

# Örecomm Festival 2013



## Memory on Trial: Media, Citizenship and Social Justice

Schedule revised 15 September 2013)  
*All times are local, i.e. CET (GMT+2)*

### Programme

#### On navigation:

This document is in two parts:

- (1) a time schedule with titles and names (8 pages) – followed by
- (2) a larger section with abstracts and brief bios.

When reading on screen, links will help you to get from schedule to abstract – and back.

#### Friday 13 September

#### Day 1

GMT+2

Roskilde University, Cinema/Bio in Building 41.1  
Dept of Communication, Business and Information Technologies (CBIT)  
Facilitator: **Anders Høg Hansen**

09:00 – 09:30

Registration & coffee

09:30 – 09:45

Welcome addresses:

**Lene Palsbro**, Head of department CBIT,  
**Thomas Tufte**, ÖRECOMM CO-director (Roskilde University)

09:45 – 10:30

[“The Absence of Memory:  
Rhetoric and the Question of Public Remembrance”](#)  
**Kendall R. Phillips** (Syracuse University, USA)

10:30 – 10:35

Short break

10:35 – 11:20

[“Countermemories, Counterdiscourses, Counterpublics”](#)  
**Tamar Katriel** (University of Haifa, Israel)

11:20 – 11:45

Coffee break

11:45 – 12:30

[“Social Movements and Injustice Memories”](#)  
**Thomas Olesen** (Aarhus University, Denmark)

12:30 – 13:30

Lunch



13:30 – 14:45	Three parallel <b>paper sessions: A, B and C:</b>
<b>A</b>	<b>Living Memory and Social Justice.</b> Moderator: <b>Tobias Denskus</b>
Lecture room: 44.2.21	<p><a href="#">“The Affective Economy of Social Justice: Re-orienting Living Memory”</a> <b>Rebecca Dingo</b> (University of Missouri, USA)</p> <p><a href="#">“What Kind of Memory Work to do When? The Spanish Case”</a> <b>Carsten Humlebæk</b> (Copenhagen Business School, Denmark)</p> <p><a href="#">“Censorship, Creativity and Resistance”</a> <b>Misha Zand</b> (University of Copenhagen, Denmark) <i>Not streamed.</i></p>
<b>B</b>	<b>Decolonising Memories.</b> Moderator: <b>Robin Cheesman</b>
Lecture room: 44.2.43	<p><a href="#">“Disentangling Memories. Complex (Be)longings and Social Categories”</a> <b>Christina Hee Pedersen &amp; Lisbeth Frølund</b> (Roskilde University, DK)</p> <p><a href="#">“‘Where New Lives are Born, where our Dead are Buried’ – Decolonising Time and Place in the Northern Brazilian Amazon”</a> <b>Patricia Lorenzoni</b> (University of Gothenburg, Sweden)</p> <p><a href="#">“Awakening the Sufferers: Reflections on Public Relations, Activism and Subalternity in Postcolonial Controversies between Taiwan and Japan”</a> <b>Jens Sejrup</b> (University of Copenhagen, Denmark)</p>
<b>C</b>	<b>Citizenship and Governance.</b> Moderator: <b>Norbert Wildermuth</b>
Lecture room: 44.3.40	<p><a href="#">“Citizen-driven Election Monitoring Mechanisms: on the Employment of the Crowdsourced “Uchaguzi” Platform during Kenya’s 2013 General Elections”</a> <b>Norbert Wildermuth</b> (Roskilde University, Denmark)</p> <p><a href="#">“ICT for Good Governance in Bhutan”</a> <b>Devi Bhakta Suberi</b> (Roskilde University, Denmark)</p> <p><a href="#">“Citizen-State Relationship in Democratic Bhutan: A Post 2008 Analysis of People's Views”</a> <b>Dorji S., Sangay Thinley &amp; Thinley Namgyel</b> (Sherubtse College, Bhutan)</p>
14:45 – 15:00	Coffee break
15:00 – 15:45	<p><a href="#">“The Role of 'Stillness' and 'Nostalgia' in Sustainable Development: Asking different questions in communication for development”</a> <b>Jo Tacchi</b> (RMIT University, Australia)</p>
15:45 – 16:00	Short break
16:00 – 16:45	<p><a href="#">“Memoryscapes: Experiments in Place-Based Oral History”</a> <b>Toby Butler</b> (University of East London, United Kingdom)</p>
Transport to Copenhagen	



18:30 – 19:45

City walk in Copenhagen (from Nyhavn to Amalienborg)

*Another Copenhagen's "Traces of Slaves"* is a street-based criticism of the national romantic Copenhagen. The city walk highlights buildings in the historic part of Copenhagen, related to the forgotten Danish slave trade and colonialism on the coast of Ghana and in the Caribbean. The walk sheds light on an inconvenient yet exciting part of Danish history that has been swept under the rug, but it is also the story about a critical street art project, that turned into a debate-provoking tourist attraction.

*Meeting point* for those who arrive directly to the walk: The big anchor at Kongens nytorv / Nyhavn.

## Video Exhibition

The ØRECOMM FESTIVAL will also host a **video exhibition** featuring:

### **"Marginalized Youth in Freetown, Sierra Leone"**

- six participatory short films, by Morten Rejkjær Clausen & Tue Lindqvist

**"Bello essere Habesha: Documenting Memories and Voices of a Silent Community"** - short film, 30 min, by Akio Takemoto, Enrico Turci and Inês Vieira, see [page 42](#)

**"How Do You Become a Successful Beggar in Sweden?"** - short films by Cecilia Parsberg, see [page 40](#)

**"Participatory Video from Wakatobi, Indonesia"** - 30-minute montage of participatory videos, by Patricia Santos, see [page 46](#)

### **When and where?**

**Roskilde:** Friday 13 September (Cinema, 41.1)

**Malmö:** Saturday-Sunday 14-15 September ("Orkanen")



**Saturday 14 September**

**Day 2**

GMT+2

Malmö University, Black Box, Beijerskajen 8  
Facilitator: **Oscar Hemer**

09:00 – 09:30 Registration & coffee

09:30 – 09:45 Welcome addresses:

**Sara Bjärstorp**, Prefect of the School of Arts and Communication (K3)  
**Oscar Hemer** ÖRECOMM CO-director (Malmö University)

09:45 – 10:30

[“How Globalization Forgets”](#)

**Thomas Hylland Eriksen** (University of Oslo, Norway)

10:30 – 10:50

Coffee break

10:50 – 11:35

[“Breaking Four Decades of Silence: Memory Work in Post-Civil War Nigeria”](#)

**S. Elizabeth Bird** (University of South Florida, USA)

11:35 – 11:45

Short break

11:45 – 12:30

[“Difficult Memories: Speaking about Sexual Violence”](#)

**Urvashi Butalia** (Publisher Kali for Women, India)

12:30 – 13:30

Lunch

13:30 – 15:00

[“Forms and Forces: The Memory Event”](#)

**Trinh T. Minh-ha** (Filmmaker, writer, critic, Vietnam)

15:00 – 15:30

Coffee break

– and change of location to “Orkanen” (D138, Nordenskiöldsgatan 10)

15:30 – 18:30

Film screening: [“The Act of Killing”](#) (159 min – director's cut)

This film screening is open also to people who do *not* participate in the festival: See [more here](#). Introduction by **Thomas Tufte**. *Film not streamed.*

18:30 – 18:45

Short break

18:45 – 19:15

[Q&A session with Signe Byrge Sørensen](#)

(Producer of “The Act of Killing”, Denmark). Moderator: **Thomas Tufte**.

19:15 – 21:00

Buffet – in “Orkanen”



Sunday 15 September

Day 3

GMT+2

Malmö University  
Black Box (Beijerskajen 8) & Orkanen (Nordenskiöldsgatan 10)  
Facilitator: **Oscar Hemer**

09:30 – 10:00

Registration and coffee

10:00 – 10:15

Welcome address: **Anders Høg Hansen** (in Black Box)

10:15 – 12:30

Three parallel sessions

**A**

**Public Memory and Living Archives.** Moderator: **Anders Høg Hansen**

Orkanen: C231

[“Living Archives: Space and History in New Archival Projects on Folk Music and Immigration”](#),

**Anders Høg Hansen** (Malmö University, Sweden)

[“Designing a Public Participation Platform – The EU screen Case”](#)

**Sanna Marttila** (Aalto University, Finland)

[“Between Past and Present, Collective Memories of Chernobyl in Gävle, Sweden”](#)

**Eva Åsén Ekstrand, Lars Ekstrand, Lauren Dyll-Myklebust, Ruth Teer-Tomaselli, and Eliza Govender**

(University of Gävle, Sweden/ University of KwaZulu-Natal, South Africa)

**B**

**Panel discussion: “Memories of Modernity”**

Black Box

Moderator: **Oscar Hemer**

The “Memories of Modernity” project is an experimental project of combined academic and artistic research, with Malmö University, K3, and Srishti School of Art, Design and Technology, Bangalore.

[“Gender and the Limits of Individual Agency: Exploring the Memories of Anglo-Indian School Teachers in Bangalore, India”](#)

**Jyothsna Belliappa** and **Sanchia de Souza** (Azim Premji University, India)

[“Representing Memory: A Living Force? A Presentation on the Artistic Experimentations done in The Memory Lab”](#)

**Nicolas Grandi** (Srishti School of Art, Design and Technology, India)

[“Mapping Modern Moments: Memory in the Time of Change, and a Story of Practice”](#)

**Deepak Srinivasan** (Srishti School of Art, Design and Technology, India)

[“The Kabir Project. Mumbai and Bangalore \(India\)”](#)

**Itziar Ancín** (Malmö University, Sweden)

[“Bengaluru Boogie : Outlines for an Ethnographic Fiction”](#)

**Oscar Hemer** (ComDev, Malmö University, Sweden)



## C

Orkanen: C233

### Ethnography Workshop:

“Methods of Analysis in Ethnographic Studies of Mediated Memories”

Conducted by the **Media | Ethnography Group** with [Annette Markham](#), **S. Elizabeth Bird** and **Jo Tacchi**, this workshop brings together different perspectives on data production in ethnographic communication research. Through panel presentations and round-table discussions the aim is to contribute to the existing debates with new perspectives on how ethnographic research methods may respond to the ever-changing empirical field of communication.

All participants will prepare a short text and be active in the workshop. For more info see separate [workshop presentation here](#). *Not to be streamed.*

The workshop is open only to participants who applied and were accepted.

12:30 – 13:30

Lunch – and change of location to “Black Box”, Beijerskajen 8.

13:30 – 14:15

[“Africa in Theory”](#)

**Achille Mbembe** (Witwatersrand University, South Africa)

14:15 – 15:00

[“Mandela's Mortality”](#)

**Sara Nuttall** (Witwatersrand University, South Africa)

15:00 – 15:20

Coffee break

15:20 – 16:20

[“Passages in Light and Dark: From the Roof top into a Mine”](#)

Screening of short films

**Ayisha Abraham** (Srishti School of Art, Design and Technology, India)

16:20 – 16:30

Short break

16:30 – 18:30

Film screening: [“Surname Viet Given Name Nam”](#)

Director **Trinh T. Minh-ha** (Vietnam; present). *Film will not be streamed.*

A film that evolves around questions of identity, popular memory and culture. While focusing on aspects of Vietnamese reality as seen through the lives and history of women resistance in Vietnam and in the U.S, it raises questions on the politics of interviewing and documenting.



**Monday 16 September**

**Day 4**

GMT+2

“Bethesda”, Rømersgade 17, Copenhagen K  
Facilitator: **Thomas Tufte**

09:00 – 09:30

Registration & coffee

09:30 – 09:45

Welcome address by **Thomas Tufte**

09:45 – 10:45

[“Art for Memory – A Tunisian Experience”](#)

**Adnen El Ghali** (Activist, NGO El Khaldounia, Tunisia)

10:45 – 11:15

Coffee break

11:15 – 12:15

[“Symbols in Urban Public Space – Memory, Commercialization and Empowerment. Experiences of Barcelona”](#)

**Miquel de Moragas Spà** (Universitat Autònoma de Barcelona, Spain)

12:15 – 13:15

Lunch

13:15 – 14:15

[“Indigenous Film, Memory and Public Sphere in Latin America”](#)

**Alfonso Gumucio Dagrón** (Writer, researcher, filmmaker; Bolivia)

14:15 – 14:30

Break

14:30 – 15:30

**Three parallel paper sessions: A, B and C:**

**A**

**Memories of Violence and Social Justice**

Moderator: **Norbert Wildermuth**

[“Remembering Revolution in Contemporary Zanzibar”](#)

**Merlin Christophersen** (Roskilde University, Denmark)

[“When Memories are Mediated: Film Narratives of Mass Violence in Indonesia and Kosovo”](#)

**Lisbeth Frølund** and **Mette Bjerregaard** (Roskilde University, Denmark)

[“Is the War Really Over? The “Living” Fragmented Memory of the Lebanese Civil War”](#)

**Amal Dib** (Freie Universität, Berlin)

[“State Terrorism and Post-transitional Justice in Argentina”](#)

**Coreen Davis** (University of Texas, USA)

“Achebe’s ‘There was a Country’ in the Court of Public Opinion: 43 Years after the Nigerian Civil War” **CANCELLED**

**Chris Ngwu, Okwudiri Ekwe** and **Okechukwu Chukwuma**  
(Enugu State University of Science & Technology, Nigeria)



**B**

**Visual Art and Activism.** Moderator: **Tobias Denskus**

["How Can You Become a Successful Beggar in Sweden?"](#)

**Cecilia Parsberg** (Visual artist, Sweden)

["Graffiti In Egypt: Living Memories Recorded on the Walls"](#)

**Salsabil Elregaily** (Freie Universität Berlin, Germany)

["'Bello essere Habesha': Documenting Memories and Voices of a Silent Community"](#)

**Akio Takemoto, Enrico Turci and Inês Vieira,**

(University of Bologna, Italy/New University of Lisbon, Portugal)

["This Is Our Playground": Skateboarding, DIY aesthetics, and Apache Sovereignty in Dustinn Craig's 4wheelwarpony"](#)

**Joanna Hearne** (University of Missouri, USA)

["Nietzsche, Public Memory & Rhetorical Citizenship"](#)

**Matthew Houdek** (Syracuse University, USA)

**C**

**Youth and Citizenship.** Moderator: **Thomas Tufte**

["Media Activism among Italian Adolescents and Young People and its Outcome on Offline Life"](#)

**Amelia Capobianco** (University of Bologna, Italy)

["Communication, Empowerment and Social Change: \(Re\)defining Places and Identities through a Youth-led Experiment in Participatory Media"](#)

**Joana Saraiva** (Brazil)

["PM4D: Participatory Video and Photo-stories from Wakatobi, Indonesia"](#)

**Patricia Santos** (Professional, Denmark)

["Democratic Citizenship and Culture of Peace in Cape Verde. A Communication for Development based Campaign"](#)

**Antonio Palazuelos Prieto** (Professional, Cape Verde)

["Radio as an Agent for Creating Democracy in a Developing Country"](#)

**Camilla B. Simonsen** (Roskilde University, Denmark) **CANCELLED**

15:30 – 15:45

Coffee break

15:45 – 16:45

**Paper sessions** (continued)

16:45 – 17:00

Wrap-up





**Directions & maps:** Roskilde University: [www.ruc.dk/en/about-the-university/directions-to-ru/](http://www.ruc.dk/en/about-the-university/directions-to-ru/)  
Malmö University, *Blackbox*, Beijerskajen 8: [goo.gl/maps/iS2KX](http://goo.gl/maps/iS2KX);  
*Orkanen* is at Nordenskiöldsgatan 10, building 2 here:  
[www.mah.se/Om-Malmo-hogskola/Hitta-oss/Kartor/](http://www.mah.se/Om-Malmo-hogskola/Hitta-oss/Kartor/)  
Day 4: “Bethesda”, Rømersgade 17, Copenhagen K: [goo.gl/maps/dgmIm](http://goo.gl/maps/dgmIm)

**Contact:** The ÖRECOMM Secretariat: [orecomm@gmail.com](mailto:orecomm@gmail.com) –  
Ulrica Kristhammar and Marie Brobeck –  
or visit our website: [orecomm.net](http://orecomm.net)  
Twitter hashtag: [#orecomm2013](https://twitter.com/orecomm2013)

**Registration:** Registration is open [here](#), until 1 September 2013.  
Payment info is available on the registration page.



# Örecomm Festival 2013

Memory on Trial:  
Media, Citizenship and Social Justice

Abstracts and bios



Friday 13 September

Roskilde University, Cinema/Bio in Building 41.1

09:45 – 10:30

[“The Absence of Memory:  
Rhetoric and the Question of Public Remembrance”](#)

**Kendall R. Phillips** (Syracuse University, USA)



*Abstract:* Growing attention to the processes of public remembrance has given rise to a level of anxiety around public memory not only in terms of whether we remember but whose memories are recalled and how they are made public. This anxiety is often driven by concerns that important events and figures are being lost amid broader social changes or concerns that dominant narratives of the past unjustly marginalize or erase from the memories of certain communities. Anxiety around memory is not a new phenomenon, and a fear of memory can be traced back at least as far as Plato, who feared our capacity to misremember and thereby render false judgements.

The anxiety expressed by Plato and Aristotle about the question of memory parallels anxieties expressed about the practices of rhetoric. Rhetoric here is understood as the public art of persuasion and advocacy in matters that are contingent, and was also a subject of great concern for Plato, who feared the art of persuasion might lead people towards false judgements. In this way, both the art of rhetoric and the art of memory can be understood as engaging in things that are not certain or, in other words, absent and both provoke fears that we will be misled.

In this talk, I seek to trace the relationship between rhetoric and memory and in so doing ponder the ethical dimensions of remembering together. I argue that the principles of a robust rhetorical culture provide ways of thinking about the multiplicity of memories that arise from our relation to the past and the means by which these complex and competing memories can be justly engaged.

*Bio:* Kendall R. Phillips is associate dean in the College of Visual and Performing Arts and professor of Communication and Rhetorical Studies at Syracuse University. He works in rhetorical studies with particular interest in issues of democratic culture and dissent, public memory, and popular American film. Published books include “Global Memoriscapes: Contesting Remembrance in a Transnational Age” (with G. Mitchell Reyes, 2012); “Framing Public Memory” (2004); “Dark Directions: Romero, Craven, Carpenter and the Modern Horror Film” (2012).



**Tamar Katriel** (University of Haifa, Israel)

*Abstract:* The culture of silence and denial that surrounds the on-the-ground reality of the Israeli occupation of the Palestinian territories has been punctuated by the emergence of a range of well-articulated voices of public dissent. These contentious voices make their intervention by attempting to counter hegemonic discourses through the creative use of familiar cultural forms, semiotic styles, communication technologies and ritual occasions.

My discussion focuses on one such form of counter-discourse, generated, circulated and archived by the veterans' organization *Breaking the Silence* [hence, BTS]. By creating an edifice of soldiers' testimonies on their experiences as upholders of the occupation regime in the Palestinian territories, during and since the second Intifada, this group's memory activism is designed to inscribe the scene of military occupation in public memory and to trigger an open discussion of its moral implications. Viewing BTS as a “witnessing organization” (Frosh 2006), the soldiers' testimonial discourse is considered here as a culturally-inflected version of straight talk, known in Israeli culture as “dugri” speech (Katriel 1986), which falls into Foucault's (2001) category of “fearless speech.” The soldiers' testimonials are grounded in their authentic positioning as “flesh witnesses” (Harari 2008), whose knowledge of the scene of occupation is rooted in their embodied presence in this scene as perpetrators and eye-witnesses.

Their project consists of circulating counter-memories of erratic and brutal military conduct, including memorable incidents of “moral shock” (Jasper 1997), which challenge official state-sponsored proclamations and mainstream media depictions of the occupation regime. In so doing, the soldier-activists seek to create counter-publics (Warner 2002) that will respond to their call for “epistemic responsibility” (Linell and Rommetvreit 1998 ) and will eventually lead the way to the end of the occupation.

*Bio:* Tamar Katriel holds a PhD in Communication from the University of Washington, Seattle. She is Professor at the University of Haifa, Israel, in the Department of Communication and the Department of Leadership and Policy in Education. Her research areas are the Ethnography of Communication and Discourse Studies.

She is author of “Talking Straight: Dugri Speech in Israeli Sabra Culture” (1986); “Communal Webs: Communication and Culture in Contemporary Israel” (1991); “Performing the Past: A Study of Israeli Settlement Museums” (1997); “Dialogic Moments: From Soul Talks to Talk Radio in Israeli Culture” (2004), and a range of articles in journals and books. In recent years, she has been studying the cultural production of alternative discourses by grassroot activist groups.

11:45 – 12:30

[“Social Movements and Injustice Memories”](#)

**Thomas Olesen** (Aarhus University, Denmark)



*Abstract:* Memory is political. Nowhere is this more evident than in the relationship between social movements and memory. This relationship revolves around perceived injustice.

The guiding theoretical argument of the presentation is to see social movements as, simultaneously, “users” and “producers” of injustice memories. The role as “user” is evident, for example, in the way social movements draw on established memories in order to dramatize and publicize a current event or situation to obtain political goals. The role as “producer” refers to how events and situations often become part of collective precisely as a result of social movement action. This dual role places social movements at the center of any political sociological understanding of memory.

At least three kinds of objects may be transformed into injustice memories: photographs, people, and places. The presentation theorizes and conceptualizes the concept of injustice memory and provides empirical illustrations of these dynamics.

*Bio:* Thomas Olesen is associate professor at the Department of Political Science and Government, Aarhus University, Denmark. His current research focuses on activism, solidarity and symbols in global contexts. Recent publications include: “We Are All Khaled Said: On Visual Injustice Symbols”, *Research in Social Movements, Conflicts, and Change* (2013); “Televised Media Performance for HIV/AIDS Sufferers in Africa: Distance Reduction and National Community in Two Danish Fundraising Shows”, *Communication, Culture & Critique* (2012); “Global Injustice Memories: The case of Rwanda”, *International Political Sociology* (2012), and “The Transnational Complexity of Domestic Solidarity Campaigns: A Cross-Time Comparison of Burma Debates in Denmark, 1988 & 2007”, *Acta Sociologica* (2011).

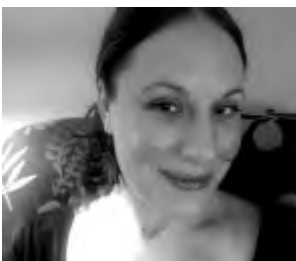
13:30 – 14:45

**Living Memory and Social Justice (Session A)**

A 44.2.21

[“The Affective Economy of Social Justice: Re-orienting Living Memory”](#)

**Rebecca Dingo** (University of Missouri, USA)



*Abstract:* This paper rereads neocolonial scripts and considers how memory is tied to economics by investigating the spectacular stories about philanthropy and gendered oppression in recent international “feminist” social justice media movements (e.g. “Half the Sky Movement,” “Girl Effect,” “Stirring the Fire,” to name a few).

Following the festival’s call, I seek to put public memory on trial by examining how living colonial memory creates an affective economy that fixates a stagnant narrative of rescue into the minds of wealthy first-world citizens, compelling them to act as neoliberal citizens who use their capital for social change.



These social justice narratives, I argue, depend upon audiences attachment to, what Kendall R. Phillips calls “living memory” because the organizations offer an arena where citizens come together and act upon their colonialist and saviour impulses. Yet, living memories have emotional attachments. As Sara Ahmed notes, “emotions work as a form of capital;” Ahmed names this as an affective economy – a site where feelings circulate creating memories and the conditions for emotional identification, response or action. As a result, these social movements often occlude transglobal power relations between the first and third worlds and thus require scholars, activist, artists, and media specialists to offer alternative ways of understanding and representing women’s issues in the 21st century.

Ultimately, I seek to re-orient social justice narratives and develop new sorts of living memories that connect how global material conditions impact the local and vice versa.

*Bio:* Rebecca Dingo is associate professor in Women’s and Gender Studies and English at the University of Missouri, USA. She is also currently the Director of Undergraduate Studies for Women’s and Gender Studies at the University of Missouri. Her research and teaching explores the impact of globalization on women and gendered relationships. She has published several articles and has published two books on this topic: “Networking Arguments: Rhetoric, Transnational Feminism, and Public Policy Writing and The Megarhetorics of Globalized Development” (edited with J. Blake Scott). She is currently writing another book on anti-gender oppression NGO communication strategies.

A 44.2.21

[“What Kind of Memory Work to do When? The Spanish Case”](#)

**Carsten Humlebæk** (Copenhagen Business School, Denmark)



*Abstract:* The Spanish transition to democracy is well-known for its negotiated pact between the reformist sectors of the dictatorship and the democratic opposition. Central to this pact was an Amnesty “by everybody for everybody.” It was thought impossible to have both a profound reckoning with the past and consolidate a democracy at the same time, and the Spaniards chose the latter. This has later been called, in a negative tone, “the pact of silence,” but in the transition years it was viewed as positive to distance the dictatorship and focus on the future. This was generally respected within the media and the political sphere.

In 1979, however, social demands led to the opening of some mass graves in order to identify and rebury the victims of repression. This constituted a rupture of the transition pact. But with the attempted coup d’état in 1981 this opening towards a socially founded justice seeking process was closed. The fears of its “unhealing” effects were too big. Democracy was perceived to be fragile and the Spaniards chose to favour consolidation of democracy over reckoning with the past.

This consensus was only shattered around the year 2000 in society as



well as within politics by the demand for recuperation of the so-called “Historical Memory.” This represents a change of agenda where real reconciliation is only possible on the basis of the truth. As such it is a critique of the price that transition had cost. The initiatives include both legislation, openings of mass graves and social demand for truth. But the change of agenda or politics remains very divisive: a large minority is against it alleging it to be destructive for the social tissue of Spanish society. So the question remains: When is the right time to begin this type of memory work?

*Bio:* Carsten Humlebæk is Associate professor, PhD, at Copenhagen Business School. His research interests include the changes of the discourse on the nation and memory politics in Spain after the death of Franco. Recent publications include “Revisiting the so-called ‘pacto de olvido’” in Diego Muro (ed.), “The Politics and Memory of Democratic Transition: the Spanish Model,” London: Routledge (2010) and “Commemorating dead soldiers in 20th century Spain” in Jörg Echternkamp and Manfred Hettling (eds.), “Der Tod des Soldaten als demokratische Herausforderung. Ein internationaler Vergleich, München: Oldenbourg” (2013).

#### A 44.2.21

#### “Censorship, Creativity and Resistance”

**Misha Zand** (University of Copenhagen, Denmark)



*Abstract:* This paper focuses on how memory is created in an atmosphere, where the creation of counter narratives is often considered a criminal act against the ruling political elite.

By focusing on “This is Not a Film,” a documentary directed by Mojtaba Mirtahmasb, about the Iranian film director Jafar Panahi, this paper will outline the different actors involved in the international industry of censorship. Human rights organisations, mainstream and social media, governments, artists as well as the cultural role of heroes and martyrdom in Iranian society, generates a common field of tension that sells attractive stories to the outside world.

In the case of Jafar Panahi, a series of narratives have been created by the government, the art world, the NGOs and by Panahi himself, that together have caused a rather complex trace of counter-memories.

Jafar Panahi was in 2010 sentenced to six years in prison and received a 20 year ban from directing movies, writing filmscripts or conducting interviews with Iranian and foreign media. Ever since the aftermath of the disputed 2009 presidential election, critical measures have been taken by the Islamic Republic to silence the seditious voices and to prevent further domestic unrest.

But how does one resist the forced narratives imposed by the ruling elite and how does this process of transition play out? In the circle of censorship, creativity and resistance, who do you become and what are the gains and losses?

*Bio:* Misha Zand holds a MA in Cross Cultural Studies and a BA in Persian Studies from the University of Copenhagen. Her work focuses on art and media in contemporary Iran.

13:30 – 14:45

### **Decolonising Memories (Session B)**

B 44.2.43

#### “Disentangling Memories. Complex (Be)longings and Social Categories”

**Christina Hee Pedersen and Lisbeth Frølund** (Roskilde University)



*Christina H Pedersen*

*Abstract:* This presentation analyses the complex workings of social categories in constructions of (be)longing in memories of young university students in Bolivia and Peru. In a methodology course the participants explored how socio economic and socio cultural differences had affected the lives of the participants and how meaning making connected to social categories express themselves in language.

Two different methodological approaches were in play; Memory Work (Haug 1987, 1992, Haug et al 1994, Hee Pedersen 2008, Hyle et. al 2008, Wiederberg 2011) and Collective Biographies (Davies 2000a, 2000b, Davies & Gannon 2006).

Memory-work is a collaborative methodology which has a lot to offer when it comes to understanding the processes through which we make sense of the social and constructed feelings of (be)longing. The method integrates an explicit wish for change of dominant social structures, while it at the same time collaboratively produces insights into how we as individuals participate in the productions of oppressive relations in relation to powerful social categories. The question, which propelled the two stories analysed was: Describe a situation where you for the first time became aware of yourself belonging to a specific social or racial group.

(Be)longing to a specific gendered and radicalised body constitutes in the analysis of these stories an excellent “location,” from which to analyse how socio/cultural and socio/economic categories like class, nationality and age intersect with one another and consequently widen and/or diminish possibilities for legitimate belonging to society (Anthias, 2005:17).

Each memory becomes an opportunity to collectively critically deconstruct naturalised processes of interpretation. It invites the participants to explore human dialogues, mediated by texts, as a way to produce insights and consciousness about the socio-cultural impact of sense making processes.

*Bio:* Christina Hee Pedersen is Cand. Comm., PhD and Associate Professor at the Department of Communication, Business and Information technologies at Roskilde University, and member of the Centre for Gender, Power and Diversity. Key interests are: The power of social categories as gender, age, race and ethnicity, innovative research methodologies, dialogic communication and action research.



*Lisbeth Frølund*

*Bio:* Lisbeth Frølund is Associate Professor in Communication Studies at Roskilde University. Her research interests are the emergence of trans-media storytelling, the notion of evolving “texts,” and media convergence.

B 44.2.43

“Where New Lives are Born, where our Dead are Buried’ – Decolonising Time and Place in the Northern Brazilian Amazon”

**Patricia Lorenzoni** (University of Gothenburg, Sweden)



*Abstract:* Commonly conceptualised as one of the last frontiers of colonial expansion, the state of Roraima in the northern Brazilian Amazon can be described both as an uttermost periphery and as a place where the Brazilian nation forges itself. From an indigenous perspective, having one’s territorial dwelling claimed by the post-colonial independent federal state of Brazil, implies a continuing experience of colonisation. In Roraima, settler expansion has only in the last half century transformed the indigenous populations from a majority into a minority in terms of population numbers.

Frontier and/or colonial notions of emptiness and newness have historically generated literary genres that produce a specific relationship between time and place. Such is the case with Iberian 16th and 17th century chronicles of the Indies, and with works of natural history, geography and ethnography produced along the pathways of imperialist expansion in the 19th and 20th centuries. Similarly, the few more general contemporary works dedicated to Roraima history lays out the land for the reader through inventories of flora, fauna, ethnography and natural resources, while historical change is represented by colonial expansion.

These colonial narratives are, however, challenged through indigenous appropriation of means of documentation and communication originally introduced by colonial society. One example is the 2004 book “Filhos de Makunaimî” (Children of Makunaimî), published through the Roraima organisation of indigenous teachers as an attempt to recover Makuxi historical memory and sense of place for didactic purposes. A book that in complex ways simultaneously reproduces and subverts genres of colonial historical writing, “Filhos de Makunaimî” will be used as a point of departure from which to discuss the possibilities for new decolonial geographies and historiographies.

*Bio:* Patricia Lorenzoni holds a PhD in History of Ideas from the University of Gothenburg. She is currently research fellow at the School of Global Studies at the University of Gothenburg, writing on notions of nationhood and territory in relation to the category of the “índio” in Brazil. She is also an essayist, cultural critic and translator, publishing regularly in the daily Helsingborgs Dagblad and cultural journals and magazines in Scandinavia. Her most recent book is an essay on motherhood, “Mama Dolly: Bilder av moderskap från jungfru Maria till Alien” (2012).





B 44.2.43

[“Awakening the Sufferers: Reflections on Public Relations, Activism and Subalternity in Postcolonial Controversies between Taiwan and Japan”](#)

**Jens Sejrup** (University of Copenhagen, Denmark)



*Abstract:* This paper is a qualitative analysis of mass-mediated projections of relationships between public relations practitioners in the shape of activist groups and organizations, and subaltern stakeholders for whom they act as public representatives.

Drawing my empirical examples from Japan and Taiwan and analysing the public relations implications of two politically sensitive and controversial cases, I question the nature of representative relations as reflected in mainstream mass media coverage in these two societies. Doing so, I raise concerns about the critical scope of scholarly interest in activism and the representation of other voices in public relations studies and draw on theoretical insights from Spivak, Guha, and others in order to untangle some of the complexities inherent in the mobilization of subaltern groups, here victims of historical abuse and maltreatment. The existence of such complexities in public and legal activism, I argue, remains largely ignored in public relations studies, despite the emergence of a new critical or postmodern paradigm.

*Bio:* Jens Sejrup received his PhD in Asian Studies from the University of Copenhagen (UC) with the dissertation “Returns of the Other: The Roles of Repetition and Representation in Mass Media Coverage of Japan-Taiwan Relations.” He holds an MA in Japanese Studies from UC and has studied at Waseda University, Tokyo as well as conducted research stays in both Japan and Taiwan. He won first place in the competition for the European Association of Taiwan Studies’ Young Scholar Award 2012 and appears frequently on Danish national television and radio as a commentator on Japanese and East Asian affairs.

13:30 – 14:45

**Citizenship and Governance (Session C)**

C 44.2.40

[“Citizen-driven Election Monitoring Mechanisms: on the Employment of the Crowdsourced “Uchaguzi” Platform during Kenya’s 2013 General Elections”](#)

**Norbert Wildermuth** (Roskilde University, Denmark)



*Abstract:* In my paper I will explore the implementation of citizen-led initiatives to crowd-sourced election monitoring and conflict prevention based on recent fieldwork in Kenya. In specific, I will present and discuss major challenges for the scaled-up utilisation of digital networked ICTs (i.e. social media, networked/online applications and mobile phones and their “hybrid” combination with traditional media) with reference to Uchaguzi, a joint initiative of Ushahidi, Hivos, Creco, Umati, and SODNET, which has been implemented during the recent general elections in Kenya.

The initiative sought to deliver unprecedented collaboration between



election observers (the CRECO platform of Kenyan NGOs) and ordinary citizen's to monitor the Kenyan March 4 general elections in near-real time. This effort, which was ended with the announcement of president elect Uhuru Kenyatta on Saturday 9th of March, resulted in close to 4,435 verified and online reports (see <https://uchaguzi.co.ke>) submitted by voluntary election observers and ordinary citizens, the ambition being to extend the common practice of traditional election observation by seeking to engage citizens in election monitoring as citizens can be a valuable source of information for election observers to verify and amplify to the respective electoral authorities or security personnel in case of violence.

Based on my empirical cases I will critically debate the growing popularity of ICT-facilitated social accountability, transparency, verification and monitoring mechanism, based on crowd-sourced evidence and their potential for social change. This discussion links to issues of conflict prevention and transparency under the specific conditions of Kenya's 2013 general elections, which were conducted with fearful memories in mind of the 2009 post-election violence that resulted in up to 2,000 Kenyans' killed and 600,000 internally displaced. Citizen-driven initiatives as Uchaguzi, constitute in this sense also a way of recalling and working through the public meanings of this painful incident in Kenya's history and to highlight questions of national identity in a society that continues to be deeply split along ethnic lines.

*Bio:* Norbert Wildermuth is associate professor in Social Media at the Department of Communication, Business and Information Technologies at Roskilde University, Denmark. His fieldwork experience includes studies in Kenya, India, Nepal, Zambia, Vietnam, Bhutan and Brazil. In recent years, his qualitative research focus on young people and their everyday media uses has developed into a core interest in questions of digital empowerment, online activism and e-participation. Presently, he is an active member of "ØRECOMM - Centre for Communication and Glocal Change" and the research project "People Speaking Back. Media, Democracy and Empowerment in East Africa" (MEDleA; 2009–2013).

C 44.2.40

"ICT for Good Governance in Bhutan"

**Devi Bhakta Suberi** (Roskilde University, Denmark)



*Abstract:* The impact of information and communication technologies (ICTs) exceedingly depends on how people make use of technology in their daily lives and how well they integrate in their social and cultural context. The government of Bhutan clearly envisaged the role of ICTs to help bring good governance by keeping the citizen at the centre of development.

The very first observation made during this study was that the use of technology to avail government services and access information was beyond the comprehension of most of the Bhutanese people, living in



scattered villages across the country, mostly illiterate farmers sustaining on subsistence farming. Secondly, the government's initiative to provide public service through online service delivery mechanisms was challenged not only by the geography of the country but also by the culture of traditional face-to-face oral communication. Communication through Internet is a relatively new phenomenon in Bhutan, hence most villagers find it difficult to trust the services that are offered through online mechanisms. And also, the kind of services provided online were either seasonal services that were used at the most one to two times a year, by every household, or was not at all useful for people living in rural villages.

The access to information and public services are made available through one-stop shops called community centres (CC), established by the government and operated by Bhutan postal services on public private partnership (PPP). The extremely low utilization of CCs has raised questions around the stability and financial unsustainability of the CCs. Drawing from a series of interviews with various stakeholders involved in online service delivery programs and from empirical investigation, this paper will present the findings on the extent to which ICTs for good governance has been realized and also discuss the challenges to be addressed by the government and the citizens.

*Bio:* Devi Bhakta Suberi is a Bhutanese PhD candidate enrolled in the department of Communications Business and Information Technologies at Roskilde University. He received his Bachelors in Computer Science from Delhi University in 2006 and a Masters in Computer Technology from Anna University in 2009. His PhD project includes the study of ICTs as a tool for Good Governance and advancing sustainable development, with specific focus on Bhutan, a landlocked country between China and India. He also keeps interest in studying the use of ethnography for systems design.

C 44.2.40

[“Citizen-State Relationship in Democratic Bhutan: A Post 2008 Analysis of People's Views”](#)

**Dorji S, Sangay Thinley & Thinley Namgyel** (Sherubtse College, Bhutan)

*Abstract:* In 2008, Bhutan went to polls for the first time to democratically elect their representatives to the Parliament. As is befitting of a country whose unique development philosophy of Gross National Happiness (GNH) was conceived and championed by none other than the fourth King, and embraced by the people of Bhutan, a seamless transition took place without any bloodshed. Ever since the transition from the monarchical rule to democratic constitutional monarchy began, people in Bhutan are of the view that there is an increase in the interactions between the citizens and the state. This is attributed to the increased use of the Internet and the mass media coupled with the new government's efforts such as Government to Citizen (G2C) Initiatives.



Dorji S





Sangay Thinley

With the second round of elections slated to take place in 2013, Bhutan has recently seen its educated citizenry gathering momentum in spreading political ideologies and critiquing the incumbent government through the social media and blogging sites. The Internet also has the potential to facilitate increased participation in technologically-equipped societies and encourage greater citizen-state communication.

This paper proposes to analyse the perceptions of the people at the grassroots and attempt to gain insights into the psyche of the people of Bhutan on the democratic transition/decentralization process, explore people's views on whether there is any increased citizen-state relationship, find out how the citizens are exercising their rights and responsibilities (e.g. participating in decision-making processes) in the new form of government, and highlight some of the ways and means people employ to interact with the state and in what areas. In doing this study, qualitative research tools like interviewing and simple survey questionnaires will be used.



Thinley Namgyel

*Bio:* Dorji S has more than ten years of teaching experience, including teaching under the Ministry of Education. He has been teaching in the Department of History at Sherubtse College, Bhutan, since completing his master's degree from the University of Allahabad, India.

*Bio:* Sangay Thinley has been teaching in the Department of Computer Science at Sherubtse College, Bhutan, since July 2005 after completing his master's degree in Computer Science from University of New Brunswick, Canada.

*Bio:* Thinley Namgyel is currently the Head of School of Mathematics and Computer Science. He joined Sherubtse College, Bhutan, in 2008 after completing his master's degree in Mathematics from the University of Newcastle, Australia.

15:00 – 15:45

[“The Role of 'Stillness' and 'Nostalgia' in Sustainable Development: Asking different questions in communication for development”](#)

**Jo Tacchi** (RMIT University, Australia)



*Abstract:* There is a contemporary concern for sustainability in international development programmes. Communication for development and social change increasingly thinks about sustainable development and the importance of grounding our understandings of development processes within local contexts. While closer consideration of complex local contexts adds to understandings of processes of social change, within development discourses, ideas about culture and tradition can be considered backward looking and contrary to the forward-looking, progress oriented goals of development itself.

In this paper, to challenge ideas that culture and tradition are backward looking, I focus on ideas of 'stillness' and 'nostalgia' as evoked through close study of media and communication for development practices. I consider how notions of voice and listening might be understood as



moments of stillness in a fast moving and mobile world, and how experiences of nostalgia can be considered as not just about the past, but firmly located in the present, and part of imaginings of and aspirations for the future. I'm interested in what this means for the ways in which we research communication for development.

*Bio:* Jo Tacchi is Professor and Deputy Dean of Research and Innovation in the School of Media and Communication at RMIT University in Melbourne, Australia. She is a media anthropologist who has, for the past decade, focused on communication and development, largely in South Asia. Her most recent book is "Evaluating Communication for Development: A Framework for Social Change" (2013).

16:00 – 16:45

["Memoriescapes: Experiments in Place-Based Oral History"](#)

**Toby Butler** (University of East London, United Kingdom)

*Abstract:* This talk is concerned with the reflective practice of creating location-specific new media trails to "spatialize" oral history. The speaker has created a series of "memoryscape" trails, which interpret public places with the use of sound and oral history recordings. He will discuss his experiments in giving present—and past—residents a voice in the interpretation of rapidly changing districts in London.

*Bio:* Toby Butler is a senior lecturer in London history and heritage at the University of East London and an associate of the Raphael Samuel History Centre. He has worked with community groups on oral history projects in London, Wales and India.

Toby has created several websites that use oral history recordings to explore place, and they include several freely downloadable audio walks of various places in London ([www.memoryscape.org.uk](http://www.memoryscape.org.uk)).

Before working in academia Toby was the editor of Third Sector and Fostercare Magazine and has published articles in several national magazines and newspapers including the Independent, The Guardian and the New Statesman.



09:45 – 10:30

[“How Globalization Forgets”](#)

**Thomas Hylland Eriksen** (University of Oslo, Norway)



*Abstract:* In the time of social evolutionism and ideologies of progress, that is classic modernity, powerful and persuasive historical accounts described the development of contemporary societies, with particular emphasis on the transitions to modernity.

The Enlightenment, the steam engine and the bureaucratic state each played a significant part in this story. In the global information age, there appears to be no such dominant narrative explaining the changes that led to the present situation.

The cause may be that the belief in progress has been lost, and that history is no longer believed to have a direction. The predomination of presentism has led to massive cultural amnesia and a weakened sense of duration. One implication, to be explored in the lecture, is the loss of a distinctive future.

*Bio:* Thomas Hylland Eriksen has worked for years with the politics of identity, ethnicity, nationalism and globalisation from a comparative perspective, often with an ethnographic focus on Mauritius and Trinidad. He has also published popular works and essays on cultural complexity in Norway, either with a focus on Norwegians or the multi-ethnic character of contemporary Norway.

His textbooks, including “Small Places - Large Issues”; “Ethnicity and Nationalism”; “What is Anthropology”, and “A History of Anthropology”, in addition to a number of other books, are widely used and have been translated into various languages. Eriksen is currently involved in a CULCOM research project on place and identity in an Oslo suburb, and is writing a book about the concept of society.

10:50 – 11:35

[“Breaking Four Decades of Silence:  
Memory Work in Post-Civil War Nigeria”](#)

**S. Elizabeth Bird** (University of South Florida, USA)



*Abstract:* In 1967, in the early months of the Nigerian Civil War, the civilian population of Asaba, a small town to the west of the Niger, was decimated in an unprovoked attack by Nigerian federal troops. The massacres went almost unreported in the press and subsequently received minimal attention in civil war histories. For over 40 years, the people of Asaba have remembered and are now attempting to re-inscribe their story into the official collective memory of Nigeria.

My colleague and I have been working for three years, in partnership with Asaba leaders, interviewing over 50 witnesses and survivors, who consistently stress the importance of reclaiming their silenced history as a form of overdue justice. Such public re-inscription, described by Irwin-

Zarecka (2007) as “memory work,” is almost inevitably contested, and no more so than in a country still embroiled in ethnic and religious conflict.

This presentation will explore the challenges inherent in contesting the official story of an atrocity that was successfully contained in an era of “old media,” especially in light of the potential of new media to open new narratives. I conclude with a discussion of the role of “memory work,” as a form of justice that grapples to exhume and make visible the experience of appalling and shameful moments.

While we often associate the notion of “transitional justice” with formal judicial processes, there is also a form of justice whose primary role is to sanction memory, honor the dead, and allow their stories to be told, whether or not a legal outcome results. Many recognize that such performances of memory have the potential to inflame rather than soothe; however, they may also afford the next generation to validate the suffering of the past and use that memory to transition into a more just future.

*Bio:* S. Elizabeth Bird is Professor at the Department of Anthropology, University of South Florida. Her work has focused on the role of the media, especially news and journalism, in everyday life. Her four books include “For Enquiring Minds: A Cultural Study of Supermarket Tabloids”; “Dressing in Feathers: The Construction of the Indian in American Popular Culture” (winner of a Gustavus Myers award for Human Rights in North America); “The Audience in Everyday Life: Living in a Media World” (winner of the International Communication Association’s Outstanding Book Award), and “The Anthropology of News and Journalism: Global Perspectives”. She has published over 60 articles and chapters; her current research is a community-based, interdisciplinary study of collective memory in Nigeria.

11:45 – 12:30

“Difficult Memories: Speaking about Sexual Violence”

**Urvashi Butalia** (Publisher Kali for Women, India)



*Abstract:* In the six and a half decades since its violent birth as a nation, India has seen innumerable instances of political violence and conflict: Kashmir, the northeastern states, Nellie, Bombay, Gujarat, Punjab ... These are names, which carry memories of terrible violence. Coded deep inside these histories is the violence that is widely acknowledged to be common but that often defies speech, for there is no easy equation between speaking of sexual violence and freeing oneself of its grasp and its consequences.

In this presentation, I would like to address this issue by placing myself, as a feminist activist, at the centre of the feminist project to seek justice for victims and survivors of violence, and the dilemmas that are attached to “memory work” of this kind.

During the course of my research on the partition of India, I came across a listing of some 21,000 women who were presumed to have been

raped. Making this document public today could help us set at rest the memories of many women who lived through sexual violence and who were never able to speak about it. And yet, it could also make vulnerable their children, the generation who have inherited these histories and for whom the past is perhaps another country.

In Indian society, in Indian media, among Indian historians, for the Indian State, memories of the violence of the partition of the country in 1947, and of the subsequent histories of violence, are best put aside without discussion, so that people can move on. And yet, how easy is it to move on without confronting memory? But such confrontation, particularly when it has to do with sexual violence, is not unproblematic. How then to seek the “evidence” needed for processes of justice and healing to begin, and yet preserve and respect the needs of the survivors? This is the central question I hope to address in my presentation.

*Bio:* Urvashi Butalia is an Indian feminist and historian. She is the Director and Co-founder of [Kali for Women](#), India's first feminist publishing house.

She earned a Masters in literature from Delhi University in 1973 and a Masters in South Asian Studies from the University of London in 1977.

Her writing has appeared in several newspapers including The Guardian, The Statesman, The Times of India and several magazines including Outlook, the New Internationalist and India Today.

Butalia is a consultant for Oxfam India and she holds the position of Reader at the College of Vocational Studies at the University of Delhi. Her main areas of research are partition and oral histories.

13:30 – 15.00

“Forms and Forces: The Memory Event”

**Trinh T. Minh-ha** (Filmmaker, writer, critic, Vietnam)



*Abstract:* Focusing on "acts of re-memory," the lecture evokes the Power of the Word (in West African contexts) and the Power of Imagination (in African American contexts) to link up with the struggles of women around the world.

*Bio:* Born in Vietnam, Trinh T. Minh-ha is a filmmaker, writer and music composer. She is an independent filmmaker and feminist, post-colonial theorist. She teaches courses that focus on women's work as related to cultural politics, post-coloniality, contemporary critical theory and the arts. The seminars she offers focus on Third cinema, film theory and aesthetics, the voice in cinema, the autobiographical voice, critical theory and research, cultural politics and feminist theory.

She has been making films for over twenty years and may be best known for her first film “[Reassemblage](#)”, made in 1982. She has received several awards and grants, including the American Film Institute’s National Independent Filmmaker [Maya Deren Award](#), and Fellowships from the [John Simon Guggenheim Foundation](#).





15:30 – 18:30

Film screening: “[The Act of Killing](#)” (159 min – director's cut)  
This film screening is open also to people who do *not* participate in the festival: See [more here](#). *Not streamed*.

18:45 – 19:15

[Q&A session with Signe Byrge Sørensen](#)  
(Producer of “The Act of Killing”, Denmark)



Signe is the producer of the documentary “The act of killing” (dir. Joshua Oppenheimer, 2012), to be shown at the Festival. She will be present for a Q&A session after the screening of the film.

In just a few months the film has been awarded a large number of prizes. It is a controversial film: “A documentary that challenges former Indonesian death squad leaders to re-enact their real-life mass-killings in whichever cinematic genres they wish, including classic Hollywood crime scenarios and lavish musical numbers”. (IMDB) Read more on the [film’s own website](#) (with trailer) or on the [IMDB site](#).

*Bio:* Signe has been a producer for 14 years. She began in SPOR Media in 1998, moved to Final Cut Productions ApS in 2004 and founded Final Cut for Real ApS in 2009. Her focus is on documentaries, and she has, besides several productions in Denmark and Sweden, produced documentaries in South Africa, Zimbabwe, Senegal, Thailand, and Argentina.

Signe holds an MA degree in International Development Studies and Communication Studies from Roskilde University, Denmark. She has lectured at Roskilde University, The University of Århus, the Danish Film School, the School of Oriental and African Studies in London and on the documentary training courses ESODOC and ExORIENTE.

10:15 – 12:30

**Public Memory and Living Archives** (Session A, Orkanen: C231)

A Orkanen: C231

[“Living Archives: Space and History in New Archival Projects on Folk Music and Immigration”](#),**Anders Høg Hansen** (Malmö University, Sweden)

*Abstract:* The paper explores particular sets of practices or engagements with space and history in two archival projects in Southern Sweden. The two projects under scrutiny share a concern with oral histories and a gathering of stories either previously unheard or scattered in a range of collections.

The first project “Malmovisan.se” is a relatively recent attempt to archive and show a strong but relatively unknown tradition of Malmö folk songs during a 50-year period, 1880-1930. A website with lyrics compiled has been established by a small cultural society (Kulturföreningen Gysla), over 500 songs have been collected and organized on the site, and other live activities and performances gradually takes place.

The second project “Immigrant and Woman” is a merging project (Parvan Ardalán and Malmö Museums, to form a part of a new broader project Malmokällan, The Malmo Source) aiming to document stories of life and work from women immigrants in the Malmö area during the last 100 years. The paper discusses the archival practices and interactive appeal of the two projects, their approach to social space, and their potentials for stimulating new or revisionist history and public memory in Malmö.

The paper is related to the “Living Archives” project at Malmö University, funded by the Swedish Board of Science for 2013-2016, and with participation by a range of researchers (including the author). During the project’s first months conversations have been held with a range of potential partners, e.g. the initiators behind “Malmovisan” and the “Immigrant and Women”-project engaged with in this paper.

*Bio:* Anders Høg Hansen has an MA and PhD in cultural studies, University of East London and Nottingham Trent University. He has been a researcher in Museum Studies at University of Leicester and then since 2005 a senior lecturer at Malmö University, primarily involved in the MA in Communication for Development. He did his PhD on alternative education for youth in Israel and his research has continued to be concerned with issues of communal memory and change in artistic, educational and social activity.

**Sanna Marttila** (Aalto University, Finland)



*Abstract:* Digital tools along with the omnipresence of video content online have created novel ways for people to process, assimilate and appropriate information through and with audiovisual content. For memory institutions it has created an enormous potential to expand public access to their holdings, and establish a new collaborative relationship with their visitors.

Through a design case, the EUscreen Portal ([www.euscreen.eu](http://www.euscreen.eu)), this paper reflects on how to engage people to take part in building digital cultural heritage. How to design meaningful access to online collections together with relevant stakeholders, enable publics social enrichment of archival content, and support creative interpretations, appropriations and interventions of cultural history?

The EUscreen Portal allows a multicultural and multilingual exploration of the European television heritage. The portal makes publicly available a wide collection of television programmes from audiovisual archives throughout Europe. The paper analyses three core areas that shaped the design of the portal and the tools that it offers. First, the challenges that IPR issues posed to the design of the portal are addressed, and how these issues were solved in practice. Second it shares findings of the analysis of creative re-use practices in using online archival materials. (e.g. remix videos). And finally it argues how collaborative design activities involving various stakeholders can enhance the quality of the portal. By doing so the paper sheds light on the opportunities for facilitating meaningful access to archives in general, and presents design principles for developing participative digital archives online.

*Bio:* Sanna Marttila works as a project leader and researcher in the Department of Media at [Aalto University, School of Arts, Design and Architecture](#). Her research centres on designing meaningful public access to the vast digital archives that exists in public memory institutions. As a designer Sanna’s interest includes open and collaborative design and creative re-use utilizing archival materials online. Sanna is vice chair of the [“Open Knowledge Finland”](#) board and works actively with the GLAM (galleries, libraries, archives, museums) sector. She also works with [“Creative Commons Finland”](#) towards an open and collaborative cultural sector.

[“Between Past and Present, Collective Memories of Chernobyl in Gävle, Sweden”](#)

**Eva Åsén Ekstrand, Lars Ekstrand, Lauren Dyll-Myklebust, Ruth Teer-Tomaselli, and Eliza Govender**

(University of Gävle, Sweden/ University of KwaZulu-Natal, South Africa)



*Eva Åsén Ekstrand*



*Lauren Dyll-Myklebust*



*Ruth Teer-Tomaselli*

*Abstract:* In April 1986 the town of Gävle suffered a rainstorm, which carried Cesium-137 from the wrecked nuclear power plant in Chernobyl, Ukraine. An area of 30 kilometres around Gävle was severely contaminated and residents were informed and warned by the authorities through media. How do residents of Gävle experience environmental risks today? What is the collective memory of that time almost thirty years ago?

In the paper we present some themes, e.g. storytelling; anxiety and repression; healing and decomposition that will form the basis of a first comparative case study within a larger research project. The themes are taken from previous studies of the Chernobyl accident in Gävle. The larger project “Consuming the Environment: North/South Memories and Manifestations of Environmental Threats and Opportunities” is in the intersection of North and South, past and present, across generations: a comparative memories study of South African (Durban) and Swedish (Gävle) people's cultural responses to the threats of climate and environmental changes and how these threats have “manifested” or silenced themselves: either into complacency or resignation, at worst so called learned helplessness, or, more hopefully, in human agency with knowledge and behaviour change.

It will draw on a repertoire of methodological approaches and theoretical frameworks that include mediagraphy, cohort studies, proxy ethnographies with life stories and oral history. “Collective Memory conceptualises the common ethos, events and perceptions shared by a defined group of people, either on a small scale, as in a family, or a very large scale that could encompass most of a Nation” (Teer-Tomaselli, forthcoming). These empirical methodologies will allow us to explore theoretical concerns around the dialectical relationship between climate and environmental change, memory, action and human agency – human agency both in the shifting memories/perceptions of environmental threats but also in the “opportunities” (within the cultural industry) that have arisen.

*Bio:* Eva Åsén Ekstrand is a Senior Lecturer in Media and Communication Studies at University of Gävle, Sweden. Her current research interest is the technical development of media and new means of communication such as the Internet. In the wake of globalization and its consequences, she examines the epitome of “society” and “community” as well as issues of common concerns such as the environment and (national or regional) identity. She has previously conducted research on women's press and journalism / active journalism, including political campaigns.

*Bio:* Lauren Dyll-Myklebust is lecturer at The Centre for Communication, Media and Society at the University of KwaZulu-Natal, South Africa. She is a key contributor to the research project “Rethinking Indigeneity” and team leader on the project “Consuming the Environment: Memories and Communication of Environmental Threats and Opportunities” (in Warwick Avenue). Research interests and publication topics include: social change communication, stakeholder partnerships in cultural tourism, issues of identity, critical indigenous qualitative research, memory and mediagraphy.

*Bio:* Ruth Teer-Tomaselli full-professor in the Centre for Culture and Media in Society at the University of KwaZulu-Natal, South Africa. Until recently, she was Deputy Dean of Postgraduate Studies in the Faculty of Humanities, Development and Social Sciences. She has published widely on South African media. Her research interests include research methodology and social theory in development; public service broadcasting; media history; and global media. Prof. Teer-Tomaselli holds the UNESCO Chair in Communication for South Africa.

10:15 – 12:30

**Panel discussion: “Memories of Modernity”** (Session B, Black Box)

B Black Box

[“Gender and the Limits of Individual Agency: Exploring the Memories of Anglo-Indian School Teachers in Bangalore, India”](#)

**Jyothsna Belliappa & Sanchia de Souza** (Azim Premji University, India)



*Abstract:* This paper discusses preliminary findings of a qualitative research study investigating the memories of serving and retired (female) school teachers from Bangalore’s shrinking Anglo-Indian community. The Anglo-Indian community arose in colonial India out of domestic relationships between (usually) European men and Indian women in the 18th and 19th centuries. In the 19th and early 20th century, Anglo-Indian men were favoured for employment in the railways, post and telegraph departments, forestry services and defence services. However, these economic opportunities gradually declined as a result of changes in the colonial government’s policies. In independent India, the community became further marginalized, both socially and economically, due to various reasons, including its cultural and social isolation from wider society. As men’s economic opportunities became increasingly limited, many Anglo-Indian women began to mobilize the cultural capital inherited through their association with Europe to gain employment as teachers in English medium schools. Their knowledge of English, familiarity with Western culture and proficiency in Western traditions of music and theatre made Anglo-Indian women coveted employees in these schools, which were favoured by an upwardly mobile middle class.

While Anglo-Indian women have shown a level of agency in strategically drawing on their cultural and social capital, the findings from interviews suggest that their professional lives are simultaneously shaped and limited by a complex relationship between economic exigencies,



community loyalties and a sense of religiosity.

*Bio:* Jyothsna Latha Belliappa is Associate Professor of Sociology at Azim Premji University in Bangalore, India. She is interested in issues of class and gender, and in the relationship between women's work and their personal lives. Her book "Gender, Class and Reflexive Modernity in India" will be published by Palgrave Macmillan in September 2013. Jyothsna's previous research was on women employed in the information technology industry, while her current work is on the career narratives of women in the school teaching profession.

**B Black Box**

["Representing Memory: A Living Force? A Presentation on the Artistic Experimentations done in The Memory Lab"](#)

**Nicolas Grandi** (Srishti School of Art, Design and Technology, India)

*Abstract:* We have run "The Memory Lab" for one year at Srishti School of Art, Design and Technology, Bangalore. We have focused in experimenting with art forms that can represent historical and/or political aspects of memory, ranging from stories coming from the self or the personal, to those that embrace a collective understanding of the contexts we live in. In times where neoliberalism is flooding with such a force that it erases the past in a devastating manner, it is imperative to generate platforms where history can be revised, rethought and voiced with refreshing perspectives. In the Lab we have been trying to access these histories, focusing on the poetics of its representation so as to build a conscious and critical approach to our shared pasts.

The presentation will focus on the work done in different parts of India, ranging from the ancient and gentle cosmopolitanism of Fort Kochi, to the wounded and tormented experiences in Punjab. Within this trajectory we will map how a pedagogy was developed to move from the self to the collective.

**B Black Box**

["Mapping Modern Moments: Memory in the Time of Change, and a Story of Practice"](#)

**Deepak Srinivasan** (Srishti School of Art, Design and Technology, India)

*Abstract:* Much has happened to the city of Bangalore since it made it to the international map. With the ushering in of neo-liberal policies and mind-sets, the city has fragmented into many shapes, and has morphed into many alien forms.



Drawing myself in and out of this changing landscape, as both a participant burdened with nostalgia; and an uninvolved observer, researcher and artist, I will try to present a (in)cohesive picture of the many fragments of pursuit of this elusive time in the story of hyper-modernising Bangalore.

My presentation will draw from my own projects that use performance and storytelling, as well as from Art & Design students' projects at Srishti School of Art, Design and Technology, Bangalore.

*Bio:* Deepak Srinivasan is a performance artist, media practitioner & researcher, serving as faculty at Srishti School of Art, Design and Technology, Bangalore. After completing a natural science BSc and MS, his interests shifted to exploring the role of media & arts as methods for transdisciplinary inquiry. Since 2005, he has been training in performing arts and community theatre with prominent theatre practitioners. Deepak's experience with media comes from his years as content developer with Worldspace Satellite Radio and as media practitioner at Maraa, a media and arts collective.

## B Black Box

### [“The Kabir Project. Mumbai and Bangalore \(India\)”](#)

**Itziar Ancín** (Malmö University, Sweden)



*Abstract:* The Kabir Project (K.P.) was born in Bangalore, India, in 2002, after the Gujarat pogrom, which occurred in the same year. In the context of increasing divisions in Indian society, defined by religion, social class, caste and gender, this research explores how this initiative, through live concerts and documentary films, spreads the folk music traditions of the 15th century mystic poet Kabir along with his messages of unity and understanding between confronted identity groups.

This study presents the context of violence between Muslims and Hindus since the Indian Partition and the reasons for gendered violence in the conflict. It also focuses on the connections between globalization and minorities' prosecution in liberal democracies; on the colonial roots and socioeconomic reasons, which led to the Gujarat massacre in 2002; and the social role of the mystic as bridging cultural and religious differences.

Through two complementary methods, this study tries to answer the following questions:

What is the potential for social change of the K. P. in the world-views of today's Indian citizens? Are the messages presented by films and folk music capable of generating positive attitudes towards dialogue between confronted identity categories? In which ways?

The research reveals the success of the K. P. to challenge audiences' minds through communication for development events, whose objectives are reached by spreading Kabir values through artistic forms, and by creating shared spaces between confronted identity sections. Festivals in rural areas help to diminish the distance between those antagonized communities. In addition, urban festivals also generate positive attitudes in elites towards dialogue and coexistence, since that is the social profile of the audience.

*Bio:* Itziar Ancín is a Spanish communication specialist who has worked in the development field in Africa and South America. In Uruguay, within the GEF/UNDP Small Grants Programme, she worked with local communities and belonged to the Communication for Development country team, led by UNESCO. She has worked as a journalist in local and national,



broadcast and print Spanish media. She has a degree in Broadcasting Communication from the University of Navarra and a Master's in Communication for Development from Malmö University.

## B Black Box

### [“Bengaluru Boogie : Outlines for an Ethnographic Fiction”](#)

**Oscar Hemer** (ComDev, Malmö University, Sweden)



*Abstract:* In 2003 I visited Bangalore for the first time, as a reporter, making the Indian IT capital a symbol of the emerging economic powerhouse. The reportage, written on commission for a journal, was never published. Ten years later I revisited Bangalore (Bengaluru) as part of the Memories of Modernity project, and I tried to approach the city from a different angle, both thematically and methodologically, juxtaposing my first journalistic impressions to some form of literary understanding. My tentative discussion on ethnography and fiction will take as its starting-point my previous “artistic research” on South Africa and Argentina, in which I have investigated the same material by both ethnographic and literary means. I am especially interested in the relation between the two practices as related yet radically different means of exploring a near or distant past of traumatic violence.

*Bio:* Oscar Hemer is a writer of fiction and non-fiction, and Professor at Malmö University’s School of Arts and Communication, where he has been the coordinator of the master in Communication for Development since its inception in 2000. He holds a Dr. Philos. Degree in Social Anthropology from the University of Oslo (2011) for a dissertation on the role of fiction in the transition processes of South Africa and Argentina, resulting in the book *Fiction and Truth in Transition: Writing the present past in South Africa and Argentina* (Lit Verlag, 2012). He recently concluded the last part of a long-term literary project, The Argentina Trilogy (*Cosmos & Aska*, 2000; *Santiago*, 2007; *Misiones*, forthcoming).

10:15 – 12:30

**Ethnography Workshop** (Session C, Orkanen: C233. *Not streamed*)

## C Orkanen C233

### [Methods of Analysis in Ethnographic Studies of Mediated Memories”](#)

Conducted by the **Media | Ethnography Group** with **Annette Markham**, **S. Elizabeth Bird** and **Jo Tacchi**.



*Annette Markham bio:* Annette Markham is Associate Professor in the Department of Aesthetics & Communication at Aarhus University and Affiliate Professor at the School of Communication, Loyola University, Chicago. Her research focuses on qualitative research methods and ethics of digital contexts. Her ethnographic work on lived experience in Internet contexts is well represented in the book *Life Online: Researching Real Experience in Virtual Space* (Alta Mira, 1998). Her most recent research focuses on the concept of remix as a way of reframing qualitative inquiry in contexts saturated with social media. In addition to her co-edited volume: *Internet Inquiry: Conversations about Method* (Sage, 2009, with



Nancy Baym), her work appears in a range of books and peer reviewed journals.

Lunch – and change of location to “Black Box”, Beijerskajen 8.

13:30 – 14:15

**“Africa in Theory”**

**Achille Mbembe** (University of the Witwatersrand, South Africa)



*Bio:* Professor Achille Mbembe, born in Cameroon, obtained his Ph.D in History at the Sorbonne in Paris in 1989 and a D.E.A. in Political Science at the Institut d’Etudes Politiques (Paris). He is currently a member of the staff at the [University of the Witwatersrand](#) in Johannesburg, South Africa. He has held appointments at Columbia University in New York, Brookings Institution in Washington, D.C., University of Pennsylvania, University of California, Berkeley, Yale University, Duke University and Council for the Development of Social Science Research in Africa (CODESRIA) in Dakar, Senegal. He has written extensively in African history and politics, including “La naissance du maquis dans le Sud-Cameroun” (1996) and “On the Postcolony” (2000).

14:15 – 15:00

**“Mandela's Mortality”**

**Sara Nuttall** (University of the Witwatersrand, South Africa)



*Abstract:* This lecture will track and consider Nelson Mandela's attitudes to death in the course of his life - both to the deaths of others and to his own death. It will explore his thinking, across several decades, about life and death more generally, about the obligations of the living to the dead and about his inner world as he experienced deep suffering and loss, states of being “which one never wants to experience again”. The lecture will consider the meanings of Mandela's eventual death including the degree to which life has been a long oscillation between encounter, distance and separation, solitude and conviviality, the life of the day and the life of the night.

*Bio:* Sarah Nuttall is Senior Researcher at the [University of the Witwatersrand](#) in Johannesburg, South Africa. She was born in South Africa and educated at the Universities of (then) Natal and Cape Town. A literary scholar by training, Sarah’s varied research interests and prolific publication record have established her as a leading cultural commentator and critic as well as one of the leading scholars of her generation. Sarah has edited several path-breaking books; her influential monograph, “Entanglement: Literary and Cultural Reflections on Post-apartheid” (2009), explores mutuality, transgression and embodiment in contemporary South Africa.

[“Passages in Light and Dark: From the Roof top into a Mine”](#)

Screening of short films

**Ayisha Abraham** (Srishti School of Art, Design and Technology, India)



*Abstract:* Broadly using the theme of “Light and Dark”, I will present two projects, both distinct and yet related to each other, either as opposites or as linked by geographical proximity or by historical time.

Over the last 12 years my experimental film work has been largely linked to collections of amateur film/home movies. The result has been a vast collection of films, orphaned or abandoned or belonging to amateurs of filmmaking. I have chosen to cut, splice and rearrange these collections or make simple biographical pieces.

The first project is based on a historical film called “After the Gold” (dir. Janaki Nair) about the Kolar Gold Fields (KGF) and an installation I did from the beta footage extracted from the film. The second project is a film and archive project on the dancer Ram Gopal, who lived across the 20th century.

The Kolar footage plunges into the subterranean depths of the Gold Mine, and follows the miners as they move vertically downwards and horizontally sideways, with a single light on their heads. Today the land around the mine lies abandoned, after 100 years of gold mining, like a derelict, toxic waste dump.

In contrast, an 8mm fragment of film, found in a plastic bag in an old house about to be demolished, reveals the dancer Ram Gopal in his youth, dancing on the sunny terrace of his large bungalow, in the cantonment of Bangalore in 1938. This fragile footage became a starting point for a journey into discovering this enigmatic dancer.

My talk will present the original found footage, the experimental films made from it, and the different forms that the research and found material has taken. Both of the projects have remained works in progress. *Bio:* Ayisha Abraham lives and works in Bangalore, as an installation artist and short filmmaker. She studied painting in India and the United States, before becoming an experimental filmmaker and installation artist. She works at the Srishti School of Art, Design and Technology, as a visual arts consultant.

Her work has been shown at numerous international exhibitions and festivals such as Artists Space, Tribeca, New York (1992); Japan Foundation, Tokyo (1997); Galleryske, Bangalore (2003); Mostra Internacional de Cinema, São Paulo (2008); Herning Museum of Contemporary Art, Denmark (2010); Caixa Forum, Barcelona (2010); Ullens Center for Contemporary Art, Beijing (2012), and many more.

09:45 – 10:45

“Art for memory – A Tunisian experience”

**Adnen El Ghali** (Activist, NGO El Khaldounia, Tunisia)



*Abstract:* January 14th 2011: the Tunisian people, after three weeks of protests, overthrew the dictatorship and surprised the whole world. The Jasmine Revolution was the starting point of what would be called the “Arab spring “. It was also the starting point for many Tunisians that wanted to rebuild a new state through democracy. The main question the day after the revolution, for every citizen, was: And now, what will we do with our revolution?

Some responded through an active participation into civil society, creating or becoming members of more than 4.000 associations created in a few months. Other preferred to work within political parties. Bloggers and journalists have also emerged in order to contribute to the implementation of a new order.

For the NGO Al Khaldounia the answer was art. Activist Adnan El Ghali will share his practical experiences of using art in drafting a new history in Tunisia.

*Bio:* Architect and urban planner, Adnen el Ghali is co-founder of the Al Khaldounia NGO and works in the field of urban history, memory and social practices. He taught at the National Tunisian School of Architecture and Urbanism and worked as Civil Society Expert for several UN agencies in Tunisia. Adnen el Ghali is the author of a book about Tunis Medina history “Les Fondouks de Tunis: Genèse et logique urbaine des caravansérails d’Afrique du Nord”, published in Germany in 2010.

11:15 – 12:15

“Symbols in Urban Public Space – Memory, Commercialization and Empowerment. Experiences of Barcelona”

**Miquel de Moragas Spà** (Universitat Autònoma de Barcelona, Spain)



*Abstract:* The paper will refer to communication and symbolic aspects of modern cities, with special emphasis on the new tensions, which occur in the domain of public spaces.

Taking the example of the city of Barcelona, the paper will consider the production of meaning and identities through monuments and urban art, the process of commercialization of public spaces (name of streets and avenues, monuments, urban advertising, sign system and transport, etc.), large shopping centers as an alternative to the traditional streets, new strategies for economic development of the city (exhibitions, fairs, conferences, tourism, sporting events). But the paper will also consider the processes of empowerment on the part of citizens: popular culture (parades, festivals), communication in the streets (tags, graffiti), and the appropriation of spaces as sites of expression and participation (demonstrations, concentrations), etc.

Finally, the presentation will propose a parallelism between communication policies (for the media) and urban policies in the global era, to guarantee the defense of public space and democracy.

*Bio:* Professor in communication at the Autonomous University of Barcelona. Has been Director of the Department of Communication Theories (1976-78), Dean of the Faculty of Communication Sciences (1978-1980, 1982-1984), founder and director of the Communication Institute (InCom-UAB) and the Olympic Studies Centre (CEO-UAB) (1989-2010). Since 2008 he is President of the Spanish Association of Communication Research (AE-IC).

His research activities has been developed in three main areas: communication theories, communication policies, and culture and sports. Currently his research is devoted to the symbolic aspects of the city, considering the case of Barcelona and its experience in organizing mega events.

13:15 – 14:15

[“Indigenous Film, Memory and Public Sphere in Latin America”](#)

**Alfonso Gumucio Dagrón** (Writer, researcher, filmmaker; Bolivia)



*Abstract:* Little research had been done in Latin America on indigenous and community filmmaking processes, when the Foundation for the New Latin American Cinema (FNCL) decided to assess the importance of dozens of locally based experiences that had been developing over the years in most countries in the region.

Alfonso Gumucio coordinated the investigation in 2011 and 2012 with backstopping from late Octavio Getino, who then coordinated the Observatory of Latin American Cinema and Audiovisual (OCAL), and from Alquimia Peña, the director of FNCL. The result is the one and only study on the subject and involves over 14 countries.

The research highlights the importance of community filmmaking as a manifestation of the right to communicate and not only as a contribution to the seventh art. Community filmmaking remains a subcontinent of cultural, social and political expression, which is little known, and too often assessed by criteria that correspond to the standards of commercial filmmaking, rather than understanding its importance as a contribution to the diversity of public sphere.

Community audiovisual and film is an expression of memory, communication skills, artistic traditions and the political will to be part of current nation states, where power relations do not reflect the real constituency of the population. It originates in the need to communicate and to articulate a cultural perspective without intermediaries, with a cinematographic language that is own and not mediated by other pre-existent. The purpose is to represent communities that are usually marginalised, ignored and misrepresented in the media.

*Bio:* Alfonso Gumucio Dagrón is a development communication specialist, filmmaker and writer from Bolivia, with working experience in Africa,

Asia, South Pacific, Latin America and The Caribbean. He is the author of various studies on film and communication, as “Making Waves: Stories of Participatory Communication for Social Change” (2001) and most recently the “Anthology: Communication for Social Change Anthology” (2006). He worked as a development communication advisor and international consultant for three decades and has been the Managing Director for Programmes at the Communication for Social Change Consortium (2004-2009).

14:30 – 16:45

### Memories of Violence and Social Justice (Session A)

A

#### [“Remembering Revolution in Contemporary Zanzibar”](#)

**Merlin Christophersen** (Roskilde University, Denmark)



*Abstract:* This paper focuses on narrative performances of living memories of the 1964 revolution in Zanzibar – an event that is most ambiguously remembered.

Through what Arthur W. Frank (2010) has termed a socio-narratological perspective, the paper examines how memories are shaped in accounts of ordinary Zanzibaris, and how they become entangled in narratives about the past. The question is what roles notions of identity and citizenship play in such historical narratives, and how they are performed as demands for social justice in contemporary Zanzibar. Furthermore it will be discussed how different memory agents – primarily the ruling government – seek to monopolize interpretations of history, and how such attempts are continuously contested.

For centuries Zanzibar’s history has been marked by foreign domination, colonization and slave trade. One month after the country became independent, the first democratically elected government was overthrown in the revolution of 1964, which has become known for its ethno-racial violence, massive killings and expulsions. Shortly after the revolution the newly inaugurated government united Zanzibar with Tanganyika to form the United Republic of Tanzania.

The government’s numerous attempts to establish narratives about these events as institutionalized history – e.g. through teachings in schools, television programs, celebrating public holidays etc. – are contested by Zanzibaris’ living memories of revolution. Here both the official and counter narratives draw lines of difference through the middle of Zanzibar’s society in order to establish excluding notions of Zanzibari identity in ethnic, racial and religious terms. These narratives reconstruct old conflicts and foster new ones, while their effects materialize in actions of violence and counter violence in Zanzibar.

This paper provides an attempt to understand the intersecting roles of memories and identities in the conflicts that still mark Zanzibari civil society today.

*Bio:* Merlin Christophersen holds an MA degree in cultural encounters



and German studies from Roskilde University. In addition, he studied intercultural studies at the University of Vienna and at the University of Oregon as a Fulbright student. During the course of his studies he became particularly interested in the formation and contestation of (inter)cultural identities. Merlin currently works in the project Dybbøl 2014 that seeks to construct an inclusionary intercultural narrative for the German-Danish border region.

A

["When Memories are Mediated: Film Narratives of Mass Violence in Indonesia and Kosovo"](#)

**Lisbeth Frølund** and **Mette Bjerregaard** (Roskilde University, Denmark)



Lisbeth Frølund

*Abstract:* Acts of mass violence, including murder on civilians, genocide, oppression and wars, can mobilize memories of the involved persons and following generations in a certain historical situation. Acts of mass violence can also create a sort of looking glass of culturally dominant memories that are mediated through stories: told and retold as oral stories through generations, as myths or sagas, or remediated as contemporary documentary film accounts or more fictional film accounts. In these processes of retelling acts of violence, transformations of meanings across time, cultural, social and political contexts and media platforms take place and become contexts for audience reception.



Mette Bjerregaard

This paper explores two examples of narratives that construct memories of acts of mass violence: "Gzim Rewind" (Sweden, 2011, director Knutte Wester) about 1990's Kosovo, and "The Act of Killing" (Denmark, 2012, director Joshua Oppenheimer) about 1960's Indonesia. The two films, in very different ways, focus on persons who tell about their involvement in acts of mass violence. Both films are tolled as "a film within a film" represented as live actions in combination with fictional settings, and the films also convey personal relationships with the filmmaker-storytellers, who are based in Scandinavia.

In this paper, the two film projects and audiences are examined from perspectives of semiosis (meaning-making) in relation to "genres" in terms of film collaborations in production and distribution practices. The analysis includes how, and why, the audience makes meaning about past events. In the discussion, we consider how mediated memories affect audiences, and the potential of achieving development of present political and cultural understandings of past acts of violence.

*Bio:* Lisbeth Frølund is Associate Professor in Communication Studies at Roskilde University. Her research interests are the emergence of trans-media storytelling, the notion of evolving "texts," media convergence.

*Bio:* Mette Bjerregaard finalized her master in Communication and Psychology at Roskilde University. She is interested in communication efforts that activate emotions and the potential of documentary films. She is also an employee at CPH:DOX, Copenhagen International Documentary Film Festival.



A

[Is the War Really Over? The “Living” Fragmented Memory of the Lebanese Civil War”](#)

**Amal Dib** (Freie Universität, Berlin)



*Abstract:* “Post-conflict does not mean an end to the conflict, but instead a different strain of it” (Porter, 2010). The discordant modern history of Lebanon provides a fertile soil for all sorts of historical studies, remarkably in the field of media studies.

The civil war in Lebanon (1975-1990) is a very controversial point in the modern history of the country for various reasons. The memory related to this war is tormented between the various actors, as each party, religious sect, and area has its own history, in the absence of one public or collective memory and discourse.

In times of war the media played a fundamental role not only in transferring the news of the events, but in shaping the public opinion, and drafting history and its memory. And in the post war period, the media scene was so diverse, as every party or militia involved in the war had established its own media outlets that continued to exist after the war. But diversity in the media in a post-conflict society is not necessarily a good thing. As a result, the memory of the war was not constructed on a collective basis, but rather was formed in segregation, with the help of the media, to present different audiences with different “memories.”

Thus, the absence of a collective memory and to some extent the curse of too many memories existing on the discourse level and public level have somehow contributed to a continuity of the war discourse and to a society that has not yet founded the basics for a long sustainable peace.

*Bio:* Amal Dib has been a PhD candidate at the Institute for Media and Communication Science at Freie Universität Berlin since August 2012. She is working on her dissertation there as an Erasmus Mundus scholar. Her research interests include media and conflict, media and memory, media in conflict and post-conflict societies. Amal holds a Masters’ degree in Media and Communication studies from The University of Balamand, Lebanon, and has worked as a freelance journalist for local newspapers for 6 years.

A

[”State Terrorism and Post-transitional Justice in Argentina”](#)

**Coreen Davis** (University of Texas, USA)

*Abstract:* The Mega Cause I trial was among the largest of Argentina’s recent surge of human rights trials for violations committed during the 1976-1983 dictatorship. The proceedings lasted from 2009 to 2011 and condemned sixteen of the eighteen defendants (who were ex-naval officers from the ESMA clandestine detention centre).

The study analyses the role of the state and human rights organizations in Mega Cause I; the successes and difficulties of the trial and their relations in the preparation of Mega Cause II; and the effects beyond justice on truth, memory, and reconciliation.



There is little analytical research available on the human rights trials in Argentina. This project addresses this gap by analysing effects of Mega Cause I in contemporary Argentina through a post-transitional justice framework. Data were collected in Buenos Aires in June 2012 through interviews with seven prominent members of the prosecution, an internship at the Ulloa Center, archive research, and attendance at human rights trials, demonstrations, and former detention centers. This research will be beneficial for academic audiences, Latin American scholars, genocide scholars, and supporters of justice for human rights abuses.

*Bio:* Coreen Davis is an International Studies scholar who specializes in Latin America and post-transitional justice. She studied at the University of San Francisco, USA and the University of California at San Diego, USA. She currently works at the University of Texas in Austin. The research presented was conducted in Buenos Aires in June 2012. More detail on this research can be found at [coreendavis.com](http://coreendavis.com) and in Davis' recent book "State Terrorism and Post-transitional Justice in Argentina".

14:30 – 16:45

### Visual Art and Activism (Session B)

B

["How Can You Become a Successful Beggar in Sweden?"](#)

**Cecilia Parsberg** (Visual artist, Sweden)



*February, 2013*

*Abstract:* A kneeling body in front of me, I don't see his face, I see two hands, palms together. His posture says: I am begging. His hat in front of him says: I am begging you to give me money! My hand searches in my pocket but finds no coins and it remains there; the pocket is so nice and warm. It is cold today. My other hand finds some coins. I am looking at the person right below me and suddenly I can't fix my gaze on his red jacket, the red colour becomes blurry. I try to focus: red jacket, black hair,





head bent down. My eyes are hazy, I can't grasp him as a figure as I am about to give him the coins. I stretch my arm down toward the bowl and my hand is almost underneath his head, so I lean backwards to keep myself from falling over him. The coin slips through my fingertips, he lifts his head a few millimeters, his eyes meet mine. We are so close, but yet in different worlds. My one hand is still in my warm pocket close to my body, my other hand is just hanging there, it doesn't quite know what to do. The man, still in front of me, moves back into position. I wait an eternity. I am backing out of the abyss and I see that he is looking at my shoes. What does he see, feel? Emptiness? His stomach is probably empty. My head is empty. I continue walking down the street and notice that something is clouding up my sight. I want to rub my eyes to get rid of it. But how can I see him clearly if I have no idea of what we are doing? What image is the kneeling beggar facing? What image am I facing when I give or don't give to the beggar? How can I respond to this as a professional image-maker?

*Bio:* Cecilia Parsberg, visual artist, lives and works in Stockholm. PhD student in Fine Arts at Konstnärliga forskarskolan. Part time mentor for the Master class in Contemporary Performative Arts at Göteborg University, Academy of Music and Drama. Part time mentor for the Master class at School of Film Directing, Gothenburg University 2009-12. In the Editing Board for the magazine Glänta. Ongoing project, see: <http://ceciliaparsberg.se/>

**B**

**"Graffiti In Egypt: Living Memories Recorded on the Walls"**

**Salsabil Elregaily** (Freie Universität Berlin, Germany)



*Abstract:* Graffiti is considered one of the easiest and most efficient ways for individuals and opposing groups to register political dissidence, express social alienation, propagate anti-system ideas, and establish an alternative collective memory. Two years after the Egyptian uprising, which began on 25 January 2011, many walls remain covered in graffiti, a constant reminder to passers-by of the historic changes the Arab Spring brought to the region.

Young artists and activists in Egypt confirmed that graffiti is a phenomenon that was almost unknown in the country under Mubarak's old regime and they wanted to leave some evidence, representing their part in events large or small. Considering the walls of Cairo and other Egyptian cities as their canvas was the starting point for the Egyptian artists and activists to represent their imagination, skill, humour and political will.

A large number of graffiti paintings were created -from the early days of the revolution and up till now- and can be easily classified in themed sections like: revolution & freedom, Egyptian & proud, cross & crescent, martyrs & heroes. The government has attempted to erase and whitewash some of the street arts, but the artists have gone back and

repainted them. Artists like Alaa Awad, Ammar Abu Bakr, El Teneen, Omar Picaso, Ganzeer, Hanna El Degham, and others wanted to fight for their demands through graffiti, protest against the political regime before and after the revolution and defend women's rights and try to put an end to sexual harassments.

It's the first time for Egyptians to use graffiti as a revolutionary art to record the living memory and all the events that take place in the society, which are shared and also suffered moment by moment by all.

*Bio:* Salsabil Elregaily graduated from the Faculty of Fine Arts, Alexandria University, with a MSc in Fine Arts - Mural Painting department - in 2012, and holds the title of Assistant Lecturer at the same department. As of July 2012, Elregaily is a PhD candidate at the Art History Department at the Freie Universität Berlin. She is writing her PhD on "Considering traditional artistic practices in the contemporary Egyptian art (cave painting, calligraphy and textiles techniques)." She has participated in 11 Collective Exhibitions, and curated 3 Solo Exhibitions in Egypt and abroad.

B

["'Bello essere Habesha': Documenting Memories and Voices of a Silent Community"](#)

**Akio Takemoto, Enrico Turci and Inês Vieira,**

(University of Bologna, Italy/New University of Lisbon, Portugal)



*Abstract:* The immigrant represents a central character of memory, citizenship and integration. An African immigrant in Europe is generally represented in the media and in the public discourse as both a threat and a victim, but few factual and felt life stories are known. Besides, when the immigrant communities constitute demographic minority groups and are embedded within a silent attitude towards them, their stories runs the risk of remaining unknown.

Integrated in the research work with the Ethiopian and Eritrean community of Bologna (Italy), we aimed to fill in these gaps. The objective was to know this community, framing individual life stories in collective memories and giving light to the voices that wanted to be shared. The ethnographic work and the semi-structured interviews (developed in Inês Vieira's PhD project) allowed to deepen the approach with this community. It resulted in the production of the short documentary film "Bello essere Habesha" (2012) by Akio Takemoto, Enrico Turci and Inês Vieira. In this documentary film the protagonists present the relationship between Eritrea, Ethiopia and Italy, some memories of their own lives and their perceptions of being an immigrant. But, first of all, the film shows the strong desire of holding together, in peace.

This work has required us to reflect upon our positioning from classical qualitative research to action research, participatory arts and representation modalities – in this case, a documentary film. How may we shift from the vulnerabilities of everyday lives towards empowered immigrant voices?

*Bio:* Akio Takemoto was born in Carrara (Italy) in 1987. In 2012, he completed a MA on Cinema at the University of Bologna. He works in the field of filmmaking, journalism, theatre and participatory cultures.

*Bio:* Enrico Turci was born in Forlì (Italy) in 1987. He graduated with a MA on Cinema from the University of Bologna in 2012. He is experienced in video making (documentaries) and communication.

*Bio:* Inês Vieira was born in Porto (Portugal) in 1986. She is a PhD student at the New University of Lisbon, working on projects that focus on the migration–environment nexus, with a human ecology approach.

**B**

[“This Is Our Playground”: Skateboarding, DIY aesthetics, and Apache Sovereignty in Dustinn Craig’s 4wheelwarpony”](#)

**Joanna Hearne** (University of Missouri, USA)



*Abstract:* Filmmaker Dustinn Craig (White Mountain Apache/Navajo) combines the punk and do-it-yourself aesthetics of skateboarding with community tribal history to assert an expressive politics of Apache resilience. His 2008 short digital film *4wheelwarpony* is both precisely historicized and contemporary, documenting several generations of Apache youth and within his family in the Whiteriver community of the Fort Apache reservation in Arizona through archival, still and motion picture photography, animation, re-enactments, and graphic art.

Connecting contemporary Apache youth culture with ancestors and the work of the Western Apache Scouts of the 1880s, the film represents a deep intervention in tribal political history – both as it has been written into formal histories of the United States, and also as it has been represented in popular media images of the west and of Geronimo. The temporal depth of these frames of reference is brought forward most effectively by the unit of community actors that Craig worked with for the film – skateboarders who re-enacted their Apache Scout ancestors, while marking their own coming-of-age in ways that re-invented traditional ceremonies for young men. At the heart of the film, the gun/camera and wheel/horse tropes do parallel work of reconnecting young skateboarders with Scouts.

Ultimately, the film supports skateboarding culture as a means for re-establishing a system of Apache masculinity, coming of age, and intergenerational nurture.

*Bio:* Joanna Hearne is associate professor of English and Film Studies at the University of Missouri. She has published articles in journals such as “Screen and the Journal of Popular Film and Television,” as well as various collections. Her books are “Native Recognition: Indigenous Cinema and the Western” (SUNY Press 2012) and “Smoke Signals: Native Cinema Rising” (University of Nebraska Press, 2012).

B

"Nietzsche, Public Memory & Rhetorical Citizenship"

**Matthew Houdek** (Syracuse University, USA)



*Abstract:* This paper illuminates Friedrich Nietzsche's notions of both the constitutive and liberating nature of memory and forgetting, while showing how such concepts can be used to further theorize rhetorical citizenship and democratic potentialities. While the narratives inscribed in public monuments and other memory sites often bear the traces of power, domination and special interest, I argue that cultivating a rhetorically productive yet agonistic relation and deliberative contestation of such narratives, bodes well for furnishing democratic spaces where local stakeholders can enact citizenship.

Although Nietzsche's increased presence across the American humanities in recent years has liberated his name from his co-optation (and misreading) by the Nazi regime, very little work has been done on his thoughts on memory, which span across his entire oeuvre.

Building from relevant public memory scholarship (Phillips, 2008, 2011; Dickinson & Blair, 2010; Vivian, 2010), then, I focus on how national memory sites are inscribed with politically deployed narratives that serve to constitute public identity while subtly eliding public agency. Following Bradford Vivian's (2007) suggestion that Nietzsche was an especially political thinker (however iconoclastic), I then add to this dialogue by drawing out the implications of Nietzsche's thoughts on memory for re-thinking local publics' relation to the past in the present.

I suggest that putting Nietzsche in conversation with nascent theories of rhetorical citizenship necessarily democratizes public memory for local stakeholders to re-claim contingent cultural values through deliberative remembrance. Accordingly, readers will find Nietzsche amidst unfamiliar company. This intervention intends to pry open a critical space from which further dialogue may emanate, re-positioning Nietzsche at the nexus of public memory and citizenship theory.

*Bio:* Matthew Houdek is a graduate student and teaching assistant in the Department of Communication and Rhetorical Studies at Syracuse University in Syracuse, New York. He works in rhetorical studies and is interested in public memory and heritage, rhetorical citizenship and deliberation, and space and place. He recently returned this summer from conducting a rhetorical ethnography in the Medina of Fez, Morocco for his master's thesis on UNESCO World Heritage rhetorics and global public memories.



C

["Media Activism among Italian Adolescents and Young People and its Outcome on Offline Life"](#)

**Amelia Capobianco** (University of Bologna, Italy)



*Abstract:* From several researchers it appears that Italian adolescents and young people are growing up watching commercial television, accused to contain too much violence, sex, reality shows, advertising, and cartoons, from 1 to 4 hours daily. Adolescents are also great users of mobile phones and spend a lot of time using these devices. Their academic results are below the average of Ocse States.

However the widespread use of communication technology and social networks also display another side of adolescents who engage in media activism and political movements such as Ammazateci tutti!, Indymedia, Movimento 5 Stelle, and Movimento No Tav.

In which way does the world economic crisis – with the specific problems of Italy as the cutting funds for school, academic research and welfare, the corruption of political class, mafia and camorra organisation – induce a reaction in our adolescents and young people? Several researches inform us about young people's use of Internet in terms of spending time but, more important, how could Internet, and the web 2.0, be an instrument for their reactions? What do they do online? How they do it? Which is the meaning of their presence online? And, has their online activity a continuity offline?

*Bio:* Amelia Capobianco has a degree in Sciences of Education at University of Bologna and a post-degree in Media Education at Università Cattolica del Sacro Cuore in Milano (Italy). She is currently a PhD, working on research about the social and political media activism of young people in Italy. She also works as a media educator and scientific director for the No Profit Association MediaEducation.bo, which she founded in 2005. She collaborates as a researcher with for example the department of Science of Education (University of Bologna), and private institutes like Walt Disney Co Italia.

C

["Communication, Empowerment and Social Change: \(Re\)defining Places and Identities through a Youth-led Experiment in Participatory Media"](#)

**Joana Saraiva** (Brazil)



*Abstract:* Using participant observation and qualitative interviews, this paper discusses the impact of participatory communication on empowering, increasing agency, and mobilizing citizenship that fosters social change. The project analyzed, a youth-led community newspaper founded in 2008, gathers a group of 21 youth (7 women and 14 men) with ages ranging from 15 to 30 years, who have access to information and communication to their community as their main goals.

Ataúro is a 140 square kilometre island with a population of less than

10,000 people, mostly living of subsistence agriculture and artisanal fishing. The community is isolated as a result of geography and lack of infrastructure, and has a highly hierarchical, patriarchal and hereditary organization. The tensions arising from the transformations in Timor-Leste, which achieved independence in 2002, are exacerbated by the accelerated pace of globalization, and there is strong resistance from community leaders to societal transformations that are taking place. Rama Ataúro plays a part in and reflects this dynamic.

Dislocated from the condition of “youth” – largely one of subordination and lack of voice – through the repositioning as “journalists,” the participants become interlocutors in a societal debate that promotes a reinterpretation of ancestral practices, social norms, symbols and identities in light of democratic values of equality and social justice.

Through negotiating with community sensitivities, thus not promoting a frontal assault with the system, Rama Ataúro gives marginalized actors “voice” and fosters the rebuilding of individual and collective identities and the reconfiguring of places – the creation of a living memory.

*Bio:* Joana Saraiva holds a degree in Social Communication/Major in Journalism (UFRGS, Brazil), a postgraduate in Poverty Reduction (CeDEP/SOAS, University of London) and a Master in Communication for Development (Malmö University, Sweden). She worked as a reporter for Zero Hora newspaper in Porto Alegre, Brazil for seven years before moving to Timor-Leste, in Southeast Asia, where she is currently based. Since 2008, Joana has been involved in supporting the youth-led community newspaper Rama Ataúro. In Timor-Leste, she has also held other positions with national and international organizations.

C

#### ["PM4D: Participatory Video and Photo-stories from Wakatobi, Indonesia"](#)

**Patricia Santos** (Professional, Denmark)

*Abstract:* For four weeks I integrated the activities of the WWF/TNC (World Wide Fund for Nature/The Nature Conservancy) Programme in Wakatobi Marine National Park. The assessment of the region was focused on tourism opportunities and challenges. Together with the volunteers' group I participated in contacts with local agents, with WWF's donors on a trip to Wakatobi, and with local communities. In collaboration with Indar Aminuddin, I worked with a group of nine Bajo women in the implementation of the Participatory Media for Development (PM4D) workshop in Mola village. This video is the result of the four-day workshop method. The women participants are part of a group of women that previously started a handicrafts centre and expressed their availability for this workshop. The WWF/TNC Programme and the Tourism Department of Wakatobi Regency supported the project. The video was screened in the handicraft centre to the rest of the community, and later we heard the women's group organized a screening themselves for more people. We expect to hear they made more videos



by themselves and used it to seek funding to expand their group activities, as they said they would. They were happy to share the video widely to inspire other women's groups. Ideally it will, in due time, be shown on the other islands of Wakatobi. Know more at <http://pm4d.blogspot.com/>

*Bio:* Patricia Santos is a professional with seven years working experience, the last two with an agency from the European Commission for Agriculture and Rural cooperation. With a MSc in Forest and Nature Conservation from Wageningen University, she has several academic research projects published. Her main interest is participatory approaches for development and social change, namely Participatory Media, a methodology developed to address media literacy needs.

C

["Democratic Citizenship and Culture of Peace in Cape Verde. A Communication for Development based Campaign"](#)

**Antonio Palazuelos Prieto** (Professional, Cape Verde)



*Abstract:* Every year since 2009 Cape Verde hosts the African Universities on Youth and Development. This event is part of the Network of Universities on Youth and Global Citizenship, together with the University on Youth and Development (Spain), the University of Democratic Participation (Uruguay) and the Mediterranean University on Youth and Global Citizenship (Tunisia). The main aim of this Network is to create an open space for global youth cooperation and a platform on youth advocacy for a global citizenship.

Participants of these events are typically young leaders and activists engaged in youth cooperation at international level. Partner organizations are large youth networks and organizations, which are present in most of the continents and are able to mobilize a large number of people.

One of these partners is the Cape Verde Youth Federation, and the organizer of the African University edition, with the North South Centre of the Council of Europe and the Portuguese National Youth Council.

Global citizenship is not only promoted in a punctual event, but all over the year. A global outreach campaign has started to promote global citizenship with local communities and achieve a higher deal of youth involvement in democracy and culture of peace in the countryAfrica.

*Bio:* Antonio Palazuelos Prieto is a Consultant on Communication for Development and Youth Empowerment, based on Cape Verde. He is a graduate in Journalism (Spain) and Audiovisual Communication (UK and Spain), postgraduate in International Relations (Japan) and Cooperation for Development (Spain), with working experience in Africa and Europe. He has worked for United Nations in Cape Verde as a Communication Specialist and has elaborated several C4D strategies.

