**HISTORY 595B 101 2021W INTRODUCTION TO PUBLIC HISTORY**

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Office hours on zoom: [Wednesday 4:00 to 5:30](https://ubc.zoom.us/j/66258236067?pwd=S25oSVU4d0RadkhNaldzbHF6Z0) or by appointment

Please note: The “Waiting room” will be enabled, so you may have to wait until I finish with a previous student.

This course explores the creation and presentation of historical narratives for non-academic publics; that is, outside of the usual intra-academic communication of scholarly articles, monographs and conference papers. Public history can take a wide variety of forms, including museum exhibits, heritage houses and re-enactments, film, fiction, and more. We will use as our “test-cases” both an older type of public history—the museum exhibit—and a newer form, the podcast. You will be *introduced* (it’s only one semester!) to the theory and practice of public history by the discussion of readings, by visiting and critiquing several museums, by listening to podcasts and critiquing them, and by the creation of both a public-facing reference guide and a public history project. Among the topics we will explore are: deciding on what should be collected and preserved, and what should be presented; presenting “difficult knowledge”; evaluating how material considerations (size of museum and its budget, budget allocations for a podcast) and the mediation of professionals affect public history; “shared authority” in theory and practice; the challenges and rewards for university-based historians who wish to engage in public history projects.

The students will meet professionals who work in various capacities in museums, as well as a graduate History student with experience in both public history and podcasting. In a professional development workshop on “career directions and resources,” you will be offered some guidance on using and marketing your skills outside the walls of the academy.

To provide practical experience, we will be working on projects with the [Vancouver Holocaust Education Centre.](https://www.vhec.org/)

***Acknowledgement***

**UBC’s Point Grey Campus is located on the traditional, ancestral, and unceded territory of the xwməθkwəy̓əm (Musqueam) people. The land it is situated on has always been a place of learning for the Musqueam people, who for millennia have passed on their culture, history, and traditions from one generation to the next on this site.**

***Learning outcomes***

By the end of the course, you will have:

 \*developed your skills in producing history for a wide and non-academic audience;

 \*improved your critical skills by examining, summarizing and translating the

historiography of your topic;

 \*improved your communication skills, both in writing and orally;

 \*increased your experience working with groups;

 \*increased your experience working with professionals in the area.

***Format of course***

This is a seminar course, and we will meet in Buchanan Tower 1112, unless otherwise noted. I will, however do my office hours on zoom, and hopefully we can do these office hours in spaces where we can converse with cameras on and masks off. We will also have our one-on-one project update meetings during the week of November 8th, on zoom. There will be no seminar that week.

If for some reason a student cannot participate in a seminar we will attempt to include the student in the conversations by zoom. There will be no recordings made of any of the seminars or presentations.

[There is a special canvas page](https://canvas.ubc.ca/courses/79264) for this course. It will be used for posting assignments and for announcements. We will occasionally use the discussion logs.

***Visits to museums***

As one feature of the “hands-on” nature of this course, the plan is to have off-site visits on at three occasions, twice to the Vancouver Holocaust Education Centre, and once to the BC Sports Hall of Fame. The museums are governed by [the proof of vaccination rules](https://www2.gov.bc.ca/gov/content/covid-19/vaccine/proof) that differ from the rules for post-secondary institutions, and we will have to abide by them for those visits.

***Special support***

UBC Students: Your applied research projects are facilitated by the UBC Arts Amplifier, and funded by CEWIL Canada and the UBC Public Humanities Hub.**\*\*** A $200 award will be provided to students who complete and pass the assignment and the course. It is meant to help you with some of the costs related to the course, e.g. taxi fares to the museums, child care, etc. It will be distributed by UBC Enrollment Services as a non-academic award, and will first be applied to any outstanding tuition. If students do not have any outstanding tuition due, they will receive their award as either a cheque or direct deposit (called “Special University of British Columbia Award”), depending on the preferences they have indicated in the SSC, by January 2022 at the latest.

Visiting students: Arrangements are under discussion (September 12th).

For the workshops and visits to museums, we are also receiving support from the public history initiatives of UBC’s Department of History.

***\*\*FYI: Students who wish to pursue relevant paid work are encouraged to visit [amplifier.arts.ubc.ca](http://amplifier.arts.ubc.ca).***

***Covid-19 safety***

Provincial Health Orders and UBC policy now mandate masks in all indoor public spaces on campus. These spaces include classrooms, residence halls, libraries, and common areas. Students who wish to request an exemption to the indoor mask mandate must do so based on one of the grounds for exemption detailed in [the PHO Order on Face Coverings (COVID-19)](https://www2.gov.bc.ca/assets/gov/health/about-bc-s-health-care-system/office-of-the-provincial-health-officer/covid-19/covid-19-pho-order-face-coverings.pdf). Such requests must be made through the Center for Accessibility (Vancouver campus).

After review, students that are approved for this accommodation will be provided with a letter of accommodation to share with faculty members teaching courses in which they are registered. In the intervening time, these students are welcome in the class.

Non-medical masks that cover our noses and mouths are a primary tool for combating the spread of COVID- 19. Further, according to the provincial mandate Mask wearing protects you as well as others in your environment. Let’s do everything we can as a community to stop the spread of this virus.

**If you are sick, it is important that you stay home. BC Self-assessment tool:** [Complete a self-assessment for COVID-19 symptoms](https://bc.thrive.health/covid19/en)

In this class, the marking scheme is intended to provide flexibility so that you can prioritize your health and still succeed.

**If you miss class because of illness:**

\*Make a connection early in the term to another student or a group of students in the class. You can help each other by sharing notes. If you don’t yet know anyone in the class, post on the discussion forum to connect with other students.

\*Consult the class resources on Canvas.

\*Attend office hours (see page one)

If you are concerned that you will miss a key activity due to illness, contact the instructor to discuss.

**If *you* are feeling ill and cannot attend class for a midterm or in-class assessment,**

please email the instructor right away. If you arrive for a test and you are clearly ill, we will make alternate arrangements with you. It is better to email ahead of time and not attend.

**If *I* am feeling ill:** If I am unwell, I will not come to class. I will make every reasonable attempt to communicate plans for class as soon as possible

\*I may ask you to do an activity or read something in place of class time

\*If I am well enough to teach, but am taking precautions to avoid infecting others, we may hold the class online. If this happens, you will receive an email informing you how to join the class.

***UBC values and policies***

UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise and so there are additional resources to access including those for survivors of sexual violence. UBC values respect for the person and ideas of all members of the academic community. Harassment and discrimination are not tolerated nor is suppression of academic freedom. UBC provides appropriate accommodation for students with disabilities and for religious and cultural observances. UBC values academic honesty and students are expected to acknowledge the ideas generated by others and to uphold the highest academic standards in all of their actions. Details of the policies and how to access support are available here (<https://senate.ubc.ca/policies-resources-support-student-success>)"

[UBC respectful environment statement](https://hr.ubc.ca/sites/default/files/wp-content/blogs.dir/14/files/UBC-Statement-on-Respectful-Environment-2014.pdf)

***Plagiarism and Academic Integrity***Plagiarism will not be tolerated. It is your responsibility to familiarize yourself with the University of British Columbia’s academic honesty and plagiarism rules and regulations. Remember that all written work must be your own. All quotations and material drawn from another source must be properly cited, in the form specified in your assignment. Failure to acknowledge your sources constitutes plagiarism, which will have serious consequences (ranging from failure of an assignment to failure of the course or suspension from the University). A good rule of thumb is to CITE EVERYTHING.

Professor Leslie Paris of the History Department has written up a concise definition of plagiarism in the academic context: “Plagiarism means claiming someone else’s work (arguments, evidence, or words) as your own, without crediting that person. Plagiarism can include 1) pasting material from the internet or another essay into your work, without any attribution, 2) citing a source in your footnotes, but retaining the original author’s sentences outside of quotation marks (or changing only a word or two of their original writing), or 3) using another scholar's specific arguments or historical evidence, in your own words, but without acknowledging your source in the footnotes. You can face severe penalties from the university if you are found to have plagiarized. If you have questions about when and how to ascribe information or ideas to others, please come see me so that we can discuss appropriate citation techniques.”

Details on University policies on misconduct are available at: <http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,54,111,0>

More details on citation and plagiarism are available at the History Department Writing Centre at: [http://www.history.ubc.ca/content/common-questions-about-citation](http://www.history.ubc.ca/content/common-questions-about-citations)

***Concessions***

Please contact me via email as soon as you are aware you may need an [in-term concession](http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,329,0,0#26592). I will adjudicate one request. Please include a [Student Self-Declaration form](https://www.arts.ubc.ca/degree-planning/academic-performance/academic-concession/), It does **not** require you to state the reason. If you require a second concession during the semester, please must make your request to your Faculty of Arts Advising Office, which also has [detailed information](https://www.arts.ubc.ca/degree-planning/academic-performance/academic-concession/) on Academic Concession.

The penalty for late assignments, without above concession procedure, is 10% a day.

***REQUIREMENTS***

**One group project: Value: 15%**

**Deadline: October 15, 11:59 pm, submit to canvas.**

Students will divide into groups of two. Each group will complete a [research guide](https://collections.vhec.org/About/researchguide) following the style of the Vancouver Holocaust Education Centre, on one of the following topics:

Diaries

Photography

Propaganda

Liberation

*From the VHEC Site:*

*“Research guides are an introduction to a particular topic or theme. They describe primary and secondary sources from the archives, library, museum and Holocaust testimony collections as well as recommended resources from other organizations related to that topic or theme…...*

In this assignment, you will learn about creating public-facing information as well as learn the holdings of the VHEC on your specific topic, which will also be the topic of your personal public history project, the creation of a thematic [gallery](https://collections.vhec.org/Gallery/featured) or a podcast**.**

You will not need to offer a design for the research guide, but rather collect and organize the materials so that they can be placed in the VHEC’s design shell. The document you produce with the relevant information should be submitted to CANVAS.

**One individual project (total: 65%)**

***Podcast/exhibit***

Draft, 10%

The draft should be quite close to the final version, so that you can benefit from the critiques.

***Drafts due on canvas November 11th, 11:59pm***

Final version, 35 %

***Final projects due on Canvas, November 28, 11:59pm***

Reflection essay, 20% (1500-2000 words)

***Essay due on Canvas Monday December 13, 11:59 pm***

Each student will have a personal public history project to emerge from the work on the research guide. From each of the groups, one student will work on an exhibit on the topic, and the other will do a podcast.

The exhibit will be created along the lines of the thematic [galleries](https://collections.vhec.org/Gallery/featured) of the VHEC, (specifically [**Internment in Canada**](https://collections.vhec.org/Gallery/Index/theme/826)**)** but will choose about fifteen items from the collection of the VHEC, and collectively the items should engage issues in both the scholarship on the subject and the representation of the issue in other examples of exhibits of a similar source. There should be a narrative arc that connects these, while conforming to the limited number of words in these galleries. The engagements with the scholarship and other public histories may be somewhat implicit in the narrative of the gallery and the descriptions of the items themselves, but you will have to make them explicit in an explanatory footnote to each of the items of the gallery. You should also emphasize why the materials at VHEC deserve special attention. Note: Writing concisely is difficult, and will take time.

You will not need to create a design for the gallery, but rather collect and organize the materials so that they can be placed in the VHEC’s design shell.

The podcast will be expected to be about fifteen minutes, and the student should also create accompanying program notes. The student will submit the recorded podcast, a script of the podcast, and will annotate the script to address the same issues as for the galleries; that is, how your podcast engages both the scholarship on the subject and the representation of the issue in other examples already-existing podcasts. You should also emphasize why the materials at VHEC deserve special attention.

**In the reflection essay**, you will return to the central questions of the course. Based on your experiences, what are the rewards and challenges to academic historians when they work on public history projects? Which readings, or presentations, helped you in completing the necessary tasks and in deepening your understanding of the more abstract issues? What did you discover that was not well-presented—if at all—in the readings and discussions? This essay should include the usual scholarly apparatus, i.e. footnotes and bibliography. Please use [Chicago Manual of Style, Notes and Bibliography](https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html) (not author-date)

**One short critique (app. 250 words) Total 10%**

***Due on canvas, Sunday November 14th, 11:59pm***

Each student will be assigned to write a critique of the draft of a colleague working in the same medium (e.g. podcaster on propaganda will critique the podcaster on photography).You might consider the following questions: Is the narrative created clearly presented? Has the author addressed, either implicitly or explicitly, the historiographic issues on the topic? What aspects of the medium have been effectively used, and which are perhaps underdeveloped? Are there particular segments that are especially strong, and others less so?

**Participation: 10%**

All students should come to class prepared to discuss the relevant readings, the museums visited and the assigned podcasts.

***READINGS***

All the readings are available online on the [LOCR page for the course](https://courses.library.ubc.ca/c.b4j7b2) with the exception of some of the linked pages in the syllabus, below. The readings are heavier in the early part of the course, but are rarely more than eighty pages a week.

***Week one: September 13 Introduction to public history***

[National Council on Public History. What is public history?.](https://ncph.org/what-is-public-history/about-the-field/)

[Townsend, Robert B. “In conversation with Ian Tyrrell” *Perspectives on History* (May, 2006).](https://www.historians.org/publications-and-directories/perspectives-on-history/may-2006/in-conversation-with-ian-tyrrell)

Karp, Ivan. “Public scholarship as a vocation.” Arts & Humanities in Higher Education.” *Arts and Humanities in Higher Education* 11,3 (2012): 285-299.

Conard, Rebecca. "The pragmatic roots of public history education in the United States." *The Public Historian* 37, no. 1 (2015): 105-120.

[Thomas Cauvin. "The Rise of Public History: An International Perspective". *Historia Crítica*, no. 68 (2018): 3-26](https://revistas.uniandes.edu.co/doi/10.7440/histcrit68.2018.01).

Dickey, Jennifer. "Public history and the big tent theory." *The Public Historian* 40, no. 4 (2018): 37-41.

Dean, David and John C. Walsh. “Some reflections on public history in Canada today.” [*Intersections* 2,2](https://cha-shc.ca/_uploads/5db2f64da9430.pdf) (2019): 34-5.

***Week two: September 20: Museums***

*Meet at the Vancouver Holocaust Education Centre, 950 west 41st, basement level, in the Jewish Community Centre. Hour one: Discussion of readings. Remainder: Meet with VHEC staff, including Ms. Nina Krieger, Executive Director; Dr. Ilona Shulman Spaar, Education Director and curator; Ms. Caitlin Donaldson, Collections Registrar; Ms. Shyla Seller, Archivist.*

Abt, Jeffrey. "The Origins of the Public Museum." In Sharon Macdonald, ed. *A Companion to Museum Studies*.Malden, MA, USA: Blackwell Publishing Ltd, 2006. Pp. 115-134.

Conn, Steven. “Introduction: thinking about museums.” In *Do museums still need objects?* University of Pennsylvania Press, 2010. Pp. 1-19.

Lindauer, Margaret. “The critical museum visitor.” In Janet Marstine, ed. *New museum theory and practice: an introduction.* Blackwell, 2006. Pp. 203-225.

[Klibanoff, Caroline. “History museums are vibrant civic spaces: what the *New York Times* museum section got wrong.” *Perspectives on History* (Summer, 2021).](https://www.historians.org/publications-and-directories/perspectives-on-history/summer-2021/history-museums-are-vibrant-civic-spaces-what-the-emnew-york-times/em-museum-section-got-wrong)

[Vancouver Holocaust Education Centre, *Annual report, 2020*](https://www.vhec.org/wp-content/uploads/AR2020rev.pdf), browse to note mission, activities, funding.

***Week three: September 27: Museums, objects, mediators***

[Smithsonian Exhibits, *Guide to exhibit development*](http://exhibits.si.edu/wp-content/uploads/2018/04/Guide-to-Exhibit-Development.pdf)

Dudley, Sandra H. “The power of things: agency and potentiality in the work of historical artifacts.” In David Dean, ed. *A companion to public history*. Hoboken: Wiley Blackwell, 2018. Pp. 187-200.

Links, Petra et al. “Who holds the key to Holocaust-related sources? Authorship as subjectivity in finding aids.” *Holocaust Studies* 22:1 (2016): 21-43.

Jimerson, Randall C. “Ethical concerns for archivists.” *The Public Historian* 28, 1 (Winter, 2006): 87-92.

Roberts, Toni. ”Factors affecting the role of designers in interpretation projects.” *Museum Management and Curatorship* 30:5 (2015): 379-393.

***Week four: October 4th; Podcasting (including ‘How to” workshop led by Ms. Georgia Twiss, graduate student, UBC HISTORY, and one of the hosts of*** [**The Broadscast**](https://podcasts.apple.com/ca/podcast/the-broadscast/id1525177917) ***)***

[How to start a podcast](https://www.podcastinsights.com/start-a-podcast)

[McGrath, Jim. Podcasts and public history, HISTORY@WORK](https://ncph.org/history-at-work/podcasts-and-public-history/)

Berry, Richard. “Part of the establishment: Reflecting on 10 years of podcasting as an audio medium.” *Convergence: The International Journal of Research into New Media Technologies* 22, no. 6 (2016): 661-671.

Fox, Kim et al. “A curriculum for blackness: podcasts as discursive cultural guides, 2010-2020.” *Journal of radio & audio media* 27,2 (2020): 298-318.

[Zohrob, D. (2019, February 20). Here's why we're entering the Golden Age of podcasts, in 10 graphs.](https://chartable.com/blog/golden-age-of-podcasts)

[Brzycki, Melissa A. and Stephanie Montgomery. “Past & Presentism: Podcasting as Historical Work.” Public History Weekly 9,6 (July 2021).](https://public-history-weekly.degruyter.com/9-2021-6/presentism-history-podcasts/)

An example:

[Liz Covart, “The history of audio education,” lecture delivered in 2018 putting podcasts into a larger context, and the background to her podcast “Ben Franklin’s World.”](https://www.youtube.com/watch?v=xgMAC6VrjqM)

Bartow, Paul. "Review: Ben Franklin's World: A Podcast about Early American History, Omohundro Institute of Early American History and Culture." *The Public Historian* 41, no. 3 (08/01/2019): 157-159.

Scan the topics of the [podcast](https://benfranklinsworld.com/): do you agree with Bartow.

*Complete for in-class discussion: The critical podcast listener prompt sheet: review* [*episode 201 of Ben Franklin’s world, on Arts, politics and everyday life in early America*](https://benfranklinsworld.com/episode-201-catherine-kelly-art-politics-and-everyday-life-in-early-america/)

***Week five: October 11th: NO CLASS***

*Submit Research Guide to canvas OCT 15th, 11:59 PM*

***Week six: October 18th A small museum confronts social justice issues: BC Sports Hall of Fame***

*Meet at the BC Sports Hall of Fame, with visit that pays close attention to the Indigenous Sport Gallery (ISG). Visit includes q&a with curator of museum, Mr. Jason Beck and Chief Lara Mussel Savage of the Skwah First Nation in Chilliwack, who was a key member of the working committee for the ISG (and world champion Ultimate athlete)* and Mr. Tewanee Joseph, a celebrated player of lacrosse and contributor to the working group for the gallery.

Reilly, J. “The development of sports in museums.” *Journal of the History of Sport* 32,15 (2015): 1778-1783.

Hirsch, Marianne. “Surviving images: Holocaust photographs and the work of postmemory.” *Yale Journal of Criticism* 14,1 (2001): 5-37.

McKee, Taylor and Janice Forsyth. “Witnessing painful pasts; understanding images of sports at Canadian residential schools.” *Journal of Sport History* 46,2 (2019): 175-188.

 [Interview with curator Jason Beck](https://theotherpress.ca/an-interview-with-bc-sports-hall-of-fame-curator-jason-beck/)

*Complete for discussion log after visit: The critical museum goer prompt sheet: review of the ISG.*

***Week seven: October 25th. A large museum confronts social justice issues: The Canadian Museum for Human Rights (CMHR)***

*An online tour (TBA-the museum is closed Mondays) and, during class hours, an online Q&A session with Dr. Travis Tomchuk, CMHR curator of social justice issues in galleries and exhibitions*

Canadian Museum for Human Rights, Canadian Museum for Human Rights. Content Advisory Committee, and Canadian Government EBook Collection.[*Content Advisory Committee Final Report to the Canadian Museum for Human Rights, may 25, 2010*.](https://epe.lac-bac.gc.ca/100/200/301/cmhr-mcdp/canadian_museum_human_rights-ef/NM104-1-2010-eng.pdf) Winnipeg: Canadian Museum for Human Rights, 2010. “Recommendations,” pp. 84-91.

Simon, Roger I. “The terrible gift: Museums and the possibility of hope without consolation.” *Museum Management and Curatorship* 21, 3 (2006): 187-204.

Lehrer, Erica. “Thinking through the Canadian Museum for Human Rights.” *American Quarterly* 67,4 (2015): 1195-2016.

Dean, Amber and Angela Failler. “ ‘An Amazing Gift’? Memory Entrepreneurship, Settler Colonialism and the Canadian Museum for Human Rights.” *Memory Studies* **14,2 (2021):** 451-465.

*For the in-class discussion, complete the critical museum goer prompt sheet, to review of the guided tour of the museum. Additional question: After viewing the website materials, do the last two studies “ring true”?*

***Week eight: November 1sth: Podcasting history; (Including workshop on work-in-progress by Ms. Georgia Twiss)***

Salvati, Andrew J. “Podcasting the Past: *Hardcore History*, Fandom, and DIY Histories.” *Journal of Radio & Audio Media*, 22:2 (2015): 231-239.

Horrocks, Allison. “Podcasting public history: comparing *Throughline* and *Backstory*.” *The Public Historian* 42,4 (November, 2020): 174-177.

*Complete for in-class discussion. The critical podcast listener prompt sheet: a review of*

[*Last Archive podcast: Season two episode three: The inner front.*](https://www.thelastarchive.com/season-2/episode-3-the-inner-front)

***Week nine: Nov 8th Update on project: One-on-one meetings with instructor***

***Drafts due on canvas November 11th, 11:59pm***

***Critiques on canvas, Sunday November 14th, 11:59pm***

***Week ten: November 15th : Presentations of drafts of projects @VHEC***

*Meet at the VHEC, with the Vancouver Holocaust Education Centre Staff*

**Week eleven: November 22nd Where can we go from here?**

*“Curatorial dreaming” workshop led by Dr. Shelley Ruth Butler, an anthropologist who developed the practice of curatorial dreaming, and is the co-editor of a book of curatorial dreams. This should be valuable in developing your reflections essay.*

High, Steven. “Sharing authority: an introduction.” *Journal of Canadian Studies/Revue d’études canadiennes* 43,1 (Winter, 2009) : 12-34.

Butler, Shelley Ruth. “The Practice of Critical Heritage: Curatorial Dreaming as Methodology.” *Journal of Canadian Studies/Revue d'études canadiennes*, Volume 52, 1(Winter/hiver 2018): 280-305

**Week twelve: November 29th Career Directions and Resources**

*Presentations, and discussions;**Danielle Barkley, PhD, Graduate Career Educator; UBC Centre for Student Involvement & Care; and Letitia Henville, PhD, Coordinator, Graduate Programs, UBC Arts Co-op, & Project Lead, UBC Arts Amplifier*

***Final version of public history projects due, November 28, 11:59pm***

**Week Thirteen: December 6th: Concluding thoughts**

 *Discussion of your “reflections” in-progress*

***Reflections essay due Monday December 13, 11:59 pm***