



# SUMMER SCHOOL



BERLIN  
POTSDAM

23-27  
June  
2025

**Organising committee**  
**C²DH University of Luxembourg**

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**Local organising committee**  
**Leibniz Centre for Contemporary History**

Juliane Fürst  
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**In collaboration with**

Berlin Wall Foundation  
German Federal Archives/Stasi Records Archive Berlin  
Leistikowstrasse Memorial Potsdam



**Funded by**  
**the European Union**

# ABOUT EUROPAST

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In close collaboration with the Leibniz Centre for Contemporary History (ZZF) in Potsdam, the Joint Faculties of Humanities and Theology (Lund University), and the Centre for Contemporary and Digital History (C<sup>2</sup>DH, 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 C<sup>2</sup>DH, envisions the organization of three Summer Schools.

The final Summer School, focusing on aspects of research integrity, career pathways and research communication, will take place at the Leibniz Centre for Contemporary History (ZZF) and across different heritage sites in Berlin.

**All members associated with one of the four partners can apply.**



LUND  
UNIVERSITY



Leibniz Centre for  
Contemporary  
History Potsdam

# BERLIN – POTSDAM SUMMER SCHOOL

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**23–27 June 2025**

## **Competition and/or co-existence? Designing sites of multiple narratives and overlapping victimhood and perpetratorship**

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 2025 Summer School will take place at the Leibniz Centre for Contemporary History (ZZF) in Potsdam and across various heritage sites in Berlin. It aims to gather early career researchers and provide insights into research integrity, career pathways and research communication by focusing on the practice of several local memorial institutions. The Summer School will run from the 23 to the 27 of June 2025, with a daily timetable divided into four modules:

- ▶ **Conversations** keynote presentations followed by a discussion
- ▶ **Workshops** Conducting biographical and life history interviews; Archival pedagogy and education
- ▶ **Presentations** 10-minute lightning talks by ECRs on their work
- ▶ **Guided Tours** Leistikowstrasse Memorial in Potsdam; Berlin Wall Memorial; Berlin's Monuments; Exhibition of the Stasi Records Archive; Stasi Museum; Tours of Potsdam

To apply for the Summer School, please email a biography written in the third person (400–500 characters, including spaces) and a motivation letter (maximum 250 words) explaining your interest in attending.

All applications must be submitted by **Monday 31 March** by sending the required documents to your designated EUROPAST coordinator. Please find the contact details for your EUROPAST coordinator below:

**University of Luxembourg** – Rhianne Morgan (rhianne.morgan@uni.lu)

**ZZF** – Annette Steyn (annette.steyn@zzf-potsdam.de)

**Lund University** – Odeta Rudling (odeta.rudling@hist.lu.se)

**Vilnius University** – Rūta Vyšniauskaitė (ruta.vysniauskaite@tspmi.vu.lt)

# PROGRAMME

## 23 MONDAY

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@ Leibniz Centre for Contemporary History (ZZF), Am Neuen Markt 9D, 14467 Potsdam

15:00–15:30 Arrival and Registration

15:30–16:00 WELCOME ADDRESS  
Frank Bösch (Director of the ZZF)

16:00–16:45 INTRODUCTION TO THE EUROPAST SUMMER SCHOOL  
Juliane Füst (ZZF), Thomas Cauvin (C²DH) & Violeta Davoliūtė (Vilnius University)

16:45–17:00 Coffee Break

17:00–19:00 GUIDED TOUR BY FRANK BÖSCH  
*Public History and the Rebuilding of Potsdam*

19:00 Dinner

## 24 TUESDAY

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@ Leibniz Centre for Contemporary History (ZZF), Am Neuen Markt 9D, 14467 Potsdam

09:00–09:15 ARRIVAL

09:15–10:15 CONVERSATION WITH IRMGARD ZÜNDORF  
*Germany's Culture of Remembrance*

## PRESENTATIONS

10-minute lightning talks by ECRs

10:15–11:15

- ▶ **Alianksandr Kazakou:** *Past or present? Strategies of Remembering and Forgetting of the Belarusian 2020 Uprising and Lessons of Post-Dictatorship Transition.*
- ▶ **Claudia De Martino:** *Traumatized Militarism: The Evolution of the “Just War” and “Nakba” Notions in Israeli and Palestinian Domestic Debates.*
- ▶ **Daria Ganzenko:** *On the Dangers of Being Unable to Let Go of the Past Cheerfully: Russia’s Past and Present in Mikhail Zadornov’s Stage Comedy.*
- ▶ **Evgen Zinger:** *Unleashed Violence: Ukrainian Cossacks and Their Role in the Civil War Pogroms (1918–1920).*
- ▶ **Fanny Olsson:** *Staged Encounters: Swedish Tourist Gazes and Romanian Soft Power under Socialism.*
- ▶ **Gintarė Bidlauskienė:** *Claiming the Soviet City: Tactics of Subcultural Presence in Artūras Barysas’ Films.*

11:15–11:30

Coffee Break

## PRESENTATIONS

10-minute lightning talks by ECRs

11:30–13:00

- ▶ **Ieva Šakelaitė:** *To Be Seen Vulnerable: Activism for Ukraine as a Testing Ground for Collective Agency.*
- ▶ **Laura Puciataitė:** *Humour, History, and the European: A Discourse Analysis of Reddit Memes on Belonging and Division.*
- ▶ **Miglė Girdauskaitė:** *Framing Victimhood, Perpetratorship, and Heroism in Museum Texts: The Museum of Occupations and Freedom Fights and the Holocaust Exhibition.*
- ▶ **Monyck de Sá Santos:** *Public History and High School History Teaching: Didactics and School Engagement.*
- ▶ **Natalia Gonçalves:** *Not So Amateur: Heritage, Civic Associations and Publicness of Practices in the Production of Historical Knowledge (1960–1990).*
- ▶ **Nouha Ben Salem:** *Narrating the Silences: Representing Complex Pasts through Interactive Documentary.*
- ▶ **Rūta Vyšniauskaitė:** *Collaborating Through Difference: Interdisciplinary Tensions in Memory Research.*
- ▶ **Uršulė Toleikytė:** *From Co-Creation to Transformation: Exploring the Transformative Potential of Social Theatre in Taksai. Direction – Kaunas Through the Voices of Taxi Drivers.*
- ▶ **Valeriia Sementina:** *Doing Politically Sensitive Oral History Research – A study on Routines and Creativity of Independent Russian Journalists Between 1980 and 2020.*

13:00–14:00

Lunch Break

- 14:30–16:30      **GUIDED TOUR**  
*Leistikowstrasse Memorial*  
*(Leistikowstraße 1, 14469 Potsdam)*
- 17:00–18:30      **CONVERSATION WITH JOSEPHINE ECKERT**  
*Conflicting (hi)stories? Debating the European Day of Remembrance for the Victims of Totalitarianism*  
*@ ZZF (Am Neuen Markt 9D, 14467 Potsdam)*

## 25 WEDNESDAY

@ Berlin Wall Memorial Foundation (SBM), Bernauer Strasse 111, 13355 Berlin

- 09:45–10:00      **ARRIVAL**
- 09:45–10:30      **WELCOME ADDRESS**  
 Axel Klausmeier (Director of the SBM)
- 10:30–12:00      **GUIDED TOUR**  
*The Berlin Wall Memorial - The Bernauer Straße after the Wall Was Built*
- 12:00–13:00      Lunch Break
- 13:00–14:30      **CONVERSATION WITH SARAH BORNHORST**  
*Contemporary Witness Work at the Berlin Memorial Foundation*
- 14:30–14:45      Coffee Break
- 14:45–16:45      **HANDS-ON WORKSHOP**  
*How to Conduct Biographical and Life History Interviews*  
 Sarah Bornhorst (SBM)
- from 17:00      **GUIDED TOUR**  
*Berlin's Monuments and "Warnuments"*  
 Dora Komnenovic (ZZF/ C²DH)

## 26

# THURSDAY

@ Stasi-Zentrale. Campus für Demokratie, Normannenstraße 21a, 10365 Berlin

09:15–09:30 ARRIVAL

09:30–11:00 **WELCOME ADDRESS & GUIDED TOUR**  
*Tour of the Campus (former HQ of the East German Ministry for State Security)*  
 Events Team of the Stasi Records Archive

11:00–11:15 Coffee Break

11:15–12:15 **CONVERSATION WITH THE ONLINE COMMUNICATIONS TEAM OF THE FEDERAL ARCHIVES**

12:15–13:30 Lunch Break

13:30–14:45 **GUIDED TOUR**  
*Archival exhibition “Access to Secrecy”*

14:45–15:00 Coffee Break

15:00–16:30 **HANDS-ON WORKSHOP**  
*Archival Pedagogy and Education*  
 Archival Pedagogy Team of the Stasi Records Archive

16:30–18:00 **VISIT (optional)**  
*Stasi Museum*

## 27

# FRIDAY

@ Besucherzentrum Neues Palais, Am Neuen Palais 10, 14469 Potsdam

09:30–11:15 **GUIDED TOUR & DISCUSSION**  
*Postcolonial Potsdam*  
 Annette Steyn and Paul Urbanski (ZZF)

11:15–12:00 **CLOSING DISCUSSION**

Lunch (optional)

12:00–13:00



# conversations

IRMGARD ZÜNDORF

## ***Germany's Culture of Remembrance***

The Federal Republic officially understood itself as a successor state to the Third Reich and the German national state while the GDR envisioned itself in the tradition of communist resistance against National Socialism and therefore declined to be responsible for the atrocities of the Nazi past. In the GDR, the culture of remembrance of the Nazi past was mainly used to commemorate the communist victims and celebrate their victory. In the Federal Republic the culture of remembrance of the Nazi past has changed over the past 75 years: from suppressing the Nazi crimes and focusing on one's own role as a victim to public searching for traces of the crimes and revealing one's own guilt and responsibility. However, it was not until the 1990s that state funding for memorial sites commemorating Nazi crimes was established at federal level. This was accompanied by funding for memorials to the Soviet Occupation Zone and the GDR past. Since last year, there have also been attempts to extend state funding for memorials to other pasts. How this should be assessed and what it means for the German culture of remembrance will be discussed with the group.

TUESDAY 24  
09:15–10:15

JOSEPHINE ECKERT

## ***Conflicting (hi)stories? Debating the European Day of Remembrance for the Victims of Totalitarianism***

In 2008, the EU Parliament declared August 23 the annual Day of Remembrance for the Victims of Totalitarianism. The date refers to the Hitler–Stalin Pact of 1939, which paved the way for World War II by enabling the German invasion of Poland. It also allowed the Soviet Union to claim eastern Poland, annex the Baltic States, and wage war on Finland. As a symbol for the historical experience of Soviet dominance, the initiative to commemorate August 23 resonated especially in post-Soviet and post-communist EU societies beyond the historically affected region, particularly among former dissidents and victims of communism. However, it also sparked strong opposition. By offering a joint remembrance of Nazi Germany and the Soviet Union, it challenged dominant Western narratives—such as the singularity of the Holocaust and the EU as a post-war peace project after the joint defeat of fascism. Critics argued the initiative reflected a historically

TUESDAY 24  
17:00–18:30

simplistic concept of totalitarianism, equating and thereby relativising distinct historical crimes. In our discussion, we will explore the complexities of the various memory conflicts around August 23 and examine the unique position (East-)German memoryscapes and the Leistikowstraße Memorial hold within such debates.

SARAH BORNHORST

***Contemporary Witness Work at the Berlin Memorial Foundation***

This conversation will focus on the contemporary witness work carried out by the Berlin Wall Foundation, highlighting how personal narratives of individuals who experienced the division of Berlin are documented and preserved. Dr. Sarah Bornhorst, an expert in oral history, will provide insights into the processes involved in conducting, archiving, and processing interviews with contemporary witnesses. In addition to the technical and methodological aspects, the conversation will explore the shifting role of contemporary witnesses in historical discourse and will consider how political, social, and cultural changes have influenced the reception of these narratives and their place within collective memory. By examining both the archival practices and the changing public engagement with contemporary witnesses, the conversation aims to provide a deeper understanding of how oral history contributes to the construction of historical knowledge, particularly in the context of the Berlin Wall and German division.

WEDNESDAY 25  
13:00–14:30

ONLINE COMMUNICATIONS TEAM OF THE FEDERAL ARCHIVES

***Conversation***

The online communications team at the Federal Archives in Berlin plays a crucial role in connecting the public with Germany's rich archival heritage by managing the archive's digital presence, including platforms like Instagram, Twitter, and Facebook. Their work involves curating content that highlights the archive's vast collections, such as photographs, documents, and films, making them accessible and engaging for a broad audience. Through strategic campaigns and regular posts, the team fosters public interest and promotes transparency in archival practices. They also emphasize the importance of digital preservation and the role of archives in safeguarding historical memory. This conversation will provide insight into their work and will allow for a discussion about the use of social media in engaging the public with history and heritage institutions, and its role in making history more interactive and accessible.

THURSDAY 26  
11:15–12:15

# guided tours

TUESDAY 24  
14:30–16:30

## LEISTIKOWSTRASSE MEMORIAL POTSDAM

### ***Leistikowstraße 1, 14469 Potsdam***

The Leistikowstraße Memorial in Potsdam is a former Soviet prison used between 1945 and 1991 by the Soviet secret service to detain and interrogate individuals, many of whom were accused of political crimes. Located in the former Soviet military enclave, the site reflects the complex and controversial legacy of Soviet power in postwar East Germany.

This guided tour explores not only the prison's history and the fates of its inmates, but also the broader political context and the shifting narratives that surrounded the site. The tour will lead through original detention cells and will introduce historical documents and personal accounts that shed light on both the trauma of incarceration and the challenges of memory. The memorial invites reflection on the complexities of historical memory, exploring how different perspectives shape our understanding of the past and how societies confront the legacies of repression.

## BERLIN WALL MEMORIAL: THE BERNAUER STRASSE AFTER THE WALL WAS BUILT

### ***Bernauer Strasse 111, 13355 Berlin***

The Bernauer Straße Wall Memorial in Berlin stands as a powerful testament to the divided city during the Cold War and offers insights into the dramatic history of the Berlin Wall and its impact on families, communities, and individuals. The memorial is located on the former border between East and West Berlin, where the Wall ran through the heart of neighbourhoods, dividing families and severing everyday life.

This guided tour leads through the site's preserved sections of the Wall, the death strip, and key historical locations. Through photographs, personal stories, and historical artifacts, the tour highlights the emotional and political consequences of the Wall's construction, as well as the daring escapes and resistance efforts that marked the era.

The memorial also addresses the contested memory of the Wall's legacy, exploring the trauma it caused, the ongoing challenges in confronting the past and how the reunification process continues to shape Germany's collective memory.

WEDNESDAY 25  
10:30–12:00

THURSDAY 26  
09:30-11:00

### **STASI RECORDS ARCHIVES: TOUR OF THE CAMPUS (FORMER HQ OF THE EAST GERMAN MINISTRY FOR STATE SECURITY)**

#### ***Normannenstraße 21a, 10365 Berlin***

The guided tour of the headquarters of the Ministry for State Security (Stasi), now known as the “Campus for Democracy,” offers a unique opportunity to engage with the history of surveillance and state control in East Germany, while also exploring how the site is used today to educate and promote democratic values.

The tour leads through key areas of the site, including the former Stasi offices, surveillance rooms, and prison cells, while highlighting the contemporary mission of the Campus for Democracy. It will, further, introduce the important work of the education and research team at the Campus for Democracy: In an effort to confront the history of one of the most extensive surveillance systems in history head on, the space has been transformed into a place of reflection. It now serves a hub for educational initiatives, offering critical programmes and exhibits aimed at raising awareness about the dangers of authoritarianism, the erosion of privacy, and the importance of safeguarding democratic freedoms.

THURSDAY 26  
13:30-14:45

### **STASI RECORDS ARCHIVES: ARCHIVAL EXHIBITION “ACCESS TO SECRECY”**

#### ***Normannenstraße 21a, 10365 Berlin***

A total of 111 kilometres of records, around 41 million index cards, over 1.8 million photographs and about 30,000 film and audio documents make up the Stasi Records Archive today. The exhibition “Access to Secrecy” at the Stasi Headquarters grapples with the legacy of this extensive archive and encourages critical reflection on the implications of surveillance and privacy in today’s world.

The exhibition’s clear focus lies on the tools and tactics used by the East German secret police to gather intelligence, monitor citizens, and suppress dissent. It thus showcases original documents, surveillance equipment, and personal accounts and encourages visitors to interactively explore these exhibits, thus providing a hands-on experience of the Stasi’s extensive network of secrecy. The guided tour will go beyond the exhibition to introduce the work of the archival pedagogy team at the Stasi Records Archive and will thus also serve as the basis for the workshop that follows.

# w o r k s h o p s

WEDNESDAY 25

14:45–16:45

SARAH BORNHORST

## ***How to Conduct Biographical and Life History Interviews***

This hands-on workshop offers an introduction to the fundamentals of conducting biographical and narrative interviews, with a particular focus on the methods commonly used in oral history work. Participants will become familiar with key interview techniques aimed at encouraging open, reflective storytelling, and will explore how to create an atmosphere of trust that supports in-depth personal narratives.

Through practical exercises, the workshop provides space to test different interview approaches and critically reflect on what facilitates or hinders the interview process. Participants will be encouraged to consider challenges such as navigating emotionally charged topics, managing interviewer influence, and dealing with fragmented or contradictory recollections. The goal is to build a practical understanding of how narrative interviews differ from structured or fact-based questioning, emphasizing the role of memory, experience, and subjectivity. In addition, the workshop will also cover essential legal and ethical considerations when working with personal testimonies intended for archiving or public use.

THURSDAY 26

15:00–16:30

ARCHIVAL PEDAGOGY TEAM OF THE STASI RECORDS ARCHIVE

## ***Archival Pedagogy and Education***

How can we bring history to life in a way that speaks to people today—truthfully, thoughtfully, and with lasting impact? This workshop invites participants to explore the unique role of the Stasi Records Archive in shaping historical learning and civic education. The workshop begins by tracing the archive's origins and its legal mandate, setting the stage for its educational mission at a site where history was once made—and hidden. Participants will discover how authentic documents become powerful tools for learning, and how teaching materials are developed to encourage curiosity, critical thinking, and age-appropriate engagement with the past. From tactile classroom folders and school exhibitions to digital tools like Actionbound and educational films, the workshop will explore a wide range of analog and interactive resources that bring the story of the Stasi and its surveillance state into the classroom. The workshop also sheds light on the design of on-site seminars, which invite open discourse, promote diverse perspectives, and challenge participants to form thoughtful, evidence-based judgments. A special highlight: participants will have the chance to work hands-on with a curated file collection from the archive—getting up close with the sources themselves.

# presentations

ALIAXSANDR KAZAKOU

## ***Past or present? Strategies of remembering and forgetting of the Belarusian 2020 uprising and lessons of post-dictatorship transition***

Since the 2020 uprising, Belarusian society has faced mass repressions on a scale unmatched since the 1950s. Some people were killed, thousands were subjected to brutal police violence on the streets and tortured in detention. Others have been sentenced to imprisonment and are being held in inhumane conditions. As a consequence, tens—or even hundreds—of thousands have fled Belarus in fear of persecution, which has led to a collective trauma within Belarusian society.

One of the aims of the study is to explore current mnemonic developments in both the victims of the political violence in Belarus after 2020 and the perpetrators— How should we remember this period once it has ended? Are perpetrators to be given voice in the process and their narratives heard through methods such as agonistic memory? If so, how much of a voice should they have and where are the ethical limits of this considering the trauma faced by those who were oppressed?

CLAUDIA DE MARTINO

## ***Traumatized Militarism: The Evolution of the “Just War” and “Nakba” notions in Israeli and Palestinian domestic debates***

The 2023/24 war in Gaza has amplified longstanding societal and political polarizations, not only within Israel and Palestine but also across global discourses. A central aspect of this polarization is the re-semantization of key concepts used by each side to frame the conflict: terms such as “just war” on the Israeli side and “Nakba” on the Palestinian side have been increasingly loaded with exclusionary and emotionally charged meanings. These terms now function within culturally hermetic frameworks, inhibiting mutual understanding and cross-cultural dialogue.

This presentation explores the radicalization of language and its role in shaping mutually exclusive narratives of victimhood. I examine how historical references and collective memory are mobilized to legitimize contemporary positions, often reinforcing worldviews that are fundamentally incompatible. Focusing on the competing uses of language and symbolism, I will highlight moments of overlapping but conflicting victimhood to interrogate whether any semantic or conceptual breaches exist that might allow for a more dialogical approach to the conflict. Ultimately, this talk seeks to question whether language, rather than merely reflecting division, might also contain the seeds for reimagined narratives and mutual recognition.

DARIA GANZENKO

## ***On the Dangers of Being Unable to Let Go of the Past Cheerfully. Russia’s Past and Present in Mikhail Zadornov’s Stage Comedy***

My dissertation project explores the development of stage comedy in late Soviet and post-Soviet Russia. While it does not engage directly with memory studies, historical references and reflections on the past serve as persistent tropes in the performances of Russian comedians, especially during the 1990s. Thus, one of the central figures in my study is the satirical writer and stage comedian Mikhail Zadornov (1948–2017), whose routines consistently addressed issues of identity formation and the search for new forms of collective belonging in post-Soviet society. Through humor, Zadornov offered his audiences a particular perspective on Russia’s past and present, filtered through a deeply resentment-driven imagination.

In this presentation I will share my observations on Zadornov’s role in shaping the specific image of “our people” at a time when the model of the “Soviet man” had lost its relevance and post-Soviet identity in Russia remained fluid and contested. This imagined community of “our people” in Zadornov’s comedy was often cast in the role

perceived “betrayal” by former Soviet republics.) And, as I argue, this vision reflects Zadornov’s comedic perspective based on post-imperial resentment and the broader public sentiment in post-Soviet Russia. His performances invited audiences to embrace an emotionally charged language of both victimhood and national pride grounded in a belief in Russia’s “exceptional” character and history, as well as the virtues of a strong, paternalistic state.

EVGEN ZINGER

***Unleashed Violence: Ukrainian Cossacks and Their Role in the Civil War Pogroms (1918–1920)***

Between 1918 and 1920, an unprecedented wave of anti-Jewish violence shook Ukraine. Over 1,500 pogroms claimed the lives of roughly 150,000 people. This paper focuses on the Cossack units within the army of the Ukrainian People’s Republic, who emerged as central perpetrators of this violence. Drawing on Jewish eyewitness accounts and archival sources, the study examines two pogroms—Ovruch and Proskuriv—as case studies to explore the interplay of military power, antisemitic narratives, and societal collapse. The Cossacks appear not only as a military elite but as carriers of radicalized patterns of violence, merging political ideology, religious animosity, and personal gain. At a time when the idea of a multi-ethnic Ukrainian state was officially promoted, a stark contradiction between political rhetoric and military practice becomes evident.

In line with this year’s theme, the paper concludes by examining how these civil war pogroms are remembered in contemporary Ukrainian and Jewish memory cultures. While leading officers of the Ukrainian People’s Army are today widely celebrated as national heroes in Ukraine, they are remembered by many Jewish communities as perpetrators. These conflicting narratives illustrate the deep challenges of constructing shared sites of memory where victimhood and perpetration historically overlap and remain politically contested.

FANNY OLSSON

***Staged Encounters: Swedish Tourist Gazes and Romanian Soft Power under Socialism***

Tourism material is a powerful medium for shaping a country’s image abroad. This project explores how Cold War-era Romania was portrayed as a tourist destination in Sweden. Through a combination of Swedish travel literature, material from the Romanian state owned travel agency and diplomatic correspondence, I aim to examine how sensitive topics – such as minority populations, the communist regime, and contested historical narratives – were negotiated, silenced or refrained for foreign audiences. This research will face the challenges of interpreting layered, often contradictory messages within state-sanctioned and informal texts, raising broader questions about the coexistence of official and unofficial narratives, and the ethical implications of studying mediated memories. I hope this presentation will generate discussion to refine my research questions, particularly in relation to how victimhood and complicity are constructed or avoided in these materials.

GINTARĖ BIDLAUSKIENĖ

***Claiming the Soviet City: Tactics of Subcultural Presence in Artūras Barysas’ Films***

This presentation explores how Artūras Barysas-Baras, a Lithuanian underground filmmaker, depicted the late Soviet city as a stage for subcultural defiance and creative misbehaviour. Drawing on de Certeau’s concept of tactics and Lefebvre’s notion of urban rhythms, I focus on how Barysas’ characters (often hippie-inspired youth) briefly reclaim urban spaces through playful, deviant acts.

In *Victims of Fashion* (1972), a young man lies idle among Western fashion magazines and rock’n’roll records, embodying the threat of moral decay. In *To Tell Only the Truth* (1978), young people gather near the Cathedral and drift through the city, listening to music, drinking, smoking, and dancing in ruins, echoing Soviet hippie rituals. Other films push further: in *He’s Wanted* (1980), a man dresses as a woman and enters a women’s toilet; in *Her Love* (1979), a romantic bond forms between a young man and an older woman. These portrayals of long hair, gender play, and age-defying intimacy challenge dominant Soviet norms.

My key question for discussion: how might this highly localised research be expanded

into a comparative, international postdoctoral project? Could parallels be drawn with other filmmakers in the USSR, and how might this work intersect with SDG11 on inclusive cities and memory?

IEVA ŠAKELAITĖ

***To be seen vulnerable: Activism for Ukraine as a Testing Ground for Collective Agency***

My research contributes to the literature on the visibility of collective agency by examining the surge of public artistic activism in Lithuania in response to the full-scale invasion of Ukraine. While much research on artistic activism within the field of visual studies focuses on symbolic resistance to dominant discourses, these demonstrations do not overtly resist the hegemonic narrative; rather, they align with the Lithuanian government's stance on the war in Ukraine. Drawing on Judith Butler, I suggest conceptualizing the demonstrations beyond the resistance and subversion paradigm. Instead, I argue, they express and actualize collective vulnerability, a theme conveyed through visual motifs of suffering, wounded, and vulnerable bodies. I am currently interested in looking into the ways activism can be utilized in maintaining hegemonic narratives, such as nationalism and victimhood, but at the same time be a form of agentic politics that brings care into visibility, fosters horizontal ties, and builds affective solidarities among post-imperial subjects of the Soviet empire.

LAURA PUCIATAITĖ

***Humour, History, and the European: A Discourse Analysis of Reddit Memes on Belonging and Division***

This research explores the role of memes on the social media platform Reddit in shaping digital discourse in a European context. It examines how humorous, community-driven online communities such as r/Eurovision or r/YUROP promote a sense of European belonging while questioning whether such content reinforces or challenges nationalist and regional divides. One of the focuses of the study is the intersection of memes, history, and memory – specifically, how visual humour references historical events and figures to evoke collective memory and contribute to a shared pan-European identity. The research uses multimodal discourse analysis to explore how digital visual culture represents and reinterprets historical narratives. The presentation on this research will address the methodological challenges of analysing and coding visual data, particularly concerning complex and satirical content. It will also raise critical questions about the surprisingly low prevalence of historical memes compared to other themes. It will also explore what this absence might reveal about the dynamics of online memory work in networked publics and its implications for forming a European identity.

MIGLĖ GIRDAUSKAITĖ

***Framing Victimhood, Perpetratorship, and Heroism in Museum Texts: The Museum of Occupations and Freedom Fights and the Holocaust Exhibition***

Museums shape public understanding of history through curated narratives, with exhibition texts playing an important role in piecing a storyline together as well as framing events, actors, and meanings. This study applies George Lakoff's theory of cognitive framing to analyze how victimhood, perpetratorship, and heroism are linguistically constructed in two Vilnius museums: the Museum of Occupations and Freedom Fights, and the Holocaust Exhibition. Focusing on grammatical and lexical choices—such as active/passive voice, nominalization, and transitivity—the research examines how language structures mental frames that influence the overall narrative. Findings reveal that the Museum of Occupations and Freedom Fights often omits clear semantic agents, while the Holocaust Exhibition presents more explicit distinctions between victims and perpetrators. Both museums frame resistance as heroic, yet they differ in the ideological goals associated with that resistance.

MONYCK DE SÁ SANTOS

***Public History and High School History Teaching: Didactics and School Engagement***

History engages with past events, but this does not mean it must always be taught or interpreted in traditional ways. Drawing on the recent field of Public History (PH), this presentation seeks to advance PH training by focusing on teaching methodologies



inspired by the University of Luxembourg's Master in Digital and Public History program. Specifically, it explores how PH concepts can be meaningfully integrated into middle and high school history education. This Luxembourg-based research addresses key questions: How accessible is Public History to history teachers outside of academia? How can educators who have not had Public History training incorporate Public History concepts in their teaching? How can public historians make PH accessible to teachers? By addressing these questions, the expected findings will present ways in which teachers can embody PH and didactics in their history teaching, promote student engagement with peer-learning, as well as discuss the teaching accessibility of the field of Public History.

NATALIA GONÇALVES

***Not So Amateur. Heritage, Civic Associations and Publicness of Practices in the Production of Historical Knowledge (1960–1990)***

Often labeled as “amateurs,” civic associations and local historians have developed strategies for documenting, writing, narrating and disseminating historical knowledge. Between the 1960s and 1990s, such groups had a relevant role in the preservation of industrial heritage in countries such as France, Luxembourg, and Québec (Canada). Based on the concepts of territory and citizenship, this project examines their contributions not only as acts of resistance or cultural activism, but as deliberate, public-oriented practices that challenge traditional boundaries between academic and non-academic knowledge production. Through a comparative framework grounded in public history and participatory heritage studies, this presentation highlights how these actors shaped historiographical narratives and influenced heritage preservation from the “margins”.

NOUHA BEN SALEM

***Narrating the Silences: Representing Complex Pasts through Interactive Documentary***

In this presentation, I will share my experience from a class project in the MADiPH program focused on creating an interactive documentary narrative about the Casa Grande— a historically significant house in Esch-sur-Alzette in Luxembourg. The class project involved researching the history of the house and members of the Italian families who lived there, working with archives, designing the narrative, and exploring digital tools for storytelling.

With its distinctive architectural style and historical symbolism, the house was once home to Italian migrant families who were struggling under the harsh integration policies of early 20th century Luxembourg. During the Nazi occupation, these families also played a role in antifascist resistance movements. Operating in secrecy antifascist groups deliberately withheld or altered information to avoid persecution and exposure. As a result, it is sometimes difficult to reconcile the inconsistencies and gaps between the official historical records and the single available memoir, which offers vivid accounts of daily life in the house and the broader context of antifascist activism in Luxembourg. Through digital storytelling, these factual gaps present an opportunity to engage with creative narrative possibilities, but the challenge remains how do we maintain historical accuracy when evidence is limited or conflicting?

RŪTA VYŠNIAUSKAITĖ

***Collaborating Through Difference: Interdisciplinary Tensions in Memory Research***

My current research adapts a public history approach to the study of communities, ethnic and historical identities, and contested memories. I focus on how local memory institutions and native ethnic communities in a historically complex Vilnius region, Lithuania, represent their past—both publicly and privately—and how these representations shape collective ethnic, national and political identities. In this specific context, narratives of victimhood and perpetratorship often overlap and contradict one another, frequently within the same small geographic areas. These tensions exist in both institutional and communal memory practices.

So far, our multidisciplinary team has conducted 27 interviews. I work alongside colleagues from history, communications, and political science, while my own background is in anthropology. This diversity enriches the research but also brings challenges—particularly in reconciling different disciplinary approaches to methodology and analysis. One of the

key questions I would like to discuss is how to navigate and manage these disciplinary differences within a collaborative research setting. I am interested in reflecting on the power dynamics between us and the research participants, and how a diverse research team and research participants can co-create a participatory research environment.

#### URŠULĖ TOLEIKYTĖ

##### ***From Co-Creation to Transformation: Exploring the Transformative Potential of Social Theatre in Taksai. Direction – Kaunas Through the Voices of Taxi Drivers***

I am studying social theatre through the case “Taksai. Direction – Kaunas”, where theatre practitioners collaborate with taxi drivers in order to create performative tours in the Lithuanian city of Kaunas. Taxi drivers become actors and co-create the dramaturgy of the performances alongside artists. Drivers’ personalities and life stories, in connection with the city, form the foundation of these performances. During and after the creation process, I participated as a researcher conducting an ethnographic study and using additional methods, such as semi-structured interviews. The goal of this research is to explore the transformative significance of social theatre. My presentation will focus on the perspective of the taxi drivers. Findings reveal that social theatre holds multilayered transformative significance for the participants. It can become a space to feel connected, to reclaim a sense of agency, to reconstruct memories and to find a voice in the public sphere. The significance lies not only in the final result – performative tours – but also in the co-creative process. Taxi drivers also articulated certain challenges they faced, such as personal-social vulnerability and unfamiliarity with the theatrical process. I hope the insights from this study will contribute to a broader interdisciplinary discussion.

#### VALERIJA SEMENTINA

##### ***Doing politically sensitive oral history research – a study on routines and creativity of independent Russian journalists between 1980 and 2020***

Valeriia’s PhD project outlines how independent Russian journalists navigated changes in the country between 1980 and 2020. Specifically, the study focuses on the dynamics of professional routines, creative practices and resources that facilitated independent journalists’ work in fluid, yet consistently hostile context.

Oral history is the primary method of data generation. To establish what routines and creative practices were enacted and what resources were used, Valeriia will interview up to 45 rank-and-file Russian journalists and editors that worked with independent media between 1980 and 2020 and currently reside outside of Russia.

As the project works with politically sensitive data, it aims to minimize risks for the narrators. Specifically, it plans to pseudonymize the interviews and remove all traceable information from the transcripts. Furthermore, to protect the participants, the project does not plan to make full interview recordings publicly available. This raises a question: what kind of oral history is produced when the narratives are separated from their narrators and stripped of identifiable details?

During the presentation Valeriia will talk about managing data in a contemporary history project that works with sensitive data and reflect on how these measures interact with emancipatory and archival imperatives of oral history research.

# BIOGRAPHIES

**Sarah  
BORNHORST**

is Curator for Contemporary Witness Work and Oral History at the Berlin Wall Foundation. Before, she has worked in various institutions in the field of historical-political education, Oral History and/or exhibition curation (e.g. exhibition Everyday Life in the GDR at the Museum in der Kulturbrauerei and Homosexuality\_ies at the German Historical Museum). Her research interests are Oral History, the history of everyday life, LGBTIQ history and the history of criminality.

**Frank  
BÖSCH**

is Director of the Leibniz Centre for Contemporary History (ZZF) and Professor of 20th Century German and European History at the University of Potsdam. He studied history, German, and political science and has taught at various universities. His research focusses on contemporary German history, its global interdependencies, political social history, media history, and Germany's relations with autocratic states.

**Gintarė  
BIDLAUSKIENĖ**

is a researcher in film and urban studies with a PhD in Literature from Vilnius University. Her work explores spatial narratives in Lithuanian literature and cinema through geocriticism. She has extensive experience in PR and media projects, having coordinated film-related initiatives at NGO Meno Avily. Currently, she works in science communication at Vilnius University while continuing her academic research on cinematic and urban spaces.

**Thomas  
CAUVIN**

is Professor of Public History and Head of the 'Public History and Outreach' Research Area at the Luxembourg Centre for Contemporary and Digital History (C<sup>2</sup>DH), University of Luxembourg. He earned his PhD from the European University Institute (2012) and has held academic positions in the U.S., including at the University of Louisiana at Lafayette and Colorado State University, where he led public history and museum programmes. He currently directs the project Public History as the New Citizen Science of the Past (PHACS) and is the author of Public History: A Textbook of Practice (2016).

**Violeta  
DAVOLIUĖ**

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, EHES, 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.

**Claudia  
DE MARTINO**

is a postdoctoral researcher at the C<sup>2</sup>DH at the University of Luxembourg, working on "CHILDLUX", a project on the history of child- and youth- social protection policies since the 1970s, using a specific oral history methodology called the "witness seminars". She was a Research Associate at the Chair of Postcolonial Studies at La Sapienza University, a professor of history and philosophy at a public high school in Rome and a Postdoc at the University of Naples "L'Orientale".

**Josephine  
ECKERT**

is a Doctoral researcher for the DFG-funded IRTG "Baltic Peripeties" at Greifswald University. For her PhD Project, she explores conflicts of memorialisation regarding the European Day of Remembrance on August 23. Josephine studied Philosophy, History and Public History at Potsdam (BA) and Berlin's Free University (MA). She was Project Assistant to the Leibniz-Research Alliance "Value of the Past" at ZZf Potsdam and tour guide at Leistikowstraße Memorial.

**Juliane  
FÜRST**

is head of the department Communism and Society at the Centre of Contemporary History (ZZF) and Professor of Modern History at the Central European University in Vienna. She has published, among others, a monograph on the Soviet hippie movement titled *Flowers through Concrete: Explorations in the Soviet Hippieland* (2021). She is currently the Principal Investigator of the ERC-funded project 'Perestroika from below: Participation, Biography and Emotional Communities 1980-1999'.

**Daria  
GANZENKO**

earned her M.A. in Contemporary Russian History from the European University at Saint Petersburg in 2020. Since June 2023, she has been a research associate and doctoral candidate at the Leibniz Centre for Contemporary History in Potsdam. Her dissertation, part of the project "Adjustment and Radicalisation: Dynamics in Popular Culture(s) in Pre-War Eastern Europe," explores the history of stage comedy in Russia (1950s-2020s), focusing on the transformation of Soviet and post-Soviet comedy and its cultural impact.

**Miglė  
GIRDAUSKAITĖ**

holds a BA in German Philology and an MA in Politics and Media from Vilnius University. Girdauskaitė also holds a second MA from LMU Munich, focusing on Vilnius's linguistic landscape. Her research interests include the intersections of language, memory, and heritage. Girdauskaitė has worked in science communication at Vilnius University, contributed to Open House Vilnius, and participated in an Erasmus+ program on heritage communication in Lisbon. She is currently preparing a PhD project on linguistics and historical memory.

**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.

**Aliaksandr  
KAZAKOV**

is a guest researcher at the Department of History, Lund University. He received his Candidate of Sciences (Ph.D.) degree in history from the Belarusian State University. Prior to his emigration to Sweden in 2020, he had worked as a researcher and lecturer at universities in Belarus. He has also been a visiting researcher at Warsaw University, Vilnius University and Malmö University. Among his research interests are culture of memory and politics of memory in Eastern Europe, history of migrations and ethnic relations, military history.

**Axel  
KLAUSMEIER**

is an art and architectural historian and has been Director of the Berlin Wall Foundation since 2009. After roles at the Foundation of Prussian Palaces and Gardens (SPSG) and the Federal Institute of Technology Zurich, he became Director of the Berlin Wall Foundation and has since overseen its expansion. In 2012, he was appointed honorary professor at the Brandenburg University of Technology Cottbus.

**Dora  
KOMNENOVIC**

is a postdoctoral researcher at the Luxembourg Centre for Contemporary and Digital History (C<sup>2</sup>DH), specializing in European history, politics and memory. Previously Dora was a research associate at the Leibniz Institute for Contemporary History Potsdam (ZZF) and the German Federal Archives/Stasi Records Archive in Berlin, where she was involved in different projects including EHRI (European Holocaust Research Infrastructure) and Facing the Past. Public History for a Stronger Europe (EUROPAST). Over the past decade, she has also worked extensively as a tour guide and museum educator in Berlin.

**Fanny  
OLSSON**

is a MA student in East and Central European Studies at Lund University. She has a BA in History (LU) which included an exchange semester in Poznań. Fanny's main academic interests lie within tourism history and memory studies, especially regarding Romania. For her Bachelor's thesis, she explored the portrayal of Socialist Romania as a tourist destination in contemporary Swedish guidebooks, with a focus on how the history of the country was used to sell it as a destination.

**Laura  
PUCIATAITÉ**

interest in the European context emerged during her final undergraduate year in political science, inspiring her to pursue a master's degree in European Studies. Her studies took her abroad, including semesters at the Universities of Granada and Graz. Now based in Vilnius, she is completing her academic journey, focusing on her master's thesis, which examines the intersection of digital culture and the politics of humour.

**Monyck  
DE SÁ SANTOS**

was born in Rio de Janeiro in 1997. Monyck earned her BA in Languages and Teaching (English, Portuguese, and Literatures) at Veiga de Almeida University. In 2021 she pursued a Master's in Learning and Communication in Multilingual and Multicultural Contexts at the University of Luxembourg, where her research focused on postcolonial theory. After graduating in 2024, she began the Master's in Digital and Public History at the same university. Monyck works at the university's cultural department and is passionate about education, cultural mediation, and public history.

**Nouha  
BEN SALEM**

is a Master's student in Digital and Public History at the University of Luxembourg. She holds degrees in finance from the University of Sousse, Tunisia, and in Economics of Tourism and Landscape, Territory, and Heritage Management. Focused on cultural experiences and heritage, Nouha has gained diverse professional experience through work and volunteering with Mediterranean and European institutions and NGOs, contributing to EU-funded projects in tourism, heritage, mediation, and business development.

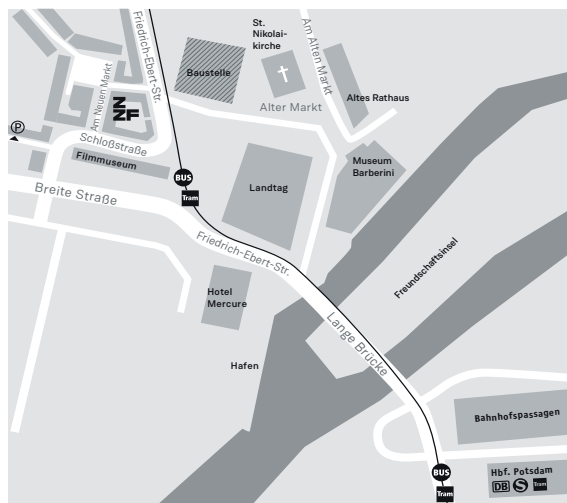
**Ieva  
ŠAKELAITĖ**

is a PhD candidate at Vilnius University, the Institute of International Relations and Political Science. Ieva holds an MA in Politics and Media (2022) and a BA in Scandinavian studies (2017), both from Vilnius University, and an MA in Literature, Culture and Media (2019) from Lund University. Her main academic areas of interest are artistic activism, feminist theory, Scandinavian studies, and critical spatial practices.

**Valeriia  
SEMENTINA**

joined the PhD program in Media History at Lund University in 2024. Her project focuses on resilience and everyday resistance of independent Russian journalists between 1980 and 2020. Valeriia has a BA in Journalism from St. Petersburg University, and an MSc in Media and Communication Studies from Lund University. Before starting her PhD, Valeriia worked as a journalist, covering the local economy and bottom-up initiatives in Russian cities outside the capital region.

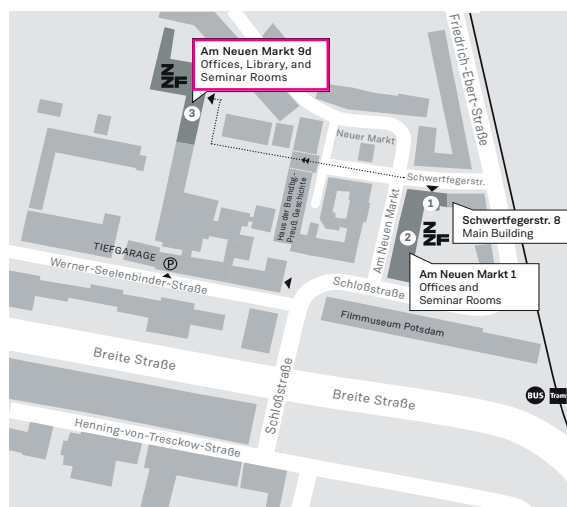
- Annette STEYN** is the EUROPAST Project Coordinator at the Leibniz Centre for Contemporary History (ZZF). They hold a BA in English Studies and Sociology and are enrolled in a MA programme in Ethnography at the Humboldt University of Berlin. In addition, they work as a tour guide with the initiative Postcolonial Potsdam. Their research interests include transnational solidarity, the history of global migration, and publishing and archiving practices in social movements.
- Uršulė TOLEIKYTĖ** is a doctoral student in Sociology at Vilnius University and holds a Master's degree in Clinical Psychology. Her PhD research explores social theatre through a unique artistic practise, in which artists and taxi drivers co-create performative tours. This research explores theatre as a space for community building, education, democratisation and therapy. She is also an active participant in the EUROPAST project.
- Paul URBANSKI** studied to become a History and German teacher at the University of Potsdam and worked at the Institute for Inclusive Education. He is currently studying Sustainable Economy and Management in Eberswalde and works as a cultural mediator for the Foundation of Prussian Palaces and Gardens (SPSG). Since 2018, he has co-led the initiative Postcolonial Potsdam, fostering collaborations with individuals, institutions, political parties, and city officials.
- Rūta VYŠNIAUSKAITĖ** is the International Research Projects Administrator at IIRPS VU. She obtained an Honours degree in Political Science BA from the University of Birmingham in 2022 and an MSc in Social and Cultural Anthropology from UCL in 2023. Since 2023, she has been working as the EUROPAST project administrator and in 2024, she began conducting research for the project as a junior researcher. In this research project, she explores how the multiethnic and complicated history of the Vilnius region in Lithuania is presented in local museums and local school museums and by the region's ethnic communities.
- Evgen ZINGER** studied History and Classical Archaeology at the University of Rostock. After graduation, he worked as a freelance contributor for the Konrad Adenauer Foundation. He is currently a research associate and doctoral candidate at the Leibniz Centre for Contemporary History (ZZF). His dissertation investigates illegitimate military violence by Cossack units from the 1905 Russian Revolution to the end of World War II.
- Irmgard ZÜNDORF** is Head of Knowledge Transfer and University Cooperation at the Leibniz Centre for Contemporary History (ZZF) in Potsdam. She also coordinates the Master's program in Public History at the Free University of Berlin and is a member of the Steering Committee of the International Federation for Public History (IFPH).



## DIRECTIONS:

Take the S-Bahn to Potsdam Hauptbahnhof (Potsdam Central Station). From there it is about a ten-minute walk, or take the bus or streetcar in the direction of „Innenstadt“ (city center) to the „Alter Markt/Landtag“ stop.

Paid parking is available here:  
Werner-Seelenbinder-Str. 2.



## ZZF LOCATIONS AT NEUER MARKT SQUARE:

### (1) Main Building

Entrance: Schwertfegerstraße 8

- Directorate
- Department III »Media & Information Society«
- Department IV »Regimes of the Social Sphere«
- Administration
- Public Relations
- IT Services
- Seminar Rooms

### (2) Cabinet House

Entrance: Am Neuen Markt 1

- Public History
- Research Network »Value of the Past«
- Department IV »Regimes of the Social Sphere«
- Coordinator of the Junior Scholar Program
- Visiting Fellows
- Seminar Rooms

### (3) Seminar Building

Entrance: Am Neuen Markt 9d

- Department I »Communism and Society«
- Department II »Economic Life«
- Library and Archive
- Seminar Rooms

