

	<p style="text-align: center;">UNREST Grant Agreement No. 693523</p> <p style="text-align: center;">FINAL PROJECT CONFERENCE</p> <p style="text-align: center;">07. - 08.02.2019, British School at Rome</p>	 <p style="text-align: center;">Horizon 2020 European Union Funding for Research & Innovation</p>
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UNREST

Unsettling Remembering and Social Cohesion in Transnational Europe

FINAL PROJECT CONFERENCE

– Final Agenda –



WED, 07.02.2019 (08.30 – 20.00) & THU, 08.02.2019, 9.30 – 13.00, BRITISH SCHOOL AT ROME

DAY 1

WED, 07.02.2019	TOPIC	RESPONSIBLE
08.30	<i>Registration and Coffee</i>	
09.00	Welcome and introduction from Professor Stefan Berger	Stefan Berger
9:15	Understanding Agonistic Memory	Professor Anna Bull, Professor Francisco Colom and Professor Hans Lauge Hansen Discussant: Professor Natan Sznajder
10:15	Remembering at Sites of Mass Grave Exhumations	Professor Francisco Ferrándiz and Dr Marije Hristova Discussant: Dr Elisabeth Anstett
11.00	<i>Coffee</i>	
11.15	Remembering in War Museums	Dr Zofia Woycicka and Eleanor Rowley Discussant: Professor Patrizia Violi + Dr Mathieu Viau-Courville (Editorial board, <i>Museum International</i> journal)

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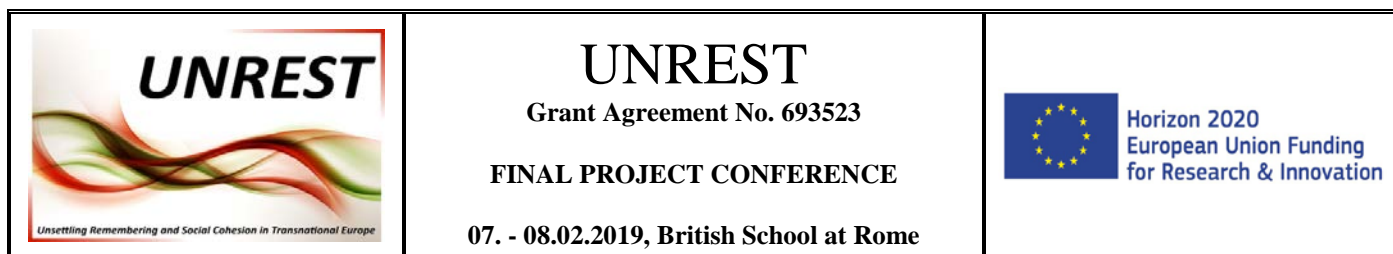
WED, 07.02.2019	TOPIC	RESPONSIBLE
12.00	Can We Create Agonistic Exhibitions?	Professor Wulf Kansteiner, Dr Cristian Cercel and Dr Daniela de Angeli Discussant: Piet Chielens (In Flanders Field)
13.00	<i>Lunch (for invited participants)</i>	
14.00	Round table discussion on agonistic memory in museums	Jaka Fili (Kobarid), Hervé François (Historial de la Grande Guerre Péronne), Dr Jens Wehner (Military History Museum Dresden), Margot Blank (Karlshorst) and William Blair (Ulster Museum) Chair: Professor Bill Niven
15.00	Can We Create Agonistic Works of Art?	Professor Hans Lauge Hansen, Dr Diana González Martin and representative of Micomicón Discussant: Professor Astrid Erll
16.00	<i>Coffee</i>	
16.15	Learning About Agonism Online	Dr Nina Parish and Dr Ayshka Sené
17.00	Cultural Heritage at EU level	Zoltán Krasznai, European Commission – Directorate General for Research and Innovation
17.30	Discussion: The Policy Relevance of UNREST	Dr Nina Parish and Zoltán Krasznai Chair: Professor David Clarke
18.30	<i>Wine Reception</i>	

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WED, 07.02.2019	TOPIC	RESPONSIBLE
18.30	Showing of Where the Forest Thickens (optional)	
20.00	<i>Dinner (for invited participants) at Ambasciata d'Abruzzo Via Pietro Tacchini, 26 00197 Roma Quartiere Parioli</i>	

DAY 2

THU, 08.02.2019	TOPIC: RESPONSES TO UNREST	RESPONSIBLE
09.30	Reflection on Day 1 of the final conference and Introduction to Day 2 from Professor Stefan Berger	Stefan Berger
09.45	Using Synergies – Related Perspectives on Agonistic Memory 1	Dr Simon Martin; Dr Chris Reynolds; Professor Tony Robben Discussants: Professor Anna Bull and Professor Francisco Ferrándiz
11.15	<i>Coffee</i>	
11.30	Using Synergies – Related Perspectives on Agonistic Memory 2	Dr Susannah Eckersley (CoHere); Dr Jacopo Leveratto (TRACES) Discussants: Professor Hans Lauge Hansen and Professor Wulf Kansteiner
12.30	Q&A and concluding remarks chaired by Professor Stefan Berger	Stefan Berger
13.00	<i>Close (lunch for invited participants)</i>	



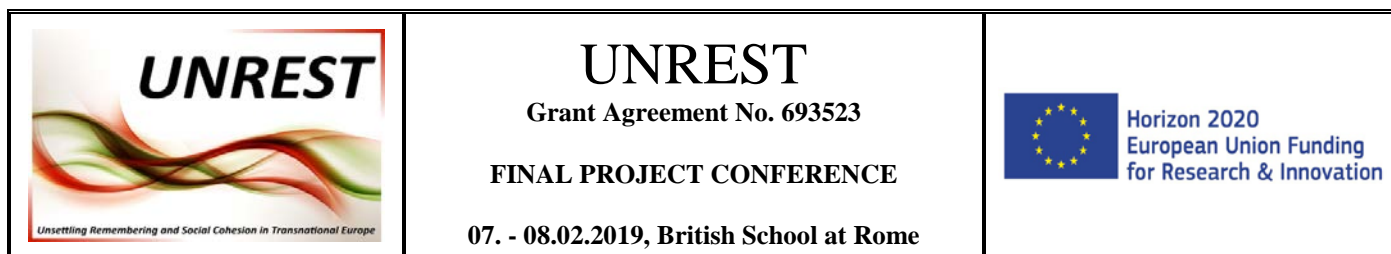
SPEAKER'S BIOGRAPHIES (in alphabetical order)

Elisabeth Anstett is a social anthropologist, senior tenured researcher at CNRS and member of *Adès*, an interdisciplinary research unit at the faculty of medical and paramedical sciences of Aix-Marseille University (France). Her research focuses on dead bodies and human remains management in mass violence or crisis contexts. She is co-editing the *Human Remains and Violence* book series and *Human Remains and Violence* interdisciplinary academic journal, both published at Manchester University Press.

Stefan Berger is Professor of Social History and Director of the Institute for Social Movements at Ruhr University in Bochum. He is also executive chair of the Foundation History of the Ruhr and an Honorary Professor at Cardiff University in the UK as well as Distinguished Recurring Visiting Professor at Tianjin Normal University in Tianjin, China. He has published widely on the history of social movements, especially labour movements, on the history of deindustrialization and industrial heritage, on the history of historiography, on nationalism, memory and on British-German relations. He has a keen interest in global comparative and transnational approaches of history writing. His last two monographs are: *The Past as History: National Identity and Historical Consciousness in Modern Europe* (with Christoph Conrad), Palgrave MacMillan 2015 and *Friendly Enemies: Britain and the GDR, 1949 – 1990* (with Norman LaPorte), Berghahn Books, 2010. In 2019 he has edited two special issues of journals, one for the North American journal 'Labor' on 'De-Industrial Heritage' and for the British journal 'German History' on 'New Directions in German Labour History'. He is currently preparing a monograph for Cambridge University Press on history writing since the 1970s, scheduled to appear in 2020.

William Blair has been Director of Collections at National Museums Northern Ireland since March 2017. He is part of a leadership team setting a new strategic direction for the organisation and has overall responsibility for curatorial, collections care and collections management. He joined National Museums Northern Ireland in 2009 as Head of Human History and in that role curated the new Titanic exhibition at the Ulster Folk and Transport Museum and was author of its companion book, *Titanic: Behind the Legend*. He led the re-development of the Modern History gallery at the Ulster Museum and more recently the new Troubles and Beyond exhibition, also at the Ulster Museum.

Margot Blank has been Curator and Deputy Head of the German-Russian Museum Berlin-Karlshorst since 1997. She took a Masters in Eastern and South-eastern European History, Slavic Studies and Political Science at the Free University Berlin. She worked as an archival researcher in the Baltic States for the Crimes against Humanity and War Crimes Unit at the Canadian Department of Justice, Ottawa (in the context of criminal proceedings of Nazi collaborators). Then as a research assistant in the preparation of the permanent exhibition

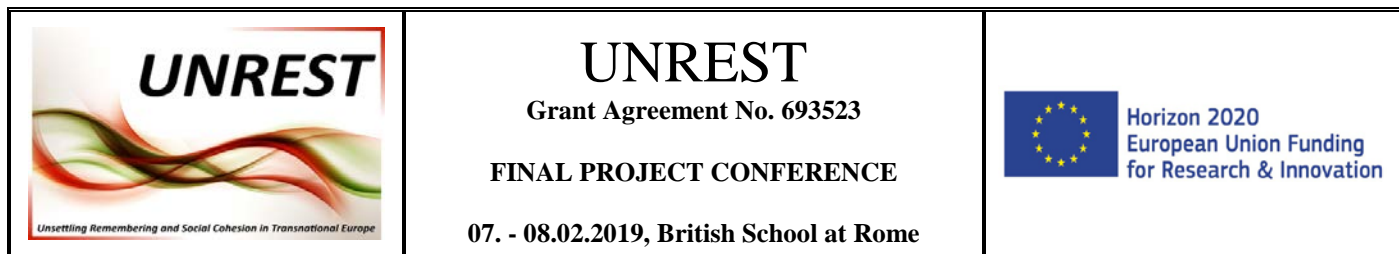


of the German-Russian Museum Berlin-Karlshorst. Finally, as an intelligence analyst at the International Criminal Tribunal for the former Yugoslavia, Den Haag, before becoming Curator at Karlshorst.

Anna Cento Bull is Professor of Italian History and Politics at the University of Bath, UK. She has examined the legacy of 1960s-1970s Italian terrorism, exploring issues related to reconciliation, memory, truth and justice and comparing the views of victims, perpetrators and politicians close to the right. Early research focussed on extreme-right terrorism. The findings of this research have been published as journal articles, book chapters, and a solo-authored book, *Italian Neofascism. The Strategy of Tension and the Politics of Nonreconciliation*, published by Berghahn in 2007 (re-published in paperback in 2011). More recently, her research has examined the end of terrorism and its legacy in Italy with reference to both left and right terrorism, thanks to a new major round of interviews with former terrorists and victims/relatives of victims. A new book, entitled *Ending Terrorism in Italy*, written jointly with Dr Philip Cooke, University of Strathclyde, was published by Routledge in 2013. During the course of her research on Italian terrorism she was awarded an AHRC Research Grant (2005) and an AHRC Research Fellowship (2010). In 2014 she was appointed Guest Research Professor at the University of Aarhus, where she collaborated on the memory of conflict with a number of colleagues in the School of Communication and Culture, including Professor Hans Lauge Hansen, with whom she co-authored an article, 'On Agonistic Memory', published in *Memory Studies* in 2016. Professor Bull has collaborated with Italian victims' associations and with the European-Commission-funded *Radicalisation Awareness Network Voices of Victims of Terrorism (RAN-VVT)*, which recently produced a Handbook on Voices of Victims of Terrorism (May 2016), to which she contributed. She is a member of the Editorial Board of the journal *Modern Italy* and of the Faculty of Archaeology, History and History of Art, British School at Rome. Between 2009 and 2012 she was an AHRC Peer Review Fellow and between 2005 and 2010 she was Co-Editor of *Modern Italy*.

Cristian Cercel is a postdoctoral researcher at Ruhr University Bochum, working on the Horizon-2020 project called UNREST (Unsettling Remembering and Social Cohesion in Transnational Europe). He has a BA in European Studies from the University of Bucharest (2006), an MA in Nationalism Studies from Central European University (2007) and a PhD in Politics from Durham University (2012). His research has been published in journals such as *History and Memory*, *Nationalism and Ethnic Politics*, *East European Politics and Societies and Cultures* or *Nationalities Papers*. His book titled *Romania and the Quest for European Identity: Philo-Germanism without Germans* is due to appear with Routledge in 2019. He has also translated extensively from German, Italian, and English into Romanian.

Piet Chielens is co-director of the In Flanders Fields Museum in Ieper (Ypres), Belgium. He has been responsible for the museum's permanent and most temporary exhibitions since the museum's opening in 1998. From 1992 to 2007 he was also artistic director of Peace Concerts Passendale. He aims for a constant renewal of the memory of the Great War in Flanders and to give special attention to the ways in which micro- (personal,



family and local) and macro-history (that of cultures, nations, and the world) can be linked. In addition to numerous publications in Dutch, he has co-authored two books in English: *The Great War Seen from the Air. In Flanders fields 1914-1918* (with Birger Stichelbaut, 2013), and *Unquiet Graves. Execution Sites of the Great War in Flanders* (with Julian Putkowski, 2000).

David Clarke is Professor in Modern German Studies at Cardiff University. In his previous role at the University of Bath, he was a researcher on the UNREST project. His research interests include the politics of memory, museums and the heritage of conflict. Recent publications include *Constructions of Victimhood: Remembering the Victims of State Socialism in Germany* (Palgrave Macmillan, 2019).

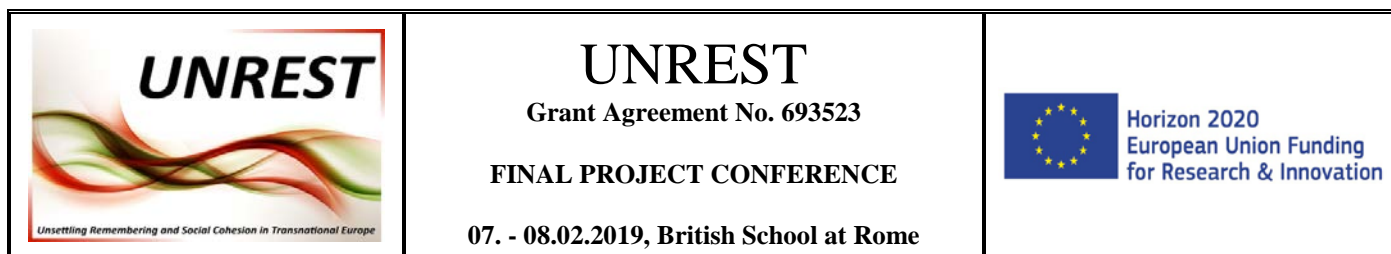
Daniela de Angeli is a postdoctoral researcher in human computer interaction, cultural heritage, games and memory studies at the University of Bath. She has worked as a web, graphic and interaction designer with museums in the USA, Italy and UK. She has a Masters degree in Technology Enhanced Communication for Cultural Heritage from the University of Lugano, Switzerland and a second Masters degree in Media Arts and Computer Science from New Mexico Highlands University, USA. During her doctorate at the Centre for Digital Entertainment at the University of Bath in UK, she explored how authenticity and entertainment can coexist in contemporary museums through game creation and game play. She is currently investigating the use of games to stimulate dialogue and social reflection in difficult heritage sites. Website: <http://www.danieladeangeli.com>

Susannah Eckersley is a lecturer in Museum, Gallery & Heritage Studies at Newcastle University, UK, with research interests in museums and difficult heritage (in particular relating to German history); memory, identity and belonging; the heritage of migration, diversity and representation; cultural policy; museum architecture and built heritage. She was a researcher on the European Commission FP7 project *MeLA: European Museums in an Age of Migrations* from 2011-2014, and the deputy project co-ordinator of *CoHERE: Critical Heritages – performing and representing identities in Europe*, funded by European Commission Horizon 2020 from 2016-2019. From 2019-2022 she will lead a new collaborative research project on culture and integration in Europe. Publications include: ‘Between appropriation and appropriateness: instrumentalising dark heritage in populism and memory?’ (2019 forthcoming) in Kaya, A and de Cesari, C. (eds) *European Memory in Populism: Representations of Self and Other*, Routledge: London. With Whitehead, C., Daugbjerg, M. Bozoglu, G. with Mason, R., Zito, A. and Davenport, B. (2019 forthcoming) *Dimensions of European Heritage and Memory*, Routledge: London. ‘Encountering authenticity in the contact zone? Museums, refugees and participation’ (2018 forthcoming), in Sabrow, M, Saupe, A. (eds) *Museen, Orte des Authentischen?* Schriften des RGZM. ‘People-Place-Process’ and Attachment in the Museum: A New Paradigm for Understanding Belonging? (2017) *Anthropological Journal of European Cultures* 2017, 6(2), 6-30.



Astrid Erll is Professor of Anglophone Literatures and Cultures at Goethe-University Frankfurt am Main. She has worked on German, British, Indian, American, and South African memory cultures and has developed narratological, transcultural, and media theory approaches for memory studies. Erll is general co-editor of the book series *Media and Cultural Memory* (with A. Nünning, de Gruyter, since 2004), co-editor of *A Companion to Cultural Memory Studies* (with A. Nünning, 2010), *Mediation, Remediation, and the Dynamics of Cultural Memory* (with A. Rigney, 2009). She is author of *Memory in Culture* (Palgrave 2011), an introduction to memory studies which was originally published in German as *Kollektives Gedächtnis und Erinnerungskulturen* (2005, 3rd ed. 2017) and has also been translated into Chinese, Spanish, and Polish. She is part of the editorial board of the journal *Memory Studies* (SAGE) and the book series *Memory Studies* (Palgrave) as well as on the advisory board of the *Memory Studies Association*. Currently Astrid Erll is conducting research with a grant from the VolkswagenStiftung („Opus Magnum“) on the reception of Homer as cultural memory (“Odyssean Travels: A Literary History of Cultural Memory“). New publications include *Cultural Memory after the Transnational Turn* (Special Issue of *Memory Studies* 11,3 2018, ed with Ann Rigney) and *Audiovisual Memory and the (Re-)Making of Europe* (Special Issue of *Image [&] Narrative* 1/2017, ed. with Ann Rigney)

Francisco Ferrándiz (Spanish National Research Council, CSIC) is Associate Researcher at the Spanish National Research Council (CSIC). He has a Ph.D. in social and cultural anthropology from UC Berkeley (1996). Since 2002, he has conducted research on the politics of memory in contemporary Spain, analyzing the exhumations of mass graves from the Civil War (1936–1939). His research focuses on the anthropology of the body, violence and social memory. He is presently Principal Investigator (PI) of the research project *The Politics of Memory Exhumations in Contemporary Spain*, funded by the Spanish Ministry of Science and Innovation (2010-2019, <http://www.politicasdela memoria.org/en/>). He has also been a member of the Management Committee of the COST Action IS1203, *In Search for Transcultural Memory in Europe (ISTME, 2012-2016)*, as well as CSIC’s PI in the H2020 Project *Unsettling Remembering and Social Cohesion in Transnational Europe (UNREST, 2016-2019, <http://www.unrest.eu/>)*. His main books on this topic are *El pasado bajo tierra: Exhumaciones contemporáneas de la Guerra Civil* (Anthropos/Siglo XXI 2014, <https://www.youtube.com/watch?v=KMeCs5XbqAA>), and *Necropolitics: Mass Graves and Exhumations in the Age of Human Rights* (University of Pennsylvania Press 2015 and 2017, coedited with A. C.G.M Robben). He has published numerous articles in journals such as *Current Anthropology*, *American Ethnologist*, *Ethnography*, *Critique of Anthropology*, *Anthropology Today*, *RDTP*, *Alteridades*, *Papers de Sociología*, *Revista de Antropología Social*, *AIBR*, *Isegoría*, *Política y Sociedad*, *Visual Anthropology Review*, *Culture and History*, *Forum: Qualitative Social Research*, o el *Journal of Spanish Cultural Studies*. He has published book chapters in academic presses such as *Duke University Press*, *Wiley-Blackwell*, *Palgrave Macmillan*, *University of Pennsylvania Press*, *University of Notre Dame Press*, *Routledge*, *Vanderbilt University Press*, *CSIC*, *Anthropos/Siglo XXI*, *Blume*, *Iberoamericana*, *Gedisa*, *Catarata*, and others.

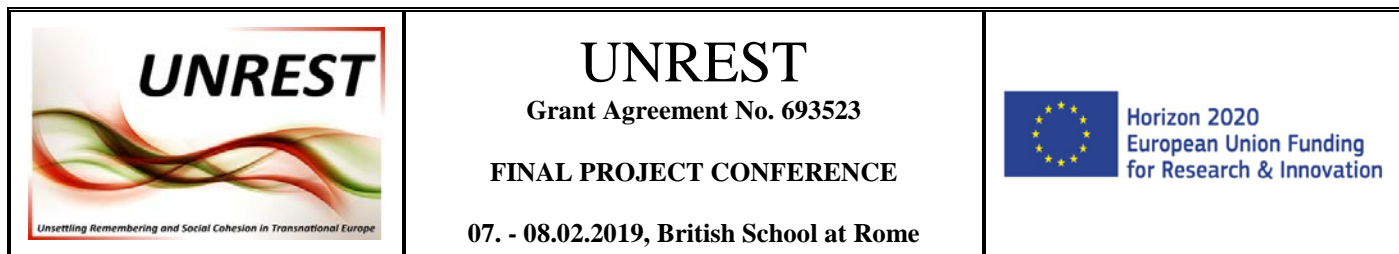


Jaka Fili studied history at the Faculty of Humanities at University of Primorska in Koper. After graduation he completed a Master’s degree in history with the thesis titled “The death on the altar of the regime: Fascist regime and the myth of the first world war in Venezia Giulia (1922-1939).” Whilst studying, Jaka worked at Kobarid museum for 6 years and after his master’s graduation was officially employed as a curator. He has been the curator of Kobarid museum for the past 2 years.

Hervé François has been Director of the *Historial de la Grande Guerre* at Péronne & Thiepval since 2012. He has worked for various institutions – from the Ministry of Foreign Affairs in Israel, to the Netherlands, Belgium, Dunkirk where he worked as Managing Director for Cultural and International Affairs, and in Brussels as the director of the Maison du spectacle, before taking on the renovation of the Historial. The renovation and development of the Historial is taking place in Péronne through enriched museum spaces, multimedia tools and new exhibition spaces devoted to local history. The opening of the Thiepval Museum in 2016 adds to the history of the Historial and attracts audiences to the sites of the Eastern Somme.

Francisco Colom González is Professor of Research of the Centre for Humanities and Social Sciences at the Spanish National Research Council (CSIC). He obtained his Ph. D. in Philosophy (1991) at the Universidad Complutense, in Madrid, and his Diploma in Political Science and Constitutional Law (1991) at the Centre for Political and Constitutional Studies, Madrid. He undertook post-graduate studies at the Free University of Berlin (Germany; 1985-86) and postdoctoral research at McGill University (Montreal, Canada; 1992). From 1992 until 1994 he was Associate Professor of Political Sociology at the Public University of Navarre (Pamplone, Spain). He has also been visiting professor and research visitor in several Latin-American, Canadian and European universities. During the years 2000-2005 he was the president of the Ibero-American Association of Political Philosophy, and between 1998-2006 the Vice director of the Institute of Philosophy of the CSIC. He has been the president of the Spanish Association for Canadian Studies/Association Espagnole d’Etudes Canadiennes. His work has mainly dealt with the normative relations between culture, political identity and social change.

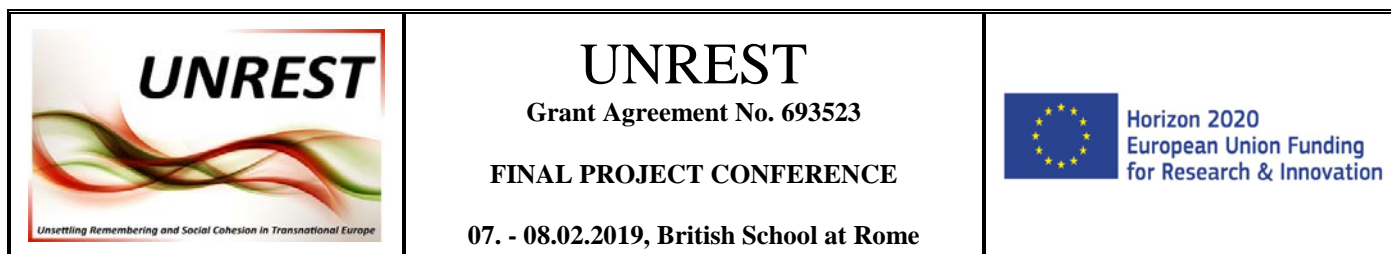
Diana González Martín (Ph.D. in Theatre Studies and Postdoc on Memory Studies) specialises in contemporary European and American theatre and literature aesthetics and ethics. Diana is director of the Latin American Centre at Aarhus University (LACUA) and editor in chief of the academic journal *Diálogos Latinoamericanos*. Diana has experience in interdisciplinary methodology in the study of arts. She is a member of the international research group PERFORMA, focused on performative practices beyond conventional theatre. She has published the monograph on political art, *Emancipación, plenitud y memoria. Modos de percepción y acción a través del arte* (Iberoamericana Vervuert) and co-edited the anthology *La memoria novelada II. Ficcionalización, documentalismo y lugares de memoria en la narrativa memorialista española* (Peter Lang). Diana has also disseminated her research in Performance Research and Theater der Zeit, among others.



Hans Lauge Hansen (Professor MSO of Spanish, Aarhus University (AU, Denmark) is specialized on the topic of memory studies, contemporary narrative modes and their contribution to the construction of cultural communities. He was the director of the collective research project *La memoria novelada* on the Spanish novel on the Civil War and Francoism written after the turn of the Millennium (2011-14), director of the research programme *Globalization, Migration and Memory* at AU 2012-2015 and he is deputy director of the Faculty research programme *Uses of the Past* at ARTS/AU. Selected publications: "Víctimas y victimarios: Trauma social y representación de víctimas y victimarios en la novela española de memoria" *Passés Futurs* 3, 2018; "Modos de representación de la zona gris: una lectura de dos novelas chilenas de Franz y Fontaine", *Memoria y narración* 1, 2018; "Memoria agonista en "El hombre que amaba a los perros" de Leonardo Padura (2009)", *Diálogos Latinoamericanos* 26, 2017; 'Modes of Remembering in the Spanish Memory Novel', *Orbis Litterarum* (web-publication ahead of print), 2016; 'On Agonistic Memory', co-authored with A Cento Bull, *Memory Studies* 9:4, 2016; and *La memoria novelada III: Memoria transnacional y anhelos de justicia*, 2015 co-edited with JC Cruz Suárez and A Sánchez Cuervo, Peter Lang, 2015.

Marije Hristova (PhD Maastricht University, 2016) is a Marie Skłodowska-Curie / WIRL-COFUND postdoctoral fellow at the School of Modern Languages and Cultures / Institute of Advanced Study, University of Warwick. Previously, she was a postdoctoral researcher for UNREST at the Institute for Language, Literature and Anthropology of the Spanish National Research Council (ILLA-CSIC). She is a researcher in the I+D+i funded project *Subtiero: exhumations of common graves and human rights in historical, transnational and comparative perspective* (PI Francisco Ferrándiz). She is also part of the association *Memorias en Red* which promotes memory studies in Spain and of the International Center for Memory Studies and Human Rights (CIEMEDH). Currently she is a member of the organizing committee of the Third Annual Memory Studies Association Conference (Madrid, June 2019). Marije has published widely on transnational memory discourses and the production of cultural memories after the forensic turn in Spain and in Europe. She is the author of the *Reimagining Spain: Transnational Entanglements and Remembrance of the Spanish Civil War since 1989* (Maastricht 2016).

Jacopo Leveratto, PhD, is an Assistant Professor of Interior Architecture at the School of Architecture, Urban Planning and Construction Engineering of Politecnico di Milano and a Senior Lecturer at the Department of Architecture and Urban Studies of the same university. He participated in different national and European researches and he is currently Deputy Dissemination Manager of TRACES project. Author of numerous publications about public space, he is also a Correspondent for *Op.Cit.*, the *Italian Review of Art Criticism*, and the Associate Editor of the peer-reviewed international book series *inclusive interiors* (Maggioli Editore) and the peer-reviewed *International Journal of Interior Architecture and Spatial Design* (University of Houston Atrium Press).

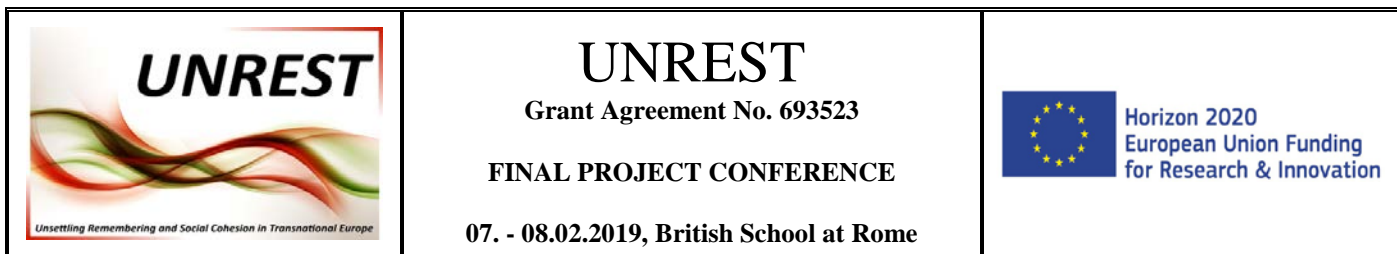


Wulf Kansteiner - Professor of Memory Studies and Historical Theory at Aarhus University; trained in Germany and the US; long-time faculty member of the State University of New York at Binghamton; widely published in the fields of Holocaust studies, media history, historical theory, and memory studies, co-editor and co-founder of the Sage-Journal *Memory Studies* (published since 2008); extensive experience in building and directing international and interdisciplinary research teams in memory studies.

Zoltán Krasznai is policy and project officer at DG Research and Innovation in Unit B6 (“Reflective Societies”). He deals essentially with research on history, cultural heritage, creative industries and European development policy towards developing countries. He holds a PhD in history from the "École des Hautes Études en Sciences Sociales" in Paris. Zoltán is Hungarian. He joined the European institutions in 2005. Before entering the European Commission in 2013, he worked for the European Economic and Social Committee.

Simon Martin took a BA in History at Queen Mary and Westfield College (London) and an MA in Slavonic Studies at the School of Slavonic and East European Studies (London). He completed a doctoral thesis on football and Fascism in Mussolini’s Italy at University College London. Published in 2004, *Football and Fascism* won the British Society for Sports History’s Lord Aberdare prize for literary history. Continuing his research on sport in modern Italy, *Sport Italia: the Italian love affair with sport* was published in 2011 and won the Lord Aberdare prize, in 2012. Developing his work on stadiums built in the Fascist era, his research is increasingly focused upon the memory of the regime through material culture and has just co-edited an edition of *Modern Italy* dedicated to Difficult Heritage. He has taught at University College London, the University of Hertfordshire, and the Università degli Studi Roma Tre. He currently teaches at Trinity College Rome Campus, is co-Director of the University of Buckingham’s Masters in the History of Sport by Research and is a Research Fellow at the British School at Rome.

Micomición was established in 1991 by a group of actors from the Spanish National Classic Theatre Company (CNTC), including their current leaders, Laila Ripoll and Mariano Llorente. Since then, they have produced more than twenty performances, both adaptations of classic texts and plays written by them. They have adapted pieces by Lope de Vega, José Zorrilla, Calderón de la Barca, Shakespeare and Lorca. Micomicón aims to merge Spanish theater tradition with avant-garde European and Iberoamerican theater. Progressively, the company has adopted new digital and multimedia technologies in its performance, one recent example being the successful and award-winning play *El triángulo azul* (The Blue Triangle), a Micomicón original production based on the experience of Republican exiles in the Mauthausen concentration camp. Before *El triángulo azul*, the company produced the trilogy of memory composed by three original scripts: *Atra Bilis*, *Los niños perdidos* (The lost children) and *Santa Perpétua* (Saint Perpetua). Specialized in the original production of sophisticated theater plays relating to traumatic memory, Micomicón’s role in UNREST was to produce an original script directly related to the academic theoretical framework, themes and goals of the

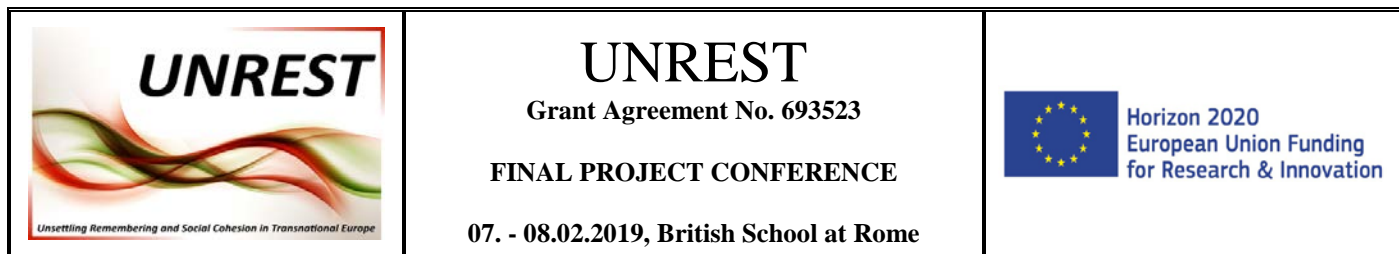


project. After having worked on Spanish historical memory in the trilogy of memory and, later, on the Spanish prisoners in the Austrian Mauthausen concentration camp, their next challenge is to create a play focused on the theatrical recycling of European memory related to the legacies of wars. Micomicon's theater piece will be performed in Spanish in Madrid, to be later videorecorded, translated and shown to other audiences in Europe.

Bill Niven is Professor of Contemporary German History at Nottingham Trent University, England. He has published widely on Germany's efforts to come to terms with its National Socialist past. Among his publications are the monographs *Facing the Nazi Past* (Routledge, 2000) and *The Buchenwald Child* (Camden House, 2007). Professor Niven has also edited many volumes of essays on Germany's relationship to its Nazi past, chief among these being *Germans as Victims* (Palgrave Macmillan, 2006) and – with Chloe Paver – *Memorialisation in Germany since 1945* (Palgrave Macmillan, 2010). In addition to researching the legacies of Nazism, Professor Niven has spent many years studying the culture and literature of East Germany, and recently published a monograph on *Representations of Flight and Expulsion in East German Prose Works* (Camden House, 2014). In 2018, he published a book on Hitler and the Nazi Film Industry (Yale UP). At Nottingham Trent, Bill Niven supervises a number of MA and PhD students who are working on subjects connected to the work of the National Holocaust Centre and Museum, such as the memory and history of the Kindertransport, the use of testimony, and the teaching of the Holocaust at primary school level. Together with his students, he created a digital exhibition *Legacies of the Holocaust*, currently showing at the National Holocaust Centre in the UK.

Nina Parish is a Reader in French Studies in the Department of Politics, Languages and International Studies at the University of Bath. She works on representations of the migrant experience, difficult history and multilingualism within the museum space. She is part of the EU-funded Horizon 2020 UNREST team working on innovative memory practices in sites of trauma including war museums and mass graves (www.unrest.eu). She is also an expert on the interaction between text and image in the field of modern and contemporary French Studies. She has published widely on this subject, in particular, on the poet and visual artist, Henri Michaux.

Chris Reynolds is Associate Professor of Contemporary French and European Studies at Nottingham Trent University. His main research interests are in relation to the events of 1968 from a French, Northern Irish and European perspective. In addition to a wide range of articles and chapters on these topics, he is the author of *Memories of May '68: France's Convenient Consensus* (University of Wales Press 2011) and *Sous les pavés...The Troubles: Northern Ireland, France and the European Collective Memory of 1968* (Peter Lang 2015). He is currently leading a significant project with the Ulster Museum on the question of Northern Ireland's 1968.

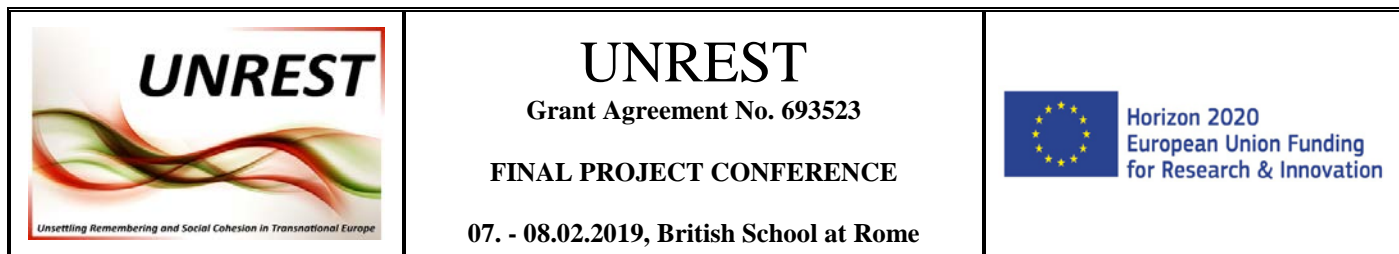


Antonius Robben is a Professor of Anthropology at Utrecht University since 1993. He was a member of the Michigan Society of Fellows at the University of Michigan, Ann Arbor (1986-1989), past President of the Netherlands Society of Anthropology (1994-1999), and a research fellow at the David Rockefeller Center for Latin American Studies at Harvard University (2004). He has also been the director of the Iraq Research Project (2006-2010). A recipient of several National Science Foundation, Harry Frank Guggenheim Foundation, and the Netherlands Organisation for Scientific Research grants, he has conducted years of fieldwork in northeast Brazil on pluriform fishing economies and in Argentina on political violence and sociocultural trauma. At present, he is conducting research on the wartime destruction and postwar reconstruction of the port city of Rotterdam in the Netherlands.

Eleanor Rowley is a doctoral candidate at the Department of Politics, Languages and International Studies at the University of Bath, where she is exploring the visitor experience at First World War museums. She is interested in heritage education practices, and the ways in which young people interpret cultural memory messages during school field trips to museums and heritage sites. She is also contributing to empirical work on museums and memory to the Horizon 2020-funded project ‘Unsettling remembering and social cohesion in transnational Europe (UNREST)’.

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