

Public Spaces: Culture and Integration in Europe



HERA

Humanities in the European Research Area



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Introduction



The HERA Network Board is delighted to launch “Public Spaces: Culture and Integration in Europe” - HERA’s new and exciting transnational joint research programme.

The thematic scope of the programme will provide us with new knowledge and insights relevant to major social, cultural, and political challenges facing Europe and the world. Specifically, it will help to understand the role of culture in defining “public space”, and role of culture in enabling or problematizing cultural integration whilst respecting diversity.

Through time, public spaces have acted as open domains of human encounters and exchanges, often negotiated or contested. Public spaces are closely connected with the expression and exchange of values and beliefs and with the formation and appropriation of institutions, and thus public spaces lend themselves to cultural analysis of these processes and structures. The aim of the HERA “Public spaces” programme will be to deepen the theoretical and empirical cultural understanding of public spaces in a European context. The programme has been designed to facilitate a broad range of cultural approaches to conceptualising public space, its structural and processual formations, and its possible outcomes in terms of integration, exclusion, disintegration, fragmentation, hybridization, amalgamation or transmission. In relationship to the present call, public spaces are understood to encompass both material and symbolic dimensions, both the spheres of institutions and practices. These dimensions can be studied in a historical and contemporary context; across domains of expression, circulation and reception; at local, national and transnational level; and across their physical and virtual manifestations - and interlacing of all of these.

The projects will shed new light on the dynamics through which public spaces shape, and are shaped by, cultural activity, and how various forms of dis/integration can be understood in relation to such spaces. This will involve investigating a variety of perspectives, for example the concepts of and approaches to public space(s), or historical patterns and forms of public space(s), and the relevance of such patterns. Then the formation of public space(s) through institutional and non-institutional activities, the roles played by culture, art and creativity in shaping public spaces, or the impact of migration on culture and the creation and use of public spaces; etc. The research is expected to give new insights that promote the full potential of citizens’ engagement with European public and cultural spaces; to stimulate public, political and scholarly debate about the future prospects of European integration, and to study new modes of interactive and reciprocal engagement between academics and various types of stakeholders including those working in the media, creative industries, and heritage sectors, as they have proved to be the true vehicles of European integration. The challenge for research is to identify how the relations between culture and integration within the context of public space(s) have been modelled and how they can be better understood in order to contribute to a better world.

The launch of this programme is a tribute to the vision and effort of the HERA partners, who by pooling financial resources and national expertise demonstrate their commitment to building a vibrant and strong European humanities research community. HERA has from its establishment in 2004 been committed to the vision of European researchers working across countries and across disciplines to address societal, cultural, historical and philosophical issues in ways not normally possible within conventional national funding or at the level of the individual researcher. Previous projects funded under HERA joint research programmes from 2008 to 2019 have not only produced innovative research, but have also built new networks for future projects, have trained a number of new researchers and have promoted knowledge exchange between the humanities and the wider domains of the arts, industry, cultural institutions, education and media. We look forward to continuing to develop this mission with ‘Public Spaces: Culture and Integration in Europe’.

We congratulate the successful projects who are about to embark on this programme. We look forward to following your progress over the next three years and learning much from your experiences and your scholarship.

Dr. Wojciech Sowa
Chair of the HERA JRP Board

BESTROM: Beyond stereotypes: Cultural exchanges and the Romani contribution to European Public Spaces

BESTROM explores the cultural contribution to Europe's public space/s of Romani minorities since the nineteenth century. Beginning from the premise that minorities should be seen as contributors to a shared store of cultural capital rather than "problems", and bearing in mind the ways in which historical prejudices against "Gypsies" are currently being transferred to new migrant groups, we propose that the European Romani experience can offer important material for reflection both on the roots of discriminatory practice and on ways of acknowledging diversity within an integrated Europe. In order to do this, BESTROM goes beyond the historical scholarship which focuses on state practices, instead emphasising Romani agency, and this implies a critique of "integration": Romanies' ambivalent historical experience confounds the familiar inclusion-exclusion binomial, while their practices of challenging normative integration processes, deploying skills of adaptability, mobility and multilingualism, constitute a cultural matrix rich in possibilities for re-visioning European identity.

We examine the Romani contribution in four exemplary public spaces, deploying historical, ethnographic and musicological methods. The past and present dynamics of those spaces are explored, with a shared aim of illuminating processes of exchange without ignoring underlying conflicts and asymmetries of power. The case studies have regional foci but are conceived in transnational terms, sensitive to comparisons and transfers.

- Research on the Romani contribution in the political sphere explores the ways in which the actions of Romani activists and intellectuals have served to open up the space of European citizenship, necessitating the reconsideration, expansion and enrichment of traditional civic categories. This study takes a biographical approach to political activism.
- A study of the aural presence of Roma music as a transnational element of European public space, with a regional focus on throughout Eastern and Western Europe, examines historical examples of musical performance in urban space and the involvement of Romanies in contemporary international music festivals. It considers how Romani musicians actively shape the space they share with non-Roma through music.
- Horse fairs in England and Germany in the late nineteenth and early twentieth centuries are examined in a third study, exploring spaces which combined economic and leisure activities with opportunities for the display of both difference and intercultural competence. It asks how inequalities structuring market exchanges might interact productively with social differences to sustain positive cultural and economic relationships.
- An examination of Romani groups in the public space of the circus considers circuses as cosmopolitan and mobile spaces and analyses how (and how far) they functioned historically as gateways for the acceptance of otherness. It compares diverse national cases, in terms of the role that circuses played in the construction of nation-state narratives and the implication of Romani actors in those processes.

Both research design and public engagement have been informed at each stage by collaborations with partners from Romani communities, including cultural producers and activists.

PROJECT TEAM

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Romani violin band.



German horse fair, 1935. Liverpool University Library Special Collections.



Esther Family and a parade of their circus. Towards 1900. Anonymous. Esther Family Collection.



Helios Gómez Roma political artist. From Crónica, 1929.

Cemeteries and Crematoria as public spaces of belonging in Europe: a study of migrant and minority cultural inclusion, exclusion and integration (CeMi)

The CeMi project will examine cemeteries and crematoria 'gardens' as public spaces of social inclusion, exclusion and integration, with particular reference to migrant and Established Minority experience, needs and provision, and how these intersect with established practices in the North West of Europe. Cemeteries are multifunctional public spaces where funerary services are provided; they are 'sacred' in the widest sense; they are also frequently used as public parks. Thus, diverse residents converge on cemeteries as shared spaces of use. Misunderstanding and conflict can arise over diverse uses and meanings; alternatively, communities of shared experience and understanding can emerge. Thus, the use and management of these important but understudied public spaces can tell us much about the everyday lived experiences and negotiations of urban diversity, social inclusion and exclusion in multicultural NW Europe. Improving understanding of varied meanings, uses and practices through dialogue and co-production of management strategies will enhance cross-cultural understanding and interaction, and inform planning for diversity-ready cemeteries.

CeMi will examine 8 large NW European municipalities across six countries. Each case study has a similar population (circa 110,000 - 150,000) and significant foreign-born/ ethnic minority populations. They cover a range of economic regions, have socially, culturally and ethnically diverse populations, including long-standing established ethnic minority communities and more recent EU and Third Country National (TCN) migrants. Mixed participatory research methods will be used to study issues and experiences from multiple perspectives, including cemetery and crematoria providers, planners, civil society organisations and grassroots users. The project will produce academic publications, policy-briefing reports and recommendations (co-produced with project participants and translated into multiple European and TNC languages) and a travelling exhibition with creative activities. This will provide feedback to municipalities and encourage ongoing dialogue between the providers and the varied users of these important and sensitive public spaces.

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en/counter/points: (re)negotiating belonging through culture and contact in public space and place (en/counter/points)

en/counter/points takes a transnational, interdisciplinary and collaborative approach to tackle the question: how and why are multiple heritages, memories, processes of attachment and belonging to and in cultural spaces and places, being (re)negotiated during a time of European migration and identity 'crises'?

en/counter/points aims to uncover such (re)negotiations of belonging in different public spaces (museums, cultural platforms, heritage and memory sites), time frames (linking past and present) and related to significant themes (migration, colonialism, post-socialism), in a changing Europe. We combine theoretical, critical impulses from memory studies, contemporary history, architecture, museum and heritage studies, and anthropology to create a conversation between them and our research question. The project hinges on the significance of: encounters between people and culture in public spaces; points of encounter where they may take place; and counterpoints which may be contained, silenced or expressed within them.

While migration, colonialism and post socialism are integral to the memories, histories and identities of citizens in multiple cityscapes – and thus of Europe's cultural landscape – they are not yet fully recognized as such (and in some cases they are even 'erased' and literally reconstructed). Responses to this lack of recognition in the form of citizen's initiatives and the groundbreaking work of curators, cultural actors and community groups that make new claims on authenticity form the basis of our case studies. By exploring a diverse set of case studies including minority, marginalised and 'left-behind' groups in post-socialist societies, in Brexit Britain, in post-conflict former Yugoslavia, and refugees in Germany and around the Mediterranean we will look at both harmonious and conflicting notions of identity and belonging in Europe today. Research across the project addresses both cultural participation and engagements with heritage, as well as protest movements which focus on cultural traditions, commemorations and perceived threats to the preservation of the past, in order to analyse problematic notions of 'integration'.

By simultaneously analysing and experimenting with individual/collective, official/unofficial practice within the public cultural sphere, the project consists not only of research on practice, but research as practice and significantly, practice as research.

en/counter/points research on participatory, dialogic cultural activities, activism and appropriations in (and of) diverse public spaces will inform our academic publications, our policy briefs, and models of participatory action, impacting on diverse audiences and stakeholders within the heritage sector, museums, communities, policy, academia, architectural practice, and in urban and cultural governance.

The project team includes members from five academic institutions: Newcastle University; University of Amsterdam; University of Warsaw; University of Amsterdam; and Centre for Contemporary History Germany.

Our 12 associate partners are: Heinrich Böll Stiftung Germany; Warsaw Museum; Lokomotiva, Macedonia; Muslim League in Poland; Deutsche Stiftung Denkmalschutz, Germany; Potsdam Stadtmuseum, Germany; MAITE, Italy; Foundation for the Integration of Vietnamese in Poland; Museum Friedland, Germany; Cultural Heritage without Borders, Albania; Centre of the Orthodox Culture, Warsaw; Leibniz Research Alliance Historical Authenticity, Germany.

PROJECT TEAM

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European Music Festivals, Public Spaces, and Cultural Diversity (FestiVersities)

Festivals are now a staple of many people's cultural diets across Europe. Festivalisation denotes that festivals can no longer be regarded as merely periodic events, but, rather, as an increasingly popular means through which citizens consume, experience, and live culture. As important public sites of social congregation, celebration, and representation, festivals are a significant space of the cultural public sphere. Yet, whereas music festivals have the potential to connect people, build solidarities, and foster tolerance, they may also reproduce inequalities and social exclusion. This project is a comparative study of music festivals as potential public spaces affording encounters with diversities.

Working collaboratively with local and EU partners, including the European Festivals Association and partners in each national context, our main challenge is to understand the coordination, representation and negotiation of cultural diversities in the context of music festivals. The project takes a qualitative, comparative approach to investigate across multiple research sites the meaning of the festival for organisers, festival workers, performers, audiences and the community more broadly. Methods of data collection include participant observation, surveys, research interviews, and visual-sonic methodologies.

A strong array of knowledge exchange events and partnerships with key partners in each national environment ensures effective knowledge utilisation beyond academic outputs. Anticipated outcomes of the project include its contribution to local, national and European understandings of the representation of cultural differences, and the development of innovative strategies and approaches festival organisers can use to promote cultural diversity and social inclusion in the festival context.

PROJECT TEAM

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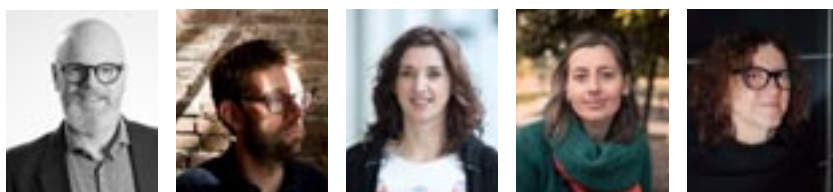
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Festivals, events and inclusive urban public spaces in Europe (FESTSPACE)

There is a long tradition of hosting festivals and events in urban public spaces, and in recent years the number of events staged in European cities has grown. Cities across Europe are using festivals and events to achieve place marketing and economic development objectives, but also to encourage cultural engagement and social cohesion. Festivals and events staged in urban public spaces take various forms; there are many free cultural festivals and sport events hosted in street settings, but more commercially oriented events are increasingly staged in plazas and parks too. Festivals and events are, by definition, time-limited phenomena but they can have enduring effects on the people and places involved. They may affect who uses public spaces and how they are used, both in the short and longer terms. In the contemporary era, festivals and events offer opportunities for urban public spaces to be reimagined as more welcoming and more diverse spaces encouraging different behaviours and producing the inter-subjectivity that can foster the integration of migrants and other socially excluded people. However, there is also a risk that festivals and events represent merely a superficial 'quick fix' to social problems or worse - they might exacerbate social and economic exclusion. In their planning, and in their realisation and legacies, festivals and events include and exclude people and they allow (and restrict) the celebration of certain identities. They have the power to disrupt the fixed nature of public space and to change the dynamics of spaces. Like the spaces they inhabit, urban festivals and events are contested - with different interests competing to secure their own objectives.

The FESTSPACE project focuses on how festivals and events enable or restrict access to, and use of, public spaces, including the extent to which they might effectively host interactions and exchanges between people from different cultural, ethnic, socio-economic and socio-demographic backgrounds. We are interested in how the design and operation of urban festivals and events might help to dismantle existing divisions. However, we acknowledge that festivals and events have the potential to symbolically, financially and physically exclude marginal populations from conventional public spaces, hence making spaces less public or less diverse. This provides even more justification for a study that seeks to establish if and how festivals and events affect the inclusivity of urban public spaces. There is the potential for cities to go beyond multi-culturalism towards inter-culturalism by harnessing the "the dialogue and exchange between people of different cultural backgrounds to facilitate the transformation of public space, civic culture and institutions". Therefore, FESTSPACE will also examine the extent to which diversity is embedded in the conception, organisation and delivery of festivals and events and the wider effects of this involvement.

PROJECT TEAM

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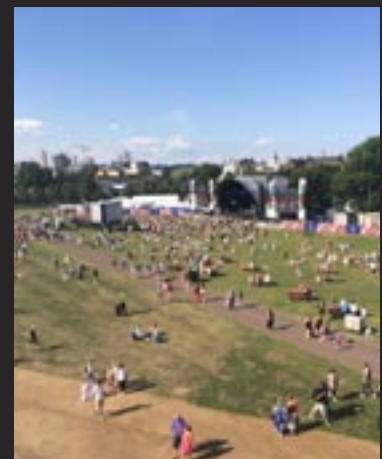
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FOOD2GATHER Exploring foodscapes as public spaces for integration

FOOD2GATHER explores the relations between food and public spaces in the context of migration. The project addresses the experience of food from a relational perspective that focuses on the way people connect with others and the environment physically, socially and symbolically through a myriad of food-related practices.

FOOD2GATHER aims to investigate, and problematize, food as a potential driver of opportunities for intercultural communication and interaction – and as a driver for inclusion and exclusion processes in European societies.

To broaden our understanding, FOOD2GATHER will build on and adapt the concept of 'foodscapes'. Foodscapes is about constructed places wherein food practices, values, meanings and representations intersect with the material and environmental realities that sustain the experience of food.

FOOD2GATHER therefore considers foodscapes as crucial agents in the construction of dynamic and reciprocal relationships in local communities in Europe today. We see foodscapes as socially, empirically and symbolically interlinked, however this is a dynamic concept to be continuously developed throughout the project.

Through different but complementary ethnographic studies of public spaces, as well as close collaboration between researchers and partners from civil society, in six European countries (Belgium, France, Germany, Italy, the Netherlands and Norway), this project addresses the potentialities of foodscapes for creating (or not) new conditions for living together.

PROJECT TEAM

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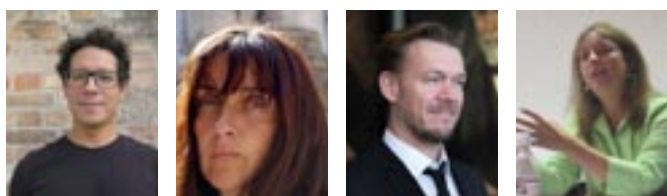
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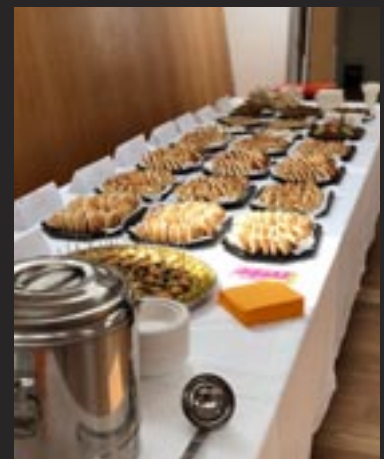
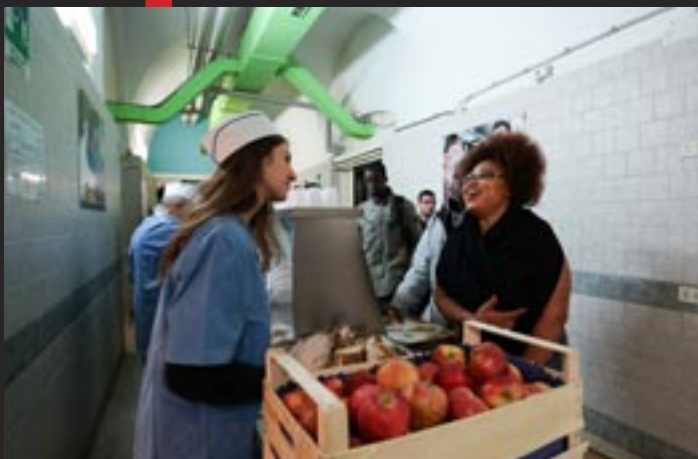
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Governing the Narcotic City: Imaginaries, Discourses and Practices of Public Drug Cultures in European Cities from 1970 until Today (GONACi)

Cultures of drug use are deeply interwoven into public spaces, everyday lives, and the contested governance of European cities. Particularly over the last forty years, we see the governance of narcotic practices play a crucial role in the production and control of public spaces. An examination of these forms of control offers a lens to focus our understanding on historical and present-day forms of urban exclusion, marginalization and integration – particularly in relation to issues of gender, class, race, and disability. Moving beyond stereotypes and stigmatization, we look at how control is exercised and how bodies and identities are disciplined in order to understand how these processes are entangled in the production of narcotic spaces of pleasure, fear, and everyday life.

Our project asks: How have the conflicts around public drug use impacted the social and cultural fabric of European cities in the late 20th and early 21st century? What imaginary geographies of urban narcotic cultures have emerged? How have cities regulated contested sites of drug use? Which actors and social movements have questioned these politics of stigmatization and suggested alternative visions for urban space?

Governing the Narcotic City is working to construct an open-access Archive of Public Drug Cultures. Cutting across different spaces and legal regimes, intentions, and actors, this digital archive is envisioned to unsettle taken-for-granted assumptions about how narcotics, space, cities, activism, and governance are intertwined.

For this purpose, we are collaborating with ten local nonprofit organizations across Europe. From running needle exchanges to archiving biographies of drug users, these associations have been working first-hand in the field for decades. Their expertise will form the foundation of the Archive of Public Drug Cultures.

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Wall in Christiania, 2018.
Copyright: Louise Fabian.



Youth in Amsterdam at Monument on Dam Square in Amsterdam, 1973.
Photographer: Bert Verhoeff / Anefo, Courtesy of the National Archives of the Netherlands (Public Domain).



Rave Club in Berlin, from the Series Maria 2009-2011,
Copyright: Ben de Biel.

Healthcare as a Public Space: Social Integration and Social Diversity in the Context of Access to Healthcare in Europe (HcPubS)

Healthcare, understood as a medical space, is an excellent example of a public space that models the processes of social integration and social equity. In a general sense, healthcare can connect diverse groups of a society under the common idea of health and illness. However, depending on its organization, it can also influence societal segregation of minority groups. Although the issues of minorities' equality are central to European Institutions, European guidelines are mostly still not observed in the national legal regulations and healthcare practice.

Within the scope of the project, the research will focus on the concept of diversity that includes aspects of ethnicity, religion, gender, and sexual orientation both in the general social context of healthcare viewed as a public space, as well as in the specific context of medical institutions conceptualized as public locations. The aim of this project is to generate systematic and in-depth knowledge about how and to what degree the European norms and guidelines concerning diversity are implemented in national legal regulations in Germany, Slovenia, Croatia, and Poland and how they are realized in clinical practice in these countries. The project will study the ethical, cultural, and normative aspects of integration and exclusion within the healthcare sector.

During the project, analyzed will be guidelines and legal regulations of the European Institutions and their implementation in national laws. Further, the project will evaluate statutes, internal documents, and accreditation charters of hospitals as well as guiding principles and directives on the topic issued by hospital ethics committees. Moreover, during the project, in-depth interviews will be conducted with healthcare managers, professionals, and patients. The interviews will contribute crucial information on ethical issues raised by the phenomenon of social diversity in healthcare and how these questions are resolved in everyday practice.

The results of the project will provide knowledge on the state and degree of the implementation of European guidelines in national legal systems and in healthcare everyday praxis. The results of the project will allow for a comprehensive comparison between Germany, Slovenia, Croatia, and Poland regarding the issues of social diversity and access to healthcare. Additionally, the results will provide a ground for possible recommendations intended to address the problems of disparities in healthcare, which are associated with diversity. Therefore, the results of the research will be highly relevant to other areas beyond provision of healthcare, such as: social perception of diversity, policy development, legislation, and economy. Better understanding of the concept of diversity in healthcare can bring impulses toward policy changes in this and other areas of the distribution of public goods; it can lead to reforms in the law systems aimed at improvement of access to public services; it will also allow a more sophisticated social perception of the phenomenon of diversity; and last but not least, it can improve medical procedures and therefore decrease the costs of healthcare in general. Through concentration on ethical questions and humanist perspective, the results of the project can enhance quality of life and health of the minority groups in the countries under investigation and in the European context. The results of the project will also provide healthcare professionals with critical knowledge about how to pursue and integrate the issue of social diversity into their medical practice.

PROJECT TEAM

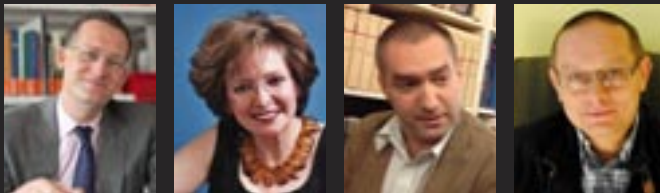
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Moving Market Places (MMP): Following the Everyday Production of Inclusive Public Spaces

The “Moving MarketPlaces”(MMP) project investigates the role of merchants in the everyday

production of inclusive public spaces in Europe. In recent years, an emerging body of literature has re-framed markets as much more than just places for commercial transactions. In this reframing, they are considered flexible spatial-temporal organisations that facilitate a spontaneous synergy between people of different socioeconomic and cultural backgrounds. They give a sense of the life and ‘soul’ of a city and are important actants in urban regeneration strategies (Janssens & Sezer, 2013). Markets worldwide share certain commonalities which makes them familiar environments with similar routines and codes of conduct (Ünlü-Yücesoy, 2013). Along with relatively low entry barriers for traders this turns marketplaces into “cosmopolitan canopies” (Anderson, 2011), where diverse people feel they have an equal right to be. Hence, marketplaces reflect the notions of superdiversity and are considered prototypical public spaces, being described in the HERA-call as “major scenes for a range of responses to the challenges of migration and globalisation.”

This moves away from previous research that has predominantly concentrated on how marketplaces are experienced and consumed. Instead, MMP focuses on the diverse ways the inclusive character of marketplaces is produced. Places with the same function may bring very different social-cultural dynamics, and hence require very different skills from the actors that are present. For this reason, the project adds a crucial new layer to our understanding of European public spaces by scrutinising how marketplaces are actively (re-)produced on the everyday level. Therefore, we primarily focus on the actors that make markets work: the merchants. Through their mobility and presence – their territoires circulatoires – merchants help to transform marketplaces into inclusive public spaces. They can be seen as social-cultural brokers through their everyday interactions. How do they contribute to the inclusive character of marketplaces? What sorts of (social/economic/cultural) capital do they need to produce these places? What (in)formal institutional barriers do they encounter in their everyday practices?

PROJECT TEAM

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Historic postcard of the Schiller-Theater, Hamburg-Altona, early 1900s
© E. Michaelis



Historic postcard of the famous amusement quarter at Spielbudenplatz, Hamburg-St.Pauli, early 1900s
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Entrance of Liseberg amusement park, Gothenborg.
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General View of Avenida del Marqués del Duero, former name of Avinguda del Paral·lel, ca. 1910

Negotiating diversity in Expanded European Spaces (PLURISPACE)

The question of diversity and integration has occupied public debates, political agendas and social sciences for decades. In Europe, an important issue pertains to the settlement of post-immigrant ethno-religious groups, along with the expression and organization of collective identities; claims for participation/representation and recognition; the role of religion in public space; and the increasing influence of diaspora and transnational politics. PLURISPACE's point of departure is that these questions cannot be properly addressed without at the same time taking into account the multilevel character of the European public space they unfold within, the multiple characters of the groups (some identified by national origins, others by religion etc.) and the multiple modes of integration. Within such a complex European space, we identify four policy and theoretical approaches to diversity management and understanding of public space: multiculturalism, interculturalism, transnationalism and cosmopolitanism.

Each approach has its own conception of public space, diversity, equality and solidarity. Most analyses of post-immigrant incorporation have been single-theory-oriented, leading to multiple, contested and controversial interpretations of integration and democratic public spaces. No systematic assessment that compares and contrasts them has thus far been undertaken. PLURISPACE uses the four theoretical perspectives to understand how the multilevel European public space manages diversity. PLURISPACE's main aim is to contribute to the theory and practice of integration and diversity management in Europe. Empirically evaluating post-immigrant ethno-religious minorities' perceptions and adoptions of these different normative approaches will allow us to clarify the nature and relations among multiple conceptions of integration in the European public space that both overlap and diverge. PLURISPACE's focus on European public space encompasses the EU, affiliated non-members (Norway), a new category of ex-EU-member (UK), and the transnational dimension.

PROJECT TEAM

Project Leader: Prof. dr. Riva. Kastoryano, Fondation Nationale des Sciences Politiques, France

Principal Investigator: Prof Tariq Modood, University of Bristol, United Kingdom

Principal Investigator: DrJohn Erik Fossum, University of Oslo. Norway

Principal Investigator: Professor Ricard Zapata-Barrero, Universitat Pompeu Fabra, Spain





Night spaces: migration, culture and IntegraTion in Europe (NITE)

This transdisciplinary collaboration focuses on eight European cities, to understand the key question of how night spaces are dynamically produced, imagined, experienced and narrated by migrant communities in Europe. It considers material, symbolic and virtual public spaces associated with and created by migrant communities in night-time urban settings, which are understood as being important sites of crisis and regeneration, memory and heritage, community solidarity and growth.

Authorities have historically wrestled with the issue of night-time control, and the hours after dark are often still perceived as harbouring threats to public order and potential criminality. However, the current policy attention to night-time urban economies, exemplified by the creation of the office of Night Mayor (Amsterdam, 2014) and Night Czar (London, 2016), illustrates the increasing interest in the potentialities of the urban night. Harnessing this growing interest, NITE's transdisciplinary, humanities-led research will contribute with otherwise overlooked evidence on the production, experience and narration of migrant night-spaces, adding to the timeliness of its approach.

The project covers night spaces in cities in the Netherlands, Ireland, UK, Germany, Denmark and Portugal, considered intersectionally within the context of migration with questions of race and ethnicity, gender and sexuality, class, and age. NITE considers how migrants' experiences in public spaces at night and the stories that emerge from them can productively inform current and future debates, policies and practices. Thus, it contends that night-time culture (expressed through e.g. music, film, digital platforms, performance) opens up new opportunities and spaces of belonging and intercultural understanding.

Through a programme of community co-designed cultural events and activities, and close engagement with policy-makers, NITE aims to contribute to policy approaches to night-time economies, releasing the potential night spaces offer in creating more inclusive cities. With migration a defining characteristic of contemporary urban life, key and often polarizing in current policy, political and public debates in Europe, NITE aims to support community wellbeing and better integration at local, national and transnational levels.

The CRP is led by Dr Sara Brandellero (Leiden University) and brings together PIs Prof. Ben Campkin (UCL), Prof. Manuela Bojadzijeve (Leuphana), Dr Derek Pardue (Aarhus) and Dr Ailbhe Kenny (Limerick).

At Leiden, PI Dr Brandellero will work with Dr Kamila Krakowska, Prof. Frans-Willem Korsten and PhD candidate Mr Seger Kersbergen on research on migrant night cultures in Amsterdam and Rotterdam. The UCL team, led by Prof. Campkin, will focus on LGBT+ migrant communities and night spaces in London. The Leuphana team (in conjunction with Humboldt University), led by Prof. Bojadzijeve, will work with PhD candidate Ms Laura-Solmaz Litschel (Leuphana) to study migrant bike couriers at night within Berlin's smart economy. At Aarhus, Dr Pardue will undertake comparative research on migrant youth and questions of belonging, surveillance and policing with Lisbon. The Limerick team, led by Dr Kenny, will collaborate with Dr Katie Young to study African migrants' community music making in Cork and Galway.

PROJECT TEAM

Project Leader: Dr Sara Brandellero (Leiden University)

Principal Investigator: Prof. Ben Campkin (University College London)

Principal Investigator: Prof. Manuela Bojadzijeve (Leuphana University)

Principal Investigator: Dr Derek Pardue (Aarhus University)

Principal Investigator: Dr Ailbhe Kenny (University of Limerick)





'NITE' by JM Alkmim

Pleasurescapes. Port Cities' Transnational Forces of Integration

Where people have fun, encounter happens. Where encounters take place, change begins. Are pleasurescapes in port cities Europe's true driving forces after all?

Public spaces of entertainment in European port cities, which we name "pleasurescapes", mirror traits of European urbanization in an extraordinary way: They are transnational microcosms, representing conformity and rebellion at the same time. They are public zones of encounter and melting pot for divergent classes, cultures and religions. In studying the past and present of European port cities' pleasurescapes, we gain insights into Europe's cultural pluralism and its exchange of knowledge, material, technologies, and practices.

PLEASURESCAPES is a humanities-led collaborative research project that brings together researchers with museum curators, stakeholders of cultural industries and NGOs. Together, we will create a touring exhibition with accompanying catalogue and theatre production. Our collected data will be published in an open access online database and project findings presented on a project website. Four cities and their pleasurescapes are of special interest for us and will be studied empirically: Hamburg (DE), Rotterdam (NL), Barcelona (ES) and Gothenburg (SE). Despite their national differences, their pleasurescapes show intriguing transnational convergence – why and how exactly is the subject of our research.



Music Hall
Enrique Mistral (Àngel Marsà), 1925. "El Music-Hall Canalla", Los bajos fondos de Barcelona. Documentary Collection Biblioteca de Catalunya



General View of Avenida del Marqués del Duero, former name of Avinguda del Paral·lel, ca. 1910

PROJECT TEAM

Project Leader: Prof. Dr. Lisa Kosok, HafenCity University Hamburg, Germany

Principal Investigator: Prof. Dr. Paul van de Laar, Erasmus University Rotterdam, Netherlands

Principal Investigator: Dr. Judit Vidiella Pagès, Escola Universitària ERAM, University of Girona, Spain

Principal Investigator: Prof. Dr. Heiko Droste, Stockholm University, Sweden



Historic postcard of the Schiller-Theater, Hamburg-Altona, early 1900s
© E. Michaelis



Historic postcard of the famous amusement quarter at Spielbudenplatz, Hamburg-St. Pauli, early 1900s
© Wikimedia Commons



The famous music hall "Trichter" at Reeperbahn, Hamburg-St. Pauli, late 1920s
© St. Pauli-Archiv



Entrance of Liseberg amusement park, Gothenburg.
Copyright Wikimedia commons



General View of Avenida del Marqués del Duero, former name of Avinguda del Paral·lel, ca. 1910

PUBLIC RENAISSANCE: Urban Cultures of Public Space between Early Modern Europe and the Present (PURE)

The central concept of the project is that of a “Public Renaissance”, by which we intend to examine both the urban cultures of public space in the early modern era, and to set this into dynamic dialogue with the recently invigorated discourse around the agency of public space in shaping contemporary events.

By proposing a cross-chronological enquiry that sets the relatively remote formative period of many European cities into dialogue with the contemporary world, we explore and reveal how the past is inscribed in the material culture of the public spaces we still inhabit, and how these contribute to shaping actions and events in the present. Our project considers the early modern period (c. 1450–1700) in the urbanised heart of Europe, with particular attention to case examples between the Netherlands (Deventer, Leiden, Amsterdam), Germany (Hamburg), Spain (Valencia, Madrid), Italy (Trento, Venice, Bologna, Florence) and England (Exeter and Bristol).

Working with an interdisciplinary team of architectural, social and cultural historians, in collaboration with non-academic partners from the museum/heritage sector, and shaping our research agendas in dialogue with contemporary planners, architects and policy-makers, we will probe the continuities and ruptures that shape urban spaces of the past in relation to contemporary urban interaction. In addition to primary archival research methods, we will work with locative media technologists to create smartphone apps that enable an engagement with histories of place, to propose an innovative place-based research methodology. While historical enquiry is at the heart of the project, through digital tools and interaction with regional city museums, we will communicate the memories and meanings of public space in European cities.

PROJECT TEAM

Project Leader: Prof Fabrizio Nevola, University of Exeter, United Kingdom

Principal Investigator: Prof Mónica Bolufer Peruga, Universitat de València, Spain

Principal Investigator: Dr. Juan Gomis (Col), Universitat Catòlica de València, Spain

Principal Investigator: Prof. Dr. Sabrina Corbellini, University of Groningen, Netherlands

Principal Investigator: Dr. Massimo Rospocher, Italian-German Historical Institute, Italy





Public Space in European Social Housing (PuSH)

Across Europe, millions of citizens live in social housing estates – a dominant way of living in the, arguably, retreating welfare states. Today, these estates not only house the most vulnerable, including migrants and refugees; they also attract interest from middle-class citizens in large conurbations characterised by urban growth and rising housing prices. Social housing estates are often problematised as places of segregation and disintegration in European cities. They also are places where processes of social and cultural integration happen.

Social housing estates are spaces of exchange and negotiation between people of various cultural and social backgrounds, ethnicities, ages and genders. Formal and informal encounters take place in hallways and laundries, in squares, parks, playgrounds and car parks, and occasionally in private homes. In these shared spaces, differences among people become visible, contested and negotiated. The working hypothesis of this project is that public spaces on social housing estates throughout Europe are a prime locus of cultural encounter and therefore constitute a unique potential resource for European integration.

Bringing together researchers from some of Europe's most distinguished architecture and planning institutions and with citizens' aid, we wish to tailor a theoretical model and gain methodological insights for studying social housing estates as public spaces. Grounded in an understanding of public space as 'that part of the physical environment which is associated with public meanings and functions' (Madanipour 2003:4), we seek answers to these questions:

- How can the physical environment of European social housing estates be reconceptualised and studied as public space?
- How are public meanings and functions (re)produced by ongoing situated cultural encounters, spatial practices and discourses on such estates?
- What can we learn from these places, and how might they be developed to encourage diverse cultures not merely to coexist, but to enrich and inspire one another as part of the European project?

The project draws on the political philosopher's Hannah Arendt's notion that public spaces are created through human interaction, communication and cooperation within shared spaces where living with others that are different from oneself becomes possible (Thuma 2011). Yet physical space is not a passive container of such cultural encounters. Rather, physical space is an active co-producer of cultural encounters: 'the structure of the material world pushes back on people' (Yaneva 2009:277). This means that public space is not a fixed thing 'out there', but a relational condition. We therefore propose to study the continuous interplay between people and places through the concept of publicness (Varna and Tiesdell 2010; Tornaghi 2015). Publicness is not bound to spaces that are designed or designated as public spaces: a public can be 'sparked into being' (Marres 2005) in any place that is considered a collective concern by a plurality of humans. Yet the publicness of physical spaces is not only a question of inclusion and democracy among humans. It entails fluid and context specific relationships between humans, humans and places, and humans and non-humans (Tornaghi 2015). These relationships can occur at different spatial scales, and can potentially also connect different scales – from private homes, to streets and open spaces, to a housing estate, neighbourhood or city. Going beyond interpersonal interaction, and emphasising materiality, we draw on Henri Lefebvre (1991) to explore and theorize the publicness of social housing estates by examining ongoing situated interactions between specific 1) materialities, 2) spatial practices and 3) discourses. Understanding these situated interactions is at the core of PuSH.

PROJECT TEAM

Project Leader: Prof. E. Braae PhD, The University of Copenhagen, Denmark

Principal Investigator: Professor Inger-Lise Saglie, Norwegian University of Life Sciences, Norway

Principal Investigator: Associate Professor Marie Antoinette Glaser, ETH Zürich, Switzerland

Principal Investigator: Professor Laura Lieto, 'Federico II' University, Italy





Public Spaces and Psychoactive Revolution. The Impact of New Toxicants on Public Spaces, Consumption and Sociability in North-Western Europe, c. 1600–c. 1850 (PSPR_

'Public Spaces and Psychoactive Revolution: The Impact of New Intoxicants on Public Spaces, Consumption, and Sociability in North-Western Europe, c.1600–c.1850' is exploring the impact of several 'new intoxicants' – cocoa, coffee, opium, sugar, tea, and tobacco – on four European cities: Amsterdam, Hamburg, London, and Stockholm. We're especially interested in their influence on urban public spaces, the role of urban public spaces in assimilating them into European behaviours and practices, and the often exploitative global networks through which they were produced, trafficked, and consumed. Via our events, our outreach work with museums, NGOs, and schools, and a virtual exhibition, we hope to show that understanding these processes offers a vital historical perspective on urgent contemporary questions surrounding drug use and abuse, addiction, migration, inclusion and exclusion within public spaces, and the place of intoxicating substances within modern culture and everyday life.



From the seventeenth century 'new' intoxicants like tobacco, caffeine, cacao, sugar, and opium flowed into north-western Europe through a network of Atlantic, North Sea and Baltic ports.
Galli Stadtansicht Hamburg (1680).

PROJECT TEAM

Project Leader: Professor Phil Withington, University of Sheffield, UK

Principal Investigator: Professor Toine Pieters, Utrecht University, Netherlands

Principal Investigator: Professor Dagmar Freist, Carl von Ossietzky Universität, Oldenburg

Principal Investigator: Professor Leos Müller, Stockholm University





The new intoxicants were sold in traditional public spaces – like grocery shops and this Amsterdam apothecary – transforming those spaces in the process.



The new intoxicants created new public spaces, like the coffeehouse, and brought 'public' practices of consumption into the domestic sphere.

Pehr Hilleström, Three Women Telling Fortune in Coffee, 1780s (Stockholms universitets konstsamling, J. A. Berg Collection #158)



The new intoxicants became an integral part of the politics of urban public space across Europe.

Customs & manners of ye Englyshe people. How ye younge menne doe smoke (London, Rocke [i.e. Rock & Co., 1850s?, Wellcome Collections)

Public transport as public space in European cities: Narrating, experiencing, contesting (PUTSPACE)

Public transport research remains dominated by economic and technocratic readings and remains peripheral in the humanities literature. Yet, public transport embraces intense and intimate sites for encountering cultural diversity, facilitating social integration and negotiating public space.

In this project, 'Public Transport as Public Space in European Cities: Narrating, Experiencing, Contesting' (PUTSPACE), we aim to humanise transport research by studying diverse narratives, experiences and contestations of public transport, as they have been unfolding in cities across Europe since the late nineteenth century. The project places public transport at the frontline of contesting what is, can be, or should be public in the city.

PUTSPACE examines public transport as one type of public space, challenging existing definitions of public space. The project will explore how public transport confronts citizens with social diversity, speaks of different types of ownership, surveillance, subversion, interaction and transformation of social norms. We articulate this conceptualisation through four objectives:

1. to critically conceptualise and analyse what kind of public space public transport is;
2. to understand urban transformations of public space in European cities – leading to increased social diversity and polarisation, liberalisation, privatisation and securitisation – by attending to public transport as particularly intense and contentious set of public spaces;
3. to offer a located and historicised perspective on the transformation of public space by examining narratives, experiences and contestations connected with public transport in different European cities; and
4. to contribute to public transport-related research, as well as to intervene in civic mobilising, planning and policy via a humanities-led analysis and conceptualisation of public transport.

The project brings researchers from across Europe together with transport practitioners, enthusiasts, civil activists and curators, benefiting from a strong involvement of Associated Partners. In so doing, the project aims to have an impact that is both academic and societal, humanising public transport research and practice.

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PROJECT TEAM

Project Leader: Dr Tauri Tuvikene, Tallinn University, Estonia

Principal Investigator: Dr Frédéric Dobruszkes, Université libre de Bruxelles, Belgium

Principal Investigator: Dr Wladimir Sgibnev, Leibniz Institute for Regional Geography, Germany

Principal Investigator: Dr Jason Finch, Åbo Akademi University, Finland





The European Spa as a Transnational Public Space and Social Metaphor (SPAS)

The project The European Spa as a Transnational Public Space and Social Metaphor is part of the HERA (Humanities in the European Research Area) funding initiative of the European Union devoted to the topic "Public Spaces: Culture and Integration in Europe". The HERA call defines public spaces as "open domains of human encounters and exchanges", "connected with the exchanges of values and beliefs and with the formation and appropriations of institutions". It invites humanities scholars to identify "how the relations between culture and [European] integration within the context of public space(s) have been modelled".

Within this framework, our project sets out to rethink the spa as a core concept and object of European debate. It investigates how the European spa, with its characteristic institutions such as the Kurpark, sanatorium, grand hotel and casino, developed into a transnational public space and functioned as a stage for the negotiation of political, social and cultural issues of European relevance.

Together with our partners, we will produce a travelling exhibition, displayed at various spas and spa museums, educational materials and a catalogue of digital sources concerning European spa culture. Moreover, we will combine our fieldwork in the different countries with a "researcher in residence" programme. While conducting our project research in situ at our partners' spa locations, we will engage in events open to the public such as lectures, 'pint of science', guided tours through the museums / spa vicinities, presentation and discussion of spa novels or films.



"Promenading Europe". Abbazia / Opatija. Postcard. © Hrvatski muzej turizma Opatija / Croatian Museum of Tourism Opatija, <https://www.hrmt.hr>.



"Talking" the Waters". The Pump Room in Full Swing 8am, by Herbert P. Templar, c.1894. © Harrogate Museums and Arts, Harrogate Borough Council

PROJECT TEAM

Project Leader: Dr Christian Noack, University of Amsterdam Amsterdam, The Netherlands

Principal Investigator: Prof. Wiebke Kolbe, Lund University, Sweden

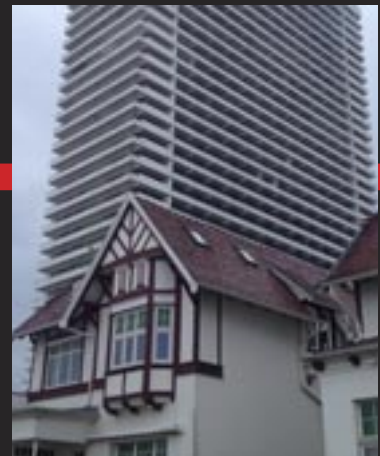
Principal Investigator: Prof Astrid Köhler, Queen Mary University of London, United Kingdom

Principal Investigator: Dr habil. Henrike Schmid, Freie Universität Berlin, Germany





"European Spa Culture Getting Local". Ramlösa (Sweden). (2018). Photograph, by Wiebke Kolbe. © The European Spa as a Transnational Public Space



"Spa Tensions. From Suisse Chalet to Post-War Modernism". Travemünde (Germany). (2018). Photograph, by Henrike Schmidt. © The European Spa as a Transnational Public Space



"European Spa Culture Getting Global". Zopot (Poland). (2013). Photograph, by Henrike Schmidt. © The European Spa as a Transnational Public Space



"Bathing Community". Abbazia / Opatija. Postcard. © Hrvatski muzej turizma Opatija / Croatian Museum of Tourism Opatija, <https://www.hrmt.hr>.



"Walking Society". Harrogate, by Arthur Michael, 1936. Poster. Part of the It's Quicker By Rail series. London and North Eastern Railway, Science Museum Group Collection, © The Board of Trustees of the Science Museum, <https://collection.sciencemuseum.org.uk/objects/co230268>.



"On the Red Carpet to Health". Wiesbaden (Germany). (2018). Photograph, by Henrike Schmidt. © The European Spa as a Transnational Public Space

Everyday experiences of refugee youth in public spaces (EEYRAPs)

Our project focuses on public spaces as one of the key contributing factors to integration of young refugees in Europe. Our focus is on young refugees aged between 12 and 30 years and we include refugee youth that are unaccompanied, as well as those who have fled persecution with their families.

Our project focus is upon how public spaces are perceived and experienced by young refugees and the practices through which they claim space and contest exclusion. We are also interested in the infrastructures that are being set up for, with and by young refugees and how the experiences of our participants varies according to different markers of cultural difference. We employ a suite of innovative qualitative methods in enable us explore the everyday experiences of young refugees in public spaces.

The methods to be employed in each city include participant observation, focus groups and participatory diagramming workshops as well as in-depth and walk-along interviews. We contribute to the 'Public Spaces: Culture and Integration in Europe' theme through a critical in-depth exploration of young refugees and asylum seekers' relationships with and understandings of public space in four European cities: Newcastle (UK), Leipzig (Germany), Amsterdam (Netherlands) and Belgium (Brussels).

Our team brings unique research expertise in different disciplines including cultural and political geography, childhood and youth geopolitics and urban geography as well as debates on citizenship migration and integration.

PROJECT TEAM

Project Leader: Professor Peter Hopkins, Newcastle University, UK

Principal Investigator : Dr Kathrin Hörschelmann, Leibniz-Institut für Länderkunde, Germany

Principal Investigator : Dr Ilse Van Liempt, Universiteit Utrecht, Netherlands

Principal Investigator : Dr Hassan Bousetta, Universite de Liege, Belgium





The Scientific Conference: A Social, Cultural, and Political History (SciConf)

International conferences are standard features of scientific life today. Since their emergence, in the second half of the nineteenth century, some 170 000 of them are estimated to have taken place (UIA International Congress Calendar 2017). Still the reasons for this rise, and the functions that conferences have fulfilled in scientific practice, have rarely been studied.

In the collaborative research project SciConf, a European team of scholars will delve into the history of “The Scientific Conference”, seeing it not as a background for other, ‘real’ action, but as a phenomenon to be grasped in itself. What happened at scientific conferences? How have they exchanged knowledge and shaped expertise? What forms of sociability have developed in these meetings, what rituals have been performed? How have scientific conferences embodied social hierarchies and international relations? How have they informed policies on relevant subjects? The project will look at conferences as “public spaces” and address these questions through that lens. It started in May 2019 and will continue for three years.



Utrecht conference 1921.

PROJECT TEAM

Project Leader: Professor Sven Widmalm, Uppsala University, Uppsala, Sweden

Principal Investigator: Dr. (Reader) Jessica Reinisch, Birkbeck, University of London, London, UK

Principal Investigator: Dr. (Research Leader) Charlotte Bigg, Centre Alexandre Koyré, Paris, France

Principal Investigator: Dr Geert Somsen, Maastricht University, Netherlands

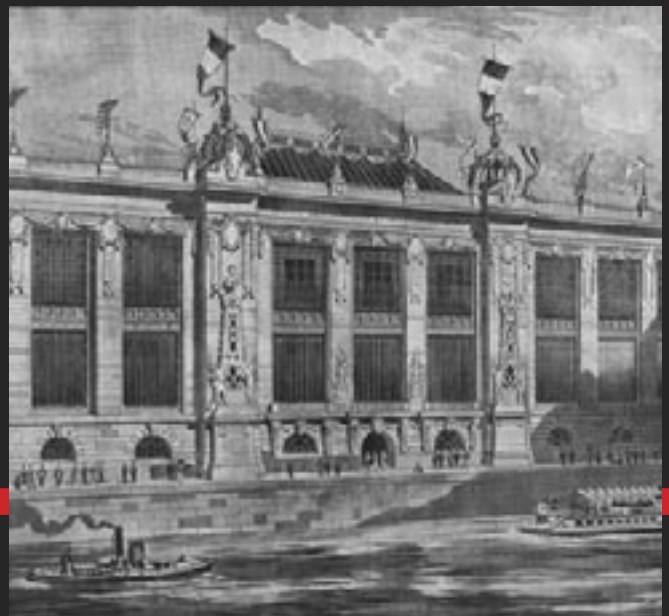




Nobel Symposium, Stockholm 1969.



Nurses participating in UNRRA conference 1946.



The Palais des congrès at the 1900 Paris exhibition.

Visual Culture of Trauma, Obliteration and Reconstruction in Post-WW II Europe (VICTOR-E)

VICTOR-E is the acronym for Visual Culture of Trauma, Obliteration and Reconstruction in Post-WW II Europe and the title of an international research project that explores non-fiction films about the rebuilding of local, national and transnational communities across Europe in the period from 1945-1956. VICTOR-E raises the following question: How have audiovisual representations of public spaces – and particularly the documentation of war damage and of reconstruction efforts –, shaped the politics, policies and polities of post-WW II Europe?

VICTOR-E is a collaborative research project of Goethe University Frankfurt am Main Germany, Università degli Studi di Udine Italy, Academy of Sciences of the Czech Republic Czech Republic, and Université Paris 1 - Panthéon Sorbonne France, in cooperation with the Deutsches Filminstitut und Filmmuseum Frankfurt, the Centre National de la Cinématographie Paris, the National Film Archive in Prague, the Archivio Nazionale Cinema Impresa in Ivrea, and the Association des Cinémathèques Européennes (ACE).

It was selected as one of 21 projects to be part of HERA's (Humanities in the European Research Area) fourth joint research programme addressing 'Public Spaces: Culture and Integration in Europe'. Funded mainly within the framework of the EU research funding program Horizon 2020, HERA focuses on developing funding opportunities for leading humanities researchers in Europe

Framing post-war culture as a culture of trauma and transition and looking at public space as a privileged site for the discursive construction of regional, national and supra-national communities, VICTOR-E studies the political iconography of public spaces in non-fiction film from the cessation of hostilities (1944-45) until the Thaw (1956) in a transnational, comparative perspective and with regard to a wider historical visual culture, including photographs, maps or popular culture. This scope encompasses different national experiences of war destruction and post-war reconstruction across Europe as lived, captured and remembered in Germany, Italy, France and Czechoslovakia/Czech Republic. VICTOR-E assumes that through the cinematic configuration of public spaces, non-fiction films contribute towards the formation of distinctive notions of the demos and, by implication, of different and competing visions of democracy.

VICTOR-E unites scholars of non-fiction film from four European countries with film archives and combines archival research, media literacy, oral histories and public history in order to provide context for previously digitized as well as newly digitized content. Apart from scholarly publications and conferences, the main deliverable is a suitable, multilingual (F, I, D, CZ, EN) virtual exhibition connected with European Film Gateway, which presents the research results to scholars, schools and lay public and furthers our understanding on how audiovisual media shape notions of public space as site of commemoration and political and social action.

PROJECT TEAM

Project Leader: Prof. Dr. Vinzenz Hediger, Goethe Universität Frankfurt am Main

Principal Investigator: Prof. Dr. Francesco Pitassiom, Università degli Studi di Udine, Udine, Italy

Principal Investigator: Prof. Dr. Lucie Cesalkova, Czech Academy of Sciences

Principal Investigator: Prof. Dr. Sylvie Lindepberg, Université Paris-1 Sorbonne-Panthéon





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- Arts and Humanities Research Council (AHRC), United Kingdom



HERA

Humanities in the European Research Area



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