub for Crowdsourcing Photographs and Stories

Public history is a broad field with many practices, ranging from presenting history to the public to active methodologies in which the public is invited to contribute to historical research. The latter approach, seeking active exchange with the public, offers many opportunities as work towards formulating more inclusive histories continues. Therefore, Joëlla will centre her discussion on active participation, ranging from crowdsourcing to decision-making. She will present various methodologies that Thomas Cauvin and she tested in collaboration with the community of Esch-sur-Alzette, empowering them as active narrators of their city's history.

During this presentation, van Donkersgoed will not only highlight successes but also address the challenges encountered. For example, community engagement relies on trust; and thus, it is essential to build and retain trust with the people one collaborates with. To maintain connections with people beyond the project duration, they are building a new social hub where historians and the Luxembourgish public can engage with one another. This project is still in the starting phase, and she is looking forward to discussing it with the summer school participants.

WEDNESDAY 03
15:30–17:00

SOFIA PAPASTAMKOU

Ranke 2: Applying Source Criticism to Digital Sources

Ranke.2 is a scholar-led publishing initiative of the C²DH, University of Luxembourg. It offers an evolving set of lessons available in open access through the project's website: https://ranke2.uni.lu/ The project was created in 2018 with the mission to publish lessons on updating the principles of historical source criticism and advocating the need for a multimodal literacy of historians to be able to critically assess digital sources.

This presentation will discuss the transformation of the sources and the practices of historians in the digital age. It will then present the stakes this transformation generates for historical research, and it will eventually focus on presenting educational resources beginners can use to develop a digital literacy.

THURSDAY 04
15:30–17:00

workshops

ANITA LUCCHESI

Introduction to Tropy, a Portable Archival Reading Room: Research Photo Management and Workflows

Since its beta launch in 2016, Tropy has become essential software used by thousands of humanities researchers around the world, a powerful tool for managing and exploring research photos. With Tropy, researchers can effectively manage thousands of digital images taken at archives and libraries. Once the research photos are imported to Tropy desktop application, users can combine them into items, attach descriptive metadata and notes to them. In a Tropy project, users work with a friendly editing interface that allows customized metadata templates to enhance artifacts contextualization. Tags and lists are also available to increase users control over a project according to their specific needs. Beyond organizing and describing research photos, Tropy helps researchers to search all their project information, notes and tags. Finally, the tool offers different possibilities to export research projects to other platforms. In this workshop, you will learn about Tropy basic and advanced features following a step-by-step demonstration on how to create a project, import items, group items, describe and annotate your sources. By the end of this event, participants will have a comprehensive overview of Tropy's main features and how the tool could impact their research workflow. Tropy is free and open-source, please, download and install before the workshop if possible: https://tropy.org.

MONDAY 01
10:15–12:00

AIDA HORANIET IBAÑEZ

Data Visualisation

During this workshop, participants will learn how to create a compelling data visualisation from the data collection to the presentation in front of an audience. The following topics will be discussed: the importance of the process, the context, the different visual vocabularies and the objectives they serve, and the use of different approaches across disciplines. It will be a practical workshop where both analogue and digital methods will be encouraged. Participants should come comfortable for a data walk and ready for teamwork.

TUESDAY 02
09:30–12:00

HANNA SIEMASZKO
Podcasting

This session aims to inspire participants with ideas for creating their own engaging podcasts. Attendees will explore the unique elements that distinguish successful history podcasts, looking into their storytelling techniques and content strategies. Additionally, the session will provide valuable insights into selecting and using essential recording equipment, as well as best practices for podcast production. By the end of the session, participants will be equipped with the knowledge and tools needed to launch their own compelling podcasts.

SANDRA CAMARDA
Video Games as HiStorytelling

Digital games are increasingly recognised as powerful educational tools, able to shape historical culture and convey meaning through both context and gameplay.

The workshop will focus on how the affordances of the medium can be harnessed to make history more interactive, participatory, multi-vocal, and emotionally compelling.

Participants will explore theoretical research on historical representations in digital worlds, offering a comprehensive understanding of the intersection between history and play.

The workshop will also include a hands-on session where attendees will learn to use a user-friendly tool for creating interactive stories and narrative-driven video games.

p r e s e n t a t i o n s

ALIAKSANDR KAZAKOU
Between decolonization and weaponization of memory in Ukraine and Belarus in the time of war: the cases of the Cossack myth and the Battle of Orsha, 1514

Russia's full-scale war against Ukraine brought new challenges to memory studies scholars as history has become highly weaponized and used in propaganda and for mobilization for war. This study explores two powerful national myths of Ukraine and Belarus originating from the early modern period: The Cossack Myth and the battle of Orsha (1514) respectively.

The research aims to investigate how the narrative and significance of the Cossack Myth and the battle of Orsha have changed in the time of war both in Ukraine and within the democratic part of Belarusian society, and how they are used in this new political and societal context.

The main body of sources have a digital form (texts, images, video, audio) and are presented in media and social media. So, the central questions to address and to discuss are:

How to assess qualitative effectiveness of a certain piece of propaganda in terms of the impact it makes on the audience?

[seems to be easy to answer but might be harder in reality] How to assess the impact in terms of the audience reach?

ALINY PRANTO
Teachers' trajectories and their narratives for the formation of young teachers

This paper will explore how it is possible to improve the training of young teachers by listening to the narratives of more experienced teachers. These reflections originate from a method that is used in the 'Internship in Teacher Training - History' course at the Federal University of Rio Grande do Norte (UFRN) in Brazil. As part of the teacher training internship, students record interviews with their supervisors in order to find out more about schooling. During the class, they discuss the experience: what the teachers said, how they spoke, and how the students utilize these moments like a mirror (looking at and thinking about their own trajectory). Besides, promoting oral history interviews, students can also make the interviews public in class to see the choices of experienced teachers. Pranto works with narrative learning, a concept by Ivor Goodson, that helps to develop shared authority (FRISCH, 2016) and public history, because they want to build up teaching together.

ANASTASIA GEORGANTZOPOULOU
Digitally mapping contested histories

In recent years, there has been growing public controversy over contested historical legacies on university campuses and in public spaces in towns and cities worldwide. The Contested Histories Initiative (CHI) seeks to shed light on the historical background and current complexities surrounding disputes over statues, street names, and other historical legacies in public spaces. It aims to identify principles, processes, and best practices for decision-makers, civil society advocates, and educators confronting the complexities of divisive historical memory. The CHI researches specific cases of contested sites, publishing Case Studies and Occasional Papers that explore the causes, current challenges, and future prospects around the contestations.

One of the project's aspirations is to develop an interactive digital map that will provide a visual overview of the sites' locations, history of contestation, and the current status of the controversy. The map will help users navigate this landscape, easily spot their cases of interest and learn about new ones, and direct them to the published case studies on the website. The development of the map poses some challenges, and opinions on the degree of its accessibility and easiness to use are welcomed.

ANNETTE STEYN
Heritage and Urban Redevelopment in Post-Socialist Cottbus

This current research project centres the 'Stadtpromenade' in Cottbus, Germany – the former city centre constructed under state socialism that was a beloved site of community life in Cottbus during the GDR times. Following German re-unification, the buildings that comprised the heart of the 'Stadtpromenade' were demolished to allow for the construction (and expansion) of a shopping centre that was continually postponed and finally cancelled, leaving a construction zone in the middle of Cottbus. The aim of this research is to ethnographically record and analyse sensory memories relating to the former 'Stadtpromenade' and its demolition as well as how these experiences are mobilised in current debates around urban redevelopment in Cottbus and the former GDR more broadly. This presentation will briefly sketch the history of the site and the research that has been conducted thus far before turning to the question of how digital tools might aid the conceptualisation of a multi-modal representation of these findings.

ANNIKA HÄBERLEIN
Cityscapes revisited? Rethinking Historical Research in and on Modern Urban Spaces

Today, many actors are engaged in shaping urban history, identities, and narratives through writing and storytelling, motivated by various goals. The exploration of urban history has been a widespread practice for decades. However, the creation of such histories outside of large and established institutions, in both professional and semi-professional settings, has yet to be the subject of in-depth research. The research project "Mavericks of the Metropolis. Doing municipal history in the 21st century" aims to explore new methodological approaches for studying historical initiatives and their impact on society in the late 20th and early 21st century. Digital methods and tools are crucial for the research project. They will for example be used to create visualisation options for the research and its results. This poses a particular challenge due to the plurality of sources, including (grey) literature, publications, newspapers, interviews, emails, files, analogue and digital images or videos up to social media communication. The goal is to establish a suitable structure for managing research data, enabling access to and analysis of various sources. Therefore, the workshop can help to clarify questions about realistic and sustainable digitisation of data to ensure long-term accessibility and traceability, using both qualitative and quantitative data sources.

CAMILLA PORTESANI
Democratizing History: Challenges and Opportunities of Participatory Practices in Museums

The paradigm of participation has transformed how historical narratives are constructed, challenging traditional notions of authority, power and expertise and democratizing knowledge. While participation is prevalent in art, society, and science museums, its application in history institutions remains relatively unexplored. This paper addresses the challenges of implementing participatory frameworks in historical museums, focusing on a collaboration with the House of European History in Brussels. Through the Participatory Public History Lab project, this research aims to connect diverse European experiences and enrich the historical narratives and discourse proposed in the museum. The dynamics and methodological approaches necessary for participatory historical writing within museums are examined, together with the challenges and frictions that characterised this process of co-creation of content and the overall collaboration. The analysis highlights how power structures – and traditional curatorial and museological approaches - influence methodology and narrative outcomes. By detailing the collaboration structure, workshop methodology, and outcomes, this paper provides insights into transnational participatory practices' impact on history museums. Moreover, practical assessments were created on integrating participatory history-writing practices into narratives of historical museums, emphasizing the need for critical engagement with power dynamics, polyvocality, and authority structures.

CHARO HAVERMANS
Digital Public History: Increasing Accessibility and Diversity?

The digital sphere provides exciting opportunities for increasing access and diversity

in public history. Accessibility and diversity are prioritised throughout this work – from research methods to content, production, and dissemination. Havermans' audio-guide Queering Power! for The Culture Lab not only traces an enriching queer path through the Power! exhibition, it also increases accessibility. Utilising a variety of digital methods and sources proved invaluable to the discourse analysis in her dissertations. Her interactive video-essay titled 'PUBlic History: The Past with a Pint,' examines pubs as communicators of history centring co-production throughout. And yet, one must reckon with the digital divide, consider the access barriers, and understand how existing power structures are reproduced in the digital sphere. How can one tackle these issues and ensure that public history practices truly centre accessibility and diversity? The answer may lie in a holistic approach where the digital and non-digital works are in conjunction. The audio-guide works well together with the physical exhibition; it is important that both options are there. They also enhance one another creating a more textured and nuanced experience. Accessibility and diversity are always important, but a holistic approach that prioritises these values also makes for a better public history.

DANIEL RICHTER
User Experiences in Online Exhibitions
The creation and publication of digital exhibitions has become a staple of public history teaching and collaborative projects, and while many opt for templated solutions that offer limited but tested variations on the navigation and feel of a site, there is also the option of creating a site from scratch. While these give public historians a much greater choice in how to design and invite an audience in, rather than just creating designs based on how historians would like to interact with a site, they could try to take lessons from UX experts and test different designs. How do different demographics and social groups respond to different choices? What's easy for some isn't for others. Who notices what, finds the navigation and interactions enjoyable, or judges the credibility or authenticity of the exhibits? Incorporating empirical user experience research into the process could help to bring historians out of the digital ivory tower.

EDOARDO BASTIANINI
Who shapes the use of Italian Resistance memory? The case of the Institute Alcide Cervi (1972-2008)
This research aims to examine the evolution of the political use of the Resistance's memory in Italy by analysing the history and activities of the Alcide Cervi Institute from 1972 to 2008. To investigate the interplay between public history and power dynamics, the Institute represents an insightful case study. The execution of the seven Cervi brothers in 1943 by the fascist regime became a symbol of the Resistance in the Italian Republic. The complex process of commemorating and institutionalising this event on a national level, involving political parties, associations, and witnesses, culminated in 1972 in the Institute's foundation. Nowadays, Casa Cervi in Gattatico, serves as its epicentre, functioning as a place for memory, commemorations, a museum, an archive, and a library. Mapping the evolution of the Institute's cultural activity allows a critical analysis of the shift from an initial focus on academic output to the proliferation of public events in the 1990s. How is it possible to identify the actors involved in this process and value their influence on this pivotal change? And how to investigate public engagement? Clarifying how Resistance memory is shaped and disseminated will enable public historians to help public-funded institutions contribute responsibly to collective memory.

EMILIA SÁNCHEZ GONZÁLEZ
Deep-Mapping 'The Family of Man'
The Family of Man is considered the most widely seen exhibition in the history of photography. Conceived by Edward Steichen at MoMA in 1955, it aimed to affirm a 'common human identity throughout the world' and a shared fate against the threat of nuclear annihilation through its almost 500 photographs from 68 countries. As a PhD candidate in a new project between the Centre National de l'Audiovisuel and the C2DH, Emilia Sánchez González will carry out a comparative in-depth analysis of the exhibition's reception within a range of geographical, cultural, and political contexts and emphasize the Global South leg of its world tour. This will be done through a glocal

and participatory digital public history approach. Next to the dissertation, the project will produce innovative forms and formats of transmedia storytelling, e.g. a deep mapping visualization of the global circulation of FoM, combining a traceable itinerary of the exhibition around the world with virtual exhibits of those places of display studied as historical case studies in the project. She would like to further discuss good practices to set up the stage for the mapping project, considerations on building online exhibitions, and enabling a smooth collaboration with international partners.

EMMA McALISTER
Advancing Digital Public History at the National Museum of Ireland
As the Digital Curatorial Researcher at the National Museum of Ireland (NMI) for the past year, Emma McAlister encountered both excitement and hurdles in delving into digital public history. There has been a number of barriers to implementing a digital collections strategy. These challenges include lack of resources, staff and funding.

Despite these obstacles, she has been dedicated to making Irish history accessible and engaging through her work. By conducting thorough website and audience research, the groundwork was laid for 'Changing Ireland 1900-2020,' an online exhibition aligned with a significant new permanent exhibition. This pivotal exhibition will display important Irish material culture from all over the island of Ireland, and the online exhibition intends to give an international audience access to a century of Irish history.

Her journey has underscored the importance of collaboration and learning from others in the field. She is particularly keen to connect with fellow digital public historians who have navigated institutional challenges and resource constraints.

This presentation will share the strategies she has employed, the lessons learned, and her eagerness to engage with the wider community to further advance digital public history at the National Museum of Ireland.

EWA SWIETLIK
Analysing digital narratives in relation to video game museums and retro gaming initiatives
This research examines the popularization of video game knowledge by video game and computer museums and their approach to the creation of historical narratives. The work involves collecting relevant historical data directly from museum sources as well as using various digital media to explore directions taken by those museums in the creation of digital presence and communication strategies. Moreover, the interplay between stakeholders invested in the video game narration is investigated, which includes different retro gaming communities, and their influence on the history of video games. This research analyzes a variety of digital media (such as podcasts, video series, digital portals and magazines, digital collections, online museums, rogue archives, and social media) to trace the content threads and networks formed around video game topics, which give insight into the digital tools used in the creation of participatory narratives and the video game collection, preservation, and presentation practices. This is where it connects to the topic of the summer school, where Swietlik would like to discuss the diversity of digital methods used by video game museums and retro gaming initiatives that can be considered examples of public history practice (Black 2012; Cauvin 2022; Dean 2018; Sayer 2019; Simon 2010).

IRYNA YEROSHKO
Visualisation criticism of artistic and digital storytelling
This research project takes place within a larger research project called "U-CORE: Ukrainian testimonies of the Russian invasion" that is led and conducted by C2DH, Polish Academy of Social Sciences, and Lviv Center for Urban History. U-CORE aims to create a digital environment for the transnational database of the testimonies from the war.

Yeroshko's part in this research is to visualise one or some of the testimonies to bring them to a wider audience without disclosing the identities of the witnesses. In particular, she will be working on a short documentary animation movie, but she will also be comparing different visual media that are used to visualise war testimonies, in particular movies, graphic novels, and animation. The concept she is going to deal with in her criticism is time. How does one visualise time in the narrative of the witnesses? What

sources about visualising time do already exist? And what methodology can one apply when comparing different time-visualising techniques?

JOGILĖ ULINSKAITĖ
Remembering industry and deindustrialization in post-communist Lithuania
The post-communist transformation in Lithuania is usually narrated as a process of liberation from the USSR and a "return to Europe". However, this process also entailed a significant contraction of the industrial sector. As Lithuania was more integrated into the production system of the former USSR, the economic decline and contraction of the manufacturing sector was even more severe than in other CEE countries. Nevertheless, the industry is represented at the cultural level primarily by remembering the dark side of the sector during the Soviet regime. This is because industrialisation is primarily associated with the occupation and colonial policy of the USSR (Dovidaitytė 2023), involving transformation of the landscape and the structure of society. Heavy and technical industry in many cases produced items for the USSR's military industry. Meanwhile, the resistance against the Lithuanian Reform Movement Sąjūdis was organised through the mobilisation of Russian-speaking industrial workers. In this entrenched narrative, the complexity of the transformation process and the consequences of the changes in people's memories become neglected. The question Ulinskaitė wants to address in this presentation (and get feedback on) is what the most suitable ways are to represent the complexity of such memories through digital representational tools.

JOHANNA JASCHIK
Digital reconstruction of mental maps to challenge dominant historical narratives
This research analyses mental maps (space and the meaning attached to it) of young borderland inhabitants from the Western Ukrainian city L'viv during the times of post-communist transformation (1989–1995) as articulated in youth periodicals. In her doctoral thesis, Jaschik utilizes two computational approaches to identify significant locations and the meaning associated with them in youth newspapers: Named-Entity-Recognition (NER) and Topic Modeling (TM). The NER process allows me to identify the most frequently mentioned locations in the newspapers. The TM enables a dive into the thematic context, in which the locations are referenced. In her lightning talk, she will shortly present how she utilized these computational Natural-Language Processes to reconstruct the mental maps that challenge prevailing historical narratives about the western Ukrainian borderland region during the transformation from communism to post-communism. In this specific case, a qualitative analysis of the data was necessary to identify nuances in the meaning attached to locations and to be able to reconstruct the mental maps. One point of discussion could be to elaborate on the limits of computational approaches, and whether they can represent more than useful tools, that increase productivity and narrow down large data sets.

JOÉ VONCKEN
Navigating History and Memory: Creating a digital exhibition on WWII
As part of a team of four, Voncken is currently working on an all-digital exhibition on the Second World War in Luxembourg. The Second World War remains one of the key elements of Luxembourgish historiography, which, to this day, has enjoyed a tremendous amount of attention, consideration and memorialization which have led to the establishment of certain narratives, assumptions and focal points that do not necessarily correspond to historical realities and often fail to include more recent research findings. As such, creating a virtual exhibition on WW2 comes with a set of unique challenges, most of which boil down to performing a balancing act between informing a general audience consisting of groups of all ages about the complexities of the conflict and its consequences while also ensuring accessibility and clarity.
A critical part of the audience consists of schoolchildren from the ages of 10 to 19, which are bound to interact with the website either through a guided approach (as groups coordinated by teaching staff) or on an individual basis. He would therefore like to discuss ways and different methods to ensure ease-of-access.

LEA FRESE-RENNER
Past Public Histories in the Digital Realm: Web Archives, Born Digitals, and the GDR in Retrospect (1990s–2000s)

Shortly after the German Democratic Republic had seized to exist by joining the Federal Republic of Germany on 3 October 1990, the World Wide Web embarked on its way toward popularising the internet. For her dissertation, an attempt at bringing together the contemporary history of postsocialist Germany with digital memory studies, Frese-Renner investigates the opportunities the early WWW held for individual users for coming to terms with the recent past. By analysing archived websites created by private individuals in the 1990s and 2000s, this research highlights the ways in which the nascent digital medium allowed them to negotiate the (perceived) hierarchies of an emergent culture of remembrance dealing with the GDR. While the Internet Archive eventually provided an abundance of relevant born digital sources, the heuristic process turned out to be anything but straightforward. She would therefore like to discuss the question of what it is that remains of past public histories, the extent to which it is possible to trace them in retrospect and to reconstruct digital memory cultures of the past. She is in particular interested in how archived hyperlinks as well as results once generated by search engines can help in this process of reconstruction.

LENNART SCHMIDT
The Birth of a Digital Border System in Germany and Western Europe from the late 1960s to the early 21st Century

This project explores the introduction of computers and databases in government agencies in West Germany and Western Europe from the late 1960s to the early 21st century. The project focuses on the interplay of technological advances, societal and political discourses, and their impact on data protection policies and surveillance strategies. Within this investigation, the study centralizes the computerization of West German security agencies, ministries, companies, and organizations from the late 1960s in the shadow of the Cold War and growing tension on the German-German Border. The gradual but pervasive use of computer technology by the West German State in the 1970s proved to be a useful starting point for exploring the interplay between technological advancement and societal and political discourses.

Given the predominantly digital nature of this project, with its reliance on abstract elements such as databases, computer programs, and technical intricacies, Schmidt would like to discuss the use of the history of migration as a more accessible and potentially more captivating means of elucidating the history of computerization. The advent of computerization and the internet have fundamentally reshaped Western societies, but their history is not yet sufficiently explored due to their abstract nature. By using the history of migration, he aims to make this project more relatable and engaging for a wider audience.

MARÍA JOSÉ JARRÍN
Transmedia platforms, at the crossroads of digital creation and civic expression

Transmedia platforms projects are now a scientific tool that proposes to different audiences, and especially to students, scientific advances and unpublished content. This constant in current contemporary society proves an important demand for civil society to come closer to scientific production and, at the same time, the need for scholars to dialogue with it. This rapprochement between current contemporary society and academia is fundamental in a multicultural world that demands new historical discourses, the recognition of minority expressions and the search for social inclusion in public structures. The aim of this presentation is to explore, through two concrete cases, how a dialogue can be established between archives and digital humanities, between history and living memory, between the state and citizens. This research will also look at how these discourses are constructed and what practices are possible to involve civil society (students, activists, artists and scholars) in these multidisciplinary processes. The intention is to think about the possible limits of digital humanities and how they can be overcome through different cultural approaches.

MARIANNA TAVARES
Teachers' Narratives in a Public History Perspective
This research is about teachers' narratives and its contribution to think about teacher training and the history of education. Oral history and its methods were used to guide the public interviews and for source analysis purposes. In addition, public history strategies were also used, from a perspective of building the source with a collaborative perspective, as well as expanding audiences. Public interviews were conducted, and it was possible to promote an environment to think about the teacher's career, teacher training and the relations built by these teachers. Beyond expanding the audience, the use of public history instruments allowed the construction of oral sources together with the teacher-narrators, making it accessible to the audience and increasing their participation and knowledge about the neighborhood's history. The use of oral history is strengthened through public history, allowing the amplification of teacher-narrators' voices, reaching a larger audience, and promoting moments of critical and reflective discussion.

MARIUS STANGELAND
Shared Authority in Podcasts: A Case Study on Sami History in Norgeshistorie
Podcasts have radically democratized audio storytelling. They are cheap to make, do not require much technical knowledge, and are open to all. Furthermore, there are no limitations on topics or length, which has led to an impressive variety of historical topics covered in podcasts, including the history of marginalized communities and various niche subjects. Consequently, podcasts are an ideal medium for exploring the concept of shared authority. Podcasts are mostly created by non-historians with varying degrees of participation by historians or the involvement of academic history. Thus, in the podcast format, 'shared authority' can be an elusive concept. It is not always obvious that the authority lies with the historian. This presentation will explore this further by examining the series on the history of the Sami people on the podcast Norgeshistorie. The series was created by academics at the University of Oslo for the general public, but it sparked controversy as the majority of the experts were not Sami, although they were historians with expertise on the topics they discussed. What consequences does this have for the authority of academic history and shared authority? Why was the podcast medium important in this controversy?

MELISSA L. BAIRD
Going Digital in Divided Societies: Using digital tools to represent public narratives of the past in Northern Ireland
This paper will reflect on using digital tools, such as online exhibitions, to explore contentious periods of Northern Irish history, particularly the peace process and the Belfast/Good Friday Agreement. Throughout 2023, as part of a National Lottery Heritage Funded project in the Linen Hall, Baird conducted several oral history interviews with members of the public, with a focus on experiences and attitudes towards the Agreement in the past and present. Segments of these interviews were used to curate a physical and digital exhibition exploring the origins and legacies of the Agreement. Within the digital exhibition, audiences can also listen to a selection of entire interviews. This paper will explore the opportunities and challenges in digitally representing the multifaceted and at times conflicting public narratives of the past throughout this project.

MYRIAM DALAL
Public history and political violence: on participation, silence, mental health, and social impact
Political violence is defined by the World Health Organization as the deliberate use of power and force to achieve political goals. It is characterized by both physical and psychological acts aimed at injuring or intimidating populations.
Practitioners of public history working on the subject political violence are faced with numerous challenges and considerations:
How to ensure participation? Or accept and work with silence? How to take into account the mental impact of the work done on both the participants and the project leaders? Can any negative sociopolitical impact of the research be anticipated before making

the work public? This presentation proposes to elaborate on these challenges, by looking at 3 public history projects: The civil war in Lebanon (1975-1990): photojournalists and their coverage of the conflict; Migration, perception of the host country and home in Luxembourg (1970s-2020s): Portuguese and Syrian migrant experiences in the city of Esch sur Alzette; Death boats journeys across the Mediterranean Sea (2014-2024): speaking with survivors, family members and witnesses to document the migrants' death journey to Europe.

NATÁLIA GONÇALVES
"What's the use of history?": teaching history through historical agency and community-focused learning

Seventy-five years after the publication of "The Historian's Craft" by the French historian Marc Bloch, the question that inspired him to write the book remains relevant, particularly in the context of teaching history. Recognizing its importance as a foundational element for the development of critical citizens, the Projeto de Estímulo à Docência at the Federal University of Ouro Preto, Minas Gerais, Brazil (PED-UFOP) aimed to explore the concepts of local history and historical agency with elementary school students in Mariana and Ouro Preto during 2008-2009. Drawing on the theoretical and methodological frameworks of Carlo Ginzburg and Michel de Certeau concerning "name" and "space", respectively, the students produced short films that not only highlighted their findings but also reflected their interpretations and personal connections to their local history. By concentrating on the history of their community, students were encouraged to investigate, interpret, and represent the past through their unique perspectives, thereby empowering them to view themselves as active participants in history rather than passive recipients of pre-established narratives. This innovative approach illustrated the potential of integrating historical research with creative projects to enrich history education and empower young learners.

OLHA KORNIIENKO
Fashion Through a Satirical Lens: Perception and Influence in Soviet Ukraine

This presentation is based on visual and textual materials from the magazine Perets' (Pepper), published by "Radyanska Ukraina" under the control of the Central Committee of the Communist Party of Ukraine. Perets' was one of the most popular and widely read satirical magazines in Soviet Ukraine. All issues published between 1945–1991 were analyzed for this paper. Following content analysis of the visual and textual corpus in the magazine, the most significant social issues and images for each category over the period in question were highlighted, as well as dominant semantic categories for the specific periods of Late Stalinism, the Khrushchev Thaw, Stagnation, and Perestroika. Overall, the magazine illustrates how fashion was both criticized and instrumental in shaping certain public perceptions. The presentation will focus primarily on the methodological approach as well as providing initial findings of the analyses. Furthermore, it will discuss how satire may have served as a soft power tool employed by the Party to create certain public perceptions about both Soviet and Western fashion, as well as its influence on society. The specific point that I should like to discuss further following the presentation is the appropriateness of the methodology used and potential alternative approaches.

PHILIPPE H. BLASEN
Meaningfully Digitising a Small Library & Archive: the Case of the CDMH

The Centre de Documentation sur les Migrations Humaines (CDMH) in Dudelange, Luxembourg, was established in 1995. It focuses on migration to and from Luxembourg, providing professional researchers and other interested people with relevant information and materials, organising exhibitions, presentations, and other events, and establishing and maintaining connections with individuals and associations in the field. Over the years, the CDMH has enlarged its library, which holds over 12,000 volumes, and has created its own archive, which is mainly composed of donations. The CDMH is contemplating scanning parts or the entirety of its archival collections, which raises a number of questions: should it scan the materials with its own staff and tools or rather collaborate with another institution? Where should it host the digital items in order to grant their permanent conservation? How should the museum manage the digitised

files and the materials of which it only owns a digital copy? How should it put the digital files at the disposal of its public? How should it use them in its exhibitions? The CDMH is looking for meaningful answers to these questions.

RAWAD J. BOU MALHAB
The records have survived but have not been transferred to an archive
This presentation embarks on a multifaceted exploration of artistic legacies, traversing from personal to institutional archives in the Middle East. Initially tasked with organizing an artist's estate archives, unforeseen challenges emerged as personal and professional realms collided. Transitioning to a museum setting, where archival duties intersected with art collection curation, highlighted a lack of foresight regarding the role of archivists in the region. Now situated within the distinctive domain of a national library, the focus returns to archives presenting an opportunity to rectify past oversights. Here, amidst the intersection of personal narratives and institutional stewardship, the complexities of managing artistic legacies are illuminated.

SHIBANI DAS
Making Research Relevant: Democratising and Decolonising Academia
The gatekeeping of knowledge acquisition and creation has been an age old attribute of imperial systems of power. Unfortunately, it is a legacy that is perpetuated by universities and institutions of culture and higher education till the present day. These systems of generational exclusion dissuade people from taking interest in matters of historical research outside the university, which jeopardises public engagement and in turn, investment into shared heritage. How can we reimagine the production and circulation of doctoral research to amend this systemic fault? In this presentation, the application of 'fun theory' through art in the form of the Researcher's Wellbeing through Art project would be discussed as a case study in developing methodologies to increase popular engagement in academic research.

VIKTOR WRETSTRÖM
Urban Gardens: A Public Place for Private Activities?
"The first gardens were not made but discovered." So begins Christopher Thackers The History of Gardens (1979) in his treatise on the first woody or grassy areas that humans would soon consider as gardens, parks, or groves. Although the parks that Thacker initially discusses with this sentence are those untended gardens of the elusive nymphs, the bountiful flower goddess Flora or the ever-fruitful orchard of the Hesperides, the sentence rings equally true to all the tended parks that would follow in the footsteps of these mythological spaces. These real places were all sprung from a sense of discovered beauty to quickly become a place of human control, walled limitations and man-made constructions. This research project studies how urban gardens and parks functioned as a middling area between public elements and private activities within the urban landscape. Specifically regarding how parks are:locations for the intermingling across the social strata; tools for indirect communication between the elite and the "people"; secluded places for private conversations and encounters; tools for peer-to-peer rivalry and manifestations of social capital; locations for public gatherings and protests; locations that are hard to control by the public.

WANSHU ZHANG
Digital tools to study rumors and its repetition patterns in Digitized Newspapers
This presentation will shortly introduce Zhang's research topic which is using Machine Learning methods to study rumors in digitized newspapers. The first step is to collect text content and images from digitized newspaper archives, libraries, and databases. The challenges can be the standards of the quality of the data, which criteria are important, and if these might be different for different research purposes. Tools like ScienceDirect, JSTOR, SemanticScholar, and the digital collections of national libraries and archives are invaluable for sourcing primary and secondary materials. The next step is to preprocess the text data; Python Libraries like Natural Language Toolkit (NLTK), spaCy, TextBlob, data cleaning tools like Pandas, OpenRefine (formerly Google Refine), Machine Learning Frameworks like TensorFlow and PyTorch can help. And maybe the image can be

preprocessed and combined with the text content. Machine Learning like Transformer and BERT can do the most important task — rumor detection. As for rumor spreading fast and broad, there must be some geographical features; thus, GIS (Geographic Information Systems) can be used for displaying the different rumor spreading patterns in different locations. Using platforms like Adobe Spark, StoryMapJS, or TimelineJS to create engaging multimedia stories can help present the historical narratives to the public.

B I O G R A P H I E S

Melissa L. BAIRD is is the Special Project Co-Ordinator at The Linen Hall. She earned her PhD in History from Queen's University Belfast. Her research expertise lies in the social movements in the United States and Ireland in the 1960s. Melissa's current role involves managing heritage and public history projects through the curation of physical and digital exhibitions, conducting oral history interviews, and creating online educational resources.

Edoardo BASTIANINI graduated with honours in Historical Sciences from the University of Bologna. He is currently completing an Erasmus Mundus MA in "History in the Public Sphere," after a period of study in Vienna, Budapest, Tokyo, and Lisbon. His research explores the political use of Italian Resistance in the late 20th century. Outside Academia, he is involved in organising cultural and re-enactment events, archival cataloguing, and educational projects based on historical role-playing games.

Philippe BLASEN is a postdoc with the Luxembourg Centre for Contemporary and Digital History at the University of Luxembourg. His research focuses on the history of SUDenergie, a gas provider in Southern Luxembourg. Blasen has also been volunteering for the Centre de Documentation sur les Migrations humaines in Dudelange, Luxembourg, since 2006, working as an associate researcher and an assistant archivist. Previously, Blasen was a researcher with the Romanian Academy in Iași, Eastern Romania.

Sandra CAMARDA is Assistant Professor of Public History and Transmedia Storytelling. Her academic background is in visual anthropology and museology. She holds a Master's in Museum Anthropology and a PhD in Anthropology from UCL (University College London), with a specialisation in the history of photography. Her research interests focus on public history, transmedia storytelling, and cultural heritage, particularly the strategies of use and display of museum collections in both real and virtual environments, and in the affordances of video games as tools for historical research, instruction, and dissemination.

Thomas CAUVIN is Associate Professor of Public History and Head of the 'Public History and Outreach' Research Area of the Luxembourg Centre for Contemporary and Digital History (C²DH), University of Luxembourg. Cauvin earned his PhD at the European University Institute (Italy, 2012) and was post-doctoral fellow at the University of Michigan (2013). He worked as Assistant Professor of History at the University of Louisiana at Lafayette (2013-2017) and at Colorado State University (2017-2020) in charge of the public history and museum program. He is currently in charge of the project Public History as the New Citizen Science of the Past (PHACS). Cauvin was president of the International Federation for Public History from 2018 to 2021. He is the author of *Public History: a Textbook of Practice* (2016).

Myriam DALAL is a writer, researcher, and cultural practitioner, interested in exploring the ties between death, the image and society. She holds a Ph.D. in Arts and Sciences of Art from the Sorbonne University in France and is currently working as a postdoctoral researcher in public history, coproduction, and participatory practices at the University of Luxembourg. Dalal has been writing about arts and culture for the past 14 years, for many platforms and newspapers in Arabic, English and French.

Shibani DAS Originally hailing from New Delhi, Shibani Das is currently immersed in her doctoral studies at the University of Exeter, delving into the intricate intersections of race, ethnicity, and telecommunication within the context of Britain and its empire 1920-1940. Supported by the Arts and Humanities Research Council Collaborative Doctoral Programme and the British Telecommunication Archive (BT), Shibani's research endeavors to unveil the voices and agency of South Asians within colonial and technological archives.

Violeta DAVOLIŪTĖ is a professor at Vilnius University (TSPMI), and the Project Leader of Facing the Past: Public History for a Stronger Europe (Horizon Europe, 2022-2025). A specialist in the politics of memory, heritage, identity, and nationalism, she has held fellowships at the Vienna Wiesenthal Institute for Holocaust Studies, Imre Kertész Kolleg Jena, Yale University, EHESS, and Uppsala University. Prof. Davoliūtė is a co-editor of the CEU Press book series Memory, Heritage and Public History in Central and Eastern Europe.

Joëlla van DONKERSGOED is is a postdoctoral researcher at the Luxembourg Centre for Contemporary and Digital History (C²DH), where she leads the Historesch Gesinn platform: a hub where the public can engage with ongoing historical research conducted in Luxembourg. She holds a Ph.D. degree in Cultural Heritage and Preservation Studies from Rutgers, the State University of New Jersey, USA (2020), as well as Bachelor's and Master's degrees with specializations in public archaeology and archaeological heritage management from Leiden University, the Netherlands (2012/2014).

Lea FRESE-RENNER is currently a research associate and doctoral candidate at Leibniz Centre for Contemporary History Potsdam. Forming part of the government-funded research group The GDR's Media Heritage, her project investigates the digital transformation of memories of the German Democratic Republic on the early Web in the 1990s and 2000s. Lea Frese-Renner completed her M.A. in European History with a joint degree from Humboldt University Berlin and King's College London in 2020.

Anastasia GEORGANTZOPOULOU holds a BA in Philology from the University of Athens and is an MA History graduate at KU Leuven. Her research interests lie in the history of film, memory and contested heritage in public spaces. As a trainee with EuroClio and Contested Histories, she contributed to an interactive digital map of contested heritage sites. She is also interested in the uses of digital cultural heritage in education, an interest she will further explore through her work at Europeana.

Emilia SÁNCHEZ GONZALEZ is a heritage, arts & culture specialist focused on community participation, storytelling, and public history for social change. She graduated from the UNESCO program in World Heritage Studies at BTU-Cottbus and has experience working in museums, universities and NGOs in Mexico, the United States, and Germany. She was a European Heritage Youth Ambassador for Europa Nostra in 2023.

Natália GONÇALVES is a historian who specialises in the intersection of culture, community development and historical agency. She holds two master's degrees in Cultural Heritage, completed in Brazil and France, Italy and Portugal. Currently Gonçalves is a doctoral researcher on the project "Citizen Participation in History and Heritage Production (CIPHH)", which is part of an international collaboration between the University of Luxembourg and the Université du Québec à Montréal.

Charo HAVERMANS was born in Amsterdam. She completed her BA in History and Modern Languages (Spanish) at the University of Cambridge in 2023. She is now studying the MA Public History at UCL. Here, she created an interactive audio-visual essay titled 'PUBlic History: The Past with a Pint' exploring pubs as communicators of history.
Charo researches (neo-)colonial history for the Dutch non-profit NLWB and is front of house volunteer at Queer Britain. She is a historic pub tour guide.

Annika HÄBERLEIN is a research assistant and PhD candidate at the University of Cologne, specializing in Public History. Her research explores new methodological approaches to historical initiatives' impact on society. She holds a Master of Arts in Public History and a Bachelor of Arts in Comparative Cultural Ethnologies. In September 2023 she was elected as one of the Federal Spokespersons for the Students and Young Professionals of the AG Applied History | Public History within the VHD.

Aida HORANIET IBAÑEZ is a postdoctoral researcher at the Centre for Contemporary and Digital History where she conducts interdisciplinary research exploring data visualization in digital history and humanities. Prior to her Phd, Aida worked in the private sector on projects related to data integration, analysis, reporting, and visualisation. She is also the Director of Community Engagement at Viz for Social Good, a global non-profit organization which aims to connect data enthusiasts with mission-driven organizations to create social change through data visualization.

María José JARRÍN is an art historian at Panthéon-Sorbonne University, specialising in the cultural and transnational history of collecting practices and the museum phenomenon between Ecuador and France (mid-19th to 20th centuries). She's also a researcher at the TELEMMe laboratory and a postdoctoral fellow at the GlobalMed network on the global history of Mediterranean spaces. She works internationally as a curator and digital project manager, exploring new ways of telling history for different audiences, notably students and marginalized minorities.

Johanna JASCHIK is a Doctoral Researcher at the Luxembourg Centre for Contemporary and Digital History (C2DH). Her doctoral thesis explores Ukraine's history in the age of post-communist transformation from a perspective that is built on 'decolonial local histories'. With the use of a computational, bottom-up approach, she reconstructs mental maps and their evolution over time of young people from L'viv from 1989 to 1995 as articulated in L'vivian youth periodicals, social surveys and oral history interviews.

Aliaksandr KAZAKOU was trained as a historian and received his "Candidate of sciences" degree from Belarusian State University. His fields of interest include international migration and ethnic relations, cultural memory and politics of memory, military history. He is currently affiliated at Lund University and is working on the project "Between decolonization and weaponization of memory in Ukraine and Belarus in the time of war: the cases of the Cossack myth and the Battle of Orsha, 1514".

Stefan KREBS is an Assistant Professor for Contemporary History at the Luxembourg Centre for Contemporary and Digital History (C²DH). His current research interests include the industrial history of Luxembourg and the history of repair and maintenance. From 2019 to 2024, he directed the project "Remixing Industrial Pasts" in connection with Esch2022 European Capital of Culture. The project resulted in a multimedia exhibition on the university campus and the online exhibition "Minett Stories".

Olha KORNIIENKO holds a PhD in History from the National Academy of Sciences of Ukraine. She is the founder of the Digital Archive of Ukrainian Fashion History and is affiliated with the Leibniz Centre for Contemporary History in Potsdam. She is currently working on her book 'Threads of Identity: Ukrainian Soviet Fashion from World War II to Independence.' In her research, she combines approaches and methodology from various disciplines, including sociology, anthropology, and digital humanities.

Rawad Isaiah J. BOU MALHAB Head of Archives and Manuscripts at Qatar National Library, is an archivist from Lebanon. Formerly Digital Assets Manager at Mathaf in Doha, and project lead consultant for the ACOR Digital Archive in Amman, his expertise extends to his role as project manager for MEPPI. Rawad actively participated in workshops by IFLA and UNESCO; and led regional workshops on archives management. His collaborations include projects focused on highlighting local communities' histories.

Emma McALISTER is a Digital Curatorial Researcher at the National Museum of Ireland. She is writing digital content for the History of Ireland exhibition, launching this year. Prior to her current role, Emma was a Research Assistant on a project entitled 'Building Capacity for the Cultural Industries: Towards a Shared Island Approach' at University College Dublin. She completed a PhD at Queen's University Belfast in 2022, which examined religion and ritual in museums and heritage sites.

Rhianne MORGAN is a Postdoctoral Researcher at the Luxembourg Centre for Contemporary and Digital History (C²DH). Before joining the University of Luxembourg in September 2023, Rhianne worked as a heritage project coordinator for a peace and reconciliation charity in Belfast. During this time she took a participatory led approach in facilitating and supporting community groups to connect with their difficult pasts and worked on projects relating to intersectionality and identity. Rhianne also worked with heritage practitioners from across Northern Ireland to help create a community of best practice. Rhianne is passionate about using participatory practices in her research and work as a vehicle to ensure that marginalised groups and communities feel heard, represented and empowered.

Sofia PAPASTAMKOU is a Postdoctoral Researcher at the Luxembourg Centre for Contemporary and Digital History (C²DH). She holds a PhD in history of international relations from the University Paris 1 and a master's in digital technologies applied to history from École Nationale des Chartes, Paris, France. She served at the Centre National de la Recherche Scientifique (CNRS) as an assistant research engineer before joining the C²DH and Ranke.2, an online educational project on digital source criticism.

Camilla PORTESANI is a doctoral student at the University of Luxembourg. Her research is part of the Public History as the New Citizen Science of the Past project, focusing on the implementation of participatory practices in history making and museums. Camilla holds a joint Master's Degree in EUROCULTURE Erasmus Mundus Master of Arts from the Strasbourg University, France and the Rijksuniversiteit Groningen in the Netherlands. Her Master's Thesis focused on the analysis of museum representations of colonial past in the Rijksmuseum.

Aliny PRANTO is a didactic and history teacher at UFRN. She works in the fields of Oral History, History of Education, and Public History. At the beginning of her career, she worked with the memories of the prisoners of the military dictatorship in Brazil, she studied a popular campaign of education in the 1960s, and today, she researches teachers' life and career.

Laura PUCIATAITĖ a political science graduate, is a first-year master's student at Vilnius University. She is pursuing a joint degree programme in European Studies with Leipzig, Graz, and Granada universities. She is currently on an exchange semester in Granada. By the end of 2023, Laura joined the EUROPAST project at the IIRPS, where she decided to take on an internship. Now, she is a part of Working Package 2, researching multiculturalism in the Vilnius region.

Daniel RICHTER holds a Bachelor's degree in Cultures Européennes - Histoire from the University of Luxembourg and a Master's degree in Public History from the Free University of Berlin. His master thesis dealt with the chances and problems of immersive virtual reality to bring history to a general audience. As a PhD candidate and member of the Luxembourg Centre for Contemporary and Digital History, he is investigating the evolution of typical streets of Esch-sur-Alzette.

Lennart SCHMIDT a PhD. Student in the "Digital Inequalities" Project at the Center for Contemporary History Potsdam earned his Master's in Global History from Humboldt and Freie University Berlin, focusing on development and infrastructure. His thesis explored the nexus of nation-building and development in postcolonial India. Drawing on his BA in Political Science and international academic ventures in Canada and Turkey, Lennart approaches his research with an interdisciplinary lens.

Hanna SIEMASZKO is an English studies graduate with experience in radio journalism. She is the host and producer of the successful SciLux podcast which informs listeners about scientific developments and technological changes in Luxembourg and also the host and producer of Resourceful, a narrative podcast about space resources. Hanna both prepares, records and edits the shows.

Marius STANGELAND is currently a PhD candidate at the Department of Archaeology, Conservation and History at the University of Oslo. He is part of the research group "Learning and understandings of history". Stangeland's dissertation is about history podcasts within the framework of Public History focusing on narrative, podcasts as media, digital history, and the question of authority in creating historical works. He has hands-on experience with making podcasts and designing websites.

Annette STEYN was born in England to South African parents but moved to Germany at a young age. After secondary school, Annette moved to Potsdam where they obtained a Bachelor's degree in British and American Studies and Sociology. Currently, Annette is enrolled in a Master's programme in Ethnography at the Humboldt University Berlin, works as a student assistant at the Leibniz Centre for Contemporary History and is an active member of the initiative Postcolonial Potsdam.

Ewa SWIETLIK is a a PhD candidate at the Centre for Contemporary and Digital History (C2DH) in Luxembourg, conducting a study on various video game exhibitions in museums and video game history under the supervision of Prof. Valérie Schafer. The purpose of this research is to contribute to a general understanding of the approaches and practices of video game museums in creating narratives about the history of video games in these specific institutions. She holds MSc in IT - Communication and Organization program from the University of Southern Denmark.

Marianna TAVARES is a PhD candidate at the Federal University of Rio Grande do Norte, in Brazil. Her research focuses on exploring pedagogical narratives from the life stories of primary educators residing in the Cidade da Esperança neighborhood Brazil during the early 1960s. Employing oral history as her primary methodology, Tavares has been developing studies on the history of education, teacher training, and public history.

Jogilė ULINSKAITĖ is an Associate Professor at the Institute of International Relations and Political Science, Vilnius University. She defended her PhD thesis on the populist conception of political representation in Lithuania. Since then, she has been part of a research team that studies the collective memory of the communist and post-communist past in Lithuania. Her current research integrates memory studies and emotion sociology to analyze experiences of post-communist transformation.

Joé VONCKEN is a doctoral researcher at the Centre for Contemporary and Digital History. His research focuses on local administrations in Luxembourg from 1938 till 1947 and takes place within the framework of the WWIILUX project and its key aim of creating an easily accessible digital exhibition on Luxembourg during the Second World War. With his vast experience of mediating historical content through guided tours, he hopes to incorporate and expand on his ideas on communicating history.

Viktor WRETSTRÖM is a PhD-fellow at the Centre of Excellence for Privacy Studies at the University of Copenhagen. His PhD project focuses on how gardens and parks functioned as a middling area between public and private activities within the urban landscape. The project is pursued à la longue durée focusing on the changing functions and accessibility of urban parks from antiquity until the modern era. Viktor participated as assistant and organiser at the EUROPAST Summer School in Lund 2023.

Iryna YEROSHKO majored in photography, linguistics and curating. She worked a lot with Ukrainian artists helping their documentary projects get exposure within the international audience as well as do her own. Currently she is doing PhD at the Center for Contemporary and Digital History of the University of Luxembourg about visualizing Ukrainian testimonies of the Russian invasion.

Gerben ZAAGSMA is an Assistant Professor in Contemporary and Digital History at the Centre for Contemporary and Digital History (C²DH) of the University of Luxemburg, with a background in modern Jewish history and Yiddish Studies. His current research focuses on the politics of digitisation and digitised cultural heritage, seen from a global perspective, and the history of digital history.

Wanshu ZHANG is a PhD candidate of the Luxembourg Center for Contemporary and Digital History. She has a BA Bioengineering and an MA in Linguistic Theory and Language Description, but now she works on rumor detection in digitized newspapers. The background in biology gave her an interest in biological-related rumors, and a background in linguistics and programming gave her the methodology to study rumors in historical texts from a textual analysis perspective.

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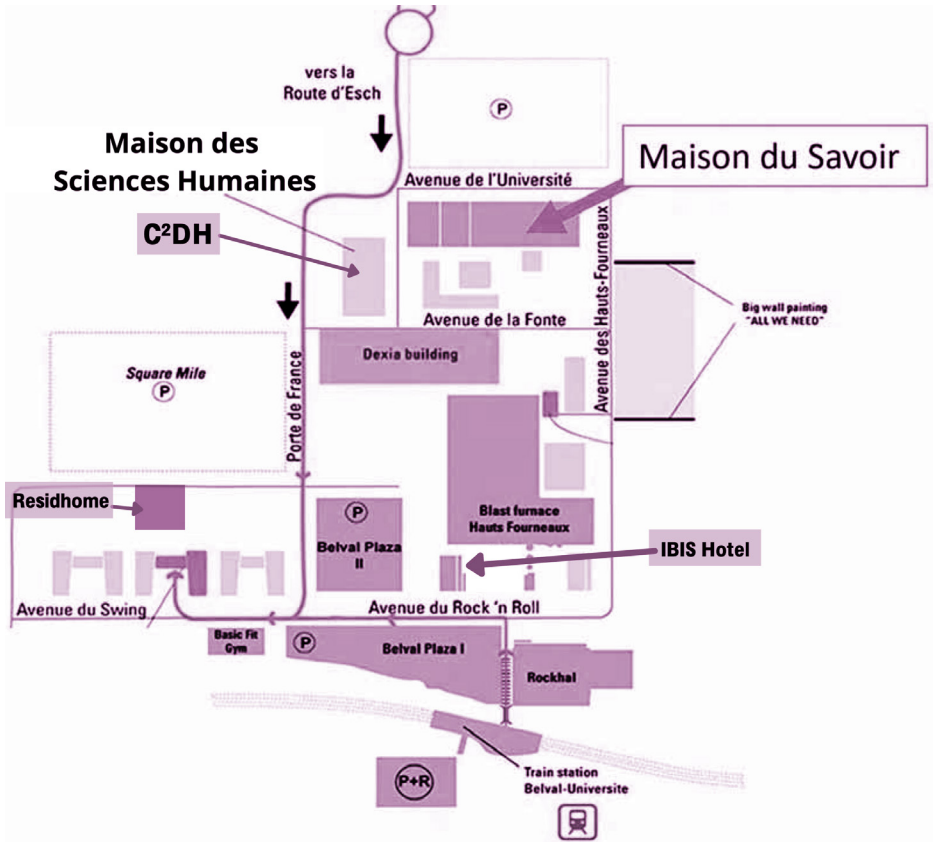
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