

Week 1

Public History: Its origins, nature and prospects

1. Employment of historians and the historical method outside of academia

The Historian's Perspective

1. Question of how did current affairs evolve over time to their present arrangement
2. We do not understand something until we dig into its origins, development and antecedents

The Practical Value of History

1. History is essential in even immediate practical situations
2. It can enrich the sense of self
3. Can help to understand how they have acted previously and how they might act in the future
4. In public history, the historian answers questions posed by others

New Directions

1. A program taught masters students how to practice public history
2. Tried to get them to work in government offices and corporations
3. They would be responsible for making historically grounded policies

Role Models

1. Some have worked in these jobs before and wrote histories while working there
2. They often took a back door route rather than being hired as historians
3. Not a job crisis for historians, but rather an identity crisis

Training in the Public Historical Studies Program

1. Talks about ethical challenges when under pressure to produce desired results
2. They had visiting lecturers
3. Make a book that is put to use by the city
4. Go on field trips to enhance the sense of community

Practical Experience for Students

1. They take 6-month internships to research and write the history of a current concern

Lecture

What is History

1. Knowledge of past
2. Continuous inquiry
3. Why and significance
4. Resource for future decisions
5. Progressive
6. Relates to politics or mythology
7. The facts of history seem stable, but the how is often lost

History

1. Historia - inquiry, examination often through narrative
2. Istos - a web or a loom
3. History as a profession can be traced back to ancient Greece
 - a. They took stories and wrote them down
4. History - examination that makes larger connections and involves others

5. History is about understanding, the why is the most important
6. Have to look at the motivations behind the writer, the further you get away from understanding the less reliable the source
7. Esoteric - small thing at the center, at the essence
8. Exoteric - outside surrounding
9. The general public lives in the exoteric area, where things are black or white
10. Esoteric - things are murky and gray, can find information that proves and disproves
 - a. Do research here, then bring it out into the exoteric area to communicate it with others
11. All history is selection - historians need to justify their choices
 - a. People select what they think the public wants
12. All history is flawed
13. The public is a complicated term - who is part of the public, can you sometimes be part of the public, and sometimes not be included
14. Public history Eamon definition - the present uses and abuses of the past in public
 - a. We can fill the gaps in history with our opinions or with facts

Week 2

The Writing and the Bronze - Commemoration as Historiography - Alan Gordan

1. Commemorations of Sir John A Macdonald have been a particular target
2. Monuments have been vandalized, removed, and places named after him forced to reconsider
3. Encourage people to seek out the truths behind existing commemorations
4. Monument occupy and define public spaces
5. Memory and public history is linked to systems of power
6. There have been two memory booms
7. Second memory boom is currently and has spread out from the academy into public life
8. Two types of figures that are chosen for commemorations - contemporary leaders and historical figures
9. Commemorations that honour the past may involve dissonance over the interpretation and significance of history
10. Questions of what aspects of figures should be commemorated
11. People interpret the past with their contemporary needs
12. There was a surge of monument building at the beginning of the second memory boom
13. Liberalism lends itself to the celebration of individuals
14. There is the great man theory where monuments teach about the past and instruct the public in desired political behavior
15. Establishes a collective identity and a historical consciousness that reinforces their legitimacy
16. During the first memory boom they followed the prevailing gender files
17. Canada put up monuments of Champlain in order to create a collective memory and identity
18. Distorted the story of Champlain to bring french and english canada together

19. Jacques Cartier was another one that this occurred to, and it was easy as little was known about him
20. Commemoration presents a consensus that obscures disagreement
21. When tragic events could not be denied, they were reframed as romantic stories
22. We appropriate the past for our own times

Commemorating Canada at the Beginning of the 21st century

1. Canadians are enthusiastic promoters and consumers of the past
2. They are historians in their own lives
3. Professionals often have an allegiance to the dominant cultural authorities

Role of History in Movements for Recognition, Redress, and Reconciliation

1. Protest is rooted in history
2. Protests often demand a re-examination of the past
3. Efforts to bring minorities to history have come firstly from the grass roots
4. There have been condemnations of the emphasis on dominant perspectives

Remembering not to forget: Popular Commemorations

1. Developing a sense of being Canadian often involves a contested process of resistance and negotiation
2. Some indigenous communities have transformed their residential schools into cultural or museum sites
3. Ethnocultural groups have achieved significant commemorative success
4. Trade unions are also interested in making history accountable to the present

Making Memory Official

1. Official commemoration has been intermittent, controversial, and weighted in favour of certain types of commemorations
2. There is a narrow representation that favours Ontario and eastern Canada
3. There have been members with narrow viewpoints on the historical board
4. Budgets were cut around the millennium
5. Official commemorations are cautious when pushed to accommodate oppositional histories

September 11 and Mourning After

1. Still too close to 9/11 to judge clearly what is the most important
2. Historians were attacked with bringing the current pain into the past where it could be preserved, interpreted and remembered
3. Question of whether to collect, what to collect and when
4. When should missing persons posters become historical artifacts
5. Question of what to do with the public displays of mourning
6. There was a cost to taking objects
7. Removing materials meant declaring closure for people who might not be ready
8. They were working at the intersection of grief and history
9. Museums were a place where people could understand and reflect on society's collective grief
10. Question of if they should collect artifacts from before
11. They had to work at Ground 0 to make sure the objects were being collected and cleaned properly

12. Seemingly ordinary objects are the ones that speak most clearly about the human experience of tragedy
13. Created a shopping list for collection from the buildings
14. Everyone wanted to support, but they were concerned with liability over relining materials
15. The patriotism shifted the meaning and weight of these exhibits
16. How to be avoid getting caught up in patriotism, jingoism and propaganda

Lecture

Conclusions from last week

1. Bringing history to the public is complicated - it is not easy to talk to the public
2. Everyone can be a public historical if they understand the complexities involved in public history
3. Good public history should provoke, reassure, encourages further exploration
4. It is bad public history if they don't want you to know more than what you have seen/heard
5. Bad public history is politically motivated, conceals, discourages further research and is boring
6. It is shaped by the present, both through its creators and its audience
7. Public history - the present uses and abuse of the past in public

History vs Heritage

1. Is there a difference
2. History
 - a. Accounting of past events
 - b. Formal field to study
 - c. Text-based
 - d. Based on facts and documentation?
3. Heritage
 - a. Legacy of past events, traditions that carry on
 - b. Interdisciplinary
 - c. Stories and interpretations?
4. Public history often focuses on heritage as it is about live people accessing the history and making connections with themselves about the past

Collective Memory

1. Concept introduced by Maurice Halbwachs
2. Shared experiences and touchstones that we have even if we are not present, they are beyond the individual
3. His book was published after his death after he was killed by the Nazis, so the book was pulled together by someone else
4. Public history is shaped and limited by the concept of collective memory
 - a. When an event happens people agree upon the event, and then they don't like disagreement surrounding that event
5. Commemorations, living history, museums tell and remind us of an event, which adds it to the collective memory

6. Examples of collective memory - 9/11, assassination of John F. Kennedy, the Moon Landing
7. Images help with recalling collective memory
8. Items are important for memory, but giving it context gives it more power

Memory is Fallible

1. We need pictures, stories, things to remember
2. When we have artifacts to remember things by they are more likely to remember the events
3. Things with no remnants are not remembered, or are not part of the collective memory
4. A memorial or a plaque are often put up to make people remember what happened
5. Most of the commemorative plaques that exist are tacked onto buildings
6. There are national historic sites, people, and events
7. Museums are full of historical things

Monuments and Commemorations

1. Monument - lasting physical memorial (often in stone or bronze)
2. Monuments are sometimes synonymous with commemoration, but not all commemorations are monuments
3. Commemorations are associated with the text or ceremony around a monument
4. Commemorations were really big in western history, resurgence in 18th century because people looked to ancient Rome and Greece for their commemorations
5. Transformed space into a place of remembrance, even if a specific event is forgotten
6. The purpose or intent is subject to change - like cenotaphs
 - a. These are memorials without dead bodies

Awareness

1. Lesser awareness - lesser understanding and inclusion
2. Increased awareness - increased understanding and inclusion
3. The more they understand why it exists the more they are included in it
4. At the bottom is monuments or memorials - people don't remember why they even exist
5. Commemoration - they enshrine or interpret the monument to give it more meaning
6. Interpretive plaques - explains the why

Marc Block

1. Also killed by the Nazis
2. Goal to create a wider, more human history
3. Public history is more than just the old butts, it is part of people's lives and their interactions

Curse of the Enlightenment

1. Look at things, and then write down what you see so that they can be categorized
2. Codify laws and social constructs
3. There was a social and scientific revolution
4. Not all commemorations are equal
5. Enlightenment was not so good at dealing with things or people that are outside the pre-written categorization
6. We have created levels that reflect that we think has public significance

Levels of Commemoration

1. Lowest level - personal or family group - it is not relevant to a greater group
2. Community and municipal commemorations - Heritage act and heritage advisory committees
3. Provincial - Heritage act and Archaeology act
4. Federal government - parks canada, national historic sites and monuments board of canada
5. International - UNESCO world heritage

Case Study - Roadside memorials

1. Lowest level - personal or family group
2. Can be a cautionary tale, can be messy or unkempt

Case Study - statues being removed

1. Can tear them down, can add plaques or other commemorations next to or near the original statues
2. They were put on a pedestal, and people want to remember, but also recognise the wrongs that the people did
3. People like the famous 5 that were once on the edge of wokeness are now not good
 - a. It was good and progressive to include women, but they were also racist

The Cycle of Commemoration

1. Naming and renaming things is part of the commemorative process
2. Names are powerful, their use can hurt as can their removal
3. Question of how collective is our collective memory

Case Study - reimagining commemoration

1. Keep the commemoration but change its meaning

Recap

1. Commemoration is an act of collective remembrance
2. Collective memory - shared experiences and cultural touchstones
3. Monuments - physical reminders of past events, places and people
4. Memory is fragile but powerful, but reminders are required, but things are sometimes remembered incorrectly
5. Every time we remember something we risk the story being changed
6. Altered public memory can even overwrite an original occurrence
7. Idea that things have to look old to be old

More than plaques

1. People, events, and places, can all use actual sites to commemorate them
2. To make the commemoration work you have to use an actual structure or place

Historic Sites and Monuments Board

1. Established in 1919
2. About 3600 historic designations
3. After 1919 Canada had fortifications and forts that they couldn't use anymore
4. Department of defence wanted to dump these sites
5. They took on these forts and made them living monuments to war
6. Heritage railway stations, PM's Gravesites, heritage lighthouses, federal heritage buildings review office (FHBRO) - any federal building over 40 years old become an historical site

7. Government dumped a lot of post offices before they hit 40 so they wouldn't have to pay for them
8. Anything over 40 years old can be a historical site
9. Anyone who has been dead for over 25 years can be designated a historical person

Ontario Heritage Trust

1. They do Premiers gravesites, doors open tours, provincial plaque program, Lt. Governors heritage awards, heritage week, historic sites

Overall

1. Each level of government has a bunch of levels
2. Every city has a museum and archives, each one has a heritage officer

Living History Sites

1. Fort Wellington - Prescott Ontario
 - a. Original structure restored on an original site
 - b. Commemorated in 1923
 - c. Never attacked, so it is still the original fabric
2. Louisbourg Nova Scotia
 - a. New structure on original site
 - b. Commemorated in 1961
 - c. Everything was blown up so it had to be reconstructed, only 1/4 if it has been restored
3. Colonial Williamsburg
 - a. Historic village of both new and restored structures
 - b. Commemorated in 1930
 - c. Displaced African American population that lived there to build a historic site
4. Upper Canada Village
 - a. Old structures moved to a new home
 - b. Commemorated in 1961
 - c. This was created because nobody wanted the village
5. Beamish Museum
 - a. Old structures moved to a new home
 - b. They do different historical time periods in multiple districts
 - c. They transported old buildings to an empty site
 - d. Otherwise these homes and buildings would have been destroyed

Conclusions

1. Commemorations happen at various levels - we have outlined 5 but there could be more
2. Commemorations can take many forms
3. Collective memory predates and shapes public commemorations
4. Collective memory is prone to error, forgetfulness, error and omission
5. Collective memory is subject to politics
6. Present day concerns have a tendency to fill in the gaps of memory
7. Commemorations, monuments and historic sites are much like museums in that they are a way to commune with the past, and they can even be more immersive

Week 4

Canada's Historic Sites

1. Wanted to make heraticge a part of public discourse
2. Hijacked by the canadian neo-conservative movement of the 1990s
3. Funding was through private sector donations, government appropriations and gate revenues
4. Canada does not have a tax regime to encourage private property owners to preserve buildings

New Management Theories

1. Destroyed moreal within the canadian civil service
2. Professionals were always on the defensive from manages
3. Is heritage an economic good, a cultural good, a spiritual good
4. Sense that civil servants have more influence than any of us would think
5. Changing ideas on the purpose of government
6. Sites were to generate much of their operating costs
7. Ignored the heritage values of the sites
8. Had to compromise their cultural integrity to chase honey
9. Urban historical sites had better luck with raising revenue
10. Experiences of canada's urban areas were beginning to drive canada's memories
11. The designations are really a plaquing program

Federal Government and Heritage Preservation

1. Many heritage professionals looked to the federal government for leadership
2. Private sector preservation initiatives have their origins within the traditional preservationist movement but had a different funding and tax structure
3. Realization that not everything could be a museum
4. Many regional offices were downsized

Provinces and Heritage Preservation

1. Canada's provinces became increasingly involved in heritage preservation in the 70s
2. Energy of most canadians went into urban and community advocacy

Urban Government and Heritage

1. Local actions is one of the ways citizens could determine the shape of canada's heritage
2. Created the tradition of developer/preservationist tensions
3. Communities with populations over 25,000 suffered the most significantly
4. Gave bursaries and grants, rather than tax benefits, bu these are more bureaucratic
5. Conservationists see private sector and the public on opposites sides of a fence and have to create unwanted compromises
6. Winnipeg and edmonton have aggressive preservation policies
7. Tax regime would be favourable

<https://www.historicplaces.ca/> - good for assignment

Colonial Williamsburg

1. Remake a virginia town into a restored colonial times ones
2. Evidence of american ingenuity and progress
3. Reverence an patriotism towards the past

4. Displaced many people, and was not fully representative
5. Expression of corporate-capitalist development
6. Played a role in creating a public memory

Creation of Historical Tourism

1. Rockefeller financed the project
2. Goodwin ran it
3. "Restored" building to what was thought to be their colonial condition
4. Encouraged visitors to approach the buildings, gardens and public spaces as consumer exhibits
5. Used boosterism
6. It lubricates history into the machinery of modern development
7. An idea of historical stewardship where the nation's heritage was the possession of the propertied WASP elite

Heritage and Authenticity - Sainte-Marie among the Herons

1. A reproduction of a catholic mission into ontario
2. Jesuit settlement
3. Heritage is inherently presentist
4. Danger of commercialization
5. Jesuits created a full-scale reconstruction
6. Ontario made it its 8th largest major tourist attraction
7. Difficulty of making protestant english ontarians feel a connection to a french catholic mission
8. Celebrated as the birth of ontario civilization
9. Reconstruction glossed over the second drainage ditches in the lock system
10. People of orillia were pitted against the people of midland which inflamed local jealousies
11. Ojibway world was created
12. Department of tourism trumpeted the large number of school children that visited the site
13. Ontarians saw the site as not historical as it did not perfectly fit their view of the past

Lecture - Museums and Exhibitions

Colonial Williamsburg

1. Have more to do with current desires than the historical things they portray
2. Was a make-work project during the depression
3. Take on my a reverend and was a moral project where they could connect with moral values
4. Trying to create a collective memory

Commemoration and Collective Memory

1. Act of collective remembrance
2. Collective memory - shared experiences, cultural touchstones
3. Monuments - physical reminders of past events, places and people
4. Memory is fragile, reminders are required, sometimes things are remembered incorrectly
5. Altered public memory can overweire an original occurrence

Museum: Home for the muses

1. 9 muses of greek mythology

2. Each muse has an appropriate level of inspiration
 - a. Clio - History
 - b. Thalia - Comedy
 - c. Erato - Love poetry
 - d. Euterpe - music and lyric poetry
 - e. Polyhymnia - sacred music poetry and dance
 - f. Colliapeo - epic poetry
 - g. Terpsichore - dance
 - h. Urania - astrology
 - i. Melpomene - tragedy

3. Museum is the home for inspiration

Life at the Museum

1. Kunstkammer - art room/cabinets of curiosity
2. Rich people would collect things and then show them to their friends
3. These would be historical items which had a story to tell - told by the owners

Allure of Public Curiosities

1. 1700s larger middle class
2. Cabinets of curiosity moved into coffee houses and pubs for more people to see
3. Published books that would tell you what the stuff was, though there was little interpretation
4. These things were quasi-public

First "public" museum

1. Happened around 1677
2. Collection of Elias Ashmole
3. Donated his cabinet of curiosities to Oxford University
4. Only open to people in Oxford University, but still more public

Origins of British Museum

1. Opened 1753
2. Sir Hans Sloane
3. Physician of King George
4. Bequeaths 70,000 items and he gets money from the king
5. Forms backbone of new British Museum along with Cotton and Harley manuscripts

James Smithson and the Smithsonian

1. Dies in 1829 and fortune goes to nephew
2. If nephew dies without children so his estate goes to the US
3. He had never been to America
4. Money goes over there and he says they have to set up a museum
5. 1846 they create a museum - the Smithsonian

The Traditional Science Museum

1. Artifact based - place where old instruments go to die
2. Were about where to keep the stuff that you don't need
3. University oriented - located near laboratories, layout conducive to university study
4. Staffed by scholars, university lecturers and professors - same people that visit them
5. Tended to be conservative, esoteric and inaccessible for non-experts

6. Excellent collections, well trained staff, consistent presentations, relatively cheap to run
7. As these museums got shut down the stuff went to other museums
8. In 50s and 60s the science center started to emerge
 - a. Hands on way to engage people
 - b. Goal was to teach science, more than just display it
 - c. Science centers are very expensive to run

Traditional Art Gallery

1. Heritage museum in st Petersburg was one of the first public art galleries
2. They are museums with old and valuable artifacts
3. Come from the same tradition of historical museums, often based on personal collections
4. Often private or royal collections that are later opened to the public
5. Curated by aesthetic, artistic merit, technique or craft
 - a. Historical museums are more about the story, not how they look
 - b. Not a lot of artistic merit in science and historical museums

Origins of Canadian Museums - Geologic Survey of Canada (1856)

1. Science museum becomes the national museum
2. No rich benefactor
3. First museum was the geologic survey of canada
4. Took rock samples from all around canada to find out where the good minerals are
5. Brought back rock samples, flora and fauna
 - a. They then put it all in a museum
6. William edmund logan was the first director (1841)
7. In 1927 the national museum of canada was created
8. Based on practical and natural history
9. By the 60s there was a museums push
10. National museum is split into in 1968
 - a. Museum of man
 - b. Museum of natural science
 - c. Gallery of canada
 - d. Museum of science and technology
 - e. In 1990 they were all made to be separate crown corporations

Canadian Museum of Nature

1. Geologic survey samples are still there
2. It was built on a swamp and started collapsing put shock absorbers under it so it stops sinking

Canadian Museum of Civilization and the Canadian War Museum

1. Stone has fossils in it, and there are no corners
2. Interesting building shape
3. Was once called the museum of civilization
4. Same company owns the war museum as well
5. War museum is newer

Canadian Science and Technology Museum

National Gallery of Canada

1. Merged in 198-
2. Same shape of the parliamentary library

Newish - Canadian Museum of Human rights

1. At the forks in winnipeg
2. Curatorial policy is driven by ideology
3. Artifacts selected and curatorial choices made to fit mandate
4. The museum was created before they found the collection
5. Booster - Izzy Asper
 - a. Big players in media

Pier 21

1. Federally run museum but not in the capital region

Why are Museums Important

1. They have longevity - although they are subject to internal changes
2. Impart a sense of authority and authenticity
3. Ensure consistent conditions for learning and research
4. Attract both teachers and students
5. Because they are a physical space they attract patrons and money

What is an Exhibition

1. A temporary form of historical communication
2. Ideas + space + selection + interpretive narrative = curation/the act of creating an exhibition
3. Collaborative process in the project of curating an exhibit
4. Narrative where you try to engage people and explain the whole exhibition
5. If they want more they can read on

What other concerns shape and exhibition

1. Medium of exhibition - online, physical, pop-up
2. Spaces of exhibition - webpages, m2
3. Nature and the extent of collections
 - a. Might have to change tune if the evidence is not there
4. Budget
5. Institutional, governmental priorities
6. Sponsorship
 - a. Who pays for these things and what do they want you to say

Temporality of Exhibition

1. We are mortal, and so are physical exhibitions
2. Plan it knowing that it is going to end someday
3. Although virtual exhibitions last longer, but they are still fragile
4. Multi-purpose exhibitions - linking physical to virtual world has the most longevity

Some Additional Mantras

1. Need to connect individuals with a greater incident - who cares?
2. One chance to connect with the public - make it clear
3. Perspective informs voice - type of commemoration (local, provincial, national and international)
 - a. Talk like you are the province, or the community

4. Reassures as well as reveals
 - a. Write things that people already know about, to comfort them, but also have them learn something new
 - b. Include what the public likes and expects
5. Provoke, but not exaggerate or misrepresent - first is the worst
6. Should acknowledge contemporary politics and pressures

Politics of memory

1. Public history is what the public allows it be
2. Public can only be provoked so much
3. People take what is written as fact

Conclusions

1. Ideas of human inspiration in the creation of art is ancient
2. Rarefied public space of inspiration in museum is increasingly popular from the 17th century onwards
3. Museums - traditional and accepted way to bring history into the public
4. Museum space is based on selection and this selection shapes our perspective on the value of what is displayed
5. Museums are in turn are shaped by their collections
6. Museums are constructive spaces that appeal to collective memory and the historical imagination

Week 5

Lecture - Cultural Resource Management and Trent's Heritage Stewardship Policy

1. Provenance - the link as to how something got there
2. Next week first assignment is due
3. Undercommemorated, make a case as to why they should be commemorated
4. What level should they be commemorated at
5. Historic sites and monuments board - federal commemorations
6. Commemorating it at the federal level does not protect it, Ontario heritage act can protect it
7. The most protected sites are the ones run by an agency
8. Parks Canada operates 171 of 970 historic sites
 - a. Focus is on heritage buildings and site history

Who Designates

1. Historic sites and monuments board
2. 1 member from each province or territory
 - a. Most people there are involved in history and are civilians
3. Librarian and archivist of Canada
4. Director general of Canada historic sites
5. Officer of the Canadian Museum of History

Criteria for National Historic Significance

1. Any aspect of Canada's human history can be made a national historic site - national heritage is not included in this
2. Must be a nationally significant person, place, or thing

3. Look at the parks canada documentation
4. Place - if nationally significant things happened there
 - a. Illustrate creative achievement
 - b. Illustrate a cultural tradition
 - c. Be associated with persons who are of national importance
 - d. Be associated with events who are of national importance

What is protected

1. Railway stations, PM gravesites, lighthouses, federal buildings, heritage rivers, world heritage sites
2. There is both legislation, and policies and procedures
3. Heritage railway and lighthouse protection act designates them en-masse
4. FHBRO - federal buildings - protects federal buildings once they hit 40 years old

Top-Down vs Bottom-Up

1. They are starting to be more bottom up throughout their key practices
2. Parks canada wants to craft big stories
3. Address conflict and controversy
4. Seek opportunities for indigenous people to share and communicate their history on their own terms
5. Realize that history is written from a worldview
6. Share authority
7. Emphasis a full range of voices, perspectives and experiences
8. Acknowledge that humans have touched all heritage places including parks and national areas
9. Recognize that power dynamics affect understanding of heritage places
10. Explore the spectrum of powerful memories and meaning attached to heritage places
 - a. More than the history itself, it is the way we tell the history
 - b. People have their own experiences attached to historic sites
11. Parks canada forgot why you designate a place, and in 2019 they aimed to fill in this gap
12. Appreciate that interpretations of the past are constantly evolving

Ontario Heritage Trust

1. Ontario heritage act is primarily legislation for commemoration
2. Part 1 - heritage conservation, protection and preservation
3. Part 2 - Ontario Heritage trust
4. Part 3 - Conservation review board
5. Part 4 - consideration of property of cultural value or interest
6. Part 5 - heritage conservation districts
7. Part 6 - conservation of resources of Archeological value

Designation by Municipality

1. Clerk of every municipality shall keep a register of property situated in the municipality that is of heritage value or interest

What Programs are Run

1. Outline fines involved
2. Other forms of designation that are legally available
3. Heritage is protected at provincial level through the municipalities

4. Ontario heritage trust
 - a. Primers gravesites
 - b. Doors open
 - c. Provincial plaque program
 - d. Lt. governor heritage awards
 - e. Heritage week
 - f. Historic sites

Advocacy and Lobbying

1. Newly formed national trust
2. Mostly an advocacy group
3. Works with people in charge of development
4. Does not run any properties

What are Cultural Resources

Definitions

1. Culture - way of life, community, people, traditions, identity, practices, customs,
2. Resource - something that could be used, something to aid
3. Management - control, guidelines and policies, goal of efficiency, deciding how to use finite resources, authority
4. Cultural resources are anything that humans have created
5. Things have to be managed so that we know and can protect what is important

Legislation in ontario

1. Conservation of archeological resources setermoen to have cultural heritage clue
2. Illegal for anyone except a licensed archeologist to disturb a known archeological site
 - a. Keep quasi-private registries of these so that these things remain safe
3. Ministry of heritage, sport, tourism and cultural industries licenses the archeologists
4. Licensed archeologies must submit resorts to the ministry
 - a. Approximately 3,000 reports are submitted a year

3 Principles of CRM

1. Understand heritage value
2. Develop sustainable conservation
3. What is the benefit to canadians

Understanding heritage value

1. About the why question
2. Understand history of resource, its current condition, threats to its condition, and its past and current importance to canadians

Sustainable Conservation

1. Idea of if it is worth the effort of conservation
2. Protect heritage based on recognised standard taking into consideration the financial and human resources available

Benefit to Canadaians

1. Safeguarding cultural resources for present and future generations and sharing their heritage value in ways that inspire discovery and a sense of personal connection with parks canada protected heritage places

CRM Levels

1. Cultural resources of national historic significance - direct relationship with the reasons for designation of a national historic site (used to be level 1)
2. Cultural resources of other heritage value - cultural resources that do not have a direct relationship but relate to importance aspects (used to be level 2)

Practices of CRM

1. 4 steps
 - a. Inventory of resources
 - b. Evaluation of resources - what is their value
 - c. Consideration of historic value - does it have lasting historical value, should you put money into preserving it
 - d. Monitoring - ensuring conservation and preservation objectives are met
2. Sometimes involves a CHER - cultural heritage evaluation report and a HIA - heritage impact assessment
3. 5th thing is creating a plan for use and communication

Education by Design - Trent University

1. Trent started with Rubidge Hall, Cathrine parr trail house, peter robson hall
2. Ron Thom designed spaces
3. Created it on the collegiate system
4. Part of a legacy of modernism
5. There were supposed to be 12 colleges scattered around the library none more than a 3 minute walk
6. Protect the interiors, and exteriors of the buildings

Heritage Stewardship Statement and Policy

1. Took a year to create

Trent Levels

1. Level 1 - buildings of lasting significance (otonabee college some spaces)
2. Level 2- buildings and spaces adjacent to or directly related to level 1 resources (later built otonabee college)
3. Level 3 - all other buildings and spaces that have not received any designation (gzowski college)

Maintenance Grid

1. Allows people to figure out who needs to be consulted
2. More substantial changes for 1 and 2 require consult
3. For 3 go ahead

Making Known

1. Plaques were created for the 50th anniversary

Conclusions

1. CRM is core to the understanding, preservation and presentation of the past
2. All levels of government, public institutions, and some private firms engage in CRM
3. CRM is an essential way to ensure that the past has a future and that future growth is sustainable and respectful of the past

Week 6

1. Contested history - challenge people's beliefs

2. People going to museums they are not looking for the why
3. Looking for a fixed story rather than the messy reality
4. Whig history - assigns moral values to the events by looking back at the past
5. People like whig history
6. Gardiner - don't do whig history, look at failures and the progress
7. Royal Canadian museum opened up a guest exhibit - she wanted to poke fun at colonialism, took the colonialism ideas and held them up as irony, which went badly
8. Same time there was a fluff and feathers exhibition about indigenous people - they did it right, but nobody remembers them
9. Contested spaces are good, but they have limit, the public will only allow so much
10. Easier to critique

Lecture - Historical Interpretation

Review

1. Cultural resources - items/things
2. CRM is core to the understanding, preservation and presentation of the past
3. All levels of government engage in CRM
4. CRM is essential to ensure that the past has a future, and that future growth is sustainable and respectful of the past
5. 4 core principles
 - a. Inventory of resources
 - b. Evaluation of resources
 - c. Consideration of historic value
 - d. Monitoring of CRMs
 - e. Making them known

Review - Interpretive exhibitions

1. Temporary form of creative communication
2. Curation is the act of putting together an exhibition
3. Elements

Establish your scope

1. Due date
 - a. Work back from the opening date
 - b. Content creation and selection is just the beginning
 - c. Design, fabrication, coding, rights management is 25-30% of the project
2. Space
 - a. Can't show it all
 - b. What type of exhibition is it?
 - c. If physical - how much space is there
 - d. If virtual - what are the server requirements, how many pages do you require
 - e. Space will dictate the number of items, level of interactivity, and accessibility
3. Content
 - a. Real or reproduction?
 - b. Artifactual value - the value we ascribe to things that are real
 - c. Text, art, sound, video, multimedia - what types of items should be put there
 - d. Illustrative - things that are easily seen

- e. Text has a low illustrative value because it is not as easy to see, people like art, maps and globes more
- f. Questions
 - i. How will you show content
 - ii. Will it be secure
 - iii. Does it need to be translated or interpreted
- 4. Story
 - a. What story do the artifacts tell
 - b. What story do you want to tell
 - c. Who do you want to tell this story to
 - d. How do you tell this story
 - e. Think of design from the beginning
 - f. Use design in addition to the artifacts to communicate your story

Content: the selection Cycle

1. Is the selection a representation of the whole, then you move towards a premise
2. Or you start with a premise and then determine what it has been shaped by
3. Does the selection support your narrative
4. Is the content your own - if the museum is larger you can bring things from your collections
5. Do you need to borrow content (permissions and copyright)
6. Is restoration or conservation work needed

Find an Interpretive Voice - Find your Voice

1. Average person has a grade 8 reading level
2. Narrative tone is important
3. Avoid jargon, sarcasm, irony
4. Use short, clear sentences

Historical Imagination

1. Decay - aversion to past
2. Nostalgia - reverence to the past
3. When we forget the joke
4. We feel separated from the past, things are not the same anymore

Review Done

How do we tell an historical story, how do we interpret the past

1. Historiography - the study of how historians have written the past
2. Key to a good historian is to find out what has been written before and write or interpret it in a new way

Telling History - how it began in the west

1. Greeks are often attributed to being the starters
2. Herodotus of Halicarnassus - considered to be the father of history
3. Thucydides - wrote the book *The Peloponnesian Wars*, transcribed speeches for posterity
4. Janiform bust - two heads looking the other way
5. Herodotus loved the story, didn't want the facts getting in the way
6. Thucydides - what was actually said was more important

7. Good story or factual story is a debate of what is more important

Indigenous Narrative Tradition

1. There are many stories in Canadian indigenous history
2. Don't need to write things down to tell a good story

Greeks and Roman Plays

1. A lot of their history showed up in plays and on the stage
2. Tragedies and later comedies were used to tell history
3. Some of the first plays that they did were histories
4. Most early Roman tragedies have been lost, but they were likely similar to greek ones
5. Seneca was one of the best-known playwrights

Interpretation

1. Interpretation is often rooted along with things - like in the cabinet of curiosities
2. The first museums had thin interpretation - sometimes there were tours, but mostly it was like checking out a freak show

Problems with permanence

1. Display cases protect and give a sense of permanence
2. However, this means that things get static and remain the same
3. These exhibits got boring
4. Interpretation was a way to engage the public
5. There is inertia in the museum - things are very similar and quite static
6. To protect things and make them available there are limited ways that we can do that

Goals of Historical Interpretation

1. Goal is to engage the senses (touch, smell, visuals, taste, sound)
2. Create a direct relationship with the past for the visitor
3. Clearly illustrates change over time
4. Good interpretation offers a space for questions and clarifications
5. Goal is to make history come alive

Diorama-Arama

1. Way to immerse people
2. Has visuals, sometimes sound
3. More immersive than a 2D picture
4. Increased artifactual value
5. They first started as miniatures in the early 20th century
6. The origins started in architecture and war game
7. Miniatures is a manageable way to show how big these events were
8. Miniatures were almost entirely fabricated

Dioramas - bigatures

1. Origins in the cabinet of curiosities
2. People collected a lot of bones - wanted to do something with them
3. They tried to animate them and get things that are the actual size
4. Became popular in the 20s and 30s
5. A way to create an immersive experience and show a good cross-section of terms - engage historical imagination
6. Allows you to provide a good cross-section of things in one space

7. Much of it was fabricated, but often included real items too
8. Didn't need anyone to be there and give a tour, just have a little sign and people interpret it themselves

Interactive Museum

1. Experienced based
2. Shorter longevity
3. Up-to-date
4. It is very expensive
5. Does not have as many artifacts, so degrees in history are not required

Other Ways to establish an interpretive voice

1. Describe a photograph, or superimpose old people in modern areas
2. Use reproductive tableware to put the interpretive text on
3. Make things more interactive and engage the senses

Living History Museum

1. Grew out of the 50s and 60s
2. People could see the past hands-on
3. Its growth was linked to the growth of the automobile
4. These were real items to experience
5. There were costumed guides and interpreters
6. There were smells, sounds and were able to do the activities of the past

Can the past be recreated accurately

1. Do we actually know what things looked like, tasted like, smelled like?
2. Our environment has changed
3. Do the actors reflect what the people would have actually looked like or been like
4. Can non-historians interpret the past?

New ways to talk history - historical interpretation

1. Freeman Tilman - asked to do a review on America's national parks, since they paid him to travel around he got a view on how bad some of the staff were at doing their job
2. Created a book - interpreting our heritage
3. Through interpretation understanding, through understanding appreciation, through appreciation, protection
4. He had 6 main tenets of his policy
 - a. Any interpretation that does not relate to what is being displayed to something within the visitor the experience will be sterile
 - b. Information is not interpretation, however, all interpretation includes information
 - c. Interpretation is an art that combines many arts, any art is in some degree teachable, interpretation is the thing that brings it all together
 - d. The chief aim of interpretation is not instruction, but provocation
 - e. Interpretation should aim to present a whole rather than a part
 - f. Interpretation addressed to children should not be a diluted version of adults, but should have a different approach and program

Two Types of Oral Interpretation

1. Growth of the living history museum required growth communication techniques
2. First-person interpretation

- a. Adoption of period language, dress, skills
 - b. Immerse themselves in a role, and then try to interact with others
 - c. It is hard to do well - it requires a lot of research
- 3. Third-person interpretation
 - a. Use of modern language
 - b. Use of either modern or period dress
 - c. Use of both modern and period techniques in demonstrating past activities

Conclusions

- 1. History started as a story
- 2. The greeks codified a narrative tradition into written histories and plates
- 3. Artifacts are a great conversation state
- 4. Growing movement to explain and interpret artifacts to present a story
- 5. Can we ever really recreate or relate the past accurately

Week 8

Seminar

- 1. Postmodern starts after the renaissance
- 2. Early modern 16,1700s
- 3. Enlightenment is modern
- 4. Peak of modernism is early 20th century
- 5. By the 1960s movement came questioning the structures of modernism
 - a. This involves questioning institutions like universities and hospitals
 - b. Institutions have power - when you put someone in an institution you exert power over them
- 6. Postmodernism is about taking apart the structures and questioning them
 - a. Like gender, capitalism etc
 - b. Often do it in an ironic way
- 7. The postmodern era started to decline in the 1990s - an argument could be made that we live in a populist post-modern society where the general public questions everything and all authority
- 8. Critiques of modernism - question everything and be left with nothing
- 9. Michelle foucault and jacques derrida were big philosophers of modernism
- 10. Archives are culturally created and represent the culture in which they were created
- 11. Records are created by bureaucrats, in the 1970s there was a movement to collect information on different ethnic groups
- 12. Canada has total archives - everything is in the archives

Lecture

History of Archives

- 1. First archives started in ancient Mesopotamia
- 2. Records were first of transactions on clay cuneiform tablets
- 3. For over 5000 years IM (information management) has existed
- 4. Archons - rulers of Greece that codified laws, created governance documents, and documented democracy
 - a. Wrote down their decisions for the public to see

- b. Put the decisions of the archons in the archives
 - c. Idea that archives are for government documents comes from this idea
 - d. Idea that archives are the key to democracy and freedom
- 5. Biblioteka - place for received and repeatable knowledge - place for transcribed knowledge and debates
 - a. Would often have the same debates repeated in several of these
 - b. This became a library
- 6. Middle ages
 - a. Proliferation of smaller territories and small lords
 - b. Needed good records to count taxation measures
 - c. Medieval lords had a part of their castles dedicated to records management
- 7. Church
 - a. Through the scriptoria, it transcribed and copied knowledge
- 8. Current that goes through the profession of archives and libraries is how much access you give
- 9. Venerable bede - rather of English history
- 10. Would have documentation to prove your status in medieval times
- 11. Diplomatics - verification of transcripts and records
 - a. Originally a big part of being a diplomat was seeing if you were being lied to by the documents you are given
- 12. Diplomat - a person who communicates using official documents
- 13. Signed, sealed, delivered is a key part of document verification
- 14. By the 18th century by most European powers were involved in colonialism
 - a. This meant more bureaucracy and records
 - b. Colonization was the first major bureaucratic process
 - c. To manage this additional documentation they needed bigger archives
- 15. 19th century - Netherlands, France and Britain were the biggest archivist nations
- 16. 1898 - Muller, Feith and Fruin write a manual for descriptions of archives/the dutch manual
 - a. Manual for smaller governments to manage their ,records

What's so special about archives

- 1. Spend a lot of time deciding on what to keep and what they throw out
- 2. It has purposeful selection
 - a. Need to throw things out if they are unused - create a schedule
 - b. Create proper indexing for it
 - c. Properly describe what you have

What is a record

- 1. An item that documents an event or transaction
- 2. Three elements
 - a. Structure (carrier)
 - b. Content
 - c. Context
- 3. Always have to migrate up the files because the original records degrade - have to put floppy disk information onto a more modern digital form

What's special about the archives

1. 3 A's of archives
 - a. Ensure authenticity
 - b. Authority
 - c. Access
2. What excites archivists
 - a. Original order - what arrangement the documents are in, and what does this organization tell us
 - b. Provenance - who created the document, is there a line of custody/integrity from their creation
3. Documents have a life cycle
 - a. Active - semi-active - dormant and then back to active
 - b. Dormant records go to the archives, active and semi-active stay in the offices they are being used in
 - c. After they become dormant archivists and historians start using them

Total archives and Canada

1. Archives are culturally based institutions
2. In most western countries archives are for government documents, whereas libraries are places for private documents (maps, plans, documentaries)
3. In Canada, there is a system of total archives
 - a. These are a collection of both public and private documents in one institution
 - b. Collection of all media - cartography, photographs, letters
4. In the year 2000 the accessibility of archives became a preoccupation
5. How to deal with digital records, databases and the internet as digital records were being created
6. Traditional archives and libraries divisions got blurred even further
7. 2002 - national archives merged with the national library creating library and archives Canada
8. Digital is not a preservation medium, it is a presentation medium - we should keep the originals even if it is digitized
 - a. We are now creating records that are originated digitally

Canadian Archives Lingo

1. Fonds - grouping together of materials centred around a single creator
2. Collection - a grouping of materials from various origins, or creators selected by a particular individual or body
3. Accessions - materials that have not been fully processed but are in the custody of the archives
 - a. Sometimes accession records get tossed or are moved

Archival Theory

1. Until the 1970s Canadian historical associations had an archives association
2. 1975 the association of Canadian archives breaks away and creates a journal - archive
3. Rad - they create Canadian rules of archival description
4. Questions

- a. are archivists passive receivers of documents or do they have an active role in selection, description, preservation and access
- b. What role should archival users have in the selection process
- c. What is the best metadata for the description and access of archival documents

Who Uses Archives

1. Historians, lawyers, researchers, genealogists, teachers, genealogists, veterans, interested public, government agencies

How to approach archival research

1. Do your groundwork first, it will take time, find references to files that may be appropriate or of interest
2. Use footnotes in secondary sources to help find primary sources
3. All materials have been previously selected, understand to what degree, finding aids and file lists
4. Understand your government, how it works, how its structures, how they were created or what the provenance of the documents are
5. Archival documents are described for the general to the particular - start at the department or creator level and proceed downwards to the items
6. Not everything is kept, and not everything is intentionally discarded or destroyed - keep an open mind and be created
7. Remember those donor restrictions, access or privacy legislation may exist and ensure you have enough time to address these issues
8. Don't be afraid to ask an archivist or historian who is familiar with the field for help

More than just archives

1. Online, physical, educational resources, interactive activities

Archivist as a Career Path

1. Information management stream
 - a. UBC or U of T
 - b. Don't need to understand content, just need to manage the information
2. Historical studies
 - a. University of Manitoba
 - b. Believed that it was a historical act
3. These two streams have very different ways of looking at issues and documents
4. Interests
 - a. Interested in history, film, photography, painting etc.
 - b. Organization including forensic analysis of documentation
 - c. Interest in documentary communications, particularly electronic records
 - d. People skills - donor relations, family interactions

How to Research

1. Everything is on the internet today
2. Check out its content
 - a. Authority - who created, who is hosting the content, can they be trusted, are they an authority on the subject
 - b. Origins - book, article, chapter or something else
 - c. Rule of thumb - university databases are the best bet

3. The analog world is where the good data often is

Data and Metadata

1. Data are things - like a book, document, photos
2. Metadata - highly described things - how we index or organize them
3. Both are required for historical research and presentation of historical materials

Citing your research

1. Secondary sources are only the beginning, it gets more complicated
2. Citing primary sources, often unique items often presents a lot of issues
 - a. There are different repositories and institutions
 - b. There are various formats to use
 - c. There is often multiple page numbers or no pagination
 - d. There is often unclear authorship or dates
3. Do citations from the general to the particular
4. Make sure you cite the right version, as they are often several copies or transcripts
5. Include as much information as possible
6. Make smart abbreviations, like the institutions name (economise your words)

Conclusions

1. Archives are old institutions in the western world
2. In most countries libraries and archives are separate, but in Canada we have total archives that have expanded to a blend of private, public and all media in one institution
3. Archives are staff and scholars they practice archival science - different from historians, librarians and records managers
4. Digital world has increased the complexity of the archival world and presented new challenges, but has also made it easier for some to have access
5. Those who study history need to address the strengths and weaknesses of archives and become adept at working smart in them

Week 9

Lecture/Seminar

1. Historical commemoration - utility is that our history is important to our society and collective, defines the way we think of ourselves, history is to a nation that memory is to an individual
2. Winston Churchill
 - a. Statue of him in Parliament Hill in the UK
 - b. During the Black Lives Matter protests they added was a racist after his name with red spray paint
 - c. Boris Johnson - "we cannot now try to edit or censor our past"
 - d. New biography of Churchill called Churchill's shadow
 - i. He is portrayed as a racist, hypocrite, imperialist, a terrible person
 - e. Question is what does the statue commemorate
 - i. His statue shows his wartime contribution
3. Question of what are we remembering about people, and what aspects of them are we commemorating
4. We always look at the past in part through a lens of the present

5. People react quickly and definitely to history
6. Encourage a reexamination, entire record of the person
7. Call to action #79 - revise the commemoration protocol to involve more indigenous history, stories, and memory packages (valuing oral history)
 - a. 820 designations require reexamination and new work
 - b. Majority of the ones being reviewed used christian names, rather than their indigenous names
 - c. Number of commemorations where a great deal of history has been ignored
8. Colonial legacy - when we talk of discovery, these things were already known by indigenous people in the area
 - a. They are being discovered by europeans, and this is still an important "discovery" as it shapes the history to come
9. Increased focus on indigenous history, women's history, and the history of different ethnic groups

Questions to be asked of controversial

1. Was the offending belief or behavior commonplace in its time - was it exceptional or was it part of conventional wisdom?
2. Were they a proponent of the offending action?
3. Is there historical evidence to connect this person to the offending belief or attribute?
4. Does the offending belief behaviour or attribute outweigh any positive contributions?
5. Did the belief, behaviour or attribute have an effect on public life?
6. Have the perspectives of those who have been perceived to be harmed, been considered?
7. Has the work of scholars been considered?

Douglas Campbell Scott

1. Very controversial
2. Trying to figure out what happens with his designation
3. There was a plaque, but it was removed when the ownership of the property changed
4. Have to look at the designation to see if it should be revised or revoked
5. They commemorated him 1 year after he died, they rushed to do it and may not have had much balance
6. Debate of him having a plaque for him commemorates him and this is wrong, or if it is just a way to educate people on their history

25 year rule

1. Immediately after there is an outpouring of praise
2. 10-15 years later there is a bit more revision of these ideas
3. The negative things start to come out
4. 25 years is thought to be enough time to understand the good and the bad

The Board

1. The appointments were once political - there were some historians, but there were also citizen members that had people that were tied to the government
2. After 2015 that shifted and it is now more of an obviously merit-based appointment system
3. Residential schools in Canada have been recognised as a national historic event

- a. Plaque will go on a monument in Ottawa
- 4. Individual schools can be recognised as historic sites if there are remnants, or as events if there are no remnants left
 - a. This will be done for all schools where the first nations involved wish for this to happen
- 5. Debate over what language should be used, cultural genocide, genocide, aggressive assimilation

Week 11

Lecture - For Profit: Professional Historians and Historical Research

Conclusions from last week

- 1. Apology and reconciliations are important manifestations of public history
- 2. Public history is multifaceted
- 3. It is about how we come to terms with the events of the past and how we have chosen to remember or forget that pass
 - a. Purposeful forgetfulness - less purposeful
- 4. Collective memory and the historical imagination and time lieux de mémoire combine when we create an apology or suggest methods of reconciliation
- 5. Lieux de mémoire - spaces of memory
- 6. Apology or act of reconciliation can be a nodal point - space for people to come together and think about the past, and re-think how it should be remembered
- 7. Apology and reconciliation give the public the opportunity to ask who of the past and an opportunity to learn and alter current behavior

Who does public history

- 1. Family historians
- 2. Academics
- 3. Journalists and popular historians
- 4. Institutional historians and related history and heritage professionals
- 5. Historical research firms
- 6. Law, truth and reconciliation
- 7. Historical non-profits and lobby groups

Family Historians

- 1. A lot of people are the people who do it on themselves
- 2. It is also big business
- 3. There are also professional family historians

Academics

- 1. Traditionally we see them as the arbiters of history to the public
- 2. Question of who is their audience
- 3. Often academics are specialists, whereas public historians are more likely to be generalists

Until 1970s

- 1. Until 1970s great public historians were academics
 - a. Harold Innis
 - b. Donald Creighton

- c. ARM Lower
 - d. WL Morton
 - e. JMS Careless
2. They tried to create national narratives
 3. Picture Canada as something different than a colony
 4. Narrative of settlement and exploitation

Journalists and Public Historians

1. As more people were experiencing academic life the scholars withdrew, and the journalists became more popular as public historians
2. Pierre Berton was one of the journalists who did this
3. Brought journalistic vigor
4. Wrote fast paced, easy to read and engaging books
5. Canadians looked to journalists for history

Journalists and Popular Historians

1. Charlotte Grey
 - a. Recipients of the Order of Canada (basically a knighthood)
 - b. She wrote tons of books
 - c. Books made for a popular audience
 - d. Well researched, not footnoted
2. Tim Cook
 - a. First World War curator of the Canadian War Museum
 - b. He is also an academic
 - c. Written many books
3. Question of what is the role of an academic
4. Most who are popularizers of history are journalists rather than historians
5. Dan Snow
 - a. Career of a history journalist
 - b. He is in TV series
 - c. Talks a lot about battles

Issues with public historians

1. Too popular - reduces or trivializes the past
2. Biased - by government policy or patron
3. Credentials - not as scholarly as academic historians, they might not have good credentials
4. Concern that it is a good story with facts sprinkled on top
5. Format - not scholarly, trivializes the past

Institutional Historians and Related history and heritage professionals

1. Where else do you find history and heritage professionals
 - a. Archeologists - ROM, Ontario Heritage Trust, Parks Canada, CRM firms
 - b. Archivists - LAC, Archives of Ontario, Local Archives
 - c. Conservation - Canadian Conservation Institute, Canadian Museum of Civilization, ROM, Peterborough Museum and Archives
 - d. Vault managers and circulation staff
 - e. Curators, educators, interpretation specialists

2. Public history is a team effort
 - a. Question arises of who should get the credit
3. Where do you find them outside the university
 - a. Museums - often get title of curators
 - b. Government departments - they have departmental historians in almost every department

American Historical Research Firms

1. They are one stop history shops
2. They do any kind of historical research
3. First firms originate to the 1970s
4. These firms were created out of historians that left the government
5. Full service operations - research, document management, report writing, archeology, interpretation, exhibition design
6. Not as popular in Canada, as fewer people want to pay for it
7. Principles/leaders are mainly former civil servants, best educated of the group
8. They hire people with BAs and MAs, few PhD's
9. The history factory also purposefully hires journalists

Canadian Historical Research Firms

1. Origins - 1990s after government cutbacks and rise in contract employees
2. They then were hired back by the government
3. Contracts began to band together
4. Primarily in Ottawa and Vancouver
5. They were in these cities because they were using the archives to research things regarding indigenous affairs
6. Focus on research, writing archives management
7. There are sometimes moral issues with taking contracts
8. They do a lot of litigation related things
9. Truth and Reconciliation Council also employed public historians

Historical Non-Profit and Lobby Groups

1. There are historical societies
2. Historica
 - a. Started in 1999
 - b. Dominion Institution started in 1998
 - c. Dominion was the right wing side
 - i. Advocate for more awareness of historical consciousness
 - d. Historica was the left wing side
 - i. Warm and fuzzy about past, make them love history
 - e. Historica is not the home of heritage minutes
 - f. non-profit organization
 - g. Two merged together
3. Canada's History Society - formerly the Beaver
 - a. Historical advocacy group
 - b. Came from newsletter that HBC put together
 - c. Magazine was about the history of the company

- d. Then became a magazine about the history of canada
 - e. They are the ones that created the pierre burton awards and governor general teaching awards in history
 - i. These awards are now federal awards
- 4. Historica - create a heritage minute, educational tool kit, canadian encyclopedia entry, newspaper op ed
 - a. Hire experts to do this
 - b. Dedicated to creating learning resources for schools

Conclusions

- 1. Many different groups engage in public history, often for profit
- 2. Museums aren't money makers, but you can still be an entrepreneur or work for an organization as a public historian
- 3. Public history is a collective and collaborative effort
- 4. The act of making history public or popularizing it requires a certain skill set, and not everyone can do it
- 5. Often scholars are at odds with public historians because of their patrons, methods, presentation style
 - a. Scholars have a cannon and a specific style, these won't always match