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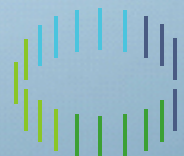
**Creativity, Listening and Performance
in Conflict Transformation**

Virtual Conference
29th - 30th July 2021
Programme Booklet



**QUEEN'S
UNIVERSITY
BELFAST**

THE SENATOR
GEORGE J. MITCHELL
INSTITUTE FOR GLOBAL PEACE,
SECURITY AND JUSTICE



Partnership for
Conflict, Crime &
Security Research

WELCOME

This two-day online Conference showcases the wide range of scholarship on sound and performative practice on conflict and post-conflict contexts. Themes include:

- ▶ peacebuilding efforts by music-based community arts initiatives
- ▶ sonic-arts and theatrical re-soundings of conflict
- ▶ creative and musical interventions in conflict and post-conflict societies
- ▶ sound-based methodologies for exploring the narratives and everyday experiences of people in post-conflict contexts

We look forward to welcoming you virtually to Queen's University Belfast.

The Conference is organised by Prof. Fiona Magowan, Prof. Pedro Rebelo, Dr. Stefanie Lehner, Dr. Ariana Phillips-Hutton and Christina Captieux, as part of the AHRC/ESRC funded Partnership for Conflict, Crime and Security research project Sounding Conflict: From Resistance to Reconciliation 2017-2021. For more information, please visit our Project Web Site: www.soundingconflict.org

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PROGRAMME

DAY 1

THURSDAY, 29TH JULY 2021

All times in GMT.

9:15 AM

Welcome

Professor Fiona Magowan

9:25 AM

Keynote

Chair: **Professor Pedro Rebelo**

The Cellist of Sarajevo and Other Stories

Emeritus Professor Nigel Osborne MBE

10:15 AM

Coffee Break

Panel 1: Music and Peacebuilding

Chair: **Kiyomi Muro**

10:30 AM

Happenings and the Space Between Vibrations: Planned and Unplanned Resonances

Dr Olivier Urbain, Kiyomi Muro and Darren Ferguson

12:00 PM

Lunch Break

Panel 2: Sound and Immersion

Chair: **Dr Ariana Phillips-Hutton**

12:30 PM

Peace Wall Belfast: Spatial Audio Representations of Divided Spaces and Soundwalks

Georgios Varoutsos

1:00 PM

Cucusonic: Translating post-Conflict Tropical Forest Biodiversity in Colombia into New Music

Cucusonic Collective: Dr Rupert Cox, Alejandro Valencia-Tobon, Alejandro Valderrama Herrera, Biological scientists: Ana María Gómez, Juan C. Arredondo, Danny Zurc

1:30 PM

Blanket Sounds: An Acoustemological Account of Immersive Audio and Memory

Adi Laflamme

2:00 PM	Coffee Break
	Panel 3: Resistance in Sound and Music
	Chair: Dr Jim Donaghey
2:15 PM	Music of Ethnic Violence and Genocide: A teenager's video project about Armenia
	Dr Rina Schiller
2:45 PM	Traces of Conflict: An Exploration of Absence, Silence and Sound
	Professor Maruška Svašek
3:15 PM	Sounding Conflict Project: Sound Art Installation
	Professor Pedro Rebelo and Dr Matilde Meireles
3:45 PM	Closing remarks
4:00 PM	Breakout rooms
5:00 PM	End of Day 1

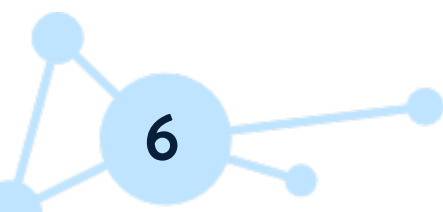
DAY 2

FRIDAY, 30TH JULY 2021

All times in GMT.

9:15 AM	Welcome
	Professor Pedro Rebelo
	Panel 4: Music for Social Change and Reconciliation
	Chair: Professor Pedro Rebelo
9:30 AM	Engaging digitally with Young People in Marginalised and Conflict-affected Settings: The potential of music- and arts-based methodologies for enabling participation
	Dr Edwar Calderón and Dr Marlies Kustatscher
10:00 AM	Spectacle and Audience Participation: An intersensorial analysis of musicking in the Peace Proms Show
	Sinéad Lynch
10:30 AM	The Sound of Reconciliation: Musical and Sociocultural Harmony in the Sri Lanka Norway Music Cooperation (2009-2018)
	Dr Solveig Korum

11:00 AM	Coffee Break
	Panel 5: Voicing Contestation
	Chair: Dr Steffi Lehner
11:15 AM	Sounding Citizenship: Nostalgia and Sonic Belonging within 'Celebrating Syria' Benedict Turner-Berry
11:45 AM	Vocalized Solidarity: King Sunny Ade and the Pursuit for Peace in Nigeria: 'The moment you hear the music; the music can heal you' – King Sunny Ade Femi Omotyinbo and Gloria Adiche
12:15 PM	<i>The Sun is Open: A Reading</i> Dr Gail McConnell
12:45 PM	Towards an Informed Strategy of Art for Reconciliation Dr Alexander Coupe
1:15 PM	Lunch Break
	Panel 6: New Directions in Sound and Theatre
	Chair: Professor Fiona Magowan
1:45 PM	Keynote Roundtable Imagining Together Platform for Arts, Culture and Conflict Transformation (IMPACT) Professor Cynthia Cohen, Dr Toni Shapiro-Phim and Armine Avetisyan
3:15 PM	Closing remarks
3:30 PM	Breakout rooms
4:30 PM	End of Day 2



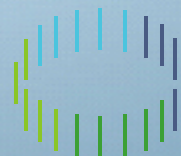


ABSTRACTS



**QUEEN'S
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BELFAST**

THE SENATOR
GEORGE J. MITCHELL
INSTITUTE FOR GLOBAL PEACE,
SECURITY AND JUSTICE



Partnership for
Conflict, Crime &
Security Research

DAY 1

Thursday, 29th July 2021

9:15 AM | Welcome

Professor Fiona Magowan

9:25 AM | Keynote

The Cellist of Sarajevo and Other Stories

Emeritus Professor Nigel Osborne MBE

The Keynote begins with consideration of a historical a progression from art as a celebration of conflict, through art as propaganda, to art as a reflection of the human "truths" and emotional narrative of war, and finally to art as opposition to conflict.

The speaker then describes case studies of his own experiences of music, sound art and the transformation of conflict, beginning with the Committee for the Defence of the Workers and the Polish Radio Experimental Studio in Poland in the 1970s, music and the Taganka Theatre during the Soviet period in Moscow, the Jazz Section of the Czechoslovak Musicians Union and the Velvet Revolution, and music as truth, identity, the common life and cultural resistance during the siege of Sarajevo.

The presentation ends with an account of the role of music in supporting children who are victims of conflict, including a description of a methodology based on a bio-psycho-social model, and a short film made by Yusuf Islam (Cat Stevens) about the speaker's work with Syrian refugee children in the Beqaa Valley, Lebanon.

10:15 AM | Coffee Break

A screen break and opportunity to meet participants in Breakout Rooms. We recommence at 10.30am.

10:30 AM | Panel 1: Music in Peacebuilding

Happenings and the Space Between Vibrations: Planned and Unplanned Resonances

Darren Ferguson, CEO, Beyond Skin (Northern Ireland)

Olivier Urbain, Director, Min-On Music Research Institute (Japan)

Kiyomi Muro, Fellow in training, Music in Common (USA)

In this presentation, Darren Ferguson, CEO of Beyond Skin, and Olivier Urbain, Director of the Min-On Music Research Institute (MOMRI) discuss two documentary films that show different ways to enhance connection and relationships through music. Both films were made possible thanks to the support of the Arts Council of Northern Ireland.

The first documentary *Music is the Dialogue and We Start Together* shows the process of connections that happened during a spontaneous creation of a song, with Beyond Skin welcoming artists from Colombia and England to Northern Ireland. The second *Far Away - Don't Stop the Music* reveals the background to the song 'Far Away' jointly created by high school students in Northern Ireland (Glengormley High school, lyrics) and in Japan (the C&S Music School, music).

The first film shows how music helps people to connect spontaneously without much planning when a creative space is open. The second how music can help overcoming social exclusion and school refusal, when it is the centre of education in a high school. It shows a well-organised and purposeful use of music at the school, and the professional music video *Far Away* reflects this kind of programmatic use of creativity and the arts.

After an overall introduction by Kiyomi Muro we show excerpts of *Music is the Dialogue* followed by questions and answers with Darren Ferguson. What is the meaning of open space, happenings and creativity for peacebuilding? Next comes *Far Away - Don't Stop the Music* documentary followed by questions and answers with Olivier Urbain. What were the challenges of carrying this project to completion

during the pandemic, what are the advantages of sticking to a schedule and emphasising outcome rather than process?

The final part of the presentation is dedicated to live discussion facilitated by Kiyomi Muro where Ferguson and Urbain share their experiences when the planned and unplanned resonate, enabling music to apply itself more effectively in peacebuilding. Highlighting that just like music itself, there are multiple approaches and arrangements of tempo, pitch, space, and volume that help peace processes.

12:00 PM | Lunch Break

An early lunch break with a chance to digest presentations and/or join participants in Breakout Rooms. We recommence at 12.30pm.

12:30 PM | Panel 2: Sound and Immersion

Peace Wall Belfast: Spatial Audio Representations of Divided Spaces and Soundwalks

Georgios Varoutsos, Sonic Arts Research Centre (SARC), Queen's University Belfast

Divided Spaces is an audio immersive piece focusing on the Peace Wall between the Falls and Shankill Road in Belfast, Northern Ireland. Representing connectivity of spaces and experiences through sound to highlight Past, Present, and Future relations with the Peace Wall(s). It hosts an immersive sonic round-table discussion on controversial issues concerned with the history of the 'Troubles' and the status of Peace Wall(s) around the country. The piece compresses the large surface areas surrounding the Peace Wall into a room listening experience. Demonstrating the separation and isolation from either side's community spaces.

Peace Wall Belfast Soundwalks is a binaural immersive experience with six soundscapes composed to highlight relationships between realism and perception. These are based on different sonic markers or events occurring in the areas of the

Peace Wall Belfast, in Northern Ireland. The intention is to engage with specific areas around the wall to encourage new understandings, as well documents perception of sounds usually overlooked. Ultimately, these soundscapes question how we listen to what we're seeing, and what we're seeing is it being heard?

Cucusonic: Translating post-conflict tropical forest biodiversity in Colombia into new music

Dr Rupert Cox, Anthropologist and Project Manager

Alejandro Valencia-Tobon, Anthropologist and Cucusonic leader in Colombia

Ana Maria Gomez Aguirre and Danny Zurc, Colombian biological scientists

Carlos Restrepo, Colombian musician

Alejandro Valderrama, Colombian anthropologist

Musicians featured on the album

The work of [Cucusonic](#), a collective of Colombian biological scientists, anthropologists and musicians who in partnership with the University of Manchester's [Granada Centre for Visual Anthropology](#) and the charity [In Place of War](#) have invited a team of high profile electronic music producers to use a bank of rainforest sounds (lizards, bats, frogs, birds etc) to create new music. The sounds were collected through a network of scientists working with various local communities, living in situations of conflict and post-conflict as well as with the effects of lockdown imposed by the global pandemic. The project itself is supported by the UK's Global Challenges Research Fund and addresses questions about the potential and limits of public engagement with scientific and social issues that arise from projects that translate bioacoustic data into music; about the recording, analytical and composition methods involved and about the formation and management of relationships with local communities that may include groups who are living and working in threatening situations.

The outcome is a collaborative music album inspired by the sounds, frequencies and stories of the rainforest, designed to raise national and international

audiences' awareness of its biodiversity challenges in the face of a rise in violence and to highlight the potential of a biological science-citizen science - musical network capable of engendering new relationships and action on biodiversity. Artists involved include Brian Eno, Martyn Ware, Matt Black (Coldcut), Laima Leyton, Iggor Cavallera, Camilo Lara, Fer Isella, Matthew Dear, Osunlade, Blanco Regina, Buddy, bræv and Darper. The compilation album will be released in the summer of 2021 via [the Vinyl Factory](#).

Blanket Sounds: An Acoustemological Account of Immersive Audio and Memory

Adi Laflamme, University of Victoria in British Columbia

This project explores the function sound plays in the formation of memory, what influence spatial audio used in Virtual Reality (VR) applications could have in facilitating opportunities for the mediation of memorable sonic encounters, and what sound can reveal about our experience of conflict. This is accomplished through the creation of a VR adaptation of a multimedia sculpture, “The Witness Blanket,” created by artist and indigenous scholar, Carey Newman, to memorialize experiences of indigenous survivors of Canadian Residential Schools. This research presents a creative way of using auditory storytelling to transmute post-colonial conflict, calling into question the many factors which colour our experience of sound, and how our sonic perceptions shape our reality.

2:00 PM | Coffee Break

A screen break and option to talk to participants in the Breakout Rooms. We recommence at 2.15pm.

2:15 PM | Panel 3: Resistance in Sound and Music

Music of Ethnic Violence and Genocide: A teenager's video project about Armenia

Dr Rina Schiller, Queen's University Belfast

David Tchegloff is a German teenager who in 2019, at 14 years of age, made a short video about Armenian music and its relations to ethnic violence and genocide as a special project for his school. The video focuses on the Armenian-American heavy metal band, System of a Down, who have combined elements from traditional Armenian folk music with their self-composed heavy metal style songs. They are known world-wide for campaigning through their music for recognition of the Armenian genocide. Both their innovative combinations of musical styles and their thematic anti-war messages caught David's attention for putting his video together. My paper looks at how David employs his own skills on musical instruments to demonstrate in his video how the compositions are put together and what musical means System of a Down employ to express their political message to their audiences.

Traces of Conflict: An Exploration of Absence, Silence and Sound

Professor Maruška Svašek, Queen's University Belfast

This contribution wonders to what extent conflicts and memories of conflicts can leave their imprint on people and places. The presentation starts with a brief account about the presenter's father who escaped from Communist Czechoslovakia in 1948. What follows are three fragments from the film Finding Objects, Finding Sounds (2019), the result of a playful collaborative project in which an anthropologist, a photographer, a composer and a Jazz musician improvised as they followed self-imposed rules of an experimental game. The final product comprises visual and sonic materials that they produced and collected in Prague in 2018 and 2019. While not explicitly addressing the topic of conflict and asylum, Finding Objects, Finding Sounds explores relevant themes of absence, presence, movement, sound and sight. Loss of homeland manifests itself as absence, as a void filled with series of images and

sounds. Traces of conflict, in other words, imperceptibly intertwine with visual and aural explorations of the city.

'Sounding Conflict' Sound Art Installation

Professor Pedro Rebelo, Queen's University, SARC, Belfast

Dr Matilde Meireles

Professor Pedro Rebelo, Queen's University, SARC, Belfast

Co-investigator of the Sounding Conflict Research Project, Professor Pedro Rebelo discusses live with Dr Matilde Meireles the effectiveness of the participatory Sound Art Installation, which reflects ideas of both resistance and reconciliation. As one of the key outputs of the 'Sounding Conflict: from Resistance to Reconciliation' research project, the installation aims to juxtapose experiences and insights arising out of fieldwork across the various work streams. It will be shown in Belfast and Brazil.

3:45 PM | Closing remarks

4:00 PM | Breakout rooms

More time to engage and reflect on today's presentations with participants and fellow attendees. This session will close at 5.00pm.




Friday, 30th July 2021

DAY 2

9:15 AM | Welcome

Professor Pedro Rebelo

9:30 AM | Panel 4: Music for Social Change and Reconciliation

 **Engaging Digitally with Young People in Marginalised and Conflict-Affected Settings: The Potential of Music and Arts-Based Methodologies for Enabling Participation**

Dr Edwar Calderón, Universidad EAFIT

Dr Marlies Kustatscher, University of Edinburgh

Music and arts are prominent features in transforming the lives of young people, and an important expression of Afrocolombian and indigenous heritage and culture in the context of our project (Fals Borda 2000). Through their unique emotional intensity, music and arts offer immediate experiences of embodied and collective identity (Frith 1996). However, little is known so far about if and how the unique advantages of music- and arts-based methodologies can be translated into digital contexts when working with marginalised and conflict-affected youth.

The restrictions on in-person interactions due to the current Covid-19 pandemic have transformed pedagogical and methodological approaches in education and research worldwide. Our project “¿Cuál es la verdad? (What is the Truth?) Deconstructing collective memories and imagining alternative futures with young people in Chocó” (2019-2021) was severely affected by social distancing and travel restrictions of the pandemic.

This project brought together an international consortium of researchers from Colombia and the United Kingdom, young people, artists, educators and civil society

organisations with the aim to co-produce a music- and arts-based methodology responding to priorities identified by young people in Quibdó: tensions between neighbourhoods (barrios), violence, and visualising alternative futures.

Our paper details the considerations and planning that went into adapting our music- and arts-based methodology to a fully digital approach in response to the pandemic, including our steps to enable inclusivity, accessibility and ethical integrity when working with young people who have been ‘marginalised’ due to structural exclusion based on socioeconomic background, race, ethnicity, gender or location, as well as armed conflict and precariousness. We present our digital five-phase approach of working with 19 young co-researchers, which included the “Yincana” (our digital interpretation of a traditional game involving 8 weeks of tasks and activities) and our co-production of a digital music- and arts-based methodological toolkit.

Despite the challenges that marginality represents in terms of digital access, most (but importantly, not all) young people in our project were able to participate through some type of technological device. In this sense, participative digital methodologies can enable democratic education and social transformation, but they also require more exhaustive efforts, commitment and more importantly, creativity, in order to engage young populations.

We suggest that digital music- and arts-based tools can provide this creative element and can create a sense of collectivity and embodiment in online engagement with young people. This opens up opportunities for more inclusive, flexible and affordable ways of learning and participation. Our findings conclude that digital music- and arts-based approaches can provide the necessary tools for making the voices of young people living in marginalised and conflict-affected settings heard.

Spectacle and Audience Participation: An Intersensorial Analysis of Musicking in the Peace Proms Show

Sinéad Lynch, Queen’s University Belfast

The use of spectacle in live music performance tends to be associated with the contemporary mainstream music industry and its wider context of consumer capitalism. This presentation explores the question of whether within such a cultural

context, spectacle can ever be ethically utilised in identifying intersensorial strategies used during the performance that help audience members renegotiate their relationship to perceived barriers to musical participation. I argue that when these strategies are effective, the audience members became active participants in the performance through dancing, clapping and various forms of vocalisation leading to an experience of *communitas*. music in peacebuilding. Using findings from 12 months of ethnographic research with the Cross Border Orchestra of Ireland and their Peace Proms tour, I use multi-modal discourse analysis to explore how, under specific conditions, the use of spectacle in live musicking performance, can function as an important device for music in peacebuilding in post-conflict Northern Ireland.

The Sound of Reconciliation: Musical and Sociocultural Harmony in the Sri Lanka Norway Music Cooperation (2009-2018)

Dr Solveig Korum, University of Agder, Norway

This paper presents findings from the Sri Lanka Norway Music Cooperation (SLNMC, 2009-2018) launched immediately after a twenty-four year long civil war in Sri Lanka. The project responded to a stated need of rebuilding a fractured society and re-establishing relations between Sinhala and Tamil populations of the island. The SLNMC comprised school concerts and public concerts, music education, heritage documentation and digitalization, in addition to skill training for musicians and technicians, festival organisers and other actors in cultural life.

The presentation offers a critical phenomenological approach to the concept of harmony, where both phenomena of musical and socio-cultural harmony are displayed and discussed in relation to each other. I set out to investigate whether harmony in the SLNMC was a taken for granted, “dead” metaphor or an actual creative and impactful tool for implementing musical activities to support reconciliation in a post-war context.

My methodological toolkit hails from discourse-analysis and ethnography; I spent a total of five months in Sri Lanka between 2017 and 2019. My data collection consists of qualitative data in the form of interviews, participatory field observations, in-house documentation of the SLNMC as well as media reports about the project.

Additionally, I have used auto-ethnographic methods rooted in my own experience as a project manager of the SLNMC between 2009 and 2013.

Theoretically, my point of departure is Howell's conceptual investigation of harmony in multicultural musical projects (Howell, 2018) and specifically in the South-Asia context (Howell, 2019). I have combined elements from her framework with Sykes (2018) as well as insights from my own research data to present a schema of three musical and three socio-cultural definitions of harmony paired and discussed in relation to each other. I share sound-examples from all categories. In conclusion, I argue that attention to various types of musical and socio-cultural harmony can cast new light on existing art for reconciliation-practices as well as generate fresh and fertile views on how to conceive, implement and assess such initiatives in the future.

11:00 AM | Coffee Break

A screen break and opportunity to engage with participants in Breakout Rooms. We recommence at 11.15am.

11:15 AM | Panel 5: Voicing Contestation

Sounding Citizenship: Nostalgia and Sonic Belonging within 'Celebrating Syria'

Benedict Turner-Berry, University of Cambridge

This paper examines how members of the Manchester-Syrian community negotiate notions of national identity and citizenship through individual and communal sonic expressions. As Tom Western (2021) argues, sound and communal sonic practices in public and private spaces can foster complex relationships of belonging and citizenship for displaced peoples. A rich ethnography of the festival 'Celebrating Syria' illuminates these collective and individual sonic acts and deems them culturally important, actualising affective spaces of sonic belonging. This project's ethnography is supported by theories of affect (Gregg and Seigworth, 2010) and

nostalgia (Boym, 2001), revealing how sound exploits the liminality of belonging, realising a ‘migratory resonance’ and thereby fostering alternative citizenships through sound.

This presentation explores one case study, analysing the personal listening practices of collaborators as they negotiate processes of nostalgia. I display how, in conjunction to the physical act of migration, many collaborators carry ‘sonic souvenirs’—personal acts of listening with embedded cultural importance—that travel parallel to them. I consider how these sonic acts now frame social habits in the UK, questioning how they might enact an alternative form of nostalgia; one oriented to both past social experiences and future conceptions of Syria. Moreover, I focus on how sound provides alternative means of expressing one’s identity in the cityscape and cybersphere.

Vocalized Solidarity: King Sunny Ade and the Pursuit for Peace in Nigeria: ‘The moment you hear the music; the music can heal you’ – King Sunny Ade

Femi Omotoyinbo, Queen’s University Belfast

Gloria Adiche, Queen’s University Belfast

Art, a spellbinding dynamism appealing to both the upper-class and lower-class sets of people, have remained what may be called a ‘cross-cultural unifier’. Often, music has served as a powerful weapon for peacebuilding and as a formidable device of segregation (Hintiens & Ubaldo, 2019) which connotes the ambivalence of music in peacebuilding. This article investigates the shared interconnection between music, a genre of public art and Nigeria, as discomfited by ethnoreligious conflict, by exploring the processes by which King Sunny Ade, popularly known as the juju musician in Nigeria and beyond, uses music as a tool for peacebuilding and reconciliation in Nigeria. This article focuses on Sunny Ade’s famous song, titled Lift Up Nigeria, released around the late 1980s, described by many Nigerians as the rendition of the country’s ‘We are the World’.

The music aims to break the fetters of irreconciliation, ethnic and religious animosities among the three prime ethnic groups in Nigeria – Igbo, Hausa and

Yoruba. Over the years, the clashes among these ethnic groups have escalated, taking diverse dimensions ranging from tribal, religious to territorial conflicts. The question then is, did/has the song and Sunny Ade's musical activities curtail the conflict among ethnic groups in Nigeria? The article posits that Sunny Ade and his juju music exhibit unique features like the talking drums, pedal steel guitar, clarinet, the wah-wah pedal inherent in revitalizing the spirit of oneness that possesses therapeutic traits of which we argue that these characteristics are fading away in modern Nigerian music. We propose an alternative analysis of Sunny Ade's musical performances in the contemporary social context. Therefore, using Sunny Ade's vocalized call for solidarity in a divided country such as Nigeria, we argue that the effectiveness of musical sounds in expressing ideas, especially in conflict discourses, rely upon the political, social, cultural, religious and economic frameworks upon which it is built. The interconnectedness between the vocalized sound and the audience should not be isolated from the political and social contexts.

The Sun is Open: A Reading

Dr Gail McConnell, Queen's University Belfast

The Sun is Open pieces through a boxed archive of public and private materials related to the life and death of Gail McConnell's father, who was murdered by the IRA outside their Belfast home in 1984. Flitting between a child and adult self, the book charts the experience of going through the box, as the poems attempt to decode the past and present, and piece together a history, and a life.

McConnell reads a selection of poems that create a rich and varied soundscape – helicopters, Bananaman, TV news, gunshots, Bible readings, hymns, a dentist examining a mouth. These poems also wonder about what sound is and what it makes possible: the relationship between sound and sense (or nonsense), or sound-making and meaning-making; the sound or memory of music; speaking in tongues; the figure of Echo; and how sound and language enable the formation of attachments with the living and the dead.

The Sun is Open will be published by Pinned in the Margins in September 2021. The late Ciaran Carson said of the book, *The Sun is Open* employs a grammar in which everything is significant, from Wendy Houses, to the very hairs of your head, to the

poetry of First Aid instructions, to slaters. This is meticulous and painstaking – sometimes pain-making work – making the words fit the columns, be they inches of newsprint or entries in an Account Book, negotiating or nudging the meanings into alternative senses. A series of ethical considerations and transactions, credits and debits that sometimes demand to be accounted for, or judged, or at least spoken of in the light of whatever the forensics might or might never unfold.’

Towards an Informed Strategy of Art for Reconciliation

Dr Alexander Coupe

The decades following the 1998 Good Friday/Belfast Agreement have seen significant interest in and support for activities aimed at fostering reconciliation in Northern Ireland through arts and cultural expression. A broad range of actors are involved in developing and delivering Arts for Reconciliation (AfR), extending from regional, national and transnational funding bodies to local politicians, regional arts and heritage organisations, arts practitioners and community development agencies. The presumption that participation in arts and cultural activities can deliver reconciliation objectives is deeply embedded, not only in policy thinking and funding regimes, but also within the common sense of actors involved in the development of AfR practices and in project design and delivery. However, despite a strong tradition of artistic practice that reflects on conflict in order to transform it, there exists no comprehensive strategy outlining the particular role of art in reconciliation. Drawing upon interviews with practitioners, funders and policy makers conducted as part of the AHRC-funded ‘Art of Reconciliation’ project, this paper will explore the flaws in the way AfR projects are currently funded and evaluated, and seek to outline what an informed art and peacebuilding strategy might look like.

1:15 PM | Lunch Break

A longer break with the option to join fellow guests and participants in Breakout Rooms. We recommence at 1.45pm.

1:45 PM | Panel 6: New Directions in Sound and Theatre

Roundtable Discussion - Imagining Together Platform for Arts, Culture and Conflict Transformation (IMPACT)

Dr Cynthia Cohen, Brandeis University, USA

Dr Toni Shapiro-Phim, Brandeis University, USA

Armine Avetisyan, Brandeis University, USA

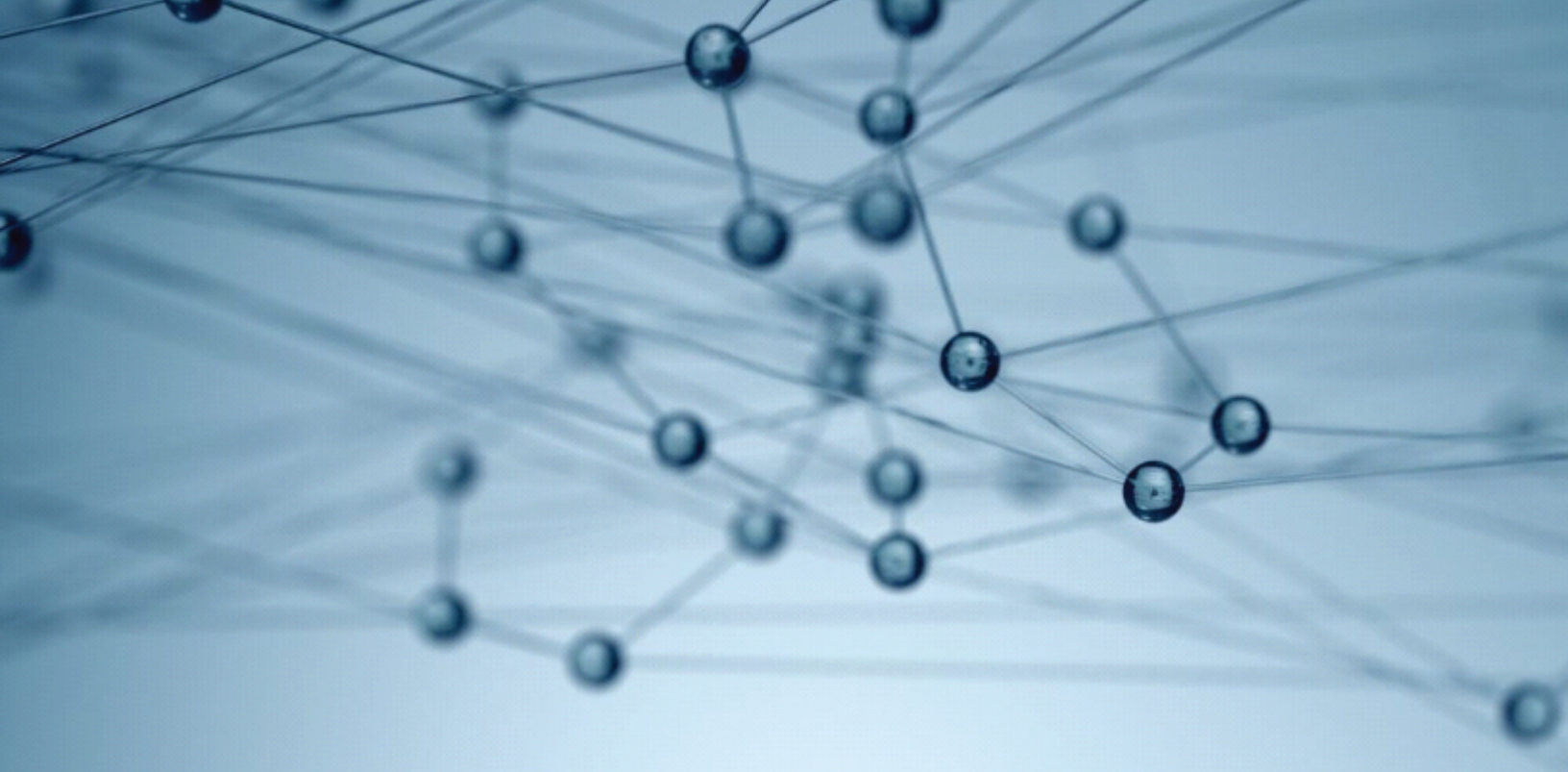
The Program in Peacebuilding and the Arts (PBA) at Brandeis University, in the United States, is excited to share recent initiatives and developments, as well as to explore opportunities for collaboration. Cynthia Cohen, PhD, Toni Shapiro-Phim, PhD, and Armine Avetisyan, MA, will introduce *Imagining Together Platform for Arts, Culture and Conflict Transformation (IMPACT)*, a global undertaking that nurtures the arts, culture and conflict transformation ecosystem and field, and spotlight documentation and celebration of the work of Jane Wilburn Sapp, African-American cultural worker, musician and educator, in relation to struggles for racial justice and voting rights. They will also touch on PBA's work with UNESCO, among other activities.

3:15 PM | Closing remarks

3:30 PM | Breakout rooms

A final opportunity to share and engage with fellow participants and attendees at the end of the Conference in our Breakout Rooms. This session will close at 4.30pm.



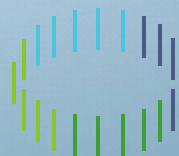


PARTICIPANTS' BIOGRAPHIES



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Partnership for
Conflict, Crime &
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PRESENTERS



Emeritus Professor Nigel Osborne MBE is a composer and aid worker. He has worked as a creative musician and activist in a number of situations of conflict and social change, including in Poland for the Committee for the Defence of the Workers, in the former Soviet Union in support of artists, in former Czechoslovakia for the Jazz Section of the Musicians' Union during the Velvet Revolution, in human rights movements in Bosnia during the war of 1992-95, and in cross-community and cross-border initiatives in music and additional needs in Ireland.

He has also pioneered methods for using music to support children who are victims of conflict in the Balkans, Caucasus, Middle East, East Africa, India and South East Asia. During the pandemic he has worked for the NHS in Trauma Informed Care and for Staff Resilience Hubs, and is currently developing musical-medical technology for care of trauma, perinatal care, psychiatric care, care of the elderly and prevention of epilepsy. He is Emeritus Professor of Music and Human Sciences at the University of Edinburgh and Consultant to the Chinese Music Institute of Peking University.



Dr Olivier Urbain is Director of The Min-On Music Research Institute (MORIO Tokyo, Japan, which focuses on the application of music in peacebuilding activities, in short, "Music in Peacebuilding." He is the editor of the first book on the topic, *Music and Conflict Transformation* (2008), as well as co-editor of *Music and Solidarity* (2011) and *Music, Power and Liberty* (2016). He is part-time Lecturer at Soka University, Tokyo and Visiting Research Professor at Queen's University Belfast.



Kiyomi Muro is a fellow in training at Music in Common and a recent graduate from Soka University of America. This September, she will start her master's degree in Performance Science at the Royal College of Music, where she plans to research the effects of music on people's well-being, emotional growth, and fulfilment in life. In Japan, the United States, and Argentina, Kiyomi actively participated in various musical groups and has gained orchestral, solo, ensemble, and conducting experience. She loves to play flute and piano and is learning *shakuhachi* and *quena*.



Darren Ferguson is the founder and Director of Beyond Skin (beyondskin.net), established in January 2004 to enable the Arts as the dialogue to assist the development of a more peaceful, equal and intercultural society free from racism and sectarianism. It designs and facilitates innovative music, arts and media projects that strengthen community relations, nurture peace processes, cultivate security, empower youth and promote interaction between different cultures. In addition, he is a co-founder board member of the Migrant and Minority Ethnic Council, the Natali Márquez Foundation and a trustee on Cre8 Theatre Company.



Georgios Varoutsos is a sonic artist from Montreal, Canada. He is currently completing his PhD studies in Music at the Sonic Arts Research Centre (SARC) at Queen's University Belfast. 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 works have been presented in the form of concerts, installations, and presentations throughout Europe and North America. His audio creations derive from different inspirations such as field recordings, digital recordings, amplified sound materials,

audio processing, synthesis, and experimental techniques. Projects have spread across fixed media, animation soundtracks and effects, performances with CLOrk, and other aspects of sonic research. Signature works encompass an unorthodox depiction of audio manipulation in mind of engendering tension and emotional reactions.

Presently he is merging various backgrounds of study into research projects consisting of sonification, sonic studies, urban arts, sonic arts, and socially engaged arts. He is also focused on the combination of sonic material within immersive environments through VR, AR, AAR, and spatial audio techniques.

Cucusonic Collective

Dr Rupert Cox (Director of Granada Centre for Visual Anthropology, University of Manchester), has published on the Zen Arts, Cultures of Copying and Material Heritage in Japan, anthropology 'Beyond Text' and on the cultural and ecological politics of military aircraft noise. Interested in intersections between art and science and anthropology and innovative forms of public engagement. Besides being the instigator and project manager of Cucusonic he is currently writing a book 'The Sound of the Sky Being Torn' about the cultural history of military aircraft noise, for Bloomsbury Press. (see <https://www.research.manchester.ac.uk/portal/rupert.cox.html>).

Dr. Alejandro Valencia-Tobon works at the intersections of public art and biological science, developing socially-engaged projects reflecting three themes: Participation, Translation and Transformation. Valencia-Tobon has designed a distinctive approach that promotes equality and mutual trust in projects that include: exploring with ex-combatants and scientists their different forms of bio-knowledge in the Colombian rainforest (https://doi.org/10.1162/leon_a_02060); art-making with urban city dwellers to apprehend their everyday understanding of mosquito borne diseases (<https://bit.ly/3gjOsGM>) and converting the ultrasound signals of bats into electronic music compositions (<https://erratico.info/Fiesta-de-Murcielagos>).

Dr. Juan C. Arredondo works as a biological scientist (herpetologist) on taxonomy and phylogenetic systematics of Neotropical amphibians and reptiles. His research involves different approaches, including bioacoustics characterization, alpha taxonomy, comparative morphology and systematic phylogenetics. Juan received a MSc. and a doctoral degree

from the University of Sao Paulo, Brazil. With his experience on bioacoustics analysis, Juan has been training young people interested in researching nature through sound. Currently, Juan is one of the curators of the Biological Collections ([CBUCES](#)) in the [CES University](#), in Medellín, Colombia.

Danny Zurc (mammalogist) has experience in biodiversity studies, with emphasis on bioacoustics, systematics, and bat taxonomy. She is a Chief Curator of biological collections in a local science museum Museum. Danny is currently exploring the relationship that climate change and habitat transformation is having on the distribution and adaptation of bat species in Colombia.

Ana Gomez (biologist/anthropologist) has experience (since 2009) working in various roles on research projects to assess the environmental changes in ecosystems and in managing agreements with local communities. This has included working in rural areas of West Colombia, hard hit by the armed conflict and working alongside policymakers in the development of public policies around the delimitation, characterization, use and management of protected areas (for example in formulating strategic conservation actions in the Paramos Complex of Frontino-Urrao).

Diego Calderon-Franco (ornithologist), founder and birdwatching guide at COLOMBIA Birding ([instagram.com/diegoCOLbirding](https://www.instagram.com/diegoCOLbirding)). Besides co-hosting The Birders Show ([youtube.com/TheBirdersShow](https://www.youtube.com/TheBirdersShow)) he appears on the documentaries 'The Birders' (youtu.be/T-jn1_thxK8) that is a melodic journey through Northern Colombia and 'Birdwatching with FARC' (youtu.be/ZF9rfNphh5I). Diego is contributing with non-systematic bird recordings as well as with the collective creation of narratives with local birdwatchers and people on his network including interactions with local people in the road, indigenous knowledge, natural history, stories from deep Colombia families and their environs, vogue, among others. Diego includes metadata for some of his entries on this project on the biggest participative science database known as eBird (ie. ebird.org/checklist/S76101339). Diego's historical bird recordings can be found at tiny.cc/DiegoXC

Carlos Restrepo is a Colombian musician that has been working along with biological scientist at Cucusonic to produce music that directly responds to different to bioacoustics analyses. By sampling the recordings of bats', birds' and frog's sound signals, Carlos Restrepo creates different beats that are used as rhythm patterns for the songs. A diverse

range of analogue sounds are also integrated into the mix and, finally, process bat, bird or frog calls are regularly added as ‘instruments’, paying particular attention to the panning and the mixing of them. Some tracks we have produced are featured on the Cucusonic website: <https://cucusonic.net/Music>

Alejandro Valderrama has experience working on human rights, education, peacebuilding, arts-based approaches and social impact with a wide variety of communities and groups for almost twenty years in Colombia and Ireland. He is an anthropologist from the National University of Colombia and holds an MA in Peacebuilding, Security and Development Practice from Maynooth University, Ireland.



Adi Laflamme is a graduate student in music technology at The University of Victoria in British Columbia. After receiving a bachelor's degree in anthropology from Columbia University, Adi spent a decade producing and composing electronic music. Adi's graduate work applies both domains to the emerging field of spatial audio, exploring potential applications of this technology in social, emotional, and health-related contexts.



Dr Rina Schiller is an Honorary Lecturer in Anthropology and Researcher in Ethnomusicology at Queen's University Belfast. MA 1995 at QUB about Irish drums. The Lambeg and the Bodhrán (2001) published by Queen's IIS. PhD from QUB for thesis 2004 about traditional Irish music in Berlin. A monograph about traditional Irish community music in Europe is forthcoming. Rina teaches Turkish folk music as it is played on the bağlama to Ethnomusicology ensembles at QUB. She plays traditional Irish music and some other musical genres. Rina has lived in Belfast since the early 1980s.



Professor Maruška Svašek is Reader in Anthropology at Queens University Belfast, UK. Her main research interests include migration, material culture, art and emotions. In her most recent work she bring these

strands together, exploring the mobility and agency of humans, artefacts and images in an era of intensifying globalization and transnational connectivity. Her publications include *Ethnographies of Movement, Sociality and Space* (2018, with Milena Komarova), *Creativity in Transition* (2016, with Birgit Meyer), *Emotions and Human Mobility* (2012), *Moving Subjects, Moving Objects* (2012), *Anthropology, Art and Cultural Production* (2007), *Postsocialism* (2006) and *Mixed Emotions* (2005, with Kay Milton).

In the last three years, Svašek has experimented with non-textual forms of representation, resulting in the installation *12 Hours* (2018, Museum of Cultural History, Oslo), the play *Under the Skin* (performed at the 2019 PACSI Conference at QUB), and the film *Cabinet of Curiosities: Finding Objects, Finding Sounds* (shown at the 2019 ASA conference, University of Norwich). To overcome lockdown and social distancing restrictions, she has recently developed and adapted several research methodologies, including virtual walking interviews through Google Streetview, long-distance painting (<https://illustratinganthropology.com/maruska-svasek/>), and digital photo elicitation.



Dr Marlies Kustatscher is a Lecturer in Childhood Studies at the University of Edinburgh, Co-Programme Director of the BA Childhood Practice and Deputy Director of the Centre for Education for Racial Equality in Scotland (CERES). Her research interests include children and young people's experiences of intersectional inequalities, children's rights and participation in research, practice and policy. She is particularly interested in qualitative, participatory and arts-based research methodologies and the role of arts in children and young people's social activism.

Profile: <https://www.ed.ac.uk/profile/marlies-kustatscher> Twitter: @MarliesKus



Dr Edwar Calderón is a Postdoctoral Researcher at Universidad EAFIT, on the multidisciplinary GCRF PEAK Urban Project. He is also a co-investigator in the project ¿Cuál es la verdad? (What's the truth?) Deconstructing collective imaginaries of violence and imagining alternative futures with young people in Chocó through music and arts (Changing the Story Large Grant Scheme). Edwar's interdisciplinary research interests lie in sociospatial transformations and

education in geographies of conflict, with a specific interest in the (re)production of space and spatial justice in marginal contexts. Since 2008 he has been working on community participatory research-based projects using a wide range of methodologies, such as social mapping, music and arts, design charrettes, among others.

Google Scholar: <https://scholar.google.com/citations?user=TtgPOuwAAAAJ&hl=es>



Sinéad Lynch is a PhD researcher in anthropology and ethnomusicology at Queen's University Belfast. Her current research centres on the Cross Border Orchestra of Ireland and their Peace Proms show and investigates the potentialities of musicking in preventative peacebuilding. Her research interests include the role of musicking in communitas, the ethnomusicological study of the traditional and folk music of Ireland, and the role of musicking in empathy and healing in post-conflict societies.



Dr Solveig Korum is currently working as a senior advisor at Kulturtanken – Arts for Young Audiences Norway. Her academic interests and publications focus on international aid, sustainability, cultural development, music interventions, music and reconciliation, values, legitimacy and postcolonialism.

Solveig holds an MA degree in Asian and African studies from the University of Oslo and Dakar, majoring in history. She was employed at the international department of Kulturtanken (formerly Rikskonsertene, Concerts Norway) between 2008 and 2016, where she was in charge of musical development projects in Bangladesh, India, Nepal, and Sri Lanka.

Solveig oversaw the planning and programming of the Norwegian Ministry of Foreign Affairs' annual seminar for cultural cooperation with the Global South at Voksenåsen between 2009 and 2016.

Solveig is furthermore the co-founder of NaCuHeal Senegal, a non-governmental organization that operates tree-planting programs in West Africa. She is a trained kundalini yoga teacher and gives weekly classes at the welfare organization for students in Oslo.



Benedict Turner-Berry is currently a student at the University of Cambridge, where he has received a first-class degree in music. He will be beginning an MPhil in Musicology at the university in September where he will explore the importance of religious sonic expressions within forced-migrant communities in the UK. Beyond his studies, Benedict is a keen organist, and has held two organ scholarships during his time at university, one at Corpus Christi and one at St John's College with the mixed-voice choir at the latter.



Gloria Adaeze Adichie earned her bachelor's degree in Religion and Cultural Studies from the University of Nigeria, Nsukka. She returned to her alma mater as a graduate research and teaching assistant after graduation. She is now completing a master's degree in Conflict Transformation and Social Justice at Queen's University Belfast under the auspices of the Commonwealth Shared Scholarship programme. She has taken courses on conflict resolution, peacebuilding, global ethics, and other conflict-related topics. In addition, she is passionate about religion and peacebuilding, gender and human security, and the use of power in the abuse of human rights in Africa (especially Nigeria). Finally, she has dedicated most of her time to the campaign against inequality and human rights violations.



Femi Omotoyinbo is a postgraduate researcher in the School of History, Anthropology, Philosophy and Politics (HAPP) at Queen's University, Belfast. Femi loves music and he is a member of the Concerned Philosophers for Peace (CPP), with collaborations within local and international organisations in relation to peace.



Dr Gail McConnell is Senior Lecturer in English at Queen's University Belfast and publishes poetry and criticism of modern Irish poetry. She is the author of *Northern Irish Poetry and Theology* (Palgrave, 2014) and two poetry pamphlets: *Fothermather* (Ink Sweat & Tears, 2019) and *Fourteen* (Green Bottle Press, 2018). *Fothermather* explores language acquisition and queer parenthood and was translated into a programme for Radio 4 and the *Seriously...* podcast, produced by Conor Garrett. *The Sun is Open* will be published by *Penned in the Margins* in September 2021. Gail's writing interests include violence, creatureliness, queerness and the possibilities and politics of language and form.



Dr Alexander Coupe is Research Associate at the Institute of Irish Studies, University of Liverpool working on 'The Art of Reconciliation: Do Reconciliation-Funded Arts Projects Transform Conflict?' a project funded by the Arts and Humanities Research Council. He has teaching and research experience in modern and contemporary theatre and performance, with a specialism in gender, politics and performance practices in Ireland. He holds a PhD, which examined the gender politics of performance in the North of Ireland after the Belfast/Good Friday Agreement, from Goldsmiths, University of London, and has taught courses on modern Irish drama, contemporary history, and philosophies of the body. His work has been published in *Études irlandaises*, the *Irish Times*, and the *Honest Ulsterman*, amongst other places.



Dr Cynthia Cohen is Director of the Program in Peacebuilding and the Arts at the International Center for Ethics, Justice, and Public Life at Brandeis University (USA) and a Leadership Circle member of IMPACT: Imagining Together Platform for Arts, Culture and Conflict Transformation. She leads action/reflection research projects and writes and teaches about work at the nexus of the arts, culture, justice and peace. Cynthia directed the Brandeis University/Theatre Without Borders collaboration *Acting Together*, co-edited the "Acting Together on the World Stage" anthology and co-created the related documentary and toolkit. For many years, she has

worked in close collaboration with Jane Wilburn Sapp, the African-American cultural worker, musician, educator and activist whose book, "Let's Make a Better World" includes the scores of songs Jane has composed and sung with children and adults and an introduction to her approach to cultural work. Cynthia is now lead researcher in "Making the Case," an initiative to demonstrate, in theory and practice, how culture and the arts are making constructive contributions to complex global challenges.



Dr Toni Shapiro-Phim is Assistant Director of the Program for

Peacebuilding in the Arts at the International Center for Ethics, Justice, and Public Life at Brandeis University (USA) and associate professor of

Creativity, the Arts and Social Transformation. She is a Leadership Circle member of IMPACT: Imagining Together Platform for Arts, Culture and Conflict Transformation. Toni is a cultural anthropologist and dance ethnologist whose research, writing, community work and teaching focus on the history and cultural contexts of the arts in discrete regions of the world, particularly in relation to violence, migration, conflict transformation and gender concerns. She co-authored "Dance in Cambodia", and co-edited "Dance, Human Rights and Social Justice: Dignity in Motion". She directed "Because of the War", a documentary that shares stories of four women: mothers, refugees, immigrants, singers, dancers and survivors of Liberia's civil wars.



Armine Avetisyan serves as Project Manager of IMPACT: Imagining

Together Platform for Arts, Culture and Conflict Transformation. She is a peacebuilding practitioner focusing on creative approaches in transforming

conflicts. She has been involved in building trust and creating platforms for dialogue among diverse groups from Armenia and Turkey, including local communities, artists, non-profits, local authorities and others to work together for building more just and peaceful societies. She co-directed the documentary "Haven't We Shared Much Salt and Bread?" where conflict transformation, food, gender perspective on building peace intersect.



'SOUNDING CONFLICT' PROJECT CHAIRS



Professor Pedro Rebelo is a composer, sound artist and performer working primarily in chamber music, improvisation and sound installation. In 2002, he was awarded a PhD by the University of Edinburgh where he conducted research in both music and architecture.

As a co-investigator of the 'Sounding Conflict: From Resistance to Reconciliation' project, his work in Brazil addresses the lasting effectiveness of participatory sound art projects which reflect ideas of both resistance and reconciliation. One of the outputs of the Sounding Conflict research project is the Sound Art Installation (which will be shown in Belfast and Brazil).

Pedro's music has been presented in venues such as the Melbourne Recital Hall, National Concert Hall Dublin, Queen Elizabeth Hall, Ars Electronica, Casa da Música, and in events such as Weimarer Frühjahrstage für zeitgenössische Musik, Wien Modern Festival, Cynetart and Música Viva. His work as a pianist and improviser has been released by Creative Source Recordings and he has collaborated with musicians such as Chris Brown, Mark Applebaum, Carlos Zingaro, Evan Parker and Pauline Oliveros. Pedro has recently led participatory projects involving communities in Belfast and favelas in Maré, Rio de Janeiro. This work has resulted in sound art exhibitions at venues such as the Metropolitan Arts Centre, Belfast, Espaço Ecco in Brasilia and Parque Lage and Museu da Maré in Rio.



Dr Ariana Phillips-Hutton is a Research Fellow at the Senator George J. Mitchell Institute for Global Peace, Security and Justice at Queen's University Belfast and an Affiliated Lecturer in Music at the University of Cambridge. Her research centres on the philosophy, performance, and politics of contemporary music, with particular interests in violence, conflict

transformation, and musical ethics. Recent publications include articles in *Twentieth-Century Music*, *Popular Music*, and the *Journal of the British Academy*. She is also the author of *Music Transforming Conflict* (Cambridge University Press, 2020) and Associate Editor for the *Oxford Handbook of Western Music and Philosophy* (Oxford University Press, 2020).



Dr Jim Donaghey is AHRC Early Career Research Fellow at Ulster University's Centre for Media Research, leading the project 'Failed States and Creative Resistances: The Everyday Life of Punks in Belfast, Banda Aceh, Mitrovica and Soweto'. Jim also works with punk cultural producers in eastern France on the research project 'Aiôn : Socio-anthropologie de l'imaginaire du temps. Le cas des loisirs alternatifs' at l'université de Franche-Comté, Besançon, and is a member of the AlterSEA Observatory of Political Alternatives in Southeast Asia, hosted at the Centre Asie du Sud-Est, Paris.

Jim has extensive experience of carrying out research into the intersections of music and politics, with an emphasis on participatory action research and creative methodologies. He is recognised as an expert in punk and radical politics and has used this as a springboard to explore issues of cultural repression, post-conflict legacies, contested spaces, and transnational movement organising. Jim is on the board of *Punk & Post-Punk* journal, is a member of the executive editorial board of *Anarchist Studies* journal, and web editor of *AnarchistStudies.Blog*. You can read more about his research and other work at www.jimdonaghey.com.



Dr Stefanie Lehner is Lecturer in Irish Literature at Queen's University Belfast, and Fellow at the Senator George J. Mitchell Institute for Global Peace, Security and Justice. Her current research explores the role of the arts, specifically performance, in conflict transformation processes, with a focus on the Northern Irish context.

She also researches and teaches on representations of trauma and memory in (Northern) Irish drama, fiction, film, and photography. She is author of *Subaltern Ethics* in

Contemporary Scottish and Irish Literature (2011) and her work has been published in Contemporary Theatre Review, Irish Review, Irish Studies Review, Irish University Review, and Nordic Irish Studies. She is co-investigator on two PaCCS projects: 'LGBTQ Visions of Peace in a society emerging from conflict' and the Sounding Conflict Storytelling in Northern Ireland Theatres Project.



Professor Fiona Magowan is Principal Investigator of the project Sounding Conflict: From Resistance to Reconciliation (2017-2021).

She is Professor of Anthropology and a Senior Fellow at the Senator George J. Mitchell Institute for Global Peace, Security and Justice at Queen's University Belfast, where she is also the theme lead of a research strand entitled Religion, Art, Performance in Conflict Transformation and Peacebuilding. Fiona's research spans issues of movement, music and the senses in Anthropology and Ethnomusicology from Australia to Northern Ireland. She has published widely on sound and emotion in ecological, ritual and musical experience; intercultural value conflicts; and empathy and reconciliation in art and identity politics. Her books include *Christianity, Conflict, and Renewal in Australia and the Pacific* (2016, Brill ed. with C. Schwarz); *Performing Gender, Place, and Emotion: Global Perspectives* (2013, Rochester ed. with L. Wrazen); *Melodies of Mourning: Music and Emotion in Northern Australia* (2007, Oxford: James Currey); *Landscapes of Indigenous Performance: Music, Song and Dance of the Torres Strait and Arnhem Land* (2005, Aboriginal Studies Press ed. with K. Neuenfeldt) and *Telling Stories: Indigenous history and memory in Australia and New Zealand* (2001 Allen and Unwin, ed. with B. Attwood).



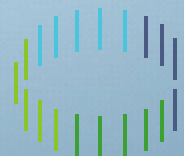
A network diagram with blue nodes and lines connecting them, set against a light blue background.

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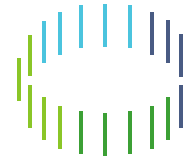
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**Sounding Conflict:
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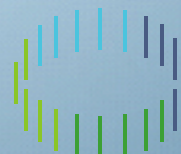
For more information, please visit:

www.soundingconflict.org



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