"WHO IS EUROPE?" INTERNATIONAL CoHERE CONFERENCE 22-23 NOVEMBER 2018

Day 1 (Thursday, November 22)
Session 1 – <u>Dimensions of European Heritage (part 1)</u>

"Productions and Omissions of European Heritage"
Speakers: Chris Whitehead & Susannah Eckersley

The notion of productions and omissions of European heritage provides a critical foundation for interrogating different meanings of heritage, historical constructions and representations of Europe, or formative histories for European identities that may be neglected or hidden due to political circumstances, as well as non-official heritage. We examine the ways in which the past is used in the expression of contemporary identity positions, highlighting often conflicting understandings of belonging to Europe.

"Uses of the Past in Populist Political Discourse and Representations of (Post)Colonialism in Museums"
Speaker: Ayhan Kaya & Lora Sariaslan

The uses of the past in political discourse and representation of colonialism in European museums are investigated along with public/popular discourses as well as dominant understandings of a homogeneous "European heritage". How is the past constructed, contained and presented? Can a (post) colonial museum exist? As part of the WP2 we analyzed how European museums represent colonialism in (post)colonial and (post)migrant societies. This gave us the chance to investigate how constructs of Europe are created through museum representations and how they (might) relate to dominant or permitted discourses of national memory through hierarchies of histories. We focus on the position(ing) of the "other" within or without European heritages and identities, attending particularly to the place and perception of Islam and to legacies of colonialism in contemporary Europe.

"Cultural Forms and Expressions of European Identity"
Speaker: Ullrich Kockel

European identities are negotiated in ethnic frontier situations. Two such case studies are examined. In western Lithuania, German cultural heritage is being reinterpreted and revalorized within a frame of reference that is at once German, Lithuanian, and European. In the process, the region appears as a prime example of an emerging "European-ness". The Sudeten Germans have long been portrayed as "Bavaria's 4th tribe", and at an associational level have been committed to European integration. Their relationship with the Czech areas from which they were expelled after the Second World War is held up as a model of such integration. These two case studies are examined with reference to an identity performance model that allows a nuanced reading of the cultural forms and expressions employed in performing identities differently.

Session 2 – <u>Spaces of Memory</u>

"Jewish Heritage and the Collection of the POLIN Museum"
Speaker: Renata Piątkowska

POLIN Museum of the History of Polish Jews, initially planning to hold a limited amount of museum items, has collected a large and original collection over the last few years. The collection comprises mostly of donated items: keepsakes (personal or historic) and artworks as well as their "biographies" — the life-stories of people to whom they had once belonged, their producers, owners, users, and finally their "curators," namely those who had looked after them over the years. The histories of the objects and persons to whom these object once belonged are recorded in the form of notes, audio files, or filmed interviews with the Donors.

POLIN's collection owes its unique and original character to the objects, which have built the institution's identity. By offering the Museum their keepsakes, the Donors reinforce the Museum's role as a repository and conveyor of the memory of Polish Jews.
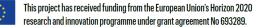
"Windows to the Past, Bridges to the Future. **The European Heritage of the Former Communist Europe"**
Speaker: Cristina Petrescu

In the postwar years, Europe was above all fragmented between the West and East. Before 1989, democratic and communist Europe represented two different worlds, heading into opposite directions and mutually epitomizing "otherness." However, 1989 happened primarily because those living behind the Iron Curtain expressed their will to return to Europe. In spite of great expectations, the integration into the European Union only made clear that the "Old Europe" perceives the "New Europe" as its "incomplete self," alike for it met some minimal criteria yet different perhaps in a non-desirable way. Much has been debated on the separate histories, divided memories, unshared meanings, different practices and mutual misunderstandings among European nations. These debates have nonetheless lost much of their vigor as Europe as a whole finds itself attacked from within by anti-European populists from both Europes, Old and New, who share a discriminating attitude towards the non-European "others." At this time of disarray, when hatred seems to cohere more than tolerance, when new generations who did not live in divided Europe question its very existence, what can be a core heritage to unite?

This paper draws upon research from "COURAGE – Understating the Cultural Heritage of Dissent in the Former Socialist Countries." It focuses on Romania and argues that even this country, although falling behind on almost all key statistics of European states, can still remind Europe what its non-democratic "other" was and should still be. Cristina Petrescu analyzes two realms of memory. The first is Sighet Memorial. Symbolically located in a former communist prison, Sighet Memorial preserves the memory of those innocent individuals who lost their lives because the Soviet-style dictatorships abolished the rule-of-the law principles. It is a place that reminds that all non-democratic regimes, left and right, had turned against part of their citizens by defining them on an arbitrary basis as the inimical "other." It is not a place which aims at competing

but at complementing the memory of the Holocaust or other genocides in Europe by reminding of the criminal nature of all dictatorships. The other realm of memory commemorates the victims of the revolution of 1989. It explores the 1989 anti-communist revolt that broke out in December 1989 in the city of Timișoara. It is a place that reminds that more than 1000 individuals lost their lives fighting for liberty at a time when that was taken for granted in most European countries. It is a place that aims at reminding everyone of the East European dream of returning to Europe. As parts of the European heritage, both realms of memory represent windows into a non-democratic past as Europe's "other," and hopefully bridges to a common and democratic European future.

"Non-memory is not Forgetting: Managing Difficult Pasts in Eastern European Communities of Implication"
Speaker: Roma Sendyka

"Non-memory", a phenomenon described at the beginning of the 21st century by Polish sociologists and ethnographers (Hirszowicz, Neyman, Kapralski, and Mróz) is a salient theme within "implicated communities" (Lehrer) in their efforts to manage and rework their difficult pasts. Different from forgetting or amnesia, "non-memory" refers to ideas and materials that are either unassimilable or not-yet-processed, encompassing both communicated (Assmann) and tacit knowledge (Kidron). While some strategies of non-memory have already been studied (Kwiatkowski, Sendyka), Roma Sendyka and others' research into so-called "Awkward Objects of Genocide" (TRACES: Transmitting Contentious Cultural Heritages with the Arts: Lehrer, Sendyka, Wilczyk, Zych) reveals further means by which people try to make difficult pasts acceptable. Polish folk art depicting genocide, produced over the last 70 years, offers a unique laboratory to observe how contentious pasts displayed in art have been transformed and re-processed into complex conglomerates of facts, legends, affects, gestures, and practices.

On the most general level, this talk advocates for documenting and operationalizing terms devised indigenously within implicated communities to further situate (Haraway) and refine global discussions of difficult heritage (Macdonald).
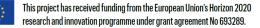
Session 3 – Performing, Enacting, Remembering

"Local Narrations about the Past: Whose is This Narrative Actually?"
Speaker: Marta Karkowska

In her presentation, Marta Karkowska will focus on the issue of remembering and commemorating local narrations about the past. Focusing on a few selected examples, Karkowska will discuss how today's perspective (both contemporary rituals and current public discourse) affect the ways of presenting, understanding, and interpreting the past. She will also try to show how local heritage practices incorporate national and universal conceptions of heritage and how local memory actors, organizations, and societies use them for their own goals. The presentation will shed light on how local societies build their own memory projects, work on presenting their own past in wider context,

and present important local events or local heroes to a wider audience. By using the same examples, Krakowska would like to look at the opposite processes: how and to what extent is local social memory used in national or European discourse? Does it undergo transformation because of that? If so, what are the changes and what affects them?

The presentation will be based on research materials from "Milieux de Mémoire in Central and Eastern Europe - a Polish case." (https://milieuxdememoire.aps.edu.pl/)

"Borderland Stories: Engaging with the Past in German-Czech Bilingual Theatre"
Speaker: Kerstin Pfeiffer

For centuries, a clear, stable yet porous border has existed between Bohemia and Bavaria that allowed for economic and cultural exchange. Today, the Bavarian and Bohemian forests form part of the EUREGIO Bayerischer Wald – Böhmerwald – Unterer Inn, which aims to develop economic and cultural ties in the border region of Germany Austria and the Czech Republic through intensive cross-border contacts and coordination. Yet, during the past 80 years, relationships between Germany and the Czech Republic have been overshadowed by the atrocities of the Nazi regime, the expulsion of the German-speaking minority from Bohemia after World War II, and Cold War divisions.
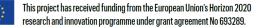
This paper presents an ethnographic exploration of the ways in which theatre projects along the German-Czech border encourage young people to engage with and bring to life the sometimes difficult memories and public narratives through performance. It focuses on the Čojč Theaternetzwerk Böhmen-Bayern, a German-Czech cultural network which organises bilingual theatre workshops for young people aged 14 to 26 from both regions.

Through interviews and observation, the paper examines the significance that participants and project leaders attach to their engagement with memories, testimony, and shared cultural histories in the Bavarian-Bohemian border region as a productive process (Rothberg 2009). It explores their perceptions of theatre workshops and performances as liminal spaces (Fischer-Lichte 2004) in which differences – linguistic, cultural, historic – are temporarily suspended and can give way to a different future: one that is characterized by active cross-cultural cooperation and an old yet new regional identity. In doing so, Dr. Kerstin Pfeiffer seeks to illustrate that engagement with the past in the performative present is an integral part of the network's understanding of itself and of its role in shaping a borderland future.

"Sound Structure as Political Structure in the European Folk Orchestra: *La Banda Europa*"
Speaker: Simon McKerrell

European folk musics are diverse and have been strongly tied to national and regional politics for at least two hundred years. However attempts to construct pan-European musical identities rest upon the notion of bringing forward new, original compositions based upon these numerous musical identities and often occur in the context of large-scale festival commissions. Drawing on ethnomusicological theories of sound structure and social structure, this paper examines the ways in which concepts of the 'new' and pan-European belonging surface in a festival folk-orchestra designed to specifically to express it, whilst simultaneously drawing upon the sonic

affordances of long established, traditional musical heritage from across Europe. The chapter focuses upon the various performances of La Banda Europa which was an ensemble formed in 2007/8 specifically to perform complex, new folk-orchestral compositions whilst drawing on some of the most well established European folk musics including the Scottish bagpipes, the Swedish Nickylharpa, French Hurdy Gurdy, Austrian accordion, Galician Gaita and Armenian Duduk traditions. Representations of belonging and identity are grounded in the textural and timbral characteristics of the instruments, whilst the newness, and consequent contemporary notions of Europeanness are performed in and through melodic and harmonic elements of this contemporary 'orchestra' through collocation of images and sound. The chapter considers from a participatory perspective, how La Banda Europa, as a folk-orchestra conceived for European festivals constructed a sense of European belonging without simultaneously conflating it with any essentializing notion of 'European music'.

"Reflections on European Identity through Musical Heritage: Folk-oratorio 'Rivers of our being'"
Speakers: Valdis Muktupāvels & Rūta Muktupāvela

The project "CoHERE – Critical heritages: performing and representing identities in Europe" has two goals: (1) the theoretisation and qualitative research on the role of performances in identity construction, and (2) using performance *per se* as a method to creatively study and present different aspects of Europeanness. As a result of the latter approach, different traditional and contemporary musical forms have been used to create a multi-medial performance – a folk-oratorio "Rivers of our being." Breaking the conventions of oratorio genre, the musical part has been intertwined with reflexive texts from CoHERE scientists' works and performed in a recited style. The musical part has been figuratively organized using the image of a river – an entity which has since immemorial times served as a backbone of cultural development and local identity. Rivers are not static, they constantly flow, and so does the cultural environment and identity. Rivers have their firmly established, constant drainage basin, so the cultural development occurs within a politically or geographically fixed region. And, after all, rivers fall into seas and oceans, thus merging with one another and bringing in their peculiar content into common pool. Because of its not-diminishing symbolic role and persistent ability to influence the formation of different local varieties of art and popular music, the authentic folk music, both vocal and instrumental, of Northern, Eastern, Southern and Western Europe is used as the basis for the composition. The presentation includes audiovisual fragments from the oratorio.

Keynote: "Human Right Doctrine in the Context of Cultural Diversity"
Speaker: Adam Bodnar

Cultural Diversity is a fact of life in modern Europe, and in Poland. The only way in which EU member states differ from one another in this respect is the degree to which minority cultures are present in their respective societies. Faced with globalization processes, migration within the UE, the influx of immigrants from outside EU, the pursuit of refugee status, and historical presence of national, ethnic and religious minorities , the state is obliged to create conditions where different nationalities and cultures can peacefully coexist.

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The subject of the lecture will be the presentation of constitutional guarantees ensuring the inclusion of the multicultural character of society. A number of articles of the Polish constitution express respect for different aspects of multiculturalism in Poland. This is manifested not only in the respect for the rights of the individual but also the rights of national, ethnic minorities or religious denominations or organizations. The most important international agreements and their impact on the situation of individual units will also be described.

The lecture will also address the challenges for the system of protection of rights and freedoms, in the context of cultural diversity, which focus mainly on practical issues - the discrepancy between constitutional regulation, durability of guarantees for protection of minority rights in the face of deepening constitutional crisis, and increasingly less effective international guarantees and nationalist tendencies in the government's policy, resulting in worse conditions for the development of culture and identity of various minorities.

Day 2 (Friday, November 22)
Session 4 – Dimensions of European Heritage (part 2)

"Imagining Dialogue around Heritage through Digital Design Methods"
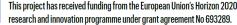*Speakers:* Monika Seyfried & Gabi Arrigoni

To investigate the role of digitally-enabled conversations in constructing heritage identities in Europe, the speakers engage with digital design methodologies to investigate heritage conversations online and on-site (i.e. in museum/heritage settings and beyond), and to craft opportunities for talk/dialogue within exhibition and heritage settings to develop intercultural dialogue. Their work explores the potential of existing and future digital technologies to provide deeper understandings of European heritage alongside reflexive identities and inclusive senses of belonging.

"Education, Classical Heritage and Identities"
Speaker: Troels Myrup Kristensen

Through research linking education, heritage and identities the speaker developed best practices for enhancing school curricula and informal learning at heritage sites in relation to the production and transmission of European heritages and identities. In light of challenges faced by the educational and heritage sectors in an age of immigration and globalization, he explores how European identity may be shaped through formal and informal learning situations by integrating innovative technologies and including multicultural perspectives.

"Heritage to cook"
Speaker: Ilaria Porciani

2018 is the European year of cultural heritage. It has reminded once more both of the intimate connection of food and heritage, and of their commercial implications. Drawing on popular TV series and websites, and presenting some maps, Ilaria Porciani will underline characters, limits and risks of the top down heritagization which has increasingly involved food. This paper explores the idea and possibilities of the notion of food heritage from below.

Session 5 – Europe Musealized?

"Negotiating Difficult Heritage at the German-Russian Museum in Berlin-Karlshorst"
Speakers: Zofia Wóycicka and David Clarke

European heritage, and particularly Europe's 'difficult' heritage of violence, does not exist in isolation from the heritage of its neighbors and partners, many of whom have a stake in the representation and interpretation of shared histories of conflict. Russia's relationship to Europe is a salient case in point in the Putin era, in which a more cosmopolitan approach to the history of the Second World War within the European Union has been challenged by a reversion to nationalist approaches to the period 1939-1945 in Russian public history. This paper will examine the case study of the German-Russian Museum in Berlin-Karlshorst in order to demonstrate the possibilities of and limitations to the development of shared interpretations at this heritage site, which has sought to bring together Russian and German historians to create a common vision of the past.

The conflicts that arose around the museum during a re-design of the permanent exhibition (2009-2013) highlight the difficulty of accommodating the dominant memory regimes of the two participating countries. Furthermore, they highlight the tensions that arise between heritage and museum professionals from different national contexts whose authorized heritage discourses are not easily compatible. While such joint museum and commemorative projects give museums the potential to become forums for cultural diplomacy, promoting international reconciliation efforts and expanding others' perceptions, that potential is hard to achieve when clashes (rather than dialogue) occur between two different approaches to the past.

"The Museum of the Second World War in Gdańsk: an Attempt to Combine National and European Narratives of the Second World War"
Speaker: Paweł Machcewicz

What is the role of a historical museum in contemporary Europe? Is it to strengthen the national identity and spread one official interpretation of history as it was understood in the 19th century and the first half of the 20th century? Or is it to serve as a space of dialogue where various historical experiences are not just open to critical evaluations, but also enabled to serve as inspiration for visitors to seek their own answers?

This dilemma of whether to interpret the museum as a "temple" versus a "forum" (as explored by Duncan Cameron's notable work on the topic) was recently epitomized during the opening of the Museum of the Second World War in Gdańsk, the largest historical museum in Poland and one of the largest historical museums in Europe and the world.

While the Museum of the Second World War was opened to the public in March 2017, in only a couple of years it has become one of Poland's most contentiously debated topics in discussions on historical memory, culture and politics. From the moment the Museum first opened, the nationalist right-wing attacked the Museum for being "too European", "cosmopolitan", "pseudo-universalistic", and "not Polish enough." The project evoked such heated debates and controversies that the opening of the Museum was nearly compromised by interferences from and the Polish government. These events resulted in the current efforts of the government to shift the permanent exhibition's focus to one of "polonisation" (i.e., making it more national and less European).

"Digital Dialogic Displays and European Narratives: Between Reflexive Processes and Simulated Encounters"
Speakers: Gabi Arrigoni, Areti Galani

With European identity often described and conceptualized as transcultural, the idea of dialogue becomes an inescapable component of curatorial strategies for communicating and negotiating European heritage and historical narratives in museum displays. This paper investigates how dialogic approaches are understood and put at work in museum displays addressing key European narratives and themes, such as migration and the Holocaust, specifically through the deployment of digital technologies. Grounded in fieldwork conducted in ten European museums, the paper explores the main barriers limiting the experimentation around digitally-enabled dialogues in European museums. It suggests that the prevailing perception of dialogue as human interaction between people discourages the use of digital tools to engage museum visitors in dialogic encounters. Furthermore, it states that where digital technologies are used in dialogic exhibits, they often engender partial and fragmentary experiences of dialogue for the visitor, often focusing on listening, self-questioning, or self-reflection processes. The paper presents the most compelling examples of digital dialogic displays identified in the study by framing them as simulations of dialogue around European identity. These exhibits are designed to enhance affective connection to the testimonies, stories and perspectives of ordinary people who experienced difficult histories, thus materializing the possibility of an encounter between them and the visitors. The paper argues that such coordinated encounters are particularly well-suited to support well-rehearsed European narratives of tolerance, multiculturalism, democracy, and cohesion.

"Squaring the Circle: Addressing Europe's complexity in a museum exhibition"
Speaker: Constanze Itzel

A common European view on history or a common European memory are widely described as non-existent. In this context, building a museum which has as its main aim to present European history is an extremely ambitious project. While history books about Europe easily amount to more than a thousand pages, allowing for a lot of differentiation and nuances, written and spoken text is only one of a museum's tools for conveying the content, which is narrated through a puzzle

of mise-en-scène, ambience, objects, documents, photos, films, AV installations, music and the like, the whole to be discovered through the visitors' movements.

During the museum's development phase, studies showed a very low level of knowledge about national, let alone European history among interested laymen, for whom the museum was to be established. Hence, the museum's historical narrative had to be easy to understand for the audiences, while at the same time addressing a topic of enormous complexity.

The presentation will explain how Europe is being presented in the House of European History's permanent exhibition. It will set out which choices the curators have made to present questions as difficult as: Does Europe have any natural borders? Can Europeans agree on a common cultural heritage? What are the historical processes all Europeans share? How differently were they and are they still perceived? How is collective memory being shaped; is memory in Europe shared, divided or interconnected? What are the links between the history of the European Union and its predecessors and wider Europe?

Finally, reactions to the museum will be set out with a view to opening a discussion on whether the museum has managed to produce a convincing historical narrative.

Session 6 – <u>Mapping, Belonging and Othering</u>

"From 'Heritage Communities' to 'Communities of Implication': Curating Complexity and Creating New Kin in Human-Object Relations"
Speaker: Erica Lehrer

Given the intensifying global migrations of people and things during the 20th and 21st centuries, the grounds for "cultural authenticity" – and the authority and analytical tools to determine it in relation to material culture – increasingly overspills the contours of any single national or cultural community. Thus, the language of ownership and property is insufficient to both theorize and productively activate certain kinds of material culture present in museums and heritage sites today. How may we simultaneously grasp the plural meanings of objects, constitute ethical stewardship, and allow for (or encourage) the emergence of future(-oriented) communities?
I will describe three kinds of Jewish-related museum objects that have been rendered "awkward" in post-Holocaust Poland, and propose curatorial strategies to productively embed them in the plural communities of interpretation necessary to both fully understand them and to catalyze new networks of kin around them - with the various implications that relatedness brings.
This presentation asks us to go beyond (without undermining the politics of) ideas of "source communities" or "heritage communities" with the new term "communities of implication."

"Mapping Scots onto the European Heritagescape"
Speaker: Máiréad Nic Craith

In the 2016 Brexit referendum, 62% of Scottish voters expressed a preference to remain within the EU. As Westminster forges ahead with its exit aspirations, the Scottish National Party is determined to keep Scotland at the heart of Europe. As the political landscape changes, there are clear movements in the cultural landscape. A key one is the promotion of the Scots language and its European heritage. Scots has been a contested language and is sometimes regarded as simply "poor English". This contested status is shared with many other languages in Europe such as Low German, Piedmontese, Occitan, Sardinian and Kashubian. When the UK ratified the European Charter for Regional and Minority languages in 1992, Scots was given a new status at European level which inevitably impacted on the perception of the language in Scotland. This paper focuses on the European heritage associated with the Scots language and explores how and why Scots is mapped onto European memory. Scots has been promoted as a language of European civilization which has incorporated some vocabulary from its European neighbors. Macafee (2010) locates the language roots "in the civilized Mediterranean as well as in the barbarous north". Central to Scots literary heritage is Robert Burns whose heritage has been explored from a strongly European perspective. Focal points include Burns' association with human rights, his contribution to the European Romantic movement and his translation into European languages. The theoretical framework for this contribution is Kockel's (2007) thesis on performing identities which distinguishes between public and private identities in xenological and autological terms (Kockel 2007). The paper critiques the mapping of Scottish heritage onto the European past and asks how this cultural mapping reflects a sense of European-ness in Scotland itself.

"How European do you feel? Use Eurocraft (Vid-maps) Serious Game Prototype to Communicate the Notions of European Identity, European Other and Sense of Place"
Speakers: Lia Galani & Evangelia Mavrikaki

Contemporary methods concerning education and how heritage is perceived by pupils rely highly on the use of the digital technology. Vid-maps " is a serious game prototype, developed under the umbrella of the CoHERE research framework. It is an educational heritage game with the aim to collect semantic data on heritage footprints left by players.

The data is collected through various missions mainly through the items uploaded by people, as well as through their comments and discussion. The game enables a big number of users from around Europe to play and add information according to their personal preferences and experiences. Pupils and players of different ages are strongly encouraged to create maps composing a number of Heritage and Identity thematic layers. The overlapping of thematic layers provides a deeper understanding of the influence of each layer in different European regions.

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In the first part of prototype's calibration, data have been selected by researchers. The data analysis (which is in progress) will uncover new insights about the notions of "European Heritage", "European Other" and the "Sense of place" already studied through curricula and books in the CoHERE project. Moreover, it will highlight young people's perceptions about:

- How and if they feel connected to Europe and to other Europeans,
- Who is the European other and if/how is "the Other" different from "US"
- The perceptual regions of pupils from different European countries
- The perceptual regions of immigrants and of other people who have been born in Europe by immigrant parents.

The analysis of data will also encourage dialogue between researchers about Europeans' attitudes in the near future, the behaviors they will adopt connected to the sense of belonging to the EU, and the EU's capability of connecting with its citizens.

"Populist Political Rhetoric in Turkey: How Does 'the Other' See Europe?"
Speaker: Ayşe Tecmen

This paper investigates the ways in which supporters of Turkey's Justice and Development Party (JDP) articulate the relations between European culture(s) and Turkish culture. In doing so, Ayşe Tecmen provides a discourse analysis of the finding from the "Critical Heritages: Performing and representing identities in Europe" (CoHERE) fieldwork conducted in Istanbul, Turkey between March and April 2017. Tecmen argues that while JDP supporters have diverse opinions on what constitutes European culture, they maintain that Turkish culture is fundamentally different from European culture. Interlocutors assert that Christianity is the main characteristic that unites European countries, and it is perceived as the central element of European civilization. This mirrors the European populist parties' civilisational perspective in which Christianity serves as the cultural basis of European civilisation, and Islam serves as its counterpart. Interlocutors' assumption of Islamophobic sentiments across Europe is also a reflection of this perspective. While religious and socio-cultural differences are the principal divergences, Turkey's complex relationship with the European Union (EU) also influences the interlocutors' interpretation of European heritage. Interlocutors rarely differentiate between Europe and the EU because as a part of Turkey's modernization process EU membership signifies the country's quest to belong to the West. Despite the diverse views on the significance of Turkey's pursuit of EU membership, interlocutors interpret EU's attitude as an exclusionary practice, which endorses discrimination against Turks. In line with this approach, the revival of the clashes between Europe and the Ottoman Empire in JDP's political discourse is a key factor in the interlocutors' understanding of European heritage. Consequently, this adversarial relationship is also cited as the justification of Eurosceptic and EUsceptic views. The outcome of this view is the formulation of a hierarchical relationship between Turkey and Europe.

Keynote: "Colonial Histories / Postcolonial Societies: On the Politics of Selective Memory in Europe"
Speaker: Gurminder K. Bhambra

The financial collapse in 2008 and the related politics of austerity over the last decade have thrown Europe into crisis. This has been compounded by the crisis for refugees and more recently the British vote to leave the European Union. The ensuing turn to the far-right across Europe is not a new phenomenon, but can be seen to be an intensified one. The intensification is due, in part at least, to the hysteria generated in response to the crisis for refugees. Yet what exactly constitutes this crisis? Since 2015, the increase in the estimated population of the European Union, in terms of the numbers of refugees and asylum seekers granted protection within its borders, is 0.31%. Could there be an empirical crisis of the magnitude claimed on the basis of such a marginal increase? How do we explain the nature of the response? In this talk, Gurminder K. Bhambra suggests that it derives from a long history in which colonial Europe and its sociologies failed to recognize the populations of its wider political communities as equals. Following decolonization and the formal end of empires, European states have purified their histories as national histories and imagined their political communities as composed of "kith and kin." In this context, there is a refusal to share obligations with those who were previously dominated within their broader imperial political communities. This is the politics of selective memory that is currently playing out in Europe. Now, perhaps more than ever, the question of "who is Europe?" and the related question of what Europe might stand for requires address.