**SENSING DIVISIONS**

**Abstracts**

**Living Together, But Not Together: Sound Politics and Local National Cohesion**

**Dickson Ajisafe and Seun Bamidele**

Although language-sounds play a central role in the socio-political space of any society, such a role is more critical in postcolonial and multilingual societies. In highly multilingual societies, language sounds politics are employed as a tool for socio-political benefits and driver for identity politics. On the other hand, postcolonial societies present more complex situations as conflicting forces of decolonisation create tensions as a result of language-sounds politics. In the light of this, we aim to historicise and critically evaluate the language sounds politics in local communities in Nigeria, as a case study of how multilingual and postcolonial societies are vulnerable sites of language sounds-related conflicts. Although previous studies have explored how structural reforms are designed to reduce the negative effects of language sounds politics and ethnic disputes in local communities in Nigeria, however, local ethnic leaders use of language sounds to access political power have received limited attention in scholarship. This paper examines the complex dynamics of language sounds politics in resolving or exacerbating ethnic relations in local communities in Nigeria.This study assesses how local political leaders, especially those from linguistically dominant groups, appropriate linguistic codes as an instrument of dispossession over other linguistic minority groups to cause conflicts and creating in-group and out-group identities; thus, generating ethnic tensions along the lines of ethnicity, geopolitical region, religion and state of origin. While discussing the implications of such public performances for national cohesion, the paper argues that a new form of checks and balances should be evolved for continuous national integration and unity in local communities in Nigeria.

**(Counter-)(sur)veillance: Critical Explorations of Activist-police Relations through Visual Technology**

**Ciara McHugh**

In 2013, the Black Lives Matter movement began after the acquittal of the white police officer involved in the death of a black man, sparking public debate around videos of violent interactions between the two groups. In 2016, Standing Rock’s Sioux tribe also gained international attention with images of police-protester interactions, especially through activist-controlled drone footage. This paper critically analyses activist interactions with police through (counter-)surveillance; specifically, I am interested in uncovering underlying assumptions behind activist and police usage of visual technology. First, the paper situates a form of counter-surveillance, ‘sousveillance’, or the many watching the few, in context between protesters and police. It then asks: What can textual and visual discourse around sousveillance tell us about social groups perceptions of using sousveillance? To what extent do groups trust visual technology to render ’truth'? What normative assumptions of visuality drive these relationships? This discursive analysis surrounding the Black Lives Matter and Standing Rock movements explores original intentions of sousveillance and examines consequences of these intentions upon conflicting relationships, both domestically and internationally. Ultimately, the paper aims to delineate innate assumptions that groups have about surveillance and counter-surveillance, in order to expose overlooked normative assumptions about visual technology. Moving beyond classically Eurocentric Foucauldian security studies, this paper is founded within the author’s wider project to engage with critical theories in Black, indigenous, and decolonial thought. As a transdisciplinary project, this work utilizes IPS frameworks to decentre dominant methods of research, with an intentional inclusion of perspectives that are traditionally relegated to the periphery. It uncovers unchecked group expectations of the surveillant assemblage, and explores how such assumptions -more so than technology itself- shape activist-police tensions.

**Reaching into Pandora’s Box: The Place of Hope in the Space of Trauma**

**Fiona Murphy**

This paper begins with questioning the somewhat problematic relationship between hope and traumatic experience. Through an ethnographic analysis of Australia’s Stolen Generations, it will examine the place of hope as a form of affective relatedness in lives fractured by the force of removal and trauma. Hope is traditionally examined as a future oriented disposition, a sentiment, belief, and emotion which binds us to an imagined futureand lifts us from the intricacies of the present, at the very least for a moment. Trauma, on the other hand, is the forceful repetition of the past. Hope in traumatic experience, is ultimately about changing outcomes. My respondents have experienced hopelessness and despair throughout their lives as Stolen Children; hope, is what allowed many of them to survive. This paper will conclude with a reflection on how hope has been negotiated through the Australian State apology, in the quest for reparations, and the discourse of reconciliation as forms of 'sensing divisions'.

**Where does it End? – A Song  
Danny Devlin**

In this contribution, anthropology MA student, musician and song-writer Danny Devlon performs the song Where Does it End? It is based on a true story about a relationship breakdown in post-conflict Northern Ireland where divisions clearly still exist. In the song, a young couple were forced to end their relationship because of their religious differences.

‘This example is a sad one and offers little hope for the future, and I ask the question again - where does it end? But I believe that love is more powerful than hate, and love will always prevail.’

**Punk Song Counter-Narratives to ‘War’ and ‘Peace’ in Northern Ireland, 1977-2020**

**Jim Donaghey**

For over 40 years, punk has provided a critical counter-narrative to sectarian ‘two traditions’ mentalities in Northern Ireland. From punk’s earliest appearance here, punk set its stall outside or against the ethno-national conflict, whether in the vein of The Undertones’ saccharine pop escapism (‘Teenage Kicks’ 1978), or in Stiff Little Fingers’ visceral vision of an ‘Alternative Ulster’ (1978). Bands from the early 1980s, such as Ruefrex, situated themselves within their own sectarianly demarcated communities, even while arguing against sectarian division. Anarchist-informed punk in the 1980s, such as Toxic Waste or Stalag 17, sharpened the critique of the conflict, denigrating both ‘sides’ as socially domineering and oppressive – bands associated with the Warzone Collective have continued this anarchist counter-narrative throughout the 1990s (e.g. Pink Turds in Space), 2000s (e.g. Runnin’ Riot), and 2010s (e.g. 1000 Drunken Nights). This anarchist punk counter-narrative has been just as sharply critical of the post-1998 ‘peace’ as it was of the Troubles ‘war’. Other bands have set their political sights beyond Northern Ireland, appealing to wider themes of resistance, class-based solidarities, or animal liberation, but avoiding ‘local’ issues entirely. The ‘escapist’ trope has persisted as well, with numerous bands eschewing ‘Politics’ to focus on themes of alcohol- and drug-fuelled self-destruction, horror and gore themes, sex, or banal rock ‘n’ roll – but in the context of Northern Ireland, perhaps such an eschewal of ‘Politics’ is intensely political after all.

This paper will take the form of a curated chronological playlist of Northern Ireland punk songs, aurally sketching this punk counter-narrative through the songs themselves. Annotated lyric sheets and artwork will be provided to guide the listening experience, and participants will be invited to share their reflections on the playlist in the post-paper discussion.

**Athenian Micro-scenes: Music Aesthetics and Embodied Participation in The Greek Crisis  
Ioannis Tsioulakis**

The paper will explore how small, embodied, cosmopolitan micro-scenes in the Greek capital emerge as a phenomenon connected to the so-called ‘Greek crisis’. Concentrating on ethnography among professional musicians in Athens in the context of austerity and job precarity, the paper will examine snapshots of small-scale music-making that serve as a locus of resistance to the commercialisation of the big night-clubs, as well as provide an ‘exodus’ from the economic insecurity and creative struggle that many artists experience as a result of economic scarcity. As I will argue, these ‘micro-scenes’ crystalise aesthetic attitudes and working modalities that seek to break the dependence of artists on larger economic conglomerates (clubs, production companies, labels etc.) while at the same time creating more affective and embodied spaces of participation and performance. More particularly, these efforts manage to create cosmopolitan solidarities (across time and space) that are made additionally meaningful through their often subtle commentary on the local economic and social crisis.

**Music in the Borderscape**

**Sinéad Lynch**

This paper explores three key questions. First, how the presence of the border and bordering practices shaped and reproduced music as a divisive function on the island of Ireland leading up to and during the troubles. Second, how after the Good Friday Agreement the presence of the border went on to facilitate musicking as a contributing factor in building peace. And finally, how the prismic quality of the border can further facilitate the diffusion of the initial north / south and protestant / catholic dichotomies into a broader inclusivity in an age of globalisation. I will use the concept of the borderscape as a framework for analysing ethnographic field work I carried out with the Cross Border Orchestra of Ireland (CBOI) and their Peace Proms show. I will argue that in bringing together musical traditions that had been politicised and weaponised and through the Peace Proms country wide school program, the CBOI have created a platform for musicking capable of responding to the multiculturism of Ireland north and south in the 2020s.

**Covid-19 as Affective Force: Sensing Old and New Borders in New Ways**

**Maruška Svašek**

This partially autoethnographic and exploratory paper asks several question about the impact of the coronavirus crisis on the dynamics of proximity and distance. What does proximity mean when physical closeness is associated with contagion? How is sociality sensed when people have to rely on long-distance technologies? How do different technologies mediate and shape affective relatedness when people are forced into self-isolation? To what extent does the crisis influence the ways in which people sense, and make sense of, physical borders? In what ways do previously perceived and emerging borders tie in with the maintenance, disruption and new creation of cultural boundaries?

**Re-imagining an Indian Village as a Site for Memory Making: Understanding Pain and Suffering as Idioms in Village Making in 21st Century India**

**Prashant Khattri**

The project of ‘village making’ in the parts of Eastern Uttar Pradesh (EUP) in India is very intricately linked to the idea of collective memory. This collective memory is used as a tool for polarizing people on religious grounds. Villages that were once studied by anthropologists during the post-colonial phase beginning in 1950s as divided on caste grounds are now being re-imagined and re-constructed on religious grounds with caste as a very important factor. The entire process of community formation is based on the notion of historical wrong, pain and suffering inflicted by one group on the other. The political right invokes the philosophical doctrines of Integral Humanism that pre-supposes a community purely on grounds of religion and faith and people who are not the followers of that particular faith are labeled as the other. In this process of ‘othering’, history is re-written and projected as the most authentic. This entire project of re-imagining and re-making is based on the notion of singular authentic history. Based on this ‘authentic history’, singularity of beliefs is generated. This is opposed to the entire discourse about the multiple, plural histories. Again, icons are created in opposition to already established popular figures. Hagiographies are constructed in opposition to already existing hagiographies. This is done in the backdrop of wars and conflicts that inflict pain and suffering over one group and the present political and public dispensation then adopts the agenda of doing justice to the historical injustice.

In this backdrop, the present paper tries to locate the cult of *Ghazi Miyan*, a saint in the *terai* (Himalayan foothills) regions of EUP (*Bahraich* district) and how counter political narratives are generated to demolish the stories and practices associated to the cult. A new way and form of public is thus generated. It is mostly the lower caste group in the region that are pitted against the religious minorities. This process of village making is based on re-constructing and re-writing the collective memories.

**Soda Bread and Herrings: Are Intercultural Events *Truly* Intercultural?   
Tom Marshall**

Intercultural events intend to attract local communities with sensory promises of exotic visual displays and gustatory delights from foreign nations. My paper recognises the goal of intercultural events is to create positive affective inter-community relations. However, there is the potential for intercultural events to perpetuate unrelatedness between migrant and local actors through performances of stereotypical material culture. Is henna painting a reliable representation of India? Do diasporic Chinese practice calligraphy to maintain their translocal heritage? And what do herrings and chrzan (horseradish sauce) convey to local populations about the heterogeneous nations of Poland or Lithuania? Individual material ‘things’ provide an instance of a nation, no more indicative of a country than soda bread represents Northern Ireland.

Participant observation at several ‘intercultural events’ illustrates that displays of materiality, dancing, singing or story-telling, and the offer to physically consume a culture’s food and drink perpetuates affective relatedness as a process of continued Othering of migrant out-groups.The use of materiality to represent a migrant community, while novel or entertaining, reinforces difference. Material intercultural spaces entice attendance with bouncy castles and local DJs alongside ‘cultural performances’, bypassing the event’s rationale. Alternatively, intercultural events occur in marbled buildings, attended by converted, middle-class, middle-aged locals. Intercultural events ignore the reality of migrant lives. The prospect of problematising persistent divisions or attempting to understand the Other’s sense of self in a translocal setting is often absent. Migrant groups remain Othered even though they are, for a few hours, the focus of integration. I propose that engaging critically with intercultural events encourages us to rethink how we can realise actual intercommunity inclusion and understanding. The work of a local, Lisburn based artist’s work will be included, illustrating aspects of intercommunity inclusion. Aspects of migrant lives are devoid from such events with little prospect of problematising persistent divisions or attempting to understand the Other’s sense of self in a translocal setting. The result is that migrant groups, for example, remain othered, outside even though they are for a few hours the focus of integration. It is not the intention of this paper to advocate the end to intercultural events, rather, it is a call to rethink how they can be truly intercommunity.

**The Good Thing about Sectarianism? An Intersectional Approach to Class and Identity in Northern Ireland**

**Gordon Ramsey**

Karl Marx called upon the workers of the world to unite, asserting that they had nothing to lose but their chains, and for the last century in Northern Ireland, Marxists and others have repeatedly called upon workers to abandon sectarianism for class politics. The workers of Northern Ireland, however, have stubbornly refused to abandon “sectarian” loyalties. In previous works (2008, 2011a, 2011b, 2013), I examined the ways that experiences of joy in processes of communal music-making bring forth political commitment amongst working-class loyalist bands and supporters. In this paper, I turn my attention to the question of whyit is loyalism, rather than socialism or any other universalist ideology, which enables such joy to be generated.

Marxists have blamed working-class “sectarianism” on “false consciousness” induced by ruling class propaganda, which has prevented workers from seeing their true interests. Anthropologists, however, are sceptical of the implication that bourgeois academics understand workers’ interests better than workers themselves. This paper draws on feminist concepts of intersectionality (Crenshaw 1989; McCall 2005) to explore the articulation of social class and ethno-national identity in Ulster, arguing that far from being opposed to class politics, ethno-nationalism provides a form of class politics through which the working-classes build reliable solidarities and make claims upon the state. Whilst workers may not engage in Marxian class analysis, they are not victims of false consciousness. Rather, they have a realistic embodied sense of their place in the capitalist class-structure, the limited options open to them, and the most efficacious forms of solidarity available. The paper concludes by suggesting that such an approach may be useful beyond Northern Ireland in understanding a range of conflicts in which social class intersects with national, ethnic or religious identities.

**Lyra’s Walk for Peace: Challenging Sectarianism Through Movement**

**Amanda Lubit**

In April 2019 dissident paramilitaries inadvertently killed journalist Lyra McKee. Her death served as a catalyst for a social movement led by family and friends demanding to “re-boot” the 1998 peace agreement. *Lyra’s Walk for Peace* engaged individuals from across communities in a 3-day 68 mile protest walk across Northern Ireland. Its purpose was to acknowledge shared memories of loss and suffering and to protest the injustices associated with continued sectarianism in politics and public life. “Lyra’s death reminded all of us of the loss, suffering and tragedy of our shared past… By walking for Lyra we protest against the use of violence and the return of killing to our streets” (@lyraswalk, 2019).

Starting in the city of Belfast, over one-hundred ordinary people (myself included) walked for three days across Northern Ireland to the city of Derry, where Lyra McKee was killed. By engaging in walking ethnography, I was able to research protest in motion and examine the role of movement in challenging divisive understandings of the past. This allowed me to collect stories and impressions from other walkers while engaging with the changing landscape, the physicality of endurance walking, and the sensory experiences of walking with others. As protesters walked together and shared their stories with one another and the media, they re-engaged with existing and historical social tensions and gave voice to a collective intergenerational trauma. By walking across Northern Ireland, they made their perspective visible, marking the terrain as belonging to neither side of the conflict. This act of place-making also allowed for the creation of a new collective memory and narrative that demanded a place for non-sectarian perspectives in Northern Ireland society and politics.

**The Struggle To Be Seen: Using Visibility in Contentious Events in Northern Ireland**

**Milena Komarova and Katy Hayward**

Contentious ‘orange’ parades and ‘green’ protests in Northern Ireland are typically explained as an expression of the relationship between communal identity and territory, i.e. a manifestation of social territoriality. Therefore, they are seen as a struggle over territory.

Based on eight years of unbroken ethnographic fieldwork on contentious annual events in Belfast (conducted over the period of 2011 – 2018), we interpret performances of conflict as sensorial and affective practices producing effects of, and struggles over, visibility. Although where and when parades and protests are performed is very important to their understanding, we suggest it is not the place itself that is of most importance in such events, but rather how performances of conflict in particular spots produce certain visibilities for different participants and publics.

Drawing on Brighenti’s work (2010: 5), we understand visibility not merely as a cognitive process but also as ‘affective and haptic’, as ‘a grip on objects and especially on bodies’. We argue that a focus on visibility as a field of social action, through which territories are established and contested, illuminates better the social relationships at work and the effects of contestation at their nexus.

**From ‘No Man’s Land’ to ‘Everyone’s Land’? Materialities of Shared Space and Cosmopolitanism at the Green Line in Cyprus**

**Evi Chatzipanagiotidou**

The opening of the checkpoints in 2003 altered the political and material landscape of the Cypriot conflict. Although a number of studies have focused on crossings of the border and inter-communal interactions on both sides of the island, less ethnographic attention has been paid at the buffer zone itself as a space of sociality, political activism and infrastructural development. Based on long-term ethnographic research that started in 2007, this paper traces the historical construction, destruction and reconstruction of a specific part of the Cyprus Green Line and how its material make-up produces and is produced by particular socio-political experiences and dynamics among peace activists, civil society members, international organisations, state officials and all those who pass through on an everyday basis.

Engaging critically with theories of ‘shared space’ and cosmopolitanism, the paper describes how the redevelopment of the Green Line has been intended by peace-building initiatives as an opportunity to emphasise its everyday use as a means to peace. With its new NGO buildings, conference rooms and coffee shops, it has therefore emerged as an empowering space for peace activists. Although in this case the Green Line is experienced and re-territorialised as ‘everyone's land’, this paper outlines how attention to affective interactions at the border can unmask historical and emerging power imbalances and conflicts at local and international levels.

**Sensing Danger**

**Angela Mazzetti**

Lazarus (1991) argued that ‘knowledge’ is an important influence in our appraisal of danger. He further specified that this ‘knowledge’ is both general (based on established information about what is dangerous) and situational (based on individual experiences of specific encounters with danger). Lazarus further noted that the two are interdependent suggesting that our reactions to specific encounters are influenced by our established knowledge of what we know to be dangerous, and in turn, what we know to be dangerous is constructed from our individual encounters with danger. Lysaght and Basten’s (2003: 225) research on spatial practices in Belfast provides interesting insights into how this knowledge base is constructed and informs collective and individual perceptions of danger in divided and violent societies. They suggest that dangerous incidents are ‘digested’ by communities and translated into local narratives which are passed on to community members to form the knowledge base on which individual assessments of danger are constructed. They further note that this knowledge base is not ‘monolithic’ but rather resembles a ‘mosaic’ of highly contextualised local knowledge that is used to inform individual appraisals of danger. In this paper I explore this ‘mosaic’ of knowledge by exploring the multisensory nature of the appraisal of danger. Drawing on my respondents’ narratives of growing up in Northern Ireland during the Troubles, I explore how sensory information and cues (such as sights, sounds, and smells) are absorbed by individuals, informing their appraisals of dangers. I further explore how this situational knowledge is ‘passed on’ to the collective leading not only to a reinforcement of dominant beliefs about what is dangerous but also new knowledge about what is dangerous in a local context. (277 words)

**Affective Boundaries in and around Midwestern Metal**

**Kyle Smith and Dr Kayla Rush**

Metal musicians and fans signal and perform their musical identities through sounds, images, and materialities. These sensorial and material boundaries are often presented as reflecting deeper societal divisions: metal is often associated with white, working-class, politically conservative men (a population that has increasingly been presented as problematic), and the historical association of portions of the scene with Neo-Nazism and the far right continue to trouble the genre’s legacy. The perceived links between musical and social boundaries are publicly performed when, for example, media commentators examine the playlists of mass shooters.

The lived realities of those within the metal world are, however, much more complex than this. Crucially, boundaries *within* the scene are experienced as equally important to those that separate metal from other genres. Musicians and fans are deeply knowledgeable about the boundaries that separate, for example, black metal from death metal from grindcore. While these boundaries are unknown, and possibly even indistinguishable, to outsiders, they play an important role in crafting musical identities through affective relatedness.

This paper is a collaboration between an ethnomusicological researcher (Rush) and a professional rock musician and teacher (Smith). Together, we examine how affective boundaries within and around metal music are created, maintained, and transgressed by musicians and fans in the US Midwest. We examine in particular the challenges that face musicians based in small Midwestern cities, who we argue are tasked with negotiating between the poles of genre convention – performing and marketing oneself as having a pan-Midwestern metal sound that will appeal to gig audiences everywhere – and local and personal innovation. We discuss the ways in which these boundaries are maintained or transformed through metal pedagogy, as institutions like School of Rock begin to arise in smaller cities, transmitting metal’s affective boundaries to a new generation of performers and fans.

**Peace Wall Belfast: Spatial Audio Representation of Divided Spaces and Soundwalks**

**Georgios Varoutsos**

In West Belfast lays the Peace Wall Belfast, a manifestation of multifaced messages on political, religious, and communal ideals represented by physical properties of cement, metal, fences, gates, and artwork. There have been discussions on initiatives to take down the walls, however, this remains a fragile state. When thinking about the connectivity of the surrounding spaces and communities, the placing of the Peace Wall(s) blocks any opportunity of cross-communication and produces disorienting effects. However, through alternative artistic approaches focusing on sound, there can be innovative capabilities of sharing these stories and spaces with spatial audio techniques. To use spatial audio to change the perception of these spaces brings forth alternative periods of reflections from stimulating another sensory tool other than sight. Forming two unique listening experiences that focus on the virtual abilities to combine auditory spaces into an immersive installation environment and binaural soundwalks to design site-specific augmentation of the sonic properties of the Peace Wall’s surrounding spaces. These projects aim at using spatial audio and artistic practice to plan new approaches for conflict transformation in Northern Ireland.  
  
***Conference participants are encouraged to have a look at the Website, prior to the conference:*** [***https://georgiosvaroutsos.com/peace-wall-belfast/***](https://georgiosvaroutsos.com/peace-wall-belfast/)

Initially, the website page hosted the second project of my research, *Peace Wall Belfast Soundwalks*, to access the binaural audio files, location photos, and text about the spaces. During the demonstration participants could use their mobile devices to access the website and listen to the material during the soundwalk tour. The page has changed since then to showcase the first project of my research, *Divided Spaces*. I have rendered the initial ambisonics format of the project for binaural listening, presented with the demonstration video I recorded in the Sonic Lab at the Sonic Arts Research Centre. There is also information about the paper and both of the projects for some insight that I will discuss during my presentation.

In a global crisis, there are changes to our daily learning experiences and as most conferences are now virtual, I have been thinking about interaction. With the standard conference format, there is no access to have personalised experiences with a presenter’s discussion of their research. I want others who are interested to have as much time as they like listening, reading, critiquing, engaging with the material on the pages. I want to be transparent and accessible to my research, sharing the knowledge I learnt during my time with these projects. Hopefully, the website page allows others to understand and generate curiosity to learn more about these historical spaces in Northern Ireland.    

**BIONOTES**

**Dickson Ajisafe** is a Visiting Research Associate at the Senator George J. Mitchell Institute for Global Peace, Security and Justice and Commonwealth Split-site Scholar at the School of Social Sciences, Education and Social Work, Queen’s University Belfast, Northern Ireland. He is a Doctoral Candidate at the Department of Political Sciences, University of Pretoria, South Africa, specialising in International Relations with a particular focus on European Studies. His doctoral research investigates the challenges of radicalization and violent extremism in European prisons, with specific focus on prisons in the United Kingdom. Dickson’s research hopes to proffer answers that would impact on policy and practice in contemporary Europe, and beyond and consequently contribute to strengthening global peace, security and governance, looking at the threat of transnational terrorism, radicalisation and violent extremist ideology poses to global peace, democratic governance and human security in general. He was the first International Student at the University of Pretoria to be awarded the Erasmus+ International Scholarship, funded by the European Commission. He is an Advisory Board member of DIMES-Diversity, Inclusion and Multidisciplinarity in European Studies, a project funded under the Erasmus+ programme of the European Union. Dickson Ajisafe is the Global Winner of Council for European Studies’ 2020 Travel Award-an award competed for by more than 200 candidates worldwide.

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**Seun Bamidele** is a lecturer in International Relations at the Department of International Relations, Chrisland University, Abeokuta, Nigeria. I presently pursuing my Doctor of Philosophy (Ph.D.) in Development Studies, University of Pretoria, South Africa and I also have Master of Science (M.Sc.) in Peace and Security Studies from the Institute of Peace, Security and Governance, Ekiti State University, Nigeria. My teaching and research straddles migration and non-state governance in Africa, insurgency and political violence, and cross-border security cooperation. I am a recipient of many international grants, awards and fellowships, notably the prestigious Next Generation Social Sciences in Africa Program, Social Science Research Council and Carnegie Corporation of New York, (2017-2018; 2018-2019; 2019-2020); CODESRIA College of Academic Mentors Institute, Council for the Development of Social Science Research in Africa (CODESRIA), Dakar, Senegal and Carnegie Corporation of New York, USA (2019-2020); Women in International Security (WIIS), Washington, USA (2017-2019); Trust Africa Illicit Financial Flow (2015); and Equator Peace Academy, Uganda Martyrs University, Uganda, (2012). My academic productivity has found expression in published papers in African Conflict and Peacebuilding Review (Indiana University Press); India Quarterly: A Journal of International Affairs (SAGE) International Journal on Minority and Group Rights (Brill); Jadavpur Journal of International Relations (SAGE), and African Journal of Legal Studies (Brill).

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**Dr Evi Chatzipanagiotidou** is a political anthropologist at Queen’s University Belfast. Her research interests lie at the intersections of migration and diasporas, conflict-induced displacement, and the politics of memory and loss. She has conducted fieldwork in Cyprus, the UK, and Turkey. She has published journal articles and chapters on numerous topics, including the connections between memory and history in the Cypriot conflict, the transnational role of diasporas in peace-building, youth migration and precarity in Southern Europe, and refugees and the politics of representation in Turkey.

**Professor John Connelly** is Professor of History at UC Berkeley. He is interested in the political history of East Central Europe since 1784, with a particular focus on the astonishing growth of illiberalism in all its forms, whether given intellectual energy and emotive force by Christianity, Marxism, secular nationalism, or some other source. He serves as director of the Institute for Slavic, East European and Eurasian Studies at UC Berkeley. His major publications include *Captive University. The Sovietization of East German, Czech, and Polish Higher Education, 1945-1956* (2000, [University of North Carolina Press](https://en.wikipedia.org/wiki/University_of_North_Carolina_Press)), *Universities Under Dictatorship* (2005, [Pennsylvania State University Press](https://en.wikipedia.org/wiki/Pennsylvania_State_University_Press), with Michael Grüttner),  *From Enemy to Brother: The Revolution in Catholic Teaching on the Jews, 1933-1965* (2012, [Harvard University Press](https://en.wikipedia.org/wiki/Harvard_University_Press)). His most recent book, *From Peoples into Nations: A History of Eastern Europe* (Princeton University Press, 2020), will be launched at the conference.

**Danny Devlin** is a musician, songwriter and Anthropology MA student whose dissertation research focuses on music and identity in Northern Ireland. The song ‘Where Does It End’, performed by Danny at this conference, was recorded in 2019 at Sessions in The House, Castledawson. In the video, he performs the song with Jane McAleese. Accompanying them on bass and backing vocals is Joseph Murray. <https://www.youtube.com/watch?v=TdEw7J2gtKA>

**Dr Jim Donaghey** is a punk working in academia, currently with the School of HAPP. Jim has been involved with the punk scene in Northern Ireland for about 20 years, including recent creative ethnographic collaboration with the anarchist Warzone Collective in Belfast. He has also been doing research with punks in Indonesia, Poland, Britain, the Netherlands, Denmark, Singapore, and is currently working on a project with punk communities in eastern France. Jim plays with a very noisy d-beat punk band called Lawfucker. He is on the boards of *Anarchist Studies* and *Punk & Post-Punk* journals, and is editor of AnarchistStudies.Blog.

Recent publications:

(2020) ['The "punk anarchisms" of Class War and CrimethInc.'](https://www.tandfonline.com/doi/full/10.1080/13569317.2020.1750761), *Journal of Political Ideologies* [online first]

(2020) ['"It's going to be anarchy" (fingers crossed): anarchist analyses of the Coronavirus/COVID-19 pandemic crisis'](https://anarchiststudies.noblogs.org/article-its-going-to-be-anarchy-fingers-crossed-anarchist-analyses-of-the-coronavirus-covid-19-pandemic-crisis/), *AnarchistStudies.Blog,* 13th April

(2020) [*The Warzone Dialectogram*](https://uploads.knightlab.com/storymapjs/4fe627b7bedf4689de348d77187a36c7/the-warzone-collective-dialectogram/index.html), Ballygomorrah: Black Fox Boox

(2019) [Dances with Agitators: What is ‘Anarchist Music’?](https://www.academia.edu/41498457/Dances_with_Agitators_What_is_Anarchist_Music) In the *Routledge Handbook of Radical Politics*, R. Kinna & U. Gordon (eds), London: Routledge

(2019) [*Bakunin Brand Vodka: Anarchism in early punk 1976-1980*](https://www.activedistributionshop.org/shop/pamphlets-booklets/4842-bakunin-brand-vodka.html), Zagreb: Active Distribution

Relevant radio and podcast appearances:

(2020) ['Alternative Ulster: Anti-sectarian Punk in Northern Ireland'](https://www.stitcher.com/podcast/qub-mitchell-institute/mpod), QUB MPod, #9, 13th March (Interviewee)

(2018) [MRR Remote Radio (Ireland)](http://maximumrocknroll.com/radio_show/mrr-radio-1634/), *MaximumRockNRoll Radio*, #1634, 4th November (presenter and producer)

**Dr Prashant Khattri** teaches at the Department of Anthropology, University of Allahabad, Prayagraj, Uttar Pradesh, India. He worked on Social Vulnerabilities in the context of Disasters for his Ph.D. His areas of interest includes Political Ontology, Cognitive Justice, Bio-power, Colonialism and its Metaphors, Moral Politics, Sustainability and Empathic turn in Anthropology. He is also trying to relocate and re-frame the debates in Anthropology from the Gandhian perspective.  
  
**Dr Milena Komarova** is a sociologist. She is a *UK in a Changing Europe* Research Fellow at the School of Social Sciences, Education and Social Work and a Visiting Research Fellow at the Senator J. Mitchell Institute for Global Peace, Security and Justice, QUB. Her work spans the fields of conflict, urban and border studies, exploring the intersections between themes such as Brexit and the Irish border, and everyday life and the spatialities of conflict transformation in ‘divided’ cities. Milena has published on urban regeneration, the development of ‘shared space’, the management of contentious parades and protests, and on the role of visibility and movement in urban public space. The work presented here is based on a recent publication with Dr Katy Hayward: ‘The use of visibility and violence in protests at contentious events in Northern Ireland’, in McGarry *et al* (2019) *The Aesthetics of Global Protest: Visual Culture and Communication*. Amsterdam University Press.

**Amanda Lubit** is a PhD candidate in Anthropology at Queen’s University. She researches movement and belonging among Muslim women in Belfast, engaging with issues of gender, visibility, and women’s spaces. She is the current Reviews Editor for the Irish Journal of Anthropology. She also has a publication in revision on Lyra’s Walk, co-authored with Devon Gidley, for the Journal of Organizational Ethnography entitled “Becoming a Part of Temporary Protest Organizations through Walking Ethnography.” Previously, she completed a master’s thesis on conflict transformation and psychosocial practices in Libya. She then spent five years working globally with disaster-affected communities, post-conflict areas and displaced persons. She also served as an adjunct professor of anthropology at George Washington University (USA) lecturing on gender, development and humanitarianism.

**Sinéad Lynch** is a 4th year PhD researcher in anthropology at Queens University Belfast. Her research investigates the role musicking plays in peacebuilding. For her PhD she carried out 12 months of ethnographic fieldwork with the Cross Border Orchestra of Ireland and their Peace Proms show. Sinéad has an MA in Community Education, Equality and Social Activism from the National University of Ireland, Maynooth and a BA in Philosophy from University College Dublin. She is interested in the anthropology of creative and musical expression and how these practices can help to bring communities together within the post-conflict context.

**Tom Marshall** completed his Master’s in Social Anthropology at Queen’s University, Belfast in 2018. His research explored Belfast’s Hindu communities and affective place-making. Tom continues to focus on translocal individuals and groups through his PhD research. His research emphasis has shifted from religion to health. Tom’s PhD research explores Polish and Lithuanian individuals, their mental health and help-seeking strategies, as they negotiate into and through the National Health Service in Northern Ireland. After completing his nurse training in Belfast, Tom specialised in neurosurgery and neuroradiology nursing in Cambridge. His interest in anthropology was inspired after living with an Indian family in Bangalore, South India and working in a small-scale health and youth project. Tom then completed his undergraduate degree in Anthropology and Sociology at Durham University. He moved to London where he worked in marketing research and advertising regulation. Tom returned to Belfast in 2017 with his ferociously independent Kerry Blue Terrier dog and loves to relive Indian memories spending many hours making ‘curry’. Relevant presented papers and publications include:

Marshall, T. 2018 ‘*There is no Hindu Community in Northern Ireland’: Diasporic Place-Making Among Belfast’s Hindus*. Research in Religion Conference Presentation, University of Edinburgh.

Marshall, T. 2020 *Christmas in April?* https://blogs.qub.ac.uk/happ/2020/04/28/christmas-day-in-april/

Kyratsou, C. and T. Marshall 2020 *Keeping Social Distance and Keeping Them Out*. Forthcoming.

**Angela Stephanie Mazzetti** is a Senior Lecturer in Management Practice at Newcastle University Business School. Angela’s research focuses on the socio-cultural factors that influence how stress is perceived and coped with. In this study, Angela has explored the long-term impact of growing up with the Troubles on stress perception and coping behaviours. Recent publications related to this study include Mazzetti, A. S. (2019) Using Participant-Produced Drawings as an Alternative to Photographs in Ethnographic Research. In S. Dodd (ed) *Ethics and Integrity in Visual Research.* Bingley: Emerald Publishing Limited, & Mazzetti, A. S. (2018) ‘Growing Up with the Troubles: Reading and Negotiating Space’. In M. Svasek and M. Komarova (eds), *The Politics and Poetics of Place-making in Northern Ireland: Ethnographies of Movement, Sociality and Space.*  Oxford: Berg Publishing.

**Ciara McHugh** is a LINCS scholar at the Mitchell Institute for Global Peace, Security and Justice at Queen’s University Belfast. Her current PhD research explores intersections between police surveillance and protester counter-surveillance. She is particularly interested in how police forces and activist groups around the world direct visual technologies towards each other, and the underlying norms that drive those relationships. In the past, she has served as an adjunct professor at Marquette University in the US, and was a Junior Fellow at the Centre for Security Governance. Her previous teaching and research concentrations include nonviolent direct action, gender-responsive SSR, and 20th-century francophone critical philosophies.

**Fiona Murphy** is an anthropologist based in HAPP, Queen's University Belfast. She specialises in Indigenous politics and movements, refugees and mobility studies in Australia, Ireland and Turkey. The key thematics in her work include loss, trauma, memory and displacement. Her current work focuses on the politics of reparations in the context of the removal and institutionalisation of Aboriginal Australian children. She works extensively on the topic of asylum seekers and refugees in Ireland, the UK and Turkey. She is co-author of Integration in Ireland: The everyday life of African migrants (MUP, 2012).

**Dr Gordon Ramsey** is a Belfast based anthropologist and ethnomusicologist whose work is concerned with musical traditions in Northern Ireland, focusing on the province’s broad and diverse marching band culture, and on the Ulster-Scots folk-musical revival, whilst paying particular attention to the relationships between these musical worlds and other traditions, especially Irish traditional music. He has published widely on these topics, and his monograph, *Music, Emotion and Identity in Ulster Marching Bands: Flutes, Drums & Loyal Sons* was released in 2011 by Peter Lang.He has been teaching anthropology at Queen’s University since completing his PhD there in 2009, and is an active community musician, playing in Ulster-Scots folk ensembles, Irish traditional sessions and marching bands.

**Dr Kayla Rush** is a Marie Sklodowska-Curie Fellow in the School of Theology, Philosophy, and Music at Dublin City University. She is an anthropologist and ethnomusicologist working at the intersection of cultural politics and body politics. Her current research examines private rock music schools in the United States as sites for the performance and reproduction of social class. Previous work has been published in *Religion* and the *Irish Journal of Arts Management and Cultural Policy*, and she is co-editor (with Sonja Kleij) of a forthcoming special issue of *Liminalities* titled 'Performance and Politics, Power and Protest'. She is working on a monograph for Berghahn titled *The Cracked Art World*. Kayla is a teacher and practitioner of creative ethnography, on which topic she edited a recent special issue of the *Irish Journal of Anthropology*. In her creative work, she is currently exploring the possibilities of science fiction for communicating affective relations and future-oriented anxieties in fieldwork ('The Last Funded Artist', in press with *Etnofoor*).

Past research on community theatre and cross-community dialogue in Northern Ireland: <https://womenareboring.wordpress.com/2017/03/31/commemoration-inclusion-and-dialogue-in-1916-centenary-drama-in-northern-ireland/>  
*IJA* creative ethnography special issue (open access):<http://anthropologyireland.org/ija-volume-22-1-2019/>  
Featured as a guest speaker on creative ethnography on the *Coffee and Cocktails* podcast: <https://coffeeandcocktails1.wordpress.com/2019/06/10/episode-10-ethnography-as-creative-writing/>

**Kyle Smith** is an American musician, songwriter, and music educator based out of Fort Wayne, Indiana. Over the past three years, he was been touring extensively throughout the Midwest underground music scene as the drummer for the metal band, "Death on Fire." In March 2020, Death on Fire released its 2nd full-length album, *Ghost Songs*, (which can be streamed and/or purchased in various formats at the attached links). When he's not on the road, Kyle is the music director for School of Rock, Fort Wayne, a performance-based music school where he teaches drums, performance, and songwriting to students of all ages. In addition to his work with Death on Fire, Kyle has recently begun releasing solo singer/songwriter material under the name "K. Edward Smith," and is currently wrapping up a year-long writing exercise for that project.  
  
Death on Fire Website: [deathonfire.com](http://deathonfire.com)  
Death on Fire Facebook: [facebook.com/deathonfireband](http://facebook.com/deathonfireband)

*Ghost Songs* vinyl crowdfunding campaign: <https://qrates.com/projects/20312-ghost-songs>  
Death on Fire Spotify link: <https://open.spotify.com/artist/44LTVoVyXg5tnZ4pjxFh0I?si=7QbIPcocSWGGP5Tel071PA>

K. Edward Smith YouTube Channel: <https://www.youtube.com/channel/UC8fJ3iVrh1D4mgOksu1z9kg>

K. Edward Smith Spotify link: <https://open.spotify.com/artist/7oqZNhLJmryd1mw645VW0D?si=bnf5unFBRNecFGtunEKYiw>

**Dr Maruška Svašek** is Reader in Anthropology at Queen’s University, Belfast. Her main research interests include material culture, migration and emotions. In the past decade, she has brought these strands together, exploring the mobility and agency of humans, artefacts and images in an era of intensifying globalization and transnational connectivity. Major publications include *Ethnographies of Movement, Sociality and Space. Place-Making in the New Northern Ireland* (Berghahn, 2018, with Milena Komarova), *Creativity in Transition. Politics and Aesthetics of Cultural Production Across the Globe*. (Berghahn, 2016, with Birgit Meyer), *Emotions and Human Mobility. Ethnographies of Movement* (Routledge, 2012), *Moving Subjects, Moving Objects: Transnationalism, Cultural Production and Emotions* (Berghahn 2012) and *Anthropology, Art and Cultural Production* (Pluto, 2007).

**Dr Ioannis Tsioulakis** is a Lecturer in Anthropology and Ethnomusicology at Queen’s University Belfast. His research focuses on popular music in Greece, with an emphasis on session musicians, creative labour, and the Greek economic and political crisis. He recently co-edited a volume entitled *Musicians and their Audiences: Performance, Speech and Mediation* (with Elina Hytönen-Ng, Routledge 2016), and has a forthcoming monograph entitled *Musicians in Crisis: Working and Playing in the Greek Popular Music Industry* (Routledge, 2020). He has published numerous articles and chapters on Greek jazz music, cosmopolitanism and music professionalism, and is currently researching the impact of COVID-19 on performing artists (see a recent article [here](http://qpol.qub.ac.uk/performing-artists-in-the-age-of-covid-19/?fbclid=IwAR3mikjUsn8xYE8qYkgOYjoOTTfOPw4KCsJA-Pze5qetUkvqu4YLET9EL0c)). Ioannis is also an active ensemble director, arranger and pianist.

**Georgios Varoutsos** (b.1991) is a sonic artist from Montreal, Canada. He is currently completing his Ph.D. studies in Music at the Sonic Arts Research Centre (SARC) at Queen’s University Belfast, Northern Ireland. He has graduated with a Master’s in Research, Pass with Distinction, in Arts & Humanities with a focus in Sonic Arts at Queen’s University Belfast. He has also completed a BFA with Distinction in Electroacoustic Studies and a BA in Anthropology, both from Concordia University in Montreal, Canada. As an artist, he explores the field of sound through an extensive range of projects and performances. His pieces have performed and represented internationally at esteemed festivals such as: klingt gut! International Symposium on Sound (Germany), Sonorities–Festival of Contemporary Music (Northern Ireland), NYCEMF | New York City Electroacoustic Music Festival (United States).