



# UNREST

Grant Agreement No. 693523

Stakeholder Newsletter

May – November 2018



Horizon 2020  
European Union Funding  
for Research & Innovation

## UNREST Unsettling Remembering and Social Cohesion in Transnational Europe

Title of this document:  
**Stakeholder Newsletter**  
**May – November 2018**

<b>Due Date:</b>	Month 32 (November 2018)
<b>Related WP:</b>	WP5 - Communication and training impact Sub - WP5.1: Knowledge Exchange and Dissemination of Project Findings
<b>Leading Project Partner(s)</b>	UBAT
<b>Contributing Partner(s)</b>	RUB
<b>Leading Author(s)</b>	Nina Parish
<b>Contributing Author(s)</b>	Stefan Berger, Cristina Condovici, Nina Weeke
<b>Dissemination Level</b>	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.

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



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## **Key Topics of the Stakeholder Newsletter May– November 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 2: Theory and Methodology**

The article '[War museums as agonistic spaces: possibilities, opportunities and constraints](#)' written by Anna Cento Bull, Hans Lauge Hansen, Wulf Kansteiner and Nina Parish was published online on 8 Oct 2018 in the *International Journal of Heritage Studies*. Also, the article '[Administrations of Memory and Modes of Remembering: Some Comments on the Special Issue](#)' by Anna Cento Bull and David Clarke, was published online in the *International Journal of Politics Culture and Society* on 9 November 2018 and discusses agonistic memory theory in relation to the field of politics and international relations.

Daniela de Angeli, Daniel Joseph Finnegan and Eamonn O'Neill presented the conference paper, written with Anna Cento Bull, '[Agonistic Games: Multiperspective and Unsettling Games for a Social Change](#)' at the CHI PLAY'18 Conference in Melbourne, Australia, on 28-31 October. The paper discusses the theory in relation to two new computer games developed as part of WP6.

### **Workpackage 3: Mass Graves and Exhumations**

The paper 'Unburials, Generals and Phantom Militarism: Engaging with the Spanish Civil War Legacy', is now in the production stage in the prestigious (and open access) journal *Current Anthropology*. It will come out in an online first version in December and in print next February.

Paco Ferrándiz organized a large international conference, 'Bodies out of Place: Mass Violence, Mass Graves and Necropolitics', last July in San Sebastián, Spain. This international conference invited some of the leading international specialists in the analysis of mass grave exhumations as human rights tools. It included presentations on the three case studies from WP3.



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The CSIC organised a seminar on ‘[The Institute of National Memory: a Polish experience](#)’ on 27 September 2018 as part of their series on Memory Politics, *Faces and Traces of Violence*,

In a research seminar at the Universidad Complutense de Madrid, Paco Ferrándiz and theatre company, Micomicón, reflected on the cooperation between academics and artists in the UNREST project. Mariano Llorente (one of the authors of *Donde el bosque se espesa*) and Arantxa Aranguren (one of the principal actors) were also in the seminar.



## Workpackage 4: War Museums

This work package has officially finished end of May this year. In mid-May the WP4 team submitted a final report from their research to *Museum Worlds*. The text, authored by Stefan Berger, Anna Cento Bull, Zofia Wóycicka, Cristian Cercel, Nina Parish, Małgorzata A. Quinkenstein and Eleanor Rowley is to appear in the next edition of the journal under the title ‘War Museums and Agonistic Memory. A Report’.

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Nevertheless, the WP4 team members are still working on articles resulting from the research. Recently we produced two new texts:


- Cercel Cristian, Nina Parish and Eleanor Rowley ‘War in the Museum: The Historial of the Great War in Péronne and the Military History Museum in Dresden’ *Journal of War and Culture Studies*, forthcoming.
- Nina Parish, Eleanor Rowley ‘Remembering the First World War in France: the Historial de la Grande Guerre and Thiepval Museum’ *The Routledge Handbook of French Politics and Culture*, forthcoming 2019.

Further articles have been submitted for review.


WP4 team members also participated in a number of workshops and conferences presenting the results of our research.

## Workpackage 5: Communication and Training Impact

3.1 YOU'VE COMPLETED 0 STEPS IN WEEK 3



**Professor Anna Bull**  
UNIVERSITY OF BATH



View transcript
Download video: [standard](#) or [HD](#)

### What is agonistic memory?

In this video, Professor Anna Bull from the University of Bath introduces the theory of 'agonistic memory' which she developed with Professor **Hans Lauge Hansen** at Aarhus University in Denmark.



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We have recently completed the first run of our Massive Open Online Course (or MOOC), which started on 1 October 2018 and ran for 4 weeks.

The MOOC, '[How we remember war and violence: theory and practice](#),' is available on the [FutureLearn](#) platform. FutureLearn is a private company owned by The Open University and based in London, U.K. The aim of the course was to introduce interested stakeholders and policymakers to the theory underpinning the UNREST project, the practical case studies applying this theory, and the cultural products, created by UNREST colleagues and partner organisations. We designed the course to take one hour per week, in order to make it possible to complete alongside other commitments, and hopefully to encourage those already working in the heritage and museum sectors to participate.

We divided the MOOC into 4 weeks, which contained activities in a sequence of steps to complete within that week. Subscribers learnt by watching videos, reading articles, and taking short quizzes. Each activity had a space to allow learners to comment or ask questions, other learners could comment, and the 'educators' offered guidance and responded to questions. Dr Nina Parish, Professor David Clarke and Dr Ayshka Sené were the 'educators' on the course, replying to students' questions and comments.

The October course run had 608 learners from 80 different countries, some of whom were involved in the heritage and commemoration sectors and others from very diverse backgrounds. We were encouraged that learners were keen to discuss existing memory models, as well as offer their feedback on agonistic memory and the cultural products,



which have been created by the UNREST project. Some learners said that they would like to apply agonistic memory theory to their own projects, which included a play, a museum, a PhD thesis, and an art exhibition.

The course will run again for 4 weeks in January and March 2019. You can [sign up here](#).

## Workpackage 6: Creation of Cultural Events

The official opening of the exhibition ‘Krieg. Macht. Sinn. Krieg und Gewalt in der europäischen Erinnerung’ took place on 11 November. Prior to the opening, on 9 November, a press conference was organized, where Wulf Kansteiner (leader of WP 6.2.) and Theodor Grütter (director of the Ruhr Museum) presented the UNREST project as well as the concept of the exhibition and answered the questions asked by journalists. A guided tour of the exhibition followed.

The inauguration of the exhibition on 11 November was attended by around 700 visitors. The viewing of the exhibition was preceded by welcome addresses by Theodor Grütter, as well as by the mayor of Essen, Thomas Kufen. In this context, Stefan Berger (Ruhr University Bochum) and Wulf Kansteiner introduced the project and the concept of exhibition to the audience.

During the first week of the exhibition, Daniela De Angeli (Bath University) conducted around 20 interviews with visitors to the exhibition. Together with data gathered from tablet surveys and from the computer games, the interviews will be used in order to evaluate the impact of the exhibition upon visitors.

Photographs of the opening and exhibition (please credit as indicated on each image) <http://bilddatenbank.ruhr-museum.de/?c=1882&k=3c3a779685>

### WP6 – Theatre play

After concluding the interviews and digital surveying with stakeholders in Bosnia and Herzegovina (BiH) and Poland (June 2018), Diana González Martín is now analysing the data gathered in the two settings. The main objective of this analysis is a comparative study across BiH, Poland, and Spain that intersects with individual memories by exploring how *Where the Forest Thickens* (the play) contributes to unsettle fixed, and essentialist memory patterns and stimulates reflective and agonistic modes of remembering in each stakeholder. The study also focuses on the collective dimension by considering the particularities of the memory movements and the hegemonic discourses in each of these three societies. WP5 is helping with the transcription and translation of the interviews. Many exciting, new elements



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are emerging, different perceptions and emotions, that contrast with the materials resulting from the audience analysis in Spain.

Photograph captions for WP6 (play):

- Stra Nema Granicu / Fear Has No Border, The Sarajevo Storage – Collection Pierre Courtin – National Gallery of BiH, June 2018, Photo by Diana González Martín
- Man with a Rifle, The Sarajevo Storage – Collection Pierre Courtin – National Gallery of BiH, June 2018. Photo by Diana González Martín
- Portrait of Polish officer Świtał Adam S. Michała, killed at Katyń massacre, Katyń Museum, Warsaw. Photo by Diana González Martín
- Smaki Warszawy restaurant, setting for some of the interviews in Warsaw. Photo by Diana González Martín





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