



UNREST

Grant Agreement No. 693523

Stakeholder Newsletter

February – April 2018



Horizon 2020
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UNREST Unsettling Remembering and Social Cohesion in Transnational Europe

Title of this document:
Stakeholder Newsletter
February - April 2018

Due Date:	Month 25 (April 2018)
Related WP:	WP5 - Communication and training impact Sub - WP5.1: Knowledge Exchange and Dissemination of Project Findings
Leading Project Partner(s)	UBAT
Contributing Partner(s)	RUB
Leading Author(s)	David Clarke
Contributing Author(s)	Stefan Berger, Cristina Condovici, Nina Weeke
Dissemination Level	PU: Public

Abstract: Description of work for Sub - WP5.1

Identify and engage stakeholders through a series of activities designed to maximise the impact of the project and its responsiveness to the needs of potential end users.

Name of Research Project	UNREST (GA - No.: 693523)
Responsible Unit/ Project officer:	REA/B/03 Cristina Marcuzzo
Call:	H2020-REFLECTIVE-2014-2015
Topic:	REFLECTIVE-5-2015 - The cultural heritage of war in contemporary Europe
Type of Action:	RIA
Starting date:	01/04/2016
Duration:	36 months



Key Topics of the Stakeholder Newsletter February – April 2018

In the final year of the project, UNREST researchers are focusing increasingly on the operationalisation and dissemination of our theoretical model and our research findings.

Workpackage 1: Administration and Management

UNREST successfully applied for the European Year of Cultural Heritage 2018 (EYCH) label (<https://europa.eu/cultural-heritage/>) and was granted with the right to use the EYCH's visual identity including:

1. The EYCH logotype, available in five colours (and a monochrome version)
2. The slogan Our heritage: where the past meets the future
3. The hashtag #EuropeForCulture



Workpackage 2: Theory and Methodology

After the seminar that was held in Bath on January 10 - 11th 2018, WP2 has updated and drafted an operationalization outline of the theoretical frame of the project. We have come to see the need to reassess the role of emotions in agonistic processes in order to gain a more dynamic interpretation of the whole theoretical scheme. An important distinction should be made between the ideal modes of representation of the past in relatively contained spaces, such as institutionalized narratives and cultural products, and the actual functioning of memory discourses in specific public settings.



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Cosmopolitanism, antagonism and agonism should therefore not be understood as rigid or homogenous memory regimes, but as ideal types with multiple overlaps and interactions between them.

As the date for the public presentation of the two cultural products designed by UNREST approaches, we have recently been made aware of a museum project in Northern Ireland which has applied the agonistic memory theory developed by Anna Cento Bull and Hans Lauge Hansen to an [exhibition organised by Dr Chris Reynolds in collaboration with Belfast's Ulster Museum](#). This exhibition focuses on Northern Ireland's 1968 events. As this example demonstrates, museums need not be separated from the wider society but can play a pivotal role in promoting both agency and change through an agonistic approach to memory work, including in post-conflict societies.

Workpackage 3: Mass Graves and Exhumations

On 31 March 2018, WP3 submitted all pending deliverables related to the comparative work carried out around the exhumation of mass graves in Spain, Bosnia and Poland. These deliverables consist of literature reviews on all three case studies, a comparative report, and a long dossier including the historical circumstances and analysis of three excavations in each of the contexts under study. All this empirical material is now at the full disposition of all UNREST researchers and will contribute to the refashioning of the theoretical framework, support the comparative analysis between mass graves and war museums, and become part of UNREST's training and educational resources. [CCHS-CSIC published a press release on UNREST](#), describing in detail WP3's activities as well as the performance of the theater company Micomicón of the play *Where the Forest Thickens* written as part of the project.

CSIC has organized an international conference under the title 'Bodies out of Place: Mass Violence, Mass Graves and Necropolitics: Perspectives from Forensic and Social Sciences' (18-21 July 2018 in San Sebastián, Spain (<http://www.politicasdela memoria.org/en/2018/05/international-conference-bodies-out-of-place-mass-violence-mass-graves-and-necropolitics/>)). This international conference invites some of the leading international specialists in the analysis of mass grave exhumations as human rights tools. Mass grave exhumations linked to human rights violations, which already started in the mid-eighties, have become increasingly important worldwide in the 21st century. Gradually, they have become an important and high-profile measure for truth, justice and reparation of victims, as they are radically transform the ways in which societies deal with traumatic pasts, including the consolidation of forensic science as a privileged technique and methodology for interpreting the past – a phenomenon known in social sciences as the forensic turn. The purpose of this conference is to critically analyse, in a comparative fashion, different processes of mass grave exhumations in various parts of the world, including Russia, Timor, Central African Republic, the Netherlands, Germany, the US, Vietnam, Poland, Peru, Colombia, Mexico and Argentina, as well as the more specific



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cases of Spain and the Basque Country. Thematically, the conference includes from Civil War mass grave exhumations in Spain to the Soviet gulags, the identification of human remains recovered in the rubble of the Twin Towers, the search for US MIAs, the case of the Mexican searchers, post-war plundering in Holocaust mass graves, the cultural and political elaboration of the disappeared, and the religious aspects of exhumations, among others. In order to engage the comparative study of mass grave exhumations in different historical, cultural and political contexts, the conference includes scholars from different disciplines: forensic doctors, social anthropologists, lawyers, political scientists, sociologists, archaeologists, historians and literary critics. The conference also includes a panel with representatives of Spain's main memorial institutions.

Workpackage 4: War Museums

This work package, which focuses on war museums, has recently, produced two new articles in refereed journals.

Marianna Deganutti, Nina Parish and Eleanor Rowely have looked at the role of multilingualism in relation to cosmopolitanism and agonism in the Historial de la Grande Guerre in Péronne and the Kobarid Museum for [The Journal of Specialised Translation](#), and Cristian Cercel has published an article on the Military History Museum in Dresden with [History & Memory](#).

Workpackage 5: Communication and Training Impact

In Work Package 5, colleagues are preparing a Mass On-line Open Course (MOOC) that will introduce interested stakeholders to the UNREST theoretical model and its application in museums, mass grave exhumations and theatre. Filming for the MOOC will begin in June and we hope to launch the first course in the autumn of this year. Colleagues at the University of Bath are working closely with the in-house e-learning team to create a MOOC based on the [Futurelearn](#) platform, taking into account the input of stakeholders in our survey and at our workshops.

Stefan Berger has contributed a short essay to the UNREST blog on the potential applicability of the project's theoretical framework to the case of [Australia's approach to its First Nations](#).

Stakeholders who are interested in attending the final UNREST conference should save the dates 6-9 February 2019.

The conference will take place at the [British School at Rome](#).



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Workpackage 6: Creation of Cultural Events

Exhibition at the Ruhr Museum Essen

The concept team for our forthcoming exhibition met on 13th of February and agreed that the underlying principle of display has to be that of “agonistic/contrasting juxtapositions”. Subsequently, members of the team (working group) have met several times in March in order to draft such constellations and pairings of objects, to discuss at the exhibition meeting that will take place on the 2nd of May. In parallel, the working group continued to update the internal database of the exhibition with relevant objects that could potentially be exhibited. Furthermore, several research trips have been undertaken, both in Germany and abroad (e.g. Osnabrück, Soest, Sarajevo, Belgrade), in order to make contacts with curators, museum professionals, and artists, and enquire about the loan of objects for the exhibition. Thus, we hope that we will be able to display important and symbolic artefacts from places such as the War Childhood Museum and the History Museum of Bosnia and Herzegovina (Sarajevo) or the Museum of Yugoslavia (Belgrade).

Analysis of Audience Response to *Where the Forest Thickens*

Following the publication of a filmed version of the premiere of the play [Where the Forest Thickens](#), created by UNREST partners Micomicón, researchers are getting ready to continue fieldwork in Madrid (7-10 May) and in Warsaw and Bosnia (second half of June) in order to analyse audience responses to the play. The most challenging aspect these months is the recruitment of stakeholders in the three different settings. Diana González Martin is coordinating with Micomicón and WP3 researchers to recruit 40 stakeholders who will attend *Where the Forest Thickens* [live performance in Teatro Español the days 8, 9 and 10 of May](#). (UPDATE: around 3,500 people attended Micomicón’s play in the Teatro Español.) In Bosnia Diana González Martin is working together with specialist in memory of Yugoslavian break-up wars Nicolas Moll, member of the [Memory Lab](#). Finally, in Warsaw Zofia Woycicka is very much engaged with stakeholders recruitment and interviewing. We expect to count on 70 stakeholders more in these two sites. Diana González Martin and Daniela de Angeli are working on digital surveys to adapt them to compile the impact of the live performance in Madrid. For Bosnia and Poland the team will circulate the same digital survey used in fieldwork in Madrid in December 2017 in order to be able to compare data from the three settings. The version of the play subtitled in Polish is now also available to view, with a version for Bosnia to follow. [Diana González Martin has recently blogged about the process of investigating audience responses on the UNREST blog](#).



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During the production of *Donde el bosque se espesa*, a ‘making of’ documentary film was produced. This has now received 18 nominations for the Goya Awards, the annual prizes from the Spanish Film Academy. [The documentary has also received reviews in some Spanish media.](#)

The **theatre play** has also received very positive critiques in the media:

- **“Where the Forest Thickens: The Truth is Painful, but it Makes us Free ... One of those plays that are as painful as they are also necessary”** (Diario Crítico) <https://www.diariocritico.com/teatro/donde-el-bosque-se-espesa-teatro-espanol>
- **“Micomicón Brings the Historical Memory to the Teatro Español”** (El Diario) https://www.eldiario.es/cultura/Micomicon-memoria-historica-Espanol-bosque_0_765023973.html
- **“Where the Forest Thickens: A traumatic Travel Towards the Truth”** (ABC) http://www.abc.es/cultura/teatros/abci-donde-bosque-espesa-traumatico-viaje-hacia-verdad-201805040155_noticia.html
- **“Where the Forest Thickens: The Victory of Two Women”** (Madrid Teatro) http://www.madridteatro.net/index.php?option=com_content&view=article&id=4951:donde-el-bosque-se-espesa-ripoll-entrevista&catid=314:entrevistas&Itemid=286
- **“Where the Forest Thickens: A Magic Place in which Wounds can be Opened and Healed”** (Culturamas) <http://www.culturamas.es/blog/2018/05/10/donde-el-bosque-se-espesa-un-lugar-magico-donde-abrir-y-cicatrizan-heridas/>
- **“Where the Forest Thickens: Diving into the Past”** (Madridiario) <https://www.madridiario.es/455853/donde-bosque-se-espesa-bucear-pasado>
- **“Where the Forest Thickens: The Forest Doesn’t let Us See the Truth”** (Revista Godot) <http://www.revis-tagodot.com/obras/donde-el-bosque-se-espesa/>