

Final Symposium and General Assembly of the Leibniz ScienceCampus Eastern Europe – Global Area (EEGA) from 4 – 7 June in Leipzig

At the beginning of the first funding phase, the Leibniz ScienceCampus “Eastern Europe – Global Area” (EEGA) set itself the goal of establishing a multidisciplinary cluster of excellence in the Leipzig-Halle-Jena region by pooling expertise in the field of Eastern European studies. A very good interim evaluation in 2020 confirmed the quality and achievement of the Campus' objectives. Strengthened and more focused, it started the second funding phase in 2020. In its final symposium, the researchers and affiliates of the Leibniz ScienceCampus “Eastern Europe – Global Area” (EEGA) looked back on the results of the joint work in the years 2016 – 2024, presented key products of the cross-institutional cooperation and provided an outlook on future collaboration. Guests from the scientific community and media representatives enriched the varied programme.

Tuesday, 4 June 2024

Review and Outlook

On Tuesday, June 4, 2024, EEGA started into a filled week by hosting its Symposium and General Assembly at Tagungslounge. The event focused on reviewing the accomplishments of EEGA from 2016 to 2024 and looking ahead to future initiatives. The symposium began with welcoming remarks, followed by a detailed review of EEGA's achievements over the past eight years, presented by Matthias Middell from Leipzig University. Middell revisited the initial application he and Sebastian Lentz (Leibniz Institute for Regional Geography) submitted to the Leibniz Association in 2016, and emphasized the key projects and collaborations that have defined the ScienceCampus' influence on the study of Eastern Europe since then.

A major highlight of the event was the presentation of the milestone project, EEGA textbook "Eastern Europe: Global Perspectives," by Bloomsbury Publishing. The editors of the textbook, Gilad Ben-Nun from Leipzig University and Katja Castryck-Naumann from GWZO, introduced the book and discussed its contributions to the field. The session was moderated by Sebastian Henn from Friedrich Schiller University Jena, ensuring a seamless flow of discussions and engaging the audience in meaningful conversations about the future directions of EEGA.

The programme resumed, moderated by Steffi Marung, with the presentation of the anthology "Rethinking the Global after the War on Ukraine. Interventions from around the World" by Dennis Dierks from Leipzig University. This presentation addressed the global implications and perspectives following the Russian aggression against Ukraine. The collaborative effort of the team, consisting of Dennis Dierks, Steffi Marung, Bohdan Novoshytskyi and Amelie Stelter, which covers big linguistic areas, was awarded with further questions and interested remarks.

The symposium concluded with an outlook for 2024 and beyond, presented by Judith Miggelbrink, new director of the Leibniz Institute for Regional Geography Leipzig and spokesperson of EEGA. Her presentation outlined the future initiatives and goals for the ScienceCampus, which includes an application for a Research Training Group as part of the overall strategy for the Global Hub, currently under construction on Wilhelm Leuschner Platz Leipzig, that should be integrated into the Global and

European Studies Institute (GESI) Graduate School and interlinked with other research networks via PIs.

Keynote Lecture and Reception

Francis Onditi, Professor of International Relations at Riara University in Nairobi, outlined global perspectives on Eastern Europe in his lecture. Based on a critical discussion of the textbook "Eastern Europe: Global Perspectives" (Bloomsbury Publishers, forthcoming), developed within the framework of the Leibniz ScienceCampus EEGA for higher academic teaching, Onditi unfolded his thoughts on how the perspectives of the interdisciplinary book and also selected topics discussed therein can be relevant for research and researchers in Sub-Saharan Africa. He presented exemplary aspects and called for expanded transregional cooperation within the academy and beyond. With these wishes for future cooperation, he heralded a communicative evening of networking.

EEGA Research Area coordinators and affiliate researchers, board members, former and current postdoc fellows continued networking during the reception on the rooftop of Tagungslounge.

Wednesday, 5 June 2024

Summer School: Workshop for Young Researchers on Science Communication and Knowledge Transfer with Reference to Eastern Europe

For the third time, EEGA offered a workshop for young academics at the interface between academia and communication in cooperation with the Junge DGO, the young academics' organisation within the Deutsche Gesellschaft für Osteuropakunde e.V. (German Society for Eastern European Studies). The workshop primarily aimed at young academics at PhD and postdoc level with an interest in Eastern Europe in its global relations, but interested students at the end of their MA studies were also welcome. Participants from Leipzig and the surrounding area, but also from Augsburg and Regensburg, for example, met in Leipzig on June 5, 2024 at the Leibniz Institute for the History and Culture of Eastern Europe (GWZO).

The workshop day started with a welcome address by EEGA coordinator **Lena Dallywater**. In the first part of the workshop, which was also streamed online, the co-organizers **Magda Wlostowska** and **Madeleine Hartmann** (both Junge DGO) introduced the programme and this year's experts, **Renate Zöllner** (Kulturkorrespondenz Östliches Europa), journalist/editor with a background in history, and **Dr. Pandeli Pani** (Deutsche Welle), editor and linguist. After a short round of introductions of all participants, the two speakers presented and discussed the differences between academic and journalistic texts and reported specifically on their everyday work as editors and journalists.

In the second, practice-oriented part of the workshop, which was conducted jointly by **Renate Zöllner** and **Pandeli Pani**, the participants were given a more detailed insight into the respective media and their different target groups. As a specialist journal, the bimonthly *Kulturkorrespondenz Östliches Europa*, published in print and digitally by Deutsches Kulturforum Östliches Europa (German Cultural

Forum for Eastern Europe) since 2019, publishes articles relating to German culture and the history of Eastern Europe. With this clear regional focus, each issue highlights a different key topic. In addition to its own contributions, the editorial team, consisting of **Renate Zöller** and her colleague **Markus Nowak**, also includes articles by external authors on historical topics as well as reports on German culture and history in and from Eastern Europe in the magazine. Using examples from the editorial team, **Renate Zöller** highlighted typical problems in the editorial process and explained the necessary text adaptations and consultations with the authors. As a general online information source with daily news and analyses every day, Deutsche Welle covers a wide range of topics and addresses a broader audience. **Pandeli Pani** described his working routine and explained the editorial process, which is much more fast-paced than that of a specialist journal.

In the following part, the participants were asked to come up with a suitable teaser text and a headline for an article in a short period of time. First of all, it was important to focus on the target group – which was to be freely chosen –, pointing out the need to interest an audience with the title so much that they keep reading on at all. As the experts emphasized, the headline should not be misleading and merely be a “click bait”, but instead must cleverly refer to the content. The teaser should summarize the information of the text without being too detailed. The participants then voted the best headline and the best introductory text and discussed their choice.

After a joint lunch break, the next practical exercise was carried out: Here, the participants had the opportunity for interview training and were able to test themselves as interviewed experts or interviewers under the guidance of the trainers. In addition to the presentation of various interview situations, especially the division of roles and the associated different perspectives helped the participants to better understand what (science) journalists are aiming for in their interviews and how to best meet this interest as researchers.

The workshop concluded with a final round in which **Julia Reinke** (MUA CAS) once again summarized the results of the day and outstanding questions and comments were discussed. Overall, the workshop participants were able to gain a fundamental and practical insight into the work of editorial offices, which was also reflected in many positive evaluations afterwards. Now the young academics will be able to present their research results to media representatives in a more confident and targeted manner or become active in the field of science communication themselves.

The event ended with a joint dinner in Leipzig's city center, which gave the participants the opportunity to exchange ideas, continue networking and reflect on the impressions of the day in a relaxed atmosphere.

Written by Madeleine Hartmann, Julia Reinke and Magda Wlostowska

Panel: “African Perspectives on Transregional Spaces”

In a time of two global wars, when polarisation, economic crises and hostility towards Israel are dividing societies, the academy is urged to respond. In the interdisciplinary panel discussion on 5 June 2024 on “African Perspectives on Transregional Spaces” the following questions were discussed: How have our perspectives on transregional spaces changed since the beginning of Russia's war of aggression against Ukraine? How are concepts of resilience changing? And how does transregional research react to this? The panel was held at and in cooperation with the Research Centre Global

Dynamics (ReCentGlobe) of Leipzig University. Moderated by Ulf Engel and Lena Dallywater, the event featured distinguished scholars Temitope Oriola (Alberta), Francis Onditi (Nairobi), and Chris Saunders (Cape Town).

The focus was on the perspectives from the Global South on war and conflict, highlighting their potential for future discussion and historically contextualise the developments in Eastern Europe in relation to developments on the African continent.

Thursday, 6 June 2024

Editorial Workshop “Communist Actors”

The volume "Communist Actors in African Decolonial Transitions – Comparative Perspectives" (De Gruyter, Berlin, forthcoming) follows those in this series on *Southern African Liberation Movements and the Global Cold War 'East'* (2019) and *on Eastern Europe, the Soviet Union, and Africa* (2023). Like them, it will be an edited collection of essays that brings together contributions focusing on different perspectives on the actions of national and transnational actors from the communist world who interacted with the new-emerging African states and actors at key moments of evolutionary or revolutionary political transition.

As a start into the Editorial Workshop “Communist Actors” happening during the Symposium week, the participants, amongst them Ana Moledo (Leipzig University), Mariusz Lukaziewicz (Leipzig University), Steffi Marung (Leipzig University), Robin E. Möser (University of Potsdam), were invited to a working lunch at ALEX in Leipzig for initial conversations in a casual atmosphere. In the following editorial workshop, the co-editors Lena Dallywater (IfL), Christopher Saunders (University of Cape Town), Helder Adegar Fonseca (University of Évora) then discussed draft chapters of the book. Invited guests functioned as commentators.

The workshop was continued on Friday 7 June with discussions, editorial notes on chapters, concluding reflections of the editors and next steps forward.

Book Presentation “Disarming Apartheid”

Robin E. Möser (University of Potsdam) presented his monograph “Disarming Apartheid. The End of South Africa's Nuclear Weapons Programme and Accession to the Treaty on the Non-Proliferation of Nuclear Weapons, 1968–1991”, 2024, published with Cambridge University Press. The book reconstructs South African decision-making and diplomatic negotiations on the country's nuclear weapons programme and its international status, drawing on new and extensive archival material and interviews. The Q&A was moderated by Ana Moledo (Leipzig University) at Tagungslounge Leipzig.

EEGA Media Advisory Board Meeting

EEGA has developed and implemented new formats of academic communication – such as academic lounges, summer schools with journalists or writing workshops, as well as institutionalising a Media Advisory Board. At the occasion of the EEGA Symposium, the Media Advisory Board of the Leibniz

ScienceCampus convened for its annual meeting. Gemma Pörzgen (independent journalist) and Leonid Klimov (dekoder.org) were introduced to the new spokesperson Judith Miggelbrink (Leibniz Institute for Regional Geography Leipzig) at Tagungslounge in Leipzig, while Ivo Mijnsen (NZZ / Handelsblatt) joined via Zoom from Ukraine.

EEGA Science Lounge in cooperation with *KonKoop* “Visualising War: Shifts in proximity, technology and care”

The EEGA Science Lounge, in cooperation with the project *KonKoop* (Cooperation and conflict in Eastern Europe), hosted a compelling event titled “Visualising War: Shifts in proximity, technology, and care.” The discussion featured esteemed guests: Prof. Monica Rütters from the University of Hamburg, Dr. Bohdan Shumylovych from the Centre for Urban History in Lviv, who joined online from Ukraine, and Dr. Petra Bopp, an art historian and curator from Hamburg. Moderated by Mela Žuljević of the Leibniz Institute for Regional Geography, the event delved into the evolving visual narratives of war, exploring the implications of technological advancements and changing societal proximities and care structures in the context of conflict. The full-scale Russian invasion of Ukraine is one of the most visually documented conflicts in the history of war globally. Different actors and parties produce, publish and appropriate various kinds of images and visual representations on daily basis: social media photos and videos, crowdsourced maps of conflict sites, journalist reports, drone and satellite images, etc. The event started with short inputs of the invited guests, each focusing on different aspects of the topic.

Bohdan Shumylovych gave an insight into his seminars with university students in Ukraine and put an emphasis on the importance of visual arts and artistic outlet during traumatic experiences in war time, serving as a mechanism for processing and integrating difficult experiences and providing individuals with means of managing and making sense of their emotions and fears. Shumylovych gave the chance to get a glimpse on written statements and drawings by his students revolving around their nocturnal dreams, which were very impressive and scarred by “quiet trauma”. A term, that is used by Tanya Marie Luhrmann, Ann Kaplan and Chari Larsson, who often refer to it as ordinary trauma or “common trauma” (Deirdre Barrett). It encompasses the psychological effects of chronic stress, constant fear and ongoing adversity that people face during conflict. Dreams are a unique window into trauma and its consequences. (Deirdre Barrett, ed., *Trauma and Dreams* (Cambridge, MA: Harvard University Press, 2001). He closed his input with the quote by Viet Thanh Nguyen: „Alle Kriege werden zweimal geführt, das erste Mal auf dem Schlachtfeld, das zweite Mal in der Erinnerung.“.

Monica Rütters delved into the past of using imagery and photography to discuss the historical development of motifs in war images in photography. Since the Crimean War, in which telegraphs were first used to transmit news in real time, towards contemporary image-making, a canon of motifs often emerged, where some wars have their own visual language, while others do not. Rütters talked about the phenomenon of iconic images, perspectives of visibility and dealing with shock images. In doing so, she reflected on the use of technology and new media, such as the increased production of drone images by Ukrainian army and civilians in proactively documenting the war.

Petra Bopp gave the final talk providing a curatorial perspective to dealing with images of war. In particular, she referred to her work with images produced by soldiers and how their private collections work as selective memory of the war. She gave examples of dealing with such images in artistic and curatorial practices across different periods. In particular, she pointed out innovative curatorial approaches which focus on how visual material can be cared as an act of future-making.

With this event, the following four topics and questions were discussed:

1) Visual analysis: What is the role of visual material in documenting the war, as well as in influencing its public perception and political decision-making? How do visual analysis and visual history help us understand this? What does it mean to *do* visual history of war and how do we make sense of it as it is being made? What concepts, methods, approaches are relevant?

2) Science and Accountability: In addition, how can scientific approaches support public history and accountability? What responsibilities do scientists have in public discussions and uses of visual documentation, especially as evidence and testimonies in media, legal and archival contexts? What does the historical perspective reveal about the changing relevance of visualisations and visual expertise in the context of crimes against humanity and post-truth politics?

3) Intersections of the private and public: How have the relations of private and public ways of seeing transformed over time and reflected in the use of visual media? What effects do bottom-up participation and direct experience in image production have for the meaning and symbolic appropriations of visual representations? What kinds of images are produced through private archives and mediation of real-time, direct or mental experience of war? How do they challenge official narratives and what are their epistemological and cultural legacies?

4) Ethics and Emotions: What ethical concerns arise in collecting, analysing and publishing sensitive visual documentation? How do we, as researchers, deal with shocking images and the issue of desensitisation in an ethical and responsible way? How have curatorial and archival practices, as well as strategies of visibility and augmentation, evolved to address this?