Friday 5<sup>th</sup> - Saturday 6<sup>th</sup> June 2015
International Institute of Social History, Amsterdam

Conference Programme

www.unofficialhistories.wordpress.com
Friday 5 June 2015

Venue: International Institute of Social History, Amsterdam, the Netherlands

08:30- 09:30 Registration

• Sign your name, grab a drink, have a chat and get ready for a great day.

09:30-11:00 Welcome & Session 1

• Conference Organisers: Welcome to Unofficial Histories 2015

1. From the Ground Up: Grassroots Histories

- Chris Carlsson
  Shaping San Francisco Confronts an Amnesiac Society

- Antonis Liakos
  Street History: Coming to terms with the past in protest movements

- Andrea Heubach, Jessica Eitelberg and Susanne Thurm
  Writing History From Below – Anti-Gentrification Protests in Berlin

11:00-11:15 Break
### 11:15-12:45 Session 2

#### 2a: A History of Violence
- **Speaker:** Katherine J. Ballantyne  
  *Fighting the War on Campus: Tennessee Student Activists, the Vietnam War, and Kent State, May 1970*
- **Speaker:** TBC
- **Speaker:** Valerie Luchak  
  *Witnessing the Violent Past: Denis Villeneuve’s "Polytechnique" and the communication of trauma*

#### 2b: Dissenters and Detractors
- **Speaker:** James Lewes  
  *The GI Press Project*
- **Speaker:** Andrew Spooner  
  *Contraception, Class and Gender: Radical responses to Malthus in the 1820s*
- **Speaker:** Manon Parry and UvA students  
  *Occupy the University! Amsterdam Maagdenhuis Occupation of 1969 and Student Protest Today*

#### 2c: Lives in a Landscape
- **Speaker:** Mark Pendleton  
  *The Battles of Battleship Island: History, Heritage, Memory*
- **Speakers:** Niklas Marc Heincke & Gabriel Schimmeroth  
  *Neoliberal Routes – A photographic and historical journey between Western Europe and West Africa*
- **Speaker:** Steve Thompson  
  *Carnival in urban south Wales, 1880-1926*
- **Speakers:** Il Caso S. (Elena Davigo, Martina Di Fede, Marilisa Malizia, Alessia Masini, Alfredo Mignini, Roberto Ventresca)  
  *Il Caso S.: a narration of a radical history project, between the private and the public*

### 12:45-13:30 Lunch
<table>
<thead>
<tr>
<th>Time</th>
<th>Session 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>13:30-15:00</td>
<td><strong>3a: History Begins at Home</strong></td>
</tr>
<tr>
<td></td>
<td>Julia Bennett</td>
</tr>
<tr>
<td></td>
<td><em>Narrating family histories: Negotiating identity and belonging through tropes of nostalgia and authenticity</em></td>
</tr>
<tr>
<td></td>
<td>Sebastian Thalheim</td>
</tr>
<tr>
<td></td>
<td><em>An alternative History? - East-German Home Movies in the Socialist Society.</em></td>
</tr>
<tr>
<td></td>
<td>Christian Reinewald</td>
</tr>
<tr>
<td></td>
<td><em>&quot;Really happened is no excuse&quot; (Lying A Truth)</em></td>
</tr>
<tr>
<td></td>
<td>Srilata Sircar</td>
</tr>
<tr>
<td></td>
<td><em>Homecoming</em></td>
</tr>
<tr>
<td></td>
<td><strong>3b: Cultures of Solidarity</strong></td>
</tr>
<tr>
<td></td>
<td>Hanno Balz</td>
</tr>
<tr>
<td></td>
<td><em>Taking over the Red</em></td>
</tr>
<tr>
<td></td>
<td>Hessel Schaaf</td>
</tr>
<tr>
<td></td>
<td><em>Music, anarchist identities and the Spanish Revolution from 1931 to 2015.</em></td>
</tr>
<tr>
<td></td>
<td>Wouter Linmans</td>
</tr>
<tr>
<td></td>
<td><em>In the glare of revolution. Memory and myth of the German Revolution (1918-1924).</em></td>
</tr>
<tr>
<td></td>
<td><strong>3c: Alternative Archives</strong></td>
</tr>
<tr>
<td></td>
<td>Tatjana Schell</td>
</tr>
<tr>
<td></td>
<td><em>“Letters from Hell”: Constructing “Unofficial” Histor(ies) of a Russian Famine</em></td>
</tr>
<tr>
<td></td>
<td>Renée Winter</td>
</tr>
<tr>
<td></td>
<td><em>(Re)Constructing Private Lives: Collecting, preserving and studying Home Videos</em></td>
</tr>
<tr>
<td></td>
<td>Nancy Jouwe</td>
</tr>
<tr>
<td></td>
<td><em>Mapping Slavery</em></td>
</tr>
<tr>
<td>15:00-15:15</td>
<td><strong>Break</strong></td>
</tr>
</tbody>
</table>
### 15:15–17:00 Session 4

#### 4a: The Museumization of Memory

- **Chair:** Fiona Cosson  
  **Room:** B.Nikolaevskij

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mareike Späth</td>
<td>What's in a Museum?</td>
</tr>
<tr>
<td>Birthe Annkathrijn Pater</td>
<td>Living Legends</td>
</tr>
<tr>
<td>Timothy Hensley</td>
<td>Rescuing Memory: Reclaiming History After Genocide</td>
</tr>
<tr>
<td>Benjamin Filene</td>
<td>Storytelling and Power through “Micro-Public” History</td>
</tr>
</tbody>
</table>

#### 4b: Rethinking Radical Histories

- **Chair:** Ian Gwinn  
  **Room:** N.W.Posthumus

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adrian Zimmermann</td>
<td>100 years after the international socialist conference in Zimmerwald</td>
</tr>
<tr>
<td>Duncan Money</td>
<td>Suitable subjects? Radical and social history on the Zambian Copperbelt</td>
</tr>
<tr>
<td>Roger Ball</td>
<td>Labour History: Partial blindness and new ways of seeing class struggle</td>
</tr>
<tr>
<td>Daniel Evans &amp; James Yeoman</td>
<td>New Perspectives on Spanish Anarchism</td>
</tr>
</tbody>
</table>

#### 4c: Seeing the City

- **Chair:** Manon Parry  
  **Room:** Adama van Scheltema

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mark Ponte</td>
<td>Black in Seventeenth Century Amsterdam</td>
</tr>
<tr>
<td>David Rosemberg</td>
<td>Suffragette City: a closer look</td>
</tr>
<tr>
<td>Adriana Camarena</td>
<td>Unsettlers: Migrants, Homies, and Mammas in the Mission District</td>
</tr>
</tbody>
</table>
17:00 Drinks Reception

Drinks reception, kindly hosted by the International Institute of Social History.

Optional tour of the International Institute of Social History, one of the world's largest research centres in the field of social history.

19:00 Optional Drinks and Dinner

Join us for (more) drinks and dinner (if you’re hungry) at Koffiehuis KHL, Oostelijke Handelskade 44, 1019 BN Amsterdam (5 min walk from IISG).
Saturday 6 June 2015

Venue: The Mean Streets of Amsterdam &
International Institute for Research and Education

11am Session 5
Walking Tours: See the City in a new light

**Provo**
From May 1965 till May 1967 the Provo contributed to Amsterdam’s image as a rebellious and magical city. During the Provo walking tour we will pass some hidden Provo traces and curator Annemarie de Wildt will tell you stories about this playful protest movement. Start and finish at the Amsterdam Museum that created this street exhibition with free app.

**Rioting in Amsterdam in the Twentieth Century**
It is hard to find a street, an alley or a canal in the centre of Amsterdam that didn't witness some kind of social and political upheaval and rioting in the past fifty years. The tour will follow a winding path showing a part of the history of conflicts between the authorities and provo's, students, squatters and other activists.

**Black Heritage Amsterdam**
Join Jennifer Tosch, on a walking tour journey around the Dam Square area and along the Amsterdam canals exploring the ‘hidden history’ of the Blacks presence in Amsterdam and former homes and other colonial landmarks from the 17th century Dutch Golden Age that are still visible on national monuments, canal houses, and museums. For more information visit: www.blackheritagetours.com
Lunch (own arrangements with your new UH15 friends)

3pm Session 6

Exclusive Screening:

Rebellious City

Rebellious City shows how a small group of young people in the Amsterdam of the Sixties provoked authority with anarchist élan and happenings, drove the police and mayor to despair, gave young people their own voice and changed the Netherlands forever. Unintentionally, Provo became the mouthpiece of the desire for change. The documentary revives that period during which post-war youths were tired of being tied to the apron strings of the church, the authorities and their parents.

Watch the trailer

Screening at International Institute for Research and Education, Lombokstraat 40, Amsterdam

Directed by: Willy Lindwer
Release date: February 2015
Dutch with English subtitles

End of Unofficial Histories 2015!
Unofficial Histories

Conference Abstracts
Session 1: From the ground up: Grassroots Histories

• Chris Carlsson- Shaping San Francisco Confronts an Amnesiac Society

I will present our project encompassing our ongoing living archive of San Francisco at www.FoundSF.org, as well as an overview of our public programming (public Talks, bicycle and walking tours). Shaping San Francisco rolled out its first public kiosks and CD-ROM in 1998, and in the 17 years since then the project has gone through several technological iterations. Today the archive is online, using the mediawiki platform like wikipedia, but does not share the assumptions of that better known project. We reject the notion of a “neutral” point of view in favor of multiple points of view on any given historic question. Hundreds of contributors, thousands of photographs, dozens of oral history clips and audio excerpts populate a sprawling 1,600 pages in our online archive. Ecology, labor, transportation, ethnic groups, war and anti-war, all feature prominently, while our public programming combines with the foundation of our unusual archive to bring forth questions of historiography, public memory, public participation, technology and archiving, and an amnesiac society.

• Antonis Liakos- Street History: Coming to terms with the past in protest movements

The aim of this paper is to explore how history and time is experienced outside the boundaries of academic discipline, in the streets, by protesting people. Its archive consists of references and images in graffiti, slogans and manifests during the protest movements in Athens, from 2008 to 2012. The question is what to understand about the historical thinking of the protesters. What these images and slogans reveal, regarding the aspirations and the views on the past, present and future of protesting people? What do they say about their historical thinking? Analysis is organized in six points: 1) Cultural transfers from one country to the other and from one genre to the other. 2) The double bond with the past. Should the past constitute a tradition on which new protests movements ought to be grounded, or does this moment of protest, the present event, involve a break with the past, a totally new moment? 3) Analogical thinking and the reversibility of history. 4) Subjectification of history and agency. 5) History and the future. 6) Aversion to historicism and historicity Opposition to historicism. Far from the distinction between the use and abuse of history, is it possible to conceive of an encounter between street-history and theory of history? How can the past–present–future connections, in concrete circumstances, be contextualized into recent theories on temporality and the distinction between historical and practical past?
Andrea Heubach, Jessica Eitelberg and Susanne Thurm-
Writing History From Below: Anti-Gentrification Protests in Berlin

We, “Gruppe Panther & Co.”, are a collective made up of 8 people that are editing a book on the history of protest, resistance and uprisings in Berlin, starting in the 14th century and going all the way into the present. Our book will be published in autumn 2015 (http://www.assoziation-a.de/vor/Rebellisches_Berlin.htm). We believe strongly in writing history from below and are working together with authors from various walks of life, who have in common an interest in presenting struggles against the status quo, seeing the participants as agents of change rather than as victims. Many authors are active in social movements themselves, and – when it comes to the more recent chapters – were active in the movements that they describe. One of the main fields of resistance throughout Berlin’s history has been the peoples right to the city; there have been waves of occupations of public and private spaces by different movements and with various motivations: The Moritzplatz Riots in 1863, the squatting of houses in West Berlin in the 1970s and in East Berlin in the period around 1989 and sporadic occupations (Bethanien, Oranienplatz, Gerd Hauptmann Schule, Kottbusser Tor) in the past few years. There has also been protest against mega-projects like Olympia (1993 and 2015) or Mediaspree (2008 onwards). We would like to discuss our methodology, focusing on struggles throughout the history of Berlin that relate to the right to the city.
This paper will consider the broader implications of the Vietnam War on campuses across Tennessee. It will examine the protest at Memphis State University over flying the American flag at half staff following the May 4, 1970 shootings at Kent State, and the appearance of President Richard Nixon at the University of Tennessee (located in Knoxville, Tennessee) during an evangelical crusade led by Reverend Billy Graham later that month. Both of these campuses witnessed activism (liberal and conservative) throughout the 1960s over in loco parentis issues prior to the escalation of Vietnam War protests, and the war only escalated emotions. The reactions of university administrations and the surrounding communities to protests speak to the complexity of the issues addressed by the war, while the comments by the more conservative students at both universities broadens the understanding of pro-war activism, an under-researched area. The episodes in Memphis and Knoxville present significant anti-war incidents in a state that has often been unlooked in studies of Vietnam-related protests; the war activism on these campuses involved campus-wide strikes, war moratoriums, administrative concerns of student unrest, questions of student apathy, and the appearance of not only a noted religious figure, Reverend Billy Graham, but also President Richard Nixon. This paper will exploit previously little-used administrative files to uncover the managerial attempts to manage student protests on campus, essential for a fuller understanding of campus war activism. Even in a relatively conservative state politically, the Vietnam War was a hotly contested issue by students and administrative figures across university campuses.
Valerie Luchak—Witnessing the Violent Past: Denis Villeneuve’s "Polytechnique" and the communication of trauma

On December 6th, 1989, a lone gunman entered the École Polytechnique in Montreal, Canada, shooting and killing fourteen women. The event was revisited twenty years later by filmmaker Denis Villeneuve. His film, Polytechnique, was met with a combination of professional acclaim and deep popular unease. The film puts the event on display in all its disorder, shifting non-chronologically from no single point of view. It deliberately fails to tell a coherent story that explains the violence. For some, this was a deeply disturbing flaw. This paper will examine Villeneuve’s approach to the traumatic past as well as the controversy surrounding his film. The controversy reveals some popular assumptions about the function of historical representation. The film’s critics imply that history has a duty to attribute the violence of the past to some cause in order to render the horror digestible. Denis Villeneuve, by contrast, finds it more powerful to simply witness the violent past in all its incomprehensibility. Siding with Villeneuve, this presentation will suggest that there is healing potential in historical representation that witnesses without explaining. Indeed, irrational encounters with the violent past are perhaps more faithful than reasoned explanation. This argument will be elaborated through an analysis of film excerpts and reference to theories of trauma and narrative. Trauma, we will see, is an experience of reality’s collapse, where one’s world ceases to make sense. We can thus only witness the trauma of victims if we agree to enter the violent past without an impulse to order and contain it through tidy, explanatory narratives. In this view, Polytechnique honours the victims of this incomprehensible tragedy. By asking viewers to endure an unsettling experience of visual distortion and narrative disorder, the film communicates past trauma to a present-day audience.
2b: Dissenters and Detractors

• James Lewes- The Scope and Purpose of the GI Press Project

Between 1966 and 1973, the United States military experienced unprecedented dissent and disaffection in its ranks as antiwar GIs and veterans openly challenged the logic of the Vietnam War in print and public demonstrations. In the 40 years since that war ended, these GIs have been effaced from public memory and exiled from official histories of the war. As has been the case throughout American history, these dissidents published a great many leaflets and pamphlets, newspapers and newsletters as well as posters and petitions. The GI Press Project has preserved these through digitization and will be making them publicly available as a text searchable database. The first part of this paper explores the breadth and depth of the materials digitized for the GI Press Project, which includes at least one issue of 933 newspapers and news-letters/releases as well as 1073 pieces of ephemera [pamphlets, posters and petitions], collected from a number of public and private collections. These were mostly published between 1967 and 1974 by more than 400 groups and organizations in Asia, Australia, Europe, North America and Africa. The second half of the paper explores the possibilities that the release of these materials open up. First, the latticework of lies, claiming the United States military was hamstrung and stabbed in the back during the Vietnam war, will not stand the scrutiny of these documents. Second, because these materials will be text searchable, scholars from a great many different disciplines can track how the social action of ordinary people can effect and influence the decisions of those who wield power over their lives. Lastly, it returns to the central stage of history those GIs who, in full recognition of the personal cost to themselves and their families, chose to speak out against the war upon their return to the “world”.

• Manon Parry and UvA students- Occupy the University!

Amsterdam Maagdenhuis Occupation of 1969 and Student Protest Today

In January 2014 a group of students produced an online exhibition on the 1969 occupation of the Maagdenhuis for a course on Digital Public History. In a brief contemporary section, “Your Protest Story,” the exhibition mentioned a revival of student campaigning since 2010, but emphasized the idea that protest had died off, in part because there was no need for it anymore. One year later, with the university in turmoil amid threats of massive funding cuts and the reorganisation of teaching and research, students took over the Maagdenhuis once again. The 2015 protest launched a coalition of staff-student organising across The Netherlands and has generated support and press attention around the world. As this year’s public history students redevelop the online exhibition to address the
apparent rebirth of university protest, this presentation will reflect on their transforming attitudes to the role and relevance of history and protest.

• Andrew Spooner- Contraception, Class and Gender: Radical responses to Malthus in the 1820s

This paper is a reappraisal of the role of Francis Place and Richard Carlile as openly atheist promoters of contraception when such activity in Britain risked not just notoriety but also imprisonment. Both faced hostility from working class radicals concerned for their respectability as well as the political and religious establishment. Despite thirty years’ experience of political agitation, Place naïvely approached Mary Fildes, the heroine of Peterloo, assuming that she would support his campaign. Instead, she reported him to the Attorney-General - for sending her a parcel of what became known as the ‘diabolical handbills’ containing explicit instructions for the use of contraceptive sponges. As the father of 15 children, Francis Place admitted that he was an unlikely advocate of birth control. By 1820 he was a wealthy entrepreneur but his earlier experience of poverty and radical politics motivated him to improve conditions for the working class. Unlike his friend, the cooperative pioneer Robert Owen, he was convinced that this had to be based on the principles of political economy. Malthus’s solution to the problem of excessive population growth was ‘moral restraint’ – delayed marriage. For Place this was socially unacceptable, not least because it would lead to an increase in prostitution, but he also embraced a wider feminist agenda, arguing that women should have an equal expectation of sexual pleasure. Richard Carlile went even further than Place in the popular 'Every Woman’s Book', first published in 1826. Both men were responsive to feminist views and enjoyed political discussion with women on an equal basis. Place had an extensive correspondence with Harriet Grote and Harriet Martineau and knew Anna Wheeler and William Thompson who published 'An Appeal of One Half the Human Race' in 1825. The radical lecturer, Eliza Sharples, celebrated her relationship with Carlile as one of equals.
2c: Lives in a Landscape

• Mark Pendleton- The Battles of Battleship Island: History, Heritage, Memory

The island of Hashima, also known as Gunkanjima (or Battleship Island), off the coast of Nagasaki in southwestern Japan has been the haikyo (ruins) site par excellence in a popular boom in interest in ruins in Japan since the 1990s. This is at least in part due to the speed of its evacuation between January and April 1974, when several thousand workers and their families departed the island with barely more than they could carry. Mid-century lives, along with their processes of production and social reproduction, were frozen in time to be revealed, weathered by wind and sea, decades later by photographers, artist and ruins explorers. In this paper, I explore the iconic Hashima photographs of prominent haikyo photographers Saiga Yūji and Kobayashi Shin’ichirō. I read these photographers’ works in relation to two contemporary phenomena that call in different ways on history. The first can be found in contemporary heritage and tourism interactions with the site as it bids for UNESCO World Heritage status. These interactions are marked by nostalgic and highly individualised memories of the site in its postwar heyday as an idealised corporate-managed social utopia, which has come to be seen as representative of a postwar Japanese economic prosperity that is no more. The second is a more contested narrative of imperial exploitation – the site used hundreds of forced labourers from Korea and China in the 1930s and 1940s. Through activist campaigns and state contestations, Hashima has become one site in an ongoing debate over Japanese historical memory – of empire and more. Together, these competing narratives reveal the limitation of projects that seek to aestheticise historical sites and empty them of their complex social and cultural contexts.

• Niklas Marc Heinecke & Gabriel Schimmeroth- Neoliberal Routes - A Photographic and Historical Journey between Western Europe and West Africa

The growth in containerized cargo has grown tremendously in the last three decades and will most probably expand in the years to come. This trend transformed containerships, its crews and the complexion of harbors. In our project “Neoliberal Routes - A Photographic and Historical Journey between Western Europe and West Africa” we bring together historical and anthropological perspectives with photography and visual documentation. On our planned route from Western Europe and West Africa we will pass by Hamburg – Rotterdam – Le Havre as well as Dakar – Lomé – Lagos on a container ship and document the routes, the life on the ships as well as the realities in the docks. What histories do these routes have to tell? What stories and images about (the impossibility of) migration, the globalization of goods and the gender and race realities on the ships can we detect? Do we (still) find colonial pasts in
the harbor cities? Furthermore we want to find a way to grasp temporalities: the travelling of goods is perceived as enormously rapid. Simultaneously, the route from Hamburg to Lagos almost takes three weeks. How do you deal with time? How do the actors on the ships understand time and how do the workers in the docks perceive time?
In our 10-minute presentation we will explain our project idea, our transdisciplinary approach and our background as a photographer and a historian. How we work together and how we both cross the borders of our everyday work will be reflected in this project.

**Steve Thompson—Carnival in urban south Wales, 1880–1926**

Carnival has attracted the attention of a great many historians, keen to utilise its potential as a window into the lives, attitudes and beliefs of people in the past, but most of this attention has fallen on carnival in the medieval and early modern periods. Fewer historians have focused on the modern manifestations of carnival, despite its continued popularity in the twentieth century, and yet it still offers a great deal to historians of popular culture, leisure, social relations and gender. This paper will consider carnival in the late nineteenth and early twentieth centuries in south Wales. It will chart the development of carnival in the larger seaboard towns of Cardiff, Newport and Swansea from the late nineteenth century onwards and their emulation of the much older carnivals in Mediterranean towns and cities such as Nice, Venice and Paris. These carnivals, organised by the urban elites, often to raise funds for charitable enterprises, will be contrasted with carnival in the colliery towns and villages of the South Wales Coalfield which were far less genteel or respectable and usually involved a greater level of raucous, licentious and ‘immoral’ behaviour. The carnival reached its apogee in industrial south Wales during the miners’ lockout of 1926. In this context, carnival was intended to raise funds for locked-out miners and their families and build social cohesion when it was most under threat. The paper will therefore conclude with an analysis of the social, political and industrial function of carnival in this particular context of 1926 and what it tells us about the distinctive proletarian culture of the region. It is conceived as a new approach to the people’s history of industrial south Wales that bridges the historiographical division between the labour movement on the one hand and popular culture on the other.
Alessia Masini, Marilisa Malizia, Alfredo Mignini, Elena Davigo, Roberto Ventresca, Martina Di Fede- Il Caso S.: a narration of a radical history project, between the private and the public

This paper aims to narrate the experience of Il Caso S., a radical history project based in Bologna, by highlighting some of its constitutive issues, result of the productive tensions between personal and collective subjectivities. The roots of Il Caso S. lie in the recent Italian students and universities upheavals, held under the name l'Onda, the Wave. The proximity with – and the legacies of – different social and political movements made up our environment and ongoing sources of energies and practices. Il Caso S. has been "making history" focusing on the promotion of a historical understanding of the present time through the encounter with other people's views and backgrounds, in and out of the academy. The group experienced different ways of connecting historical knowledge and the use of social media, in particular a radio programme and a website. Furthermore, a particular attention was put in improving the relationship with many subjectivities, social subjects and the public, and in making public history. We conceive history as deeply connected with its public and social meaning, starting from the consciousness of our role and our position as agent of history among many others. Born in 2011 as a group of students of history, we have been changing basing on members' interests, job profiles and the precarious conditions of our lives, in and out the university. Lately, we became a cultural association. Our history and the present-day situation tell us that the way of making history and public history is based on different kinds of media and targets but even more on subjectivities, generation of belonging and positioning of the historian; hence, it is a result of relationships and networks. “Unofficial Histories” is the right chance to talk about this aspect of being a historian, to narrate our original experience, to reflect on our inner processes of transformation.
Julia Bennett- Narrating family histories: Negotiating identity and belonging through tropes of nostalgia and authenticity

This paper is an attempt to pick apart the related themes of nostalgia and authenticity which are present in many accounts of the past, perhaps particularly personal accounts. Using stories related by family historians these twin tropes, nostalgia and authenticity, can be seen at play in weaving together identities from the past with those in the present. Family histories are often the endeavours of one family, creating a standalone history. What we can see from examining a collection of family histories told by unconnected families living in, and with ancestors from, the same place, is how they work in similar ways across the family researchers’ lives to mitigate unwanted impacts of social change and define and bolster identities and belonging in the present. I will use stories from three family historians to demonstrate how material objects, places and claims of family resemblances are used to create both authentic individual identities in the present and claim selves as authentic members of the wider community. However where society has changed beyond recognition, or there has been a significant break in the familial memory, nostalgia can be seen to creep in to fill the gaps in personal histories with stock communal memories of ‘better times’ in the past. Through exploring both nostalgia, which informs a sense of loss and sometimes a shared past, and authenticity, which creates a sense of continuity within an overall arc of change, this paper shows how family histories can work to maintain identities over time, retaining a sense of ontological security and belonging in place.

Sebastian Thalheim- An alternative History?: East-German Home Movies in the Socialist Society.

Looking at private imagery produced in the GDR gives the observer a contradictory idea of what everyday life appeared to be: full of feasts, banquets and vacations. Yet the present cultural memory of East Germany is formed by expressions like “Unrechtsstaat” (State of Injustice), “Mangelwirtschaft” (economy of scarcity) and “Reisebeschränkung” (travel restriction). Hence home movies raise a central question on the production and function of autobiographical visual vitae in socialist countries: Why do home movies produced in socialist societies rarely reveal a socialist life? East German home movies were produced and viewed in private context. This space, or refugium, free of legal restrictions, allowed many of the home movie producers to express thoughts and actions alternatively, not to be confused with resistance. These films could establish a relevant border between the official socialist narratives and private descriptions of life as the picture language was modeled rather by bourgeois and West-German imagery than by socialist propaganda. Therefore home movie making became a tool to depict an alternative lifestyle. Thereby the society appears
heterogeneous even though the films are full of stereotypes. In my presentation I will discuss the results of Richard Chalfen's framework of home mode communication applied to a small stock of East-German home movies and qualitative interviews with former producers. I will analyze the function of the home movies by observing the alternative lifestyles in the conformist scenes and compare it to the public opinion: How are official processions visualized? Which restrictions have been obeyed and which ones have been avoided on camera? What was the motive of the alternative images? Where and with whom were these images shared? The answers should be a useful dialectic supplement to the general practice and representation of private visual media in contrary to official history and imagery.

**Christian Reinewald- "Really happened is no excuse" (Lying A Truth): How a journalist turns into a novelist.**

When writing a non-fiction family history about a hidden past I stumbled upon too many blank spots, despite all research in archives. Changing to fiction enabled me to "lie the truth", eg using historical facts to give my story a true and more dramatic context. In my short talk I like to give examples (both in text and historic images which helped me to create my story)

Christian Reinewald is an Amsterdam based culture journalist. www.chrisreinewald.nl

**Srilata Sirca- Homecoming**

This is a personal oral history project that I have been working on since last year. Growing up in West Bengal, India one hears incessantly about "the partition". "This Bengal" and "That Bengal" feature in everyday conversations, and often lead to a war of words on which of the two offers better cuisine, breeds better footballers, and makes better music. So at the age of six or so, when I realized that my own maternal grandmother had come into "this Bengal" (my Bengal) at the time of the partition in 1947, I was immediately intrigued. Her life long storytelling about "that Bengal" (her Bengal) culminated last year, in her first visit 'back home' to Mymensingh, Bangladesh at the age of seventy eight. The partition of colonial India into India and Pakistan in 1947, has been described as the largest forced displacement of people in history. Accompanied by grave communal violence, the exact numbers of people displaced, assaulted, and killed remains unknown. The historiography of the partition has been largely state-led and exclusive of peoples' accounts. In recent times a number of oral history based projects have attempted to rewrite partition history. In my audio-visual presentation, I will exhibit a video montage consisting of extracts from oral history interviews with my grandmother and recordings of her visit to her native village in Mymensingh, Bangladesh, sixty eight years after she left with her family to seek refuge in West Bengal, India. Other than recording family history, this project also aims at documenting lived experiences of the partition and the days leading up to it.
Hanno Balz - Taking over the Red

My presentation will examine the changes of the symbolic meaning of the color red throughout history and how it eventually became associated with the working class movement. Scarlet red has been the symbolic signifier of ruling power for thousands of years as it became visible in the clothes of the ruling class from Roman emperor to medieval kings. Furthermore, the red banner indicated the military attack formation and marked the place and occasion where martial justice was done. The early modern period then saw the first incidents where the unruly masses took over the insignia of the rulers that were dyed red. Leaders of the peasant's war dressed in a red cloth and this was seen as an unforgivable insolence by the aristocracy. Subsequently the red flag became an early symbol of mutiny with sailors and pirates during the years of colonial expansion. But eventually everything changed with the French Revolution, when on the Champs de Mars dozens of workers were massacred. Under the raised red banner that indicated the state of emergency as well as the military attack the troops fired into the crowd. The furious mob then took over the red banner and marched it through the streets of Paris claiming it was the new „Blood Banner“ of the revolution. A year later the red flag as the new revolutionary symbol has been immortalized in the Marsseillese. By now the red flag wasn’t the much loathed symbol of the brutal regime any more but became the symbol of the unity of the working class and proletarian revolution. This notion came into full effect with the European revolutions of 1848. By now the red flag was the symbol of social revolution and caused fear and terror in the hearts of the burgeoisie. The seizure of the symbolic color of the ruling class by the revolutionary mob by then had become a trauma for those in power and it would remain one for the next 150 years to come.

Hessel Schaaf - Music, anarchist identities and the Spanish Revolution from 1931 to 2015.

‘We sang the songs our heroes sang, from Catalonia to Birmingham’; Music, anarchist identities and the Spanish Revolution from 1931 to 2015. The Spanish Civil War and Revolution (1936-1939) continue to form a historical anchor that helps shape political identities for the left throughout the world. For anarchists (and communist tendencies like Trotskyism) the importance of these struggles lies in its function to inspire as well as in the lessons that might be drawn from its example. Music and song culture played an important role both in shaping identities in 1930’s Spain and in the influence the civil war and revolution had after 1939. Surprisingly, music has gotten relatively little attention in the massive amount of histories on the conflicts. Added to this is the problem that most of the few works that have been written on the subject leave much to be desired, especially with regards to anarchism. But studies that do give proper attention to Spanish anarchism, even studies on the Spanish anarchists’ cultural practices, also don’t really analyze the diverse roles music played. This paper aims to help fill this gap by exploring anarchist musical culture in the 1930’s, with special focus on the revolutionary months after July 19th 1936, and the role those revolutionary experiences have had.
on musical culture throughout the world until this day. For whether it’s Orwell’s still inspiring image of revolutionary songs being bellowed into Barcelona where ‘the working class was in the saddle’, May ’68 student leaders re-writing civil war songs to express anti-Stalinism, the political punk movement’s heavy ideological leaning on ‘Spain 1936’ or the influence of the revolution on Kurdish resistance in Rojava, it is clear that the histories and myths of revolutionary Spain and her songs will continue to inspire activists and dreamers around the globe.

• Wouter Linmans- In the glare of revolution. Memory and myth of the German Revolution (1918–1924)

The end of the First World War saw the outburst of socialist revolutions throughout Germany and Eastern Europe. Dutch socialists felt as though they could see the glare of revolution just over the horizon. The revolutionary unrest in Germany in early November 1918 resulted in a ‘Red Week’ in the Netherlands, primarily known for Pieter Jelles Troelstra’s mistaken call for revolution in the Dutch Second Chamber on the 12th of that same month. His attempts to bring forth socialist reforms failed, as did the efforts of Dutch communists to bring about a violent upheaval as seen in Germany. A minor, though no less violent, confrontation between Dutch Marxists and keepers of the peace on the 13th of November 1918 came to be both the culmination and the premature ending of a week of revolutionary unrest in the Netherlands. ‘In the glare of revolution’ will be a report on how the German Revolution of 1918-1924 was remembered by Dutch communists and how they learned to coop with their own revolutionary failure of 1918.
3c: Alternative Archives

• Tatjana Schell- “Letters from Hell”: Constructing “Unofficial” Histor(ies) of a Russian Famine

In the past few decades, a new research movement in the humanities and social sciences has expanded traditional notions of the archive by focusing on archival materials that had previously not been deemed worthy of academic research. The work of researchers supporting this “archival turn” contributes to understanding the value of local, regional, and family history as sources for research and the production of knowledge on social and cultural history. In their introduction to Beyond the Archives: Research as a Lived Process, Gesa Kirsch and Liz Rohan explain the value of working with seemingly mundane archival materials: “Personal archives, relatives’ scrapbooks, and papers discovered under a grandmother’s bed or in the attic led [the researchers] see their own relatives as actors shaping and shaped by a larger history, History with a capital H, while they learn more about their own histories” (3, emphasis in the text). In my presentation I will discuss personal letters sent by members of an ethnic German minority from the Soviet Union to their relatives in the United States in the early 1920s, during a period of a great famine in southern Russia. Using the perspectives of rhetoric and writing studies, I will analyze the letters’ narratives and explore how these historical artifacts go beyond of simply fulfilling the function of maintaining personal communication between the writers and readers and provide a rare “unofficial” insight into a tumultuous period of Russian history in the early 20th century.

• Renée Winter- Re/Constructing Private Lives: Collecting, preserving and studying Home Videos

The project “The changing role of audio-visual archives as memory storages in the public space” based at the Österreichische Mediathek (Austrian National audio-visual archive) addresses a type of source that so far has been reviewed only marginally as regards content and has hardly been published for scientific research: private video-sources with a focus on the 1980s and 1990s. As it has often been noted, video technology allowed for a democratisation and popularisation of audio-visual recording. Media studies have been primarily interested in the activist/subversive or avant-garde side of video: in its inherent possibilities to produce counter-images, to film events and demonstrations and thus being in control of the audiovisual representations of social movements. A bigger part of the videos however was shot to document family gatherings, journeys, children, celebrations, weddings and pets. As John Fiske (1996) pointed out, “a new technology does not, of itself, determine that it will be used or how it will.” Thus also the private uses of video were manifold. When collecting and digitizing home videos in order to preserve important sources of social history and private lives, we have to be aware that the line between public and private is blurred as these spheres constantly intertwine. Moreover in studying these sources we have to bear in mind that one main function of home video is precisely the construction of family

UnofficialHistories
memory and thus of a private history which produces specific exclusions and limitations. Under these circumstances, what kind of marginalized histories is video in the “home mode” (James Moran) able to tell and how can it change our perspective on the history of everyday life?

**Nancy Jouwe—Mapping Slavery: Presentation project**

Mapping Slavery is a research project that maps the Dutch transnational history of slavery. The history of slavery connected to the Netherlands still remains a highly political subject, best to be avoided and difficult to tackle, esp. as a topic within the collective memory of the Netherlands. As a result, we miss out on an opportunity to learn more about/from this history and its effects in today's society. Mapping Slavery connects us to the history of slavery through visible local traces. We gather information of actual locations in Dutch cities and former Dutch colonies and standardize the information in a database. We then visualize the information in physical and Google maps. This forms the basis for visualized information, walking tours, publications, educational tools, and DIY via MapUps. The idea was developed by Dr. Dienke Hondius, Vrije Universiteit Amsterdam. Project leaders from 2013 onwards are Nancy Jouwe (UVH) and Dineke Stam (freelance heritage professional). Database coordinator/webmaster is Sjoerd Jaarsma (freelance heritage specialist), Jennifer Tosch is knowledge specialist and founder/tour-operator of the Black Heritage Amsterdam Tour. Annemarie de Wildt is advisor (curator Amsterdam Museum).

Results thus far:
- Atlasje van de Nederlandse slavernijgeschiedenis (2013)
- Amsterdam Slavery Heritage Guide (June 2014)
- www.mappingslavery.nl (December 2014)
- Mapping New York City (forthcoming 2015)
- Plans to map Surinam and Jakarta (forthcoming 2015)
- Network of 100+ Dutch and international researchers, combined with activists, community organizers, visual artists, heritage professionals

Q for presentation: Does our approach work? Does the interaction between (scientific research) and the public work in practice?
4a: The Museumization of Memory

• Mareike Späth - What's in a Museum?

On the occasion of the 64th anniversary of the Malagasy uprising against colonial suppression, President Andry Rajoelina inaugurated a museum dedicated to the memory of the national liberation from French colonial rule on March 29, 2011. It is the first of its kind in Madagascar and considered an important step in the reclaiming of colonial history that has long been dominated by the colonizer’s narrative. But, since then, this museum stands empty.

In this paper I will retrace different voices of Malagasy politicians, historians, activist, time witnesses, and former freedom fighter about how the exhibition for this museum should be furnished and by whom. I thereby intend to shed light on the highly politicised process of (re)searching, officialising, remembering, and silencing colonial histories. I argue that the debate on which version of the anticolonial resistance shall be told through this museum is one that is ruled by questions about local power structures, concerns about the commodification, devaluation, and instrumentalisation of the yet unofficial versions of national history, the struggle to defend individual interest against the state, as well as postcolonial politics. I will discuss how in this debate, it is sometimes rather the keeping the history unofficial that is valued, and not its officialising. My retelling of this debate will take us from the historic site of fighting, via the museum and the national capital to French archives and right into the heart of postcolonial questions on how entangled histories of the colonial era can be addresses today, more than fifty years after Independence. This question I’d like to put up for discussion in a year that marks the 130th anniversary of the Berlin Conference and the official partitioning of Africa; a jubilee that has come and gone quite unnoticed by former Western colonial forces. This paper is based on data obtained while doing ethnographic research on national celebrations and commemorations in Madagascar in 2010 and 2012.

• Birthe Annkathrijn Pater - Living Legends

‘Living Legends’ is an on-going project to film-tape testimonies of eyewitnesses on the last decades of political change in Malawi. Last year it became part of the permanent exhibition of the Cultural Museum Centre Karonga (CMCK) in northern Malawi. Visitors can watch selected video sequences of the interviews in the new multimedia section. ‘Orality’ facilitated the manipulation of history and tradition during Banda/MCP reign and left barely any historical documents. Until today this restricts a coherent review of the contemporary past. Besides some academic work, an access for the masses e.g. schoolbooks does not exist and if, popular cultural production provide only fragmented insights. This exhibition is unique in Malawi and intends to fill the gap by subjective memories. ‘Living Legends’ aims at shedding light on the nations history since the successful mass mobilization for Independence of Nyasaland in the 1950s. The country’s exceptional coalition with Apartheid-South Africa and pro-western position, policy disagreements and conflictive ideas on decision making processes marked the break between Banda and the nationalist movement, which cumulated in the
establishment of the thirty years’ repressive one-party rule from 1964. The culture of ‘orality politics’ was well established during Banda/MCP reign. It unfolded with the repression of academic, scholarly and poetic writings by the Censorship Board for thirty years. The forces of rumours increasingly shaped political culture in Malawi. Car accidents became a metaphor for the invisible power and political violence of the party system. The poet and scholar Jack Mapanje refers to the term ‘accidentalised' to document the creation of an oral culture on the removal of evidence, ‘carefully erased from files and memory', on the crimes that have been committed towards individuals who bitterly experienced arrest, detention, imprisonment, exile, deportation or death. This presentation illustrates the exceptional initiative in southern Africa, depicts on the question of where to go and discusses the interest and meaning of memory work.

- **Timothy Hensley- Rescuing Memory: Reclaiming History After Genocide**

Survivor communities in the United States are disproportionately small. Even within specific ethnic groups, survivors often feel shutout and ostracized from the greater whole. Memorial museums can provide an invaluable asset in reconnecting these populations; however, the key to this effort is in building an effective outreach program. Using examples from the Virginia Holocaust Museum's efforts in creating an open community structure around a single shared experience, we can briefly discuss the ambassadorial-style process used in bringing these communities together. Attempting to represent multiple communities with diverse backgrounds does create a number of troubling obstacles. The early process demonstrated the possible conflicts arising over representation; the tension involved in the presentation of individual histories; and the overall concern about the long-term preservation of the survivor’s experiences. The scope of this project included traditional documents and photographs but eventually expanded to oral histories and recordings of survivor talks. The latter two allowed each survivor to give voice to his or her own story; in so doing, they could provide details about immediate and extended family that may have been lost. The collection, however, is possible because of the broader strides taken to bring these disparate communities together in one place. The key component of this process continues to be the idea behind shared authority; the ability for an institution to act as a liaison to provide the means and structure for fractured and fragmented communities to pull their histories back together.
Benjamin Filene—Storytelling and Power through “Micro-Public” History

Whose story gets told? And who gets to tell it? This paper explores this question through an experiment in public history practice, a “micro-public” history exhibition that focuses on a single children’s book, _Tobe_. Published in the United States in 1939, _Tobe_ used documentary-styled photos and text to depict Southern rural African American children’s everyday life. The book originated when a black boy asked his white neighbor, a schoolteacher, “Why does nobody in my books look like me?” She decided to write a book about him and his brothers, one that would help address the scarcity of black faces in children’s literature and counter the stereotypes in the books where they did appear. Seventy-five years later, I am interviewing the real people who appeared in the photos and their descendants (twenty oral history interviews to date), researching the North Carolina neighborhood where the photos were taken, and exploring how this story opens up to reveal new understandings of African American life under Jim Crow, the history of children’s literature, the 1930s documentary impulse, and the power of memory. I am planning an exhibition with the Levine Museum of the New South (in Charlotte, opening 2017), titled _Once upon a Time: How One Little Children’s Book Has Big Things to Say about Race, Childhood, and the Power of Storytelling_. Issues of representation and authority also run through the community-engaged development process this project is taking. Different stakeholders have intense and, often, conflicting investments in this book today. The exhibition’s tight focus allows for an interplay of voices that illustrates to museum visitors how history is assembled from multiple, often contested, perspectives. The project, then, opens up discussion of what is gained (and what may be lost) through a “micro-historical” approach, one that focuses on small, overlooked stories—and listens carefully.
4b: Seeing the City

• Mark Ponte- Black in Seventeenth Century Amsterdam

Little is known about the presence of black people in seventeenth century Amsterdam. Of course we know the artworks by Rembrandt, Ferdinand Bol and others. But who were these people and how many? In this paper I wish to give a glimpse of the life of several black families and individuals. I will show that there were more than ‘just a few’ individuals and sketch a more comprehensive picture of this group in Amsterdam, based on ongoing research. In the summer of 2014 there was a controversy between different archive researchers, activists and historians about the status of Elieser, a black man whose grave has been preserved in the Portuguese Jewish cemetery. A grave that has become an important symbol in commemoration of slavery in Amsterdam. Was Elieser a slave or free colored Jewish man? That this discussion was limited to only one individual, shows that both academics and activists have a sketchy picture of African-Amsterdam in the Golden Age; there is a very incomplete picture among historians and a lack of symbols for emancipatory movements. Following this controversy, I started looking in the City Archives for other individuals with an African background. Based on research in the Baptism, Marriage and Burial Registers of different churches, the archives of the Portuguese Jewish community, and the notarial archives, I've been able to identify more than a hundred individuals of African descent. Of many I can determine where they were born, where they lived, and what religion they adhered. I will also pay attention to family life, relationships, literacy and the way they earned a living. In a couple of micro histories I will illustrate the diversity of black presence in Amsterdam during the Dutch Golden Age.

• Adriana Camarena- Unsettlers: Migrants, Homies, and Mammas in the Mission District

Since moving to the Mission District of San Francisco in 2008, writer, researcher, and activist, Adriana Camarena has been documenting the stories of the Mission District’s traditional residents: migrants, homies, mammas, homeless, and radicals to name a few. Her project, Unsettlers: Migrants, Homies, and Mammas in the Mission District of San Francisco, uses a number of storytelling media (writing, photography, videography, and storytelling circles) and overlapping themes (“Home & Eviction,” “Mothers & Sorrow,” and “War &Migration”) to collect the narratives of Mission community residents and the sense of place of this former working class and rapidly gentrifying neighborhood. She will present excerpts of stories from the Unsettlers project (http://www.unsettlers.org) that connect the old history of the Mission of San Francisco founded in 1876 to the ongoing histories of forced displacement, policing, violence, and resistance of today’s Mission. The work of collecting these stories has transformed the author into a neighbor, scathed by the same violations of poverty experienced by her storytellers.
Britain's suffragette movement is rightly regarded as a successful rebel movement, but the diversity within the movement and the deep-seated social and political conflicts it contained have been smoothed over in most received histories of the movement. These histories privilege an elite, well connected, section of the movement, and celebrate its militancy and radicalism, but focus on it principally within a narrow political framework. This presentation, which looks at the movement in London, will seek to demonstrate how significant working class women's economic struggles were to the political victories ultimately achieved, and will illuminate the crucial role of its more marginalised and politically radical sections, such as the Women's Freedom League and the East London Federation of suffragettes, which had far greater working class involvement. It will question whether the claims to militancy and radicalism that appear in more official histories, attached to the suffragette elite, are equally justified, and examine which sections of the movement actually had a more lasting impact on women's fight for equality, taking into consideration in particular the relative roles of different and antagonistic sections of the movement during the First World War. It will also examine the surprising personal political trajectories of some of the leading players within different sections of the movement.
4c: Rethinking Radical History

• Adrian Zimmermann - 100 years after the international socialist conference in Zimmerwald

100 years ago, in September 1915, the first international conference of socialists opposing World War I took place in the small Swiss village of Zimmerwald near Bern. The conference set an important sign against the war while the majority of the leadership of the socialist parties in most parties involved in the war still stuck to a policy of national unity with the ruling class against the external enemy. While the majority of the conference participants stood for an inclusive and pluralist programme of the reactivation of international class struggle during and against the war, a minority led by Lenin used the conference as a platform for their project to set up a new international modelled after their concept of a revolutionary avant-garde party. Narratives that describe Zimmerwald as the first step towards the formation of the Third International are therefore powerful until today, although most of the participants in the conference disagreed with Lenin's vision. Up to this day, the memories of the Zimmerwald conference are a contested terrain for different traditions inside the broad socialist movement and abused as an arsenal for sectarian struggles. This conference paper will deal with the question, how a more accurate reading of the Zimmerwald conference could offer ways to overcome division lines inside the contemporary international socialist left.

• Duncan Money - Suitable subjects? Radical and social history on the Zambian Copperbelt

This paper seeks to explore problems in identifying subjects for radical history and social history by looking at the European community on the Zambian Copperbelt from the 1930s to the 1950s. This community was drawn from mining centres around the world to the vast new copper mines which opened up in the late 1920s and represents a curious case for the applicability of social history. In many ways, the inhabitants of these mining towns would appear to be ideal subjects for radical history and social history. Overlooked in the historical record, these communities were regularly riven with strife as European mineworkers engaged in bruising encounters with international mining companies and the state. Anyone familiar with histories of everyday life in mining towns in, say, Northern England will find many striking similarities with European communities in the Copperbelt towns. These communities were so similar because they were largely populated by the same people. However, on the Copperbelt, these people lived alongside a much larger
African population, towards whom they were at best disinterested and at worst actively hostile. Set in this context, the European community was a privileged elite who lived lives self-consciously distant from the Africans around them. From the bottom of the social pile elsewhere in the world, here European mineworkers were on top. These same individuals, had they remained in the place where they were born, would have been suitable subjects for social history. When they moved, it becomes less clear cut and this paper aims to use this example to raise questions about how we use and understand social history.

**Roger Ball** - Labour history: Partial blindness and new ways of seeing class struggle

‘The strike of 84 more than any other strike was a strike of the rank and file, where they couldn't control official strategies they went out and did their own, hit squads, scab watches, petrol bombs and catapults...A challenge to the states elaborate forces, cobbled together through networks, official, unofficial, ad-hoc, and all points in between’ [D. Douglass (Ex-NUM Branch Delegate for Hatfield Colliery)] In the post-war period the influence of ‘classical’ Marxist-Leninist ideology upon labour history, although praiseworthy for opening up new historical vistas, also imposed limitations upon proletarian agency, forms of struggle and consciousness of class. In contrast, the dominant social-democratic ideology of the labour movement generated non-violent, victim-centred narratives emphasising ‘respectable’ reformist gradualism whilst supressing or distorting histories which failed to ‘fit the model’. These two approaches impose teleological constraints upon the analysis and understanding of historical events and movements. These limits also influence research perspectives, focussing them on organisations such as political parties and trade unions whilst ignoring informal modes of organisation, whether social network, ‘crowd’ or ‘hit squad’ which operate within, without or across these more formal bodies. The practice of ‘history from below’, which attempts to analyse subordinate groups and classes, whilst trying to ‘see’ from their perspective and emphasising their agency in the making of history appears to be a useful approach for studying these neglected modes of organisation and the mentalities of their participants. Unfortunately, the general paucity of archival primary sources relating to such modes and the practical problems of researching dispersed but linked events (such as waves of strikes, ‘riots’ and mutinies) has bedeviled this method. However, the recent conjunction of social media networks, crowd research techniques and the massive interest in ‘family history’ offers exciting new opportunities for researching individuals, groups and movements.
Daniel Evans & James Yeoman—New Perspectives on Spanish Anarchism

This paper will outline the scope and rationale behind an ongoing collaborative project named ‘New Perspectives on Spanish Anarchism.’ This project aims to give a platform to four young historians based in Barcelona, Granada, Leeds and Sheffield, to discuss their work on the anarchist movement in Spain in the nineteenth and twentieth centuries. The collaborators in this project come from a variety of backgrounds: two are in the final stages of doctoral studies, one is a young researcher and another is a local historian based outside of the university system. In October their work will be submitted to the International Journal of Iberian Studies as a proposed special edition of the journal. Together their work aims to challenge the notion that Spanish anarchism was an exceptional or peculiar phenomenon, by situating the subject within broader contexts of cultural, political, intellectual and labour history. The two coordinators of the project – Daniel Evans and James Yeoman – will introduce and problematize the idea that Spanish anarchism was something exceptional; making reference to historiographical trends and contemporary debates on the subject and suggesting the possibilities for opening up the history of anarchism in Spain to new approaches. We are also keen to share our experiences of working on a project of this kind, across countries, disciplines and varying levels of academic experience. We see the conference as an excellent opportunity to hear thoughts on our project from an audience of mixed specialisms, interests and backgrounds. We firmly believe that our subject matters; that people can be inspired or learn from the past and should not see history as a static or purely academic pursuit. We hope that ‘New Perspectives on Spanish Anarchism’ does not end with the publication of a journal, and that it has the potential to develop into an on-going, open project for anyone with interest in the subject.
Unofficial Histories

About the Speakers
Roger Ball
Roger Ball is a founding member of Bristol Radical History Group which developed out of a local sports club in 2005. He received his PhD from the University of the West of England in 2012 with a thesis entitled Violent Urban Disturbance in England 1980-81. As an independent researcher he produced the first quantitative analysis of the August 2011 'riots', speaking widely on the subject in the UK and US. Roger currently divides his time between his day-job as an aerospace engineer and historical research into urban ‘riots’ in Bristol and strikes, mutinies and refusals in the British armed forces during World War One.

Katherine Ballantyne
I am pursuing a PhD in History at the University of Cambridge, supervised by Professor Gary Gerstle. My dissertation evaluates the history of Tennessee campus activism from the Brown decision in 1954 through the end of the 1960s. I completed an MPhil in Historical Studies at Cambridge in June 2013 and my undergraduate degree in History and Southern Studies at the University of South Carolina in May 2012. My main research interests are in student protest and race relations. The best way to contact me is by email, kej38@cam.ac.uk and more information about my work can be found at https://cambridge.academia.edu/KatherineJernigan.

Hanno Balz
Hanno Balz, Ph.D., originally from Bremen, Germany, is a DAAD Assistant Professor in German and European History at Johns Hopkins University, Baltimore. His fields of research are the history of social movements, media and discourse history, Cold War studies, history of anti-communism, and the Shoah and Nazi rule. He did extensive research and publication on media and terrorism in West Germany and is also still engaged in political and cultural matters.

Julia Bennett
Julia Bennett is a sociology lecturer at Manchester Metropolitan University. Her work revolves around belonging in place, specifically how people use memories, history and traditions to create identities as ‘people of a place’, and how this is passed through the generations. I am also looking at how places change over time with use/disuse and the implications for local people. Links to published articles are available at www.mmu.academia.edu/JuliaBennett.

Adriana Camarena
Adriana Camarena collects narratives from residents of a rapidly gentrifying neighborhood known for its traditional working class Latino populations, through her project, Unsettlers:Migrants, Homies, and Mamas in the Mission District of San Francisco. www.unsettlers.org
Chris Carlsson

Chris Carlsson, co-director of the “history from below” project *Shaping San Francisco* (historical archive at [foundsf.org](http://foundsf.org)), is a writer, publisher, editor, and frequent public speaker. He has written two books (*After the Deluge, Nowtopia*) edited six books, (including *Reclaiming San Francisco, Ten Years That Shook the City: San Francisco, 1968-78*, and *Shift Happens: Critical Mass at 20*). He has produced weekly public Talks since January 2006 as well as award-winning bicycle history tours. He has appeared dozens of times in radio, television and on the internet. ([chriscarlsson.com](http://chriscarlsson.com) • [shapingsf.org](http://shapingsf.org) • [foundsf.org](http://foundsf.org) • [nowtopians.com](http://nowtopians.com)) cc@chriscarlsson.com

Il Caso S.

Based in Bologna, Italy, Il Caso S. is a radical history project which emphases the social value of historical studies. Founded in 2011 by a group of university students, it soon became animated by a larger group of people passionate about history. The collective – which recently turned into cultural association – remains active in finding new and socially inventive ways to curate and communicate history outside academia: from mainly web-based activities to public events, debates and presentations, as well as radio broadcasts and student seminars. Il Caso S. aim to link the local to the global and use a combination of perspectives and approaches.

Jessica Eitelberg

Jessica Eitelberg, born in 1980, studied International Studies and Politics (BA) in England and Ethnic and Migration Studies (MA) in Amsterdam. She has lived and worked in different countries in Latin America. Since 2006 she holds seminars on political topics and carries out historical tours of Berlin. Currently she is working for the publishing house Verlag 8. Mai in the Marketing and Communications department.

Danny Evans

Danny Evans is a PhD student at the University of Leeds, supervised by Richard Cleminson and Angel Smith. His research is centred on the revolution that took place in the Republican rear-guard during the Spanish Civil War, and focuses on the attempts of Spanish anarchists to defend the revolutionary process in the problematic war-time context of anti-fascist unity and the reconstitution of the Republican state. He has presented work at the Historical Materialism conference in London (2014) and is currently co-editing a special edition of the International Journal of Iberian Studies (with James Yeoman) titled ‘New Perspectives on Spanish Anarchism’.
Benjamin Filene

Benjamin Filene is Associate Professor and Director of Public History at the University of North Carolina Greensboro. Since 2006 he has worked with his graduate students to complete a series of community-based, collaborative projects relating to North Carolina history, and he consults on exhibition projects across the country. Prior to UNCG, Filene was Senior Exhibit Developer at the Minnesota Historical Society (1997-2006). He served as lead developer on Open House: If These Walls Could Talk (http://www.mnhs.org/exhibits/openhouse/, winner of a WOW Award for innovation from the American Association for State and Local History). Filene co-edited the collection Letting Go? Historical Authority in a User-Generated World.

Tim Hensley

Tim Hensley is the Director of Collections and genocide specialist for the Virginia Holocaust Museum. His graduate work focused on the Jewish Parachutists of Mandate Palestine, recruited and trained by the British Operations Executive, to aid the Hungarian resistance prior to the Jewish transports to Auschwitz in the summer of 1944. His current research involves the use of oral history in constructing collective memory and the impact of the speeches given by Leon Mugesera in inspiring collaborators outside the Mouvement républicain national pour la démocratie et le développement during the Rwandan genocide.

Andrea Heubach

Andrea Heubach, born in 1978, studied Politics and Philosophy in Mainz. Since 2006 she has been carrying out tours of memorial sights related to the history of persecution and resistance in Nazi-Germany in Berlin and Brandenburg. She also writes about and does research on the history of protest and women’s history.

Nancy Jouwe

Nancy Jouwe MA (Delft, 1967) is a cultural historian and an intersectional feminist. In the past 22 years she has worked in the NGO sector as a manager/curator/director/publicist on the crossroads of human rights, women’s rights, arts, heritage and post-colonial history & present. She is currently a lecturer at SIT Amsterdam and involved in research projects Narrated (In)justice (University of Humanistic Studies/NIOD, Utrecht-Amsterdam) exploring the significance of compensation for direct and indirect victims and Mapping Slavery (Free University, Amsterdam), which maps the history of Dutch slavery in cities in The Netherlands and former Dutch colonies.
Antonis Liakos

Wouter Linmans
Wouter Linmans is a Research Master student at the department of History at Leiden University. His main interest lies in the representation of armed conflict and (radical left-wing) violence in the first half of the twentieth century. He recently published an article on the Dutch public debate on aerial warfare in the interwar years and is currently writing his Master’s thesis on the topic of the German Revolution (1918-1924) and the mythical status it was given by Dutch communists. Feel free to contact him: wouter.linmans@planet.nl

James Lewes
Dr. James Lewes got his PhD from the University of Iowa in 2000. His dissertation, Protest and Survive: Underground GI Newspapers in the Vietnam War was published by the Praeger Imprint of the Greenwood Press in 2002. In 2005 he was the senior researcher for the award winning documentary Sir! No Sir! And has been the sole employee of and driving force behind the GI Press Project. He currently lives in Barcelona where he is preparing materials collected for the GI Press Project for the Internet.

Valerie Luchak
Valerie Luchak is a PhD student at the Institute for Comparative Studies in Literature, Art and Culture (Carleton University, Canada). Her published work has examined traumatic public memory and its treatment in Canadian national museums. Valerie is increasingly drawn to narratives of violence and disorder as they relate to the city, and is pursuing these interests through dissertation research on counter-memory in Canada’s national capital. Her doctoral work is generously funded by the Social Sciences and Humanities Research Council of Canada.

Duncan Money
Duncan Money is a PhD student at the University of Oxford working on the history of the Zambian Copperbelt. His research focuses on the social history of the region's transient European population who flocked to the copper mines from the late 1920s. His wider research interests are mining history, labour history and migration. You can see more about his research here www.oxford.academia.edu/duncanmoney or here www.twitter.com/mininghistory
Birthe Pater

Birthe Annkathrijn Pater works on political culture and New Museums in Southern Africa. She illustrates how a museum becomes relevant to a community and nation beyond discussions on material culture. The adopted ‘museumization’ unfolds in debates on untold ‘memories’ and negotiates the nations’ future. In this realm, she initiated the memory project ‘Living Legends’ which became part of a permanent exhibition in Malawi. Furthermore, she works in South Sudan, Uganda and Zambia. She completed her Magister Artium (M.A.) in Political Science, Sociology and Law at Goethe University Frankfurt and worked from 2008 to 2012 as a research and teaching associate at the Department of Political Science (Goethe University Frankfurt, Germany). Birthe Annkathrijn Pater is a doctoral candidate at the Department of Anthropology and African Studies after her formal change of subject and works since November 2015 as a research and teaching associate at Gutenberg University (Mainz, Germany). Contact: pater@uni-mainz.de Living Legends: http://www.lilongwe.diplo.de/Vertretung/lilongwe/en/07/museum__karonga.html Museum in Malawi: https://www.facebook.com/CMCK.Malawi Personal Profile: http://www.ifeas.uni-mainz.de/eng/1616.php

Mark Pendleton

Mark Pendleton is a lecturer in the School of East Asian Studies at the University of Sheffield. His research interests include modern and contemporary Japanese history, the politics of memory in East Asia, and transnational histories of gender and sexuality. Recent publications include the co-edited volume After Homosexual: The Legacies of Gay Liberation (2013) and chapters in the Routledge Handbook of Sexuality Studies in East Asia and Death Tourism: Disaster Sites as Recreational Landscape (both 2014). He is also an editor of History Workshop Journal. Further information and contact details can be found here: http://www.sheffield.ac.uk/seas/staff/japanese/pendleton

Mark Ponte

Mark Ponte (1979) is an independent historian. His research interests are immigration and diversity in seventeenth century Amsterdam, Afro-dutch histories, and Brazilian and Surinamese sephardim. Mark works part time at 'presentations & participation department' of the Amsterdam City Archives. Contact: mjponte@xs4all.nl

Christian Reinewald

David Rosenberg

David Rosenberg is an educator, writer and tour guide. He is the author of *Battle for the East End* (Five Leaves Publications, 2011), and more recently *Rebel Footprints* (Pluto, 2015). He teaches courses on aspects of London's radical history at adult education institutes in London which include guided walks, and leads walks throughout the year for members of the public and organisations. He is active in trade union, anti-racist and anti-fascist work, and is on the editorial committee of Jewish Socialist magazine. www.eastendwalks.com – www.jewishsocialist.org – david@eastendwalks.com

Hessel Schaaf

My name is Hessel Schaaf, I'm a 25 year old history student from Groningen, in the North of the Netherlands. My two main areas of interest are the history of the radical left in Europe and Latin America and the roles political music plays in shaping identities and culture. I'm now mainly focused on the little researched musical culture of Spanish anarchism and its influences until the present. Besides this I've been active in the Dutch extra parliamentary left, mainly environmental activism, antiracism and student activism.

Tatjana Schell

Tatjana Schell is a doctoral student at the English Department at North Dakota State University in Fargo (USA). She received her M.A. in English Philology and Anthropology from the Ludwig Maximilian University in Munich, Germany. Her areas of research include historical and sociolinguistics, rhetoric and writing, as well as archival and memory studies. Born into an ethnic German family in Russia, she has also focused on the research connected to the history of her ethnic group in Soviet Russia throughout the 20th century.

Srilata Sircar

I am currently pursuing a PhD at the Department of Human Geography, Lunds Universitet. My doctoral project is on subaltern urbanization in India. My primary sources are personal interactions that I have been carrying out in rural towns in the southern districts of West Bengal. I have a deep interest in oral history, both as a discipline and as a methodology. I have recently started a blog aimed at documenting stories of everyday resistances against patriarchy, racism, heteronormativity and other forms of oppression. In future I wish to venture into documentary filmmaking and archiving oral histories of subaltern communities. Here is the link to my blog: https://www.celebratingresistance.wordpress.com/

Mareike Späth

Mareike Späth is lecturer at the Department of Anthropology and African Studies, Johannes Gutenberg-University Mainz. Her research focuses on forms and practices of commemoration and celebration with special regard to national holidays. She is a member of the research group “The poetics and politics of national commemoration in Africa” and currently prepares her PhD thesis on the 50th anniversary of independence in Madagascar. For further information please refer to http://www.ifeas.uni-mainz.de/586.php
Andrew Spooner
Andrew Spooner is a research student at the Bentham Project (directed by Philip Schofield at University College London), having enjoyed a career in secondary education. His main focus is on Francis Place’s role during Bentham's most radical period as a ‘freethinker’, republican and democrat. First inspired by E P Thompson and Patricia Hollis, in the 1970s, he enjoys exploring the radical cultures of the pre-Chartist period. His recent paper ‘Class Traitor’? Francis Place and Working Class History Revisited – is available from andspooner@gmail.com. www.ucl.ac.uk/Bentham-Project includes details of the award-winning crowdsourcing project Transcribe Bentham as well as a wealth of online material.

Sebastian Thalheim
Sebastian Thalheim works as an academic researcher at the Seminar für Volkskunde/Europäische Ethnologie at the University of Münster, amongst others lecturing on practical ethnographic filmmaking. In his master thesis he analyzed Jewish photo albums of the Nazi-Era. He is currently preparing a dissertation on private home movies in the GDR. Link: http://www.uni-muenster.de/Volkskunde/Seminar/Thalheim.html E-Mail: Sebastian.Thalheim@uni_muenster.de

Steve Thompson
Steve Thompson is a historian of modern Wales and has carried out work on the medical, labour and broader social history of the south Wales coalfield. He is one of the co-editors of Llafur: Welsh People's History Society Journal (www.llafur.org.uk) and is currently involved in a large-scale collaborative project on disability in the British coal industry (www.dis-ind-soc.org.uk).

Susanne Thurm
Susanne Thurm, born in 1982 in (East) Berlin, grew up in Prenzlauer Berg, where she still lives today. She holds a Diploma in Urban Research with a focus on processes of gentrification and segregation. She carries out tours on climate change.

Renée Winter
Renée Winter is a historian, scientific staff at the Österreichische Mediathek (Austrian National audio-visual archive) and lecturer at the University of Vienna in Contemporary History. In 2012 she finished her dissertation on history programs dealing with Austria’s Nazi past on early Austrian television (1955-1970). At the Österreichische Mediathek she works as a researcher in the project “The changing role of audio-visual archives as memory storages in the public space. Using the example of private video sources”. Her research interests include media history, gender constructions, (post-)history of national socialism and the holocaust, migration history and postcolonialism.
James Yeoman

James Yeoman is a final year of PhD student, supervised by Mary Vincent at the University of Sheffield. His thesis examines the development of anarchism in Spain from 1890-1915, focusing on the role print culture within the movement. He has presented his work at a number of British universities, as well as at the IISG (2104) and the University of Bielefeld (2013). He has written a number of public blogs on his work (see http://www.historymatters.group.shef.ac.uk/author/james-yeoman/) and was part of the organising committee of '75 Years since the Spanish Civil War,' an international interdisciplinary conference held at the University of Sheffield in March 2014 (for further details see https://www.75yearsspanishcivilwar.wordpress.com/).

Adrian Zimmermann

Adrian Zimmermann (born 1974 in Bern, Switzerland) is an independent historian and currently a visiting fellow at the International Institute of Social History, Amsterdam. He completed his doctoral thesis comparing the relations between capital, labour and the state in the Netherlands and Switzerland in 2012 and is currently developing a research project on the history of the international organisation of trade unions and socialist parties during and between the two World Wars. He teaches labour history at the Swiss trade union adult education institute “Movendo”. Additionally, he was also working as an archivist for several years.