



Maastricht University

FASoS

Research Institute

Report 2022

FASoS



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Introduction



This year, our Annual Report features the work of our research centres. Maastricht University's Faculty of Arts and Social Sciences (FASoS) is home to six interdisciplinary research centres, each focusing on very particular topics albeit from inter- and trans-disciplinary perspectives.

The Maastricht Centre for Arts, Culture, Conservation and Heritage (MACCH) and Maastricht Centre for the Innovation of Classical Music (MCICM) focus on arts, culture and music. The Centre for European Research in Maastricht (CERiM) and Maastricht Centre for Citizenship, Migration and Development (MACIMIDE) address political questions around Europe and migration. The Centre for Gender and Diversity (CGD) has the longest history in FASoS, examining many issues of diversity and inclusion, some of which are about culture broadly defined and some more traditional politics. The Centre for the Social History of Limburg (SHCL) has an even longer history, older than the university itself. It provides a rich set of resources for both research and education about the history of Limburg and its neighbours, and has its own location in the centre of Maastricht.

The research centres work closely with a variety of societal partners. In this way, the centres are an important means of both sharing and creating impact, and thus bringing research results beyond the confines of academia. This is what makes them transdisciplinary. These partners include museums

and orchestras as well as political parties and European institutions. Civil society groups such as migrant organisations and labour unions are also important partners.

As with all FASoS research, the topics addressed by the different centres require an interdisciplinary approach. For example, understanding migration requires a knowledge of the colonial past, the current legal frameworks, and the lived experiences of migrants and their families and loved ones. Those involved in the research centres often work closely with other faculties and groups, especially the Faculty of Law, the School of Business and Economics, and the University's Diversity and Inclusivity Office.

One feature of all of the centres is their emphasis on innovative forms of engagement with citizens, documented and undocumented residents, voters, museum and orchestra visitors, members of political parties, amateur historians, artists, curators, and policy makers in the region, nationally and internationally. In particular, for the latter, what we sometimes refer to in shorthand simply as 'Brussels' is a place where we conduct and communicate our work. The list of those interested in the research and output of our centres is a long one. Centres produce podcasts and policy briefs, and curate art exhibitions in museums and as public art. Centres have also experimented with what is now often called 'citizen science', engaging the local community in the preservation of

materials and as a source of valuable knowledge and experience.

I very much hope you enjoy reading more about the work of our research centres in this report. It is certainly a pleasure to be part of a faculty which supports this kind of research and engagement with other researchers, with citizens and residents of the region, with cultural heritage organisations, and with a variety of political and policy-making partners in the region, the country and beyond.

Our full 2022 annual research report is also available on [our website](#).

In 2023, the FASoS Research Institute will be evaluated in its entirety, including the centres and the research programmes. We look forward to welcoming an international and interdisciplinary committee in October 2023. We regard the evaluation not simply as a bureaucratic hoop to jump through but also as an opportunity to share our achievements and receive valuable insights as we develop our research profile and activities for the coming years.

Prof. dr. Sally Wyatt
Associate Dean for Research

Research Programmes

FASoS consists of four distinct research programmes, each made up of an interdisciplinary team of researchers.



Arts, Media and Culture

Arts, Media and Culture (AMC) analyses the dynamics of cultural change by studying how developments in the arts and the media respond to socio-cultural and political changes, and also how cultural artefacts and practices shape social and political cultures. Research focuses on the practices in which cultural artefacts are produced, distributed, and received. Approaching these topics from an interdisciplinary angle, the group's research draws on insights from art and philosophy, literary and media studies, cultural history and gender studies, as well as the social sciences.



Globalisation, Transnationalism and Development

Globalisation, Transnationalism and Development (GTD) studies globalisation through the flows of people, goods, capital and ideas that connect localities around the world, with a special focus on flows between the Global South, and between Global South and North. Research focuses on transnational migration bridging migrant sending and receiving contexts, transnational exchanges for development and scientific cooperation, transnational communities and solidarities, and the multi-scalar consequences of globalisation on places. It draws on expertise in anthropology, critical theory, development studies, history, human geography, political science, and sociology. Projects are multi-sited and grounded in fieldwork.



Maastricht University Science, Technology and Society Studies

Maastricht University Science, Technology and Society Studies (MUSTS) studies how modern societies are shaped by science and technology; and vice versa, how social and cultural conditions shape technological innovations and scientific discoveries. MUSTS research draws on a combination of philosophical, historical, sociological, and anthropological approaches, focusing on cultures of research and innovation. The focus of MUSTS work typically moves between micro-level studies of local practices and macro-level questions of governance, policy, and morality, making it relevant for policy makers, academic debates, and society at large.



Politics and Culture in Europe

Politics and Culture in Europe (PCE) brings together political scientists, historians, and philosophers with an interest in Europe. The process of European integration since 1945 and questions of European democracy, governance, and foreign policy are central to the research agenda. Researchers study the European Union and Europeanisation, contribute to debates on multilateralism and the global order, and take an interest in transnational history. Methodologically rigorous, the emphasis of PCE is on fundamental research with societal relevance.

Graduate School



FASoS has its own [Graduate School](#) that provides training for PhD candidates associated with all of the research programmes. In 2022, we had 35 internal candidates. We also welcome external PhDs, and currently have 41.

Research Centres

The faculty is home to six dedicated research centres. These centres act as hubs to bring together researchers from FASoS and other UM faculties. They also facilitate interaction with external academic and societal partners.

[The Maastricht Centre for Arts, Culture, Conservation and Heritage](#)

The Maastricht Centre for Arts, Culture, Conservation and Heritage (MACCH) brings together (art) historical, philosophical, sociological, economic, legal, and practical expertise in response to the increasingly complex challenges facing the fields of arts and heritage today.

[The Maastricht Centre for Citizenship, Migration and Development](#)

The Maastricht Centre for Citizenship, Migration and Development (MACIMIDE) brings together scholars working on migration from legal, citizenship, development, and family life perspectives. Researchers study the dynamics of transnational migration and mobility in a European and global context.

[The Centre for European Research in Maastricht](#)

The Centre for European Research in Maastricht (CERiM) provides substantial input to the UM's focal point of 'Europe and a Globalising World'. CERiM is an interdisciplinary research venue creating synergies and stimulating joint projects between political scientists, historians, lawyers, and economists analysing the past and future of European and international cooperation in a changing global order.

[The Centre for Gender and Diversity](#)

The Centre for Gender and Diversity (CGD) studies mechanisms of inclusion and exclusion from an intersectional perspective. It combines feminist approaches with empirical data, philosophies of embodiment, and/or the study of the arts. CGD aims to use its research as a vector of change – to not only describe and explain social issues but engage stakeholders and intervene for the sake of social justice.

[The Maastricht Centre for the Innovation of Classical Music](#)

The Maastricht Centre for the Innovation of Classical Music (MCiCM) studies the dynamics behind changing classical music practices and their societal contexts, and works with orchestras and others to actively shape classical music futures. To do so, MCiCM combines academic research on innovation of performance practices with artistic research to renew classical music practices and music education in artistically relevant ways.

[The Centre for the Social History of Limburg](#)

The Centre for the Social History of Limburg (SHCL) is a documentation and research centre that focuses on the history of Limburg and neighbouring regions from the 18th century until the present day. It offers expertise and assistance for academic researchers and the general public by providing access to historical sources, maintaining a library collection, and the publication of an academic yearbook.



Expats x migrants: segregating the migrant community

Valentina Mazzucato and Tetsuro Miyazaki



This interview was adapted to fit the layout of this report. For the full interview, please see [here](#).

Do you see a migrant? Or do you see an expat? In the project 'Expats x Migrants: Segregating the Migrant Community' Tetsuro Miyazaki photographed 20 foreign professionals residing in Maastricht who identified themselves as migrants and/or expats. The rationale behind it? To make the viewer think about labels.

Labels are also what interests the Maastricht Centre for Citizenship, Migration and Development (MACIMIDE). They saw a perfect opportunity for collaboration when they heard about Tetsuro's project idea.

Labels

With this project, Tetsuro wanted to challenge people to think about labels they use subconsciously. Tetsuro explains that he wanted to "ask the audience who they saw, based on only a portrait picture, name, country of origin and profession; an expat or

a migrant? The people that I photographed were all professionals who work in Maastricht and have a non-Dutch nationality. I sought representation from various age groups and parts of the world."

Tetsuro was able to carry out his project thanks to the cooperation with MACIMIDE researchers who, together, received a Maastricht University Diversity and Inclusivity Grant.

One of MACIMIDE's Executive Board members, Valentina Mazzucato, saw great potential in the project. "In our centre, we also deal with questions of labels and categories, but then in research. Migration is a heavily debated topic in society, and everyone seems to have opinions based on preconceptions. Collaborating with the Arts is a way to reach a broader public in a different way and to make these preconceptions more explicit." >>

Audience

Tetsuro indicates that he was very grateful for the support he received from MACIMIDE in making this project a reality. “But at the same time, we needed to make sure that this would not become a project by and for the academic community as that was not the purpose of it. We wanted the public to think about labels and to reflect on their prejudices. I presented the project at the MACIMIDE annual conference, but this was to academics and it was like preaching to the choir. We wanted to find a place where we could show the photographs to a large group of people, within the university buildings or in a museum would not serve that purpose.”

Thanks to a grant from Studio Europa, Tetsuro was able to put the pictures in bus shelters in Maastricht. Tetsuro explains: “in this way, we reached the public, and – literally – the common man on the street. After they were put up, I decided to walk around town and ask people who they saw when they looked at the pictures.”

“And that’s where things got interesting,” Valentina continues. “When Tetsuro asked the women and men on the street who they saw, an expat or a migrant, some people asked what an expat was. This shows that even the labels we use are familiar only within certain bubbles: in this case, the highly educated. In MACIMIDE we try to reach broader audiences. For example, at our

annual conferences, we include a session on how to communicate to a broader audience the delicate issues around migration. Including artists such as Tetsuro enables us to reach a more general audience.”

Impact

“Besides reaching an audience with your research, in an ideal world, you would like to make the audience think about your research and even influence courses of action. In other words, you want to create impact. But what is impact and how do you measure it? Does impact mean that through Tweets you reached thousands of people? But have you changed their minds? Impact can also be about giving back. Giving back to society, but also giving back to those involved in your project,” Valentina says.

“It can be quite simple,” Tetsuro adds. “My volunteers told me that the conversation I had with them before I took their picture was already enough.”

Valentina concludes that “impact is not about quantity but about quality. I often deal with populations that do not engage in public debates because they are marginalized. But if even one of these participants feels empowered by engaging with our research, impact has been achieved.” <<





Citizen science in regional historic research

Nico Randeraad, Sally Wyatt and Joris Roosen



This interview was adapted to fit the layout of this report. For the full interview, please see [here](#).

The Centre for the Social History of Limburg (SHCL) came into existence in 1949, but its cooperation with Maastricht University's Faculty of Arts and Social Sciences (FASoS) is more recent. An agreement was signed by UM and the SHCL in 1983 to formalise their arrangements for working together. In collaboration with FASoS, the director of the SHCL, Nico Randeraad, holds the chair of 'Comparative regional history, in particular that of Limburg and neighbouring regions'.

Embedded teaching

The SHCL places great importance on teaching future generations about local and regional heritage. "We give courses at FASoS in different bachelors' and masters' programmes and supervise theses," Joris Roosen, head of research at the SHCL, says. "In addition, FASoS is starting a Digital Studies Lab in 2023 and SHCL will be closely involved in this. We have considerable expertise when

it comes to new methods and approaches in the humanities."

Sally Wyatt, Associate Dean for Research at FASoS, is glad to have this strong cooperation when it comes to teaching at FASoS and hopes to strengthen the cooperation between SHCL and FASoS in research.

Citizen science

The SHCL involves students in their research and teaching practices, and also likes to include society as a whole. Nico explains that "we are involved in different forms of citizen science, research conducted with the help of the public. We have volunteers who help us with office work, those who help go through databases, and people who have knowledge about local history that we do not have. You need citizen science to be able to tell the whole story." >>

Joris adds to this, explaining how “these volunteers are a huge asset to the SHCL. In the letterhead project that we are currently doing, where we try to collect as many letterheads from historical business correspondence as possible, volunteers have been invaluable in taking out staples and paperclips, and scanning all letters in order to facilitate digitization. This may seem minor, but this is hugely important work to make our research data available to a large public.”

Another way in which SCHL involves citizens in its research is by crowdsourcing, a practice in which the public is asked to help obtain useful information. “One of our largest crowdsourcing projects is called DRAPO. In this project, we ask the public to send us photographs of the flags and banners of organisations in Limburg as these provide a colourful documentation of regional heritage. These images are sent to us by citizens, and they help us build a database of flags and banners,” Nico explains.

Looking across borders

Sally notes that “citizen science and crowdsourcing do not stop at the border, especially not when located in the Euregion.” Nico agrees and continues: “The Meuse conference of last summer is a beautiful example. In this conference, we explored the Meuse, its historical floods, the river’s metamorphoses, the handling of archaeological finds, and trade. We reached out to local organisations,

as well as administrative and political bodies on both sides of the border. There was a lot of interest in seeing the Meuse as cultural heritage.”

The SHCL is a centre for regional history. Most of its sources are in Dutch, and some may be in one of the many local Limburgish dialects. Doesn’t that make it more difficult for the many international FASoS staff and student researchers to contribute to SHCL, Sally wonders. “For quite a few projects this would indeed pose a significant challenge. Fortunately, we are now mostly focusing on photo collections; DRAPO and the letterhead project. These are visual projects in which language does not play a prominent role,” Nico explains.

Sally would like to see the collaboration between FASoS and SHCL strengthen further. According to her, “the SHCL is an important linchpin for FASoS to the local community and to local history. We want to contribute to the preservation, and further development and understanding of local history. This is important for a regional university such as UM, and the collaboration with SHCL helps us to achieve this.” <<



Facts and Figures 2022



Amount of funding received

€ 2,225,088



Number of researchers, including PhDs

147



Academic publications

269



PhDs awarded

12



Legacy of contemporary art

Lydia Beerkens, Vivian van Saaze and Claartje Rasterhoff



This interview was adapted to fit the layout of this report. For the full interview, please see [here](#).

The collaboration between the Maastricht Centre for Arts and Culture, Conservation and Heritage (MACCH) and the Stichting Restauratie Atelier Limburg (SRAL) is given a new impetus with the arrival of the new director of MACCH, Claartje Rasterhoff. This impulse builds on the many years of cooperation between SRAL and Maastricht University's Faculty of Arts and Social Sciences (FASoS). The two set up the 'Artists Legacies' project, together with other partners and institutions.

Legacy

The 'Artists Legacies' project is about the legacy of modern art. An artist makes art, or objects, but what happens to these objects after the artist dies? "Nowadays there is increasing interest in the legacy of artists. Here, public actors such as conservators and restorers often oppose private actors such as lawyers and financial advisers. Everyone

wants to have a say in what happens to art objects after an artist deceases. Some artists have their entire collections taken over after their death, while the works of other artists are left untouched because they are, for example, difficult to market," Vivian van Saaze, previous director of MACCH, explains.

According to Claartje, there is a noticeable development in the field of decision-making regarding inheritance. "Artists are increasingly given a seat at the table to discuss and decide which works of art by deceased colleagues will be restored and exhibited. Hopefully, this ensures that works of art will be saved that would normally be overlooked."

Restoration

Once the question has been answered as to what should be done with the art object – whether it is worthy of preservation or not – the question arises as to who will restore >>

the object. "It is rather logical that an oil painting is restored by the painting restorer. The bronze work of art will be restored by the metal restorer. But if the artwork is made of plastic, or involves an audio clip, or is scented, then things get complicated. In 1905, Picasso placed a violin and a newspaper on a piece of cardboard for the first time. With such works of art, the question arises which part is the most important to restore. Or do we have to restore everything regardless of the costs? Stakeholders are again important here. They decide what art is and what art object should be preserved in what way," Lydia Beerkens, director of SRAL, says.

One of SRAL's major recent restoration projects is Jan van Steffeswert's crucifix, which now hangs in the Bonnefantenmuseum, Lydia explains. "This work has been researched for 5 years, we have raised funds for it for 10 years to carry out the restoration, and the statue has been restored for 5 years. During the restoration, we used many different techniques. In addition to being an executive company with restoration workshops in Maastricht and on location, we are also a research- and educational institute. We have been able to share our knowledge with many students. But in the case of this work of art, the question naturally arises: wouldn't it have been better to use that money and time to restore 1000 objects instead of 1? Regardless of how much knowledge we have acquired."

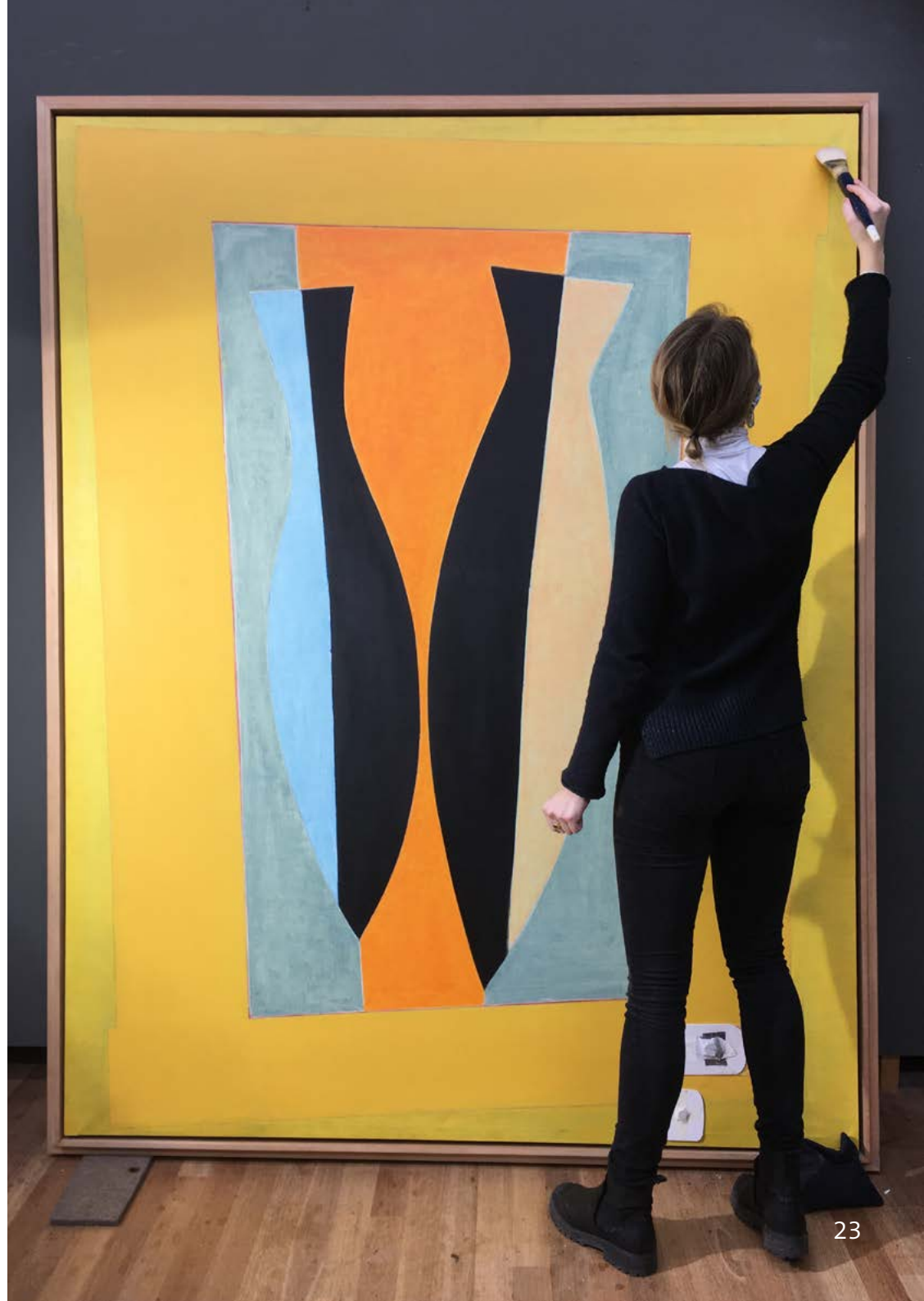
Support

The Province of Limburg supports the research and knowledge sharing that SRAL does, Lydia says. "We hope that our subsidies will be maintained. Close collaboration with MACCH and Maastricht University's teaching programmes such as the Maastricht Science Programme is of vital importance for knowledge production and dissemination."

Vivian and Claartje agree: just like you cannot economise on a hospital, you cannot economise on your heritage either. It is a unique opportunity to have a regional conservation institute in the province and to collaborate with it as a university. <<

>

Han Schuil, untitled





Reinventing the orchestra

Peter Peters and Stefan Rosu



This interview was adapted to fit the layout of this report. For the full interview, please see [here](#).

The Maastricht Centre for the Innovation of Classical Music (MCICM) exists since 2018. It emerged from the idea to start a collaboration between an orchestra and a scientific organisation. Stefan Rosu, director of the *philharmonie zuidnederland*, initially shared this idea with Luc Soete, then Rector Magnificus of Maastricht University.

“I went to him with the observation that the symphony orchestra has built up such strong traditions that it can never reinvent itself. My idea was for researchers to help us renew our orchestra. This had never been done before, and so we would serve as a testing ground for academic and artistic research,” Stefan explains.

“After getting in touch with Maastricht University’s Faculty of Arts and Social Sciences (FASoS), Rein de Wilde, who was dean at the time, brought me into contact with his

colleague Peter Peters. Together we wrote a business plan for the centre. Ruth Benschop, lector at Zuyd University of Applied Sciences, then joined the team. We advertised a vacancy for professor in the innovation of classical music, who would also become the director of the MCICM, and Peter got the job,” Stefan says.

Artful participation

“While setting up the centre, we applied for funding at NWO, the Dutch Research Council. Our project proposal ‘Artful participation’ aimed at studying and experimenting with new forms of audience participation in symphonic concerts,” Peter explains.

The project was granted and started in 2017. “We hired Veerle Spronck as PhD candidate to do academic research on innovative symphonic audience participation. Ties van de Werff and Imogen Eve as postdoc musician >>

researchers designed and carried out experiments together with the orchestra and the Maastricht Conservatory. Unfortunately, like many research projects, we were severely impacted by the Covid-19 pandemic. After changing our experiments, we were fortunately still able to carry out most of them,” Stefan clarifies.

People’s salon

“In one experiment, the ‘People’s salon’, the audience had a leading role. Here, we invited audience members to tell us a story about an important moment in their life that had personally affected them and to which classical music was connected. Someone would for example tell about their wedding forty years ago and what music was playing during their first dance. The orchestra would then play that piece,” Peter says.

“So instead of the orchestra choosing a work and explaining the rationale behind it, the orchestra listened to the public and played music that mattered most to them. The audience at large then listened to the selected music in an entirely different way. This worked so well that we turned that format into one that was on public broadcasting during the pandemic and we are taking this idea in an adjusted live-format to the theatre later this season,” Stefan adds.

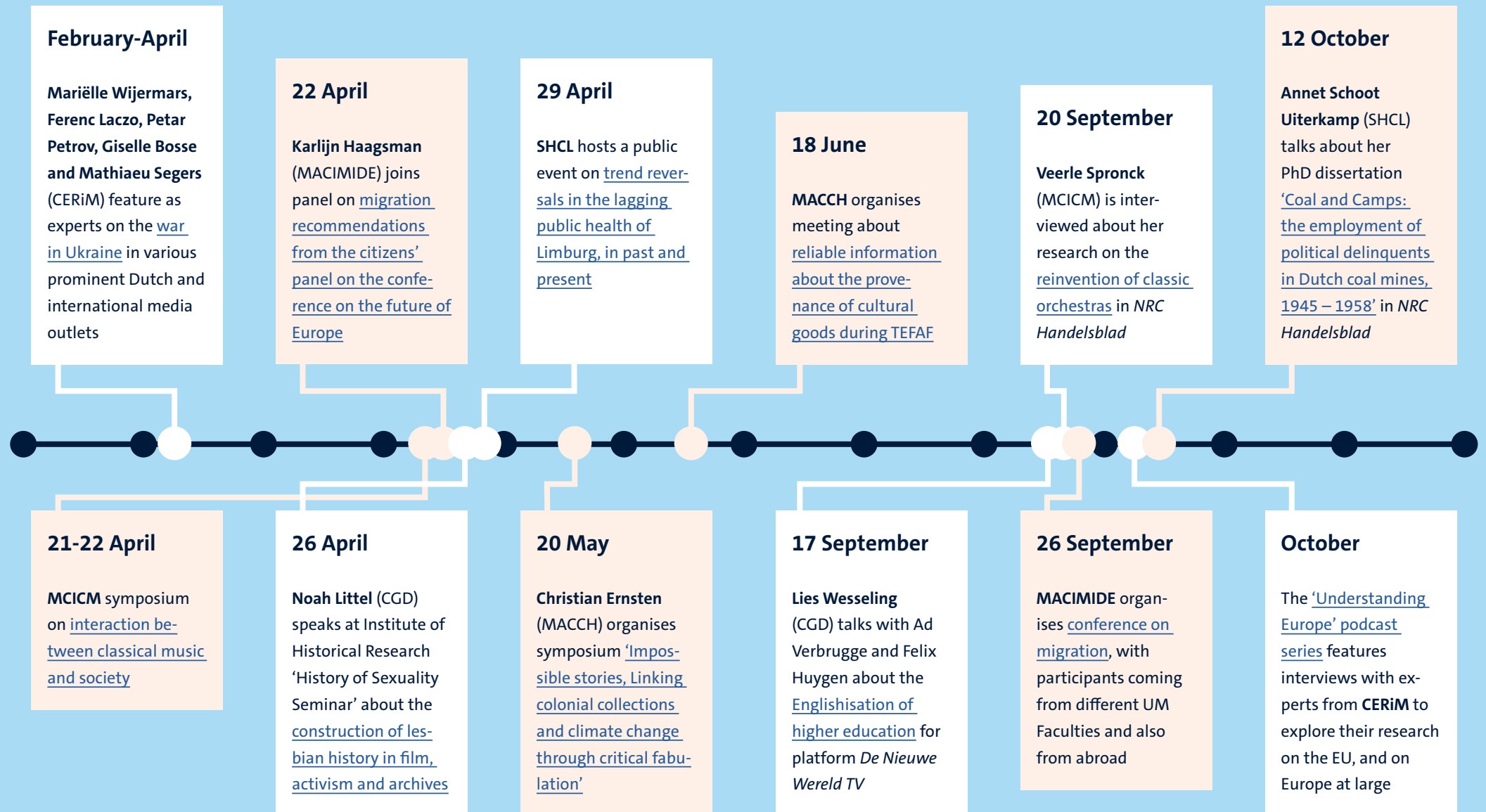
“Thanks to the cooperation with MCICM, in the orchestra we discuss more explicitly what we intend to play and how the audience might respond. In the ‘People’s salon’ experiment, musicians were very enthusiastic about this new approach. They enjoyed the format and the new connections that ensued among musicians and with the audience. I think we were all pleasantly surprised,” Stefan says.

Interdisciplinarity

“Reinventing the orchestra, but also educating the musicians of tomorrow, through the work of the centre means that we have to learn how to collaborate,” Peter explains. Stefan concludes that “it is great to see the interdisciplinarity between a knowledge institution, a societal partner and a higher education institute, finding out together how to become more relevant and inclusive. It is now up to the orchestra to perform music in such a way that people recognise themselves; it is not supposed to be for white, highly educated people only. That’s in my opinion the most important thing that we learned: it is not about the music as such anymore, but about how you present this music to touch people.” <<



Outreach





Where do I come from? A plea for transparency in the adoption system

Joyce Bex and Sophie Withaecx



This interview was adapted to fit the layout of this report. For the full interview, please see [here](#).

The *Afstammingscentrum* (research centre of filiation) offers assistance for everyone in Belgium who has questions about their own filiation and kinship – when the legal kinship does not match the genetic kinship. The centre often has to deal with ethical questions about adoption. Experts, such as Sophie Withaecx, researcher at the Centre for Gender and Diversity at Maastricht University, help with answering these questions.

For and by target groups

Adoptees, donor-conceived people and metis of the former Belgian colonies have argued for years for their right to know where they come from. In 2019, the Flemish government approved their proposal for a research centre of filiation. The Flemish government opened the centre in 2021, and has subsidised it ever since. “The *Afstammingscentrum* was meant to exist for and by the target groups, so our steering group exists of members of our

target groups and experts on our working topics to ensure that the centre remains on the right track,” Joyce Bex, one of the programme counselors at the *Afstammingscentrum*, explains.

“The *Afstammingscentrum* can help adoptees by consulting archives, contacting authorities, do DNA-research, act as a mediator, and offer psychosocial support during this trajectory. A certain group of clients has no official documentation or information about their genetic kinship, which means there is nothing for us to trace in the archives. In those cases, we search for DNA matches in databases,” Joyce elucidates.

International adoption

At about the same time as the *Afstammingscentrum* was established, the Flemish government set up an expert panel to conduct research into international adoption. >>

The reason for this was suspicion of malpractice. Sophie was a member of this panel. “Our investigation showed that great misconducts take place in international adoption. The adoptions are usually not transparent, which means that a lot of information about the adopted child is missing, such as the names of the biological parents and the date or place of birth. As a panel, we therefore advised the Flemish government to temporarily suspend international adoption,” Sophie explains.

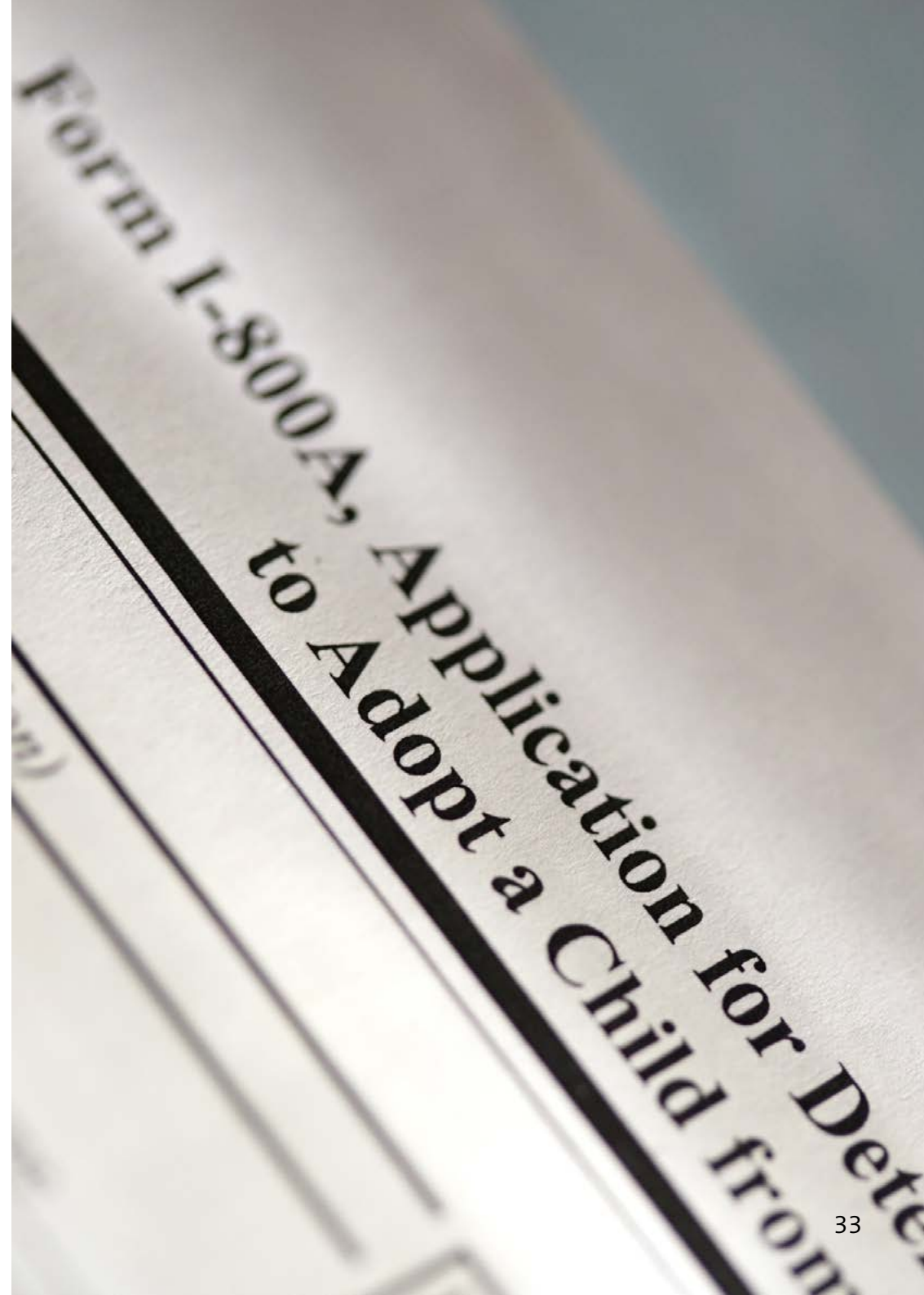
Initially, the Flemish Minister of Welfare fully followed the panel’s recommendations. But this decision caused a stir among adoption agencies and prospective parents. “At the moment, people are still thinking from the point of view of parents who want to have children. The dominant narrative is that of ‘I have the right to a child’. But we need to start thinking more from the point of view of children; they have a right to know where they come from,” Joyce continues. “Because this change of mentality has not yet occurred in society, the government decided to reverse the decision,” Sophie explains.

Domestic adoption

International adoption is decreasing as popular adopting countries begin to make provisions for their own children. Hence, prospective parents start looking for other ways to have children. “Surrogacy is becoming popular in Belgium,” Sophie says, “while

there is no legal framework for it. There is a shared concern among experts that the children born through surrogacy will be the next group who will have questions about where they come from, as sperm and egg cell donors often remain anonymous.”

Regardless of whether a child has been adopted from abroad, from the same country as the prospective parents, or is born via a surrogate mother, Sophie believes transparency is needed. “In an ideal world, adoption would be fair and straightforward, but unfortunately we are not living in an ideal world. Malpractices are systematically occurring because of a failing juridical framework and a backdrop of global inequalities. Many international adoptive parents think that the process goes by the book, but many still fall victim to corruption. Even with domestic adoption, we cannot rely on children receiving all information they are entitled to. The government oversees the adoption process, but there is no overarching, independent watchdog. Transparency in all forms of adoption would be the first step towards a fairer adoption system.” <<





Collaborating for impact

Paul Stephenson and Giselle Bosse



This interview was adapted to fit the layout of this report. For the full interview, please see [here](#).

The Centre for European Research in Maastricht (CERiM) is an interdisciplinary research venue that creates synergies and stimulates joint projects and events in the fields of European politics and international relations, European law and governance, and European histories. CERiM often collaborates with Maastricht University (UM) Campus Brussels, UM's inter-faculty community hub for teaching and research. CERiM has the in-house expertise on many topics related to the European Union (EU), whereas UM Campus Brussels has the facilities and the network to make sure that this expertise does not remain within the confines of the university, but is shared with students, policy makers, and anyone interested in EU affairs.

Workshops

One way through which UM Campus Brussels helps CERiM communicate its expertise to a wider audience is via workshops. "CERiM

started as an initiative by UM's Faculty of Law (FoL) to organise legal trainings for professionals. In this way, they tried to bridge the gap between academic and professional life. Maastricht University's Faculty of Arts and Social Sciences (FASoS) joined the initiative as we were looking for this same bridging in the field of European affairs. With the help of Campus Brussels we can organise outreach events in the heart of the EU, which increases our visibility and outreach," Giselle Bosse, co-director of CERiM, explains.

"For Campus Brussels, we were looking for ways to connect students and researchers on the one hand and policy makers on the other. That is how we developed into a platform for organising outreach activities. We have the facilities and the network to improve the visibility and impact of UM researchers," Paul Stephenson, co-director of UM Campus Brussels, states. >>

“One of the largest projects that we currently have running is RELAY. Not only FASoS and FoL work together on this, but UM Campus Brussels coordinates the project. RELAY is a Jean Monnet network project that aims at making the process of EU integration more tangible, and to more closely involve citizens,” Giselle explains. “This is mostly done through workshops, which Campus Brussels helps organising,” Paul adds.

Impact

Separately, CERiM and UM Campus Brussels have a track record of creating impact. In April 2019, CERiM organised the Maastricht Debate, in which the lead candidates of the European political parties for the role of European Commission President took the stage in the Theatre at the Vrijthof to debate their viewpoints. The event was sold out and live streamed to the big Vrijthof square in Maastricht, which bustled with students and locals interested in the event.

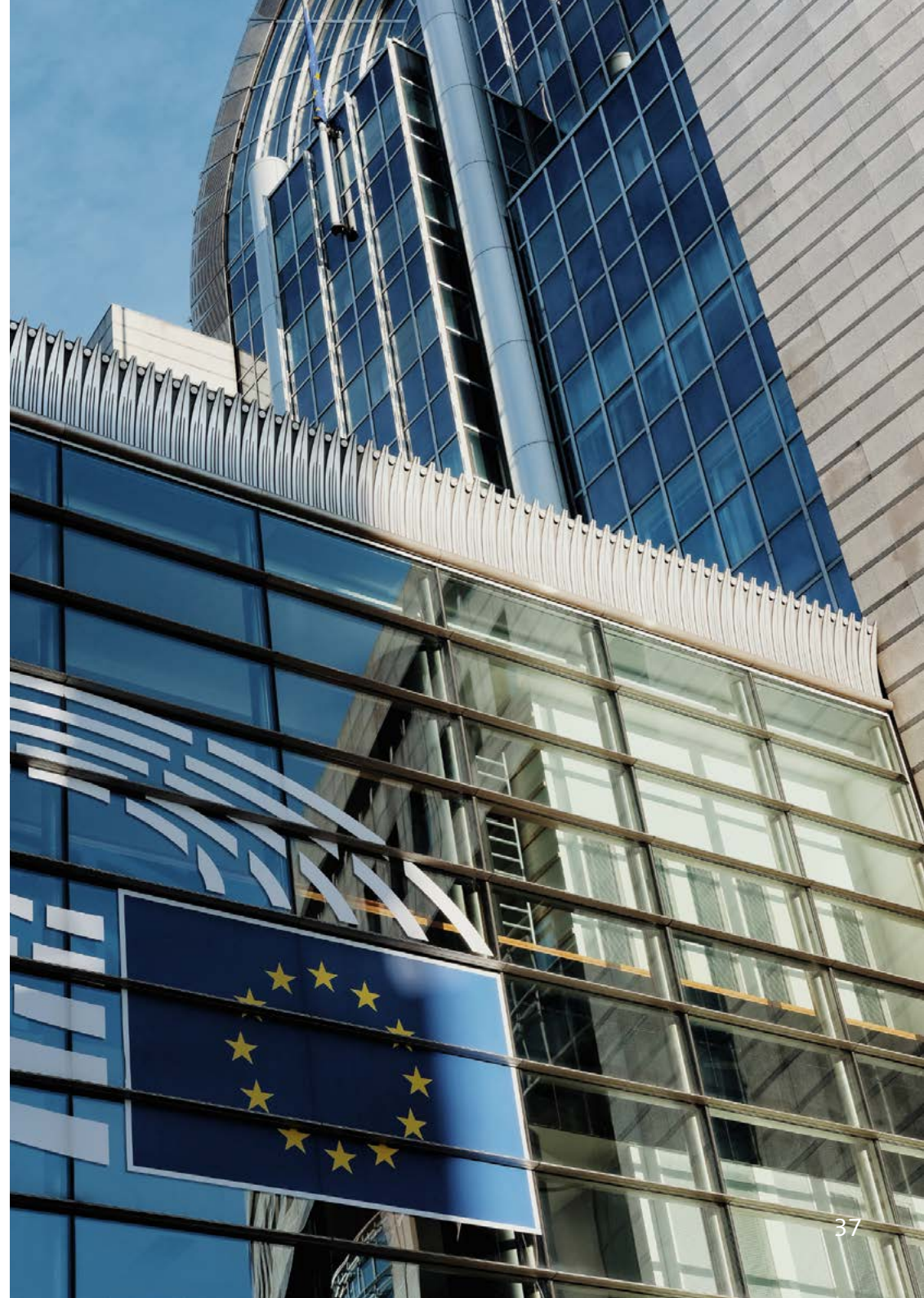
Campus Brussels is mostly successful in its short talk series ‘What’s up, EU?’, dedicated to learning and discussing about issues high on the EU agenda. “The aim of the series is to inform UM about developments in and around EU policy, with a focus on issues that closely affect universities, and invite the UM community to reflect about how these developments may impact them,” Paul explains.

Podcasts

Besides creating impact through events, UM Campus Brussels and CERiM try to reach a large audience through podcasts. UM Campus Brussels organises two podcast series: ‘Fireplace Talks’ and ‘Stories from Brussels’. “In the ‘Fireplace Talks’, key researchers, policy makers and alumni debate key issues and policy challenges for the European Union. By contrast, the podcast series ‘Stories from Brussels’ aims to connect people from different UM communities living and working in Brussels and to share personal experiences and discuss key issues within academic research and experiences within their professional life”, Paul mentions.

CERiM runs a podcast series together with the student-led Maastricht Diplomat. “Here, we feature the research of CERiM members, ranging from topics such as the future of global trade, to digital sovereignty, EU climate transition, or the Russian war against Ukraine. It would be great if CERiM and UM Campus Brussels could collaborate on podcast-making,” Giselle says.

“Together with Campus Brussels, we can organise outreach events at the very heart of the EU, massively increasing the visibility of European research in Maastricht to a wider European and international audience, including EU policy makers,” Giselle concludes. <<



Colophon

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