



Presenter abstracts and bios

Vicki Bamford, University of Technology Sydney

Listening across culture: exploring communication between organisations and their diverse publics This research investigates an organisations' ability to listen to their diverse publics through inclusive public communication practices. The focus is an organisation known as an exemplar of inclusive practice to identify gaps between Managers' and clients' experiences of being included. This study examines two minority publics: those who identify with disability and those who come from a non-English speaking background (NESB). These publics, while distinct, share a lack of recognition and representation in organisational communication processes (Thill and Dreher, 2018; Vardemann-Winter, 2011 2014; Atkin and Rice, 2013). People with disability and people from a NESB challenge communicators to design communication processes, and managers to develop policy to privilege their voice and the process relies on effective listening capacities. Documenting these processes exposes power relations that place onus on the less powerful to persuade the organisation to include them (Goggin 2009; Weerakkody 2015; Thill, 2015:3). Co-design is explored as method to address disparities. This review is achieved through a case study of a for profit organisation that has a reputation for valuing multiple perspectives and developing inclusive communication strategies for their publics. Data were gathered from the organisation's documentation and interviews with managers of policies and processes who work with their diverse publics. Feedback from the organisation's clients reported on their experience of engaging and being listened to. A thematic analysis of the data isolated themes on inclusion. Themes included: a culture of inclusion; a capacity to engage through policies and processes that facilitate voice and listening capacities for publics who do not share norms of engagement. The organisation draws on the experiences of their clients with 'lived experience' through voice and listening capacities to guide the establishment of communication processes that are accessible. While the process seems common sense, it provides a level of insight that was missed by someone outside that norm of practice that requires attention (Davis, 2006; Vardemann-Winter, 2014). Listening is explored as a process and position for public communicators to obtain and apply opinions and feedback to challenge power relations embedded in processes that exclude people who sit outside the organisation's norm of engagement and privilege the more powerful (Vardemann-Winter, 2014; Macnamara, 2016).

Vicki Bamford is a Senior Lecturer and PhD student in the School of Communication, Faculty of Arts and Social Sciences at the University of Technology Sydney. Her work focuses on public communication processes that facilitate inclusion between organisations and their diverse clients by privileging their minority client's voice and listening processes.

Peter Banki, Western Sydney University

Re-imagining apology and forgiveness as a practice of listening In her seminal work *Trauma Trails, Recreating Song Lines: the Transgenerational effects of Trauma in Indigenous Australia*, indigenous scholar Judy Atkinson sought a methodological basis, which could ensure the cultural safety of the subjects of her research. She chose *dadirri*, a word which belongs to the language of the Ngangikurungkurr people. *Dadirri* is "inner deep listening and quiet, still awareness - something like what you call contemplation", according to Nauiyu Elder, Marie-Rose Ungunmerr. Inspired by Ungunmerr, Atkinson defines *Dadirri* as the deep contemplative practice of listening to one another in reciprocal relationships. This paper will pursue the contemplative practice of listening in relation to Aboriginal artist Maree Clarke, whose recent work focuses on South-Eastern Australian mourning practices, in particular that of wearing *Kopi* mourning hats. Maree Clarke has renewed the practice of making and wearing these hats with non-indigenous Australians as a way to support a deepened understanding of Aboriginal culture and also implicitly as a way of addressing what is called 'Sorry Business' with the greatest respect. This paper is informed by my PhD research, which re-conceptualized the Abrahamic value of forgiveness in relation to the legacy of Nazi crimes against humanity. A central insight of this research is that there is an elementary experience of forgiveness at work in the practice of listening. Indebted to the work of French philosopher Jacques Derrida, this thesis helps to deconstruct dominant ideas about reconciliation in Australia, while also providing the grounds for a culturally appropriate engagement with historical injustice and trauma.

Peter Banki is an associate member of the Philosophy Research Initiative at Western Sydney University, Australia. He is the author of *The Forgiveness To Come: the Holocaust and the Hyper-Ethical* (Fordham UP, 2017). His research interests include the resonances of German Romanticism, Queer Theory and the politics of reconciliation and forgiveness in relation to cultural



trauma. He has published on the work of Jean-Luc Nancy, Maurice Blanchot, Jacques Derrida and Jean-François Lyotard. He is also the founder and director of the Festival of Death and Dying in Sydney and Melbourne.

Leah Barclay, Griffith University; Vicki Saunders, Griffith University; Sarah Woodland, Griffith University

Listening to Country: exploring the value of acoustic ecology with incarcerated Aboriginal and Torres Strait Islander women This paper will present the ethical and theoretical foundations of the project 'Listening to Country', which is due to commence in Brisbane Women's Correctional Centre (BWCC) in early 2019. Acoustic ecology is the study of the relationship, mediated through sound, between human beings and their environment. The aim of 'Listening to Country' is to explore the value of acoustic ecology to promote cultural connection, maintenance and wellbeing among Aboriginal and Torres Strait Islander women in prison. These women are overrepresented in Australian prisons, with the majority being mothers, experiencing the trauma associated with separation from family, community and country. This project responds to a direct request from a group of Aboriginal women at BWCC to create a culturally appropriate sound recording for the purpose of reducing stress and connecting to natural environments and to country. The researchers will work with women in BWCC to produce a one-hour immersive audio work based on field recordings of natural environments. The project draws on acoustic ecology, Indigenous storywork principles and arts-led research methodologies. We will discuss how these methodologies have been interwoven through our dialogues around the project, and the ethics and values that these kinds of methodologies bring to the surface.

Dr Leah Barclay specialises in electroacoustic music, acoustic ecology and emerging fields of biology exploring environmental patterns and changes through sound. She creates complex sonic environments that draw attention to changing climates and endangered ecosystems. These works are realised through live performances and interactive installations drawing on environmental field recordings, data sonification and immersive sound diffusion. Leah's work is multi-platform in nature and involves long-term engagement with communities in locations ranging from the centre of the Amazon Rainforest to remote river systems in South India.

Dr Sarah Woodland is a researcher, practitioner and educator specialising in arts, theatre and performance. She has over 20 years' experience in the arts and cultural sectors in Australia and the UK, engaging communities from diverse social and cultural backgrounds in the arts. She is passionate about her participatory theatre practice in prisons, most recently developing participatory drama with women at Brisbane Women's Correctional Centre.

Dr Vicki Saunders (BPsych, MPH, PhD) is a Gunggari woman with connections to the Maranoa region of Southern Central Queensland. She has lived in North Queensland for over 20 years and has been an associate member of the Collaborative Research in Empowerment and Wellbeing (CREW) team in Far North Queensland, a PhD candidate within the Centre for Nursing and Midwifery Research, James Cook University (JCU) and a Team Investigator within the JCU led Building Indigenous Research Capacity (BIRC) project, Centre for Public Health, Tropical Medicine & Rehabilitation Sciences. With a background in psychology and public health research, she has been involved in a range of creative research projects with Indigenous and community based organisations across North Queensland. Her research focus includes creative or arts informed research methodologies and Indigenous social emotional wellbeing with a particular focus on Aboriginal and Torres Strait Islander child protection reform, empowerment, Indigenous research capacity building, mental health care and recovery.

Emily Beausoleil, Massey University

Waharoa (Gather Your People): learning to listen intergenerationally as settlers

In the context of settler-Indigenous politics, the burgeoning field of listening studies across disciplines draws attention to the long-neglected responsibilities and resistances of settler communities. Yet without a sense of what settlers should be listening to, this runs the risk shared by recognition and inclusion scholarship of forgetting the necessity of attending to not simply those from marginalised or struggling positions, but also the broader systems that produce such penalty and one's own position within them. Research on white fragility and anti-racist pedagogy holds that white people have profound epistemic and affective difficulty in identifying as part of this social group. Whether due to the normalisation of present inequalities or erasure of the historical taking that undergirds them, social advantage is largely invisible



for those who have it. This means that for those who inhabit such positions, it proves particularly difficult to explain both one's experiences and perspective through anything other than an individualist lens. In light of recent work with Māori educators regarding protocols of encounter, this paper explores the necessity of developing a sense of collective identity as precursor to meeting in settler-Indigenous politics. In tikanga Māori, before one can even initiate an encounter with another, one must 'gather at the gate': develop a sense of who they are as a people, and why they have come. What would it look like to learn to 'listen intergenerationally' like this, as settlers? What would be required to 'gather our people' in order to be ready to meet?

Emily Beausoleil is a Senior Lecturer of Politics at Massey University and Associate Editor of Democratic Theory journal. She currently holds a Marsden Fast-Start from the Royal Society of New Zealand, and is a Global Associate of the Sydney Democracy Network. As a political theorist, she explores the conditions, challenges, and creative possibilities for democratic engagement in diverse societies, with particular attention to the capacity for 'voice' and listening in conditions of inequality. Connecting affect, critical democratic, postcolonial, neuroscience, and performance scholarship, Beausoleil's work explores how we might realise democratic ideals of receptivity and responsiveness to social difference in concrete terms. Her work has been published in Political Theory, Contemporary Political Theory, Constellations, Conflict Resolution Quarterly, and Ethics & Global Politics, as well as various books.

Rachael Bolton, University of Sydney

"You're not listening to me": Marginalisation, radicalisation, polarisation and learning to listen to our 'others' Listening to the ideas of people we disagree with can be challenging, but is essential if we seek to create meaningful change and heal cultural wounds. Drawing on preliminary data from interview and survey-based doctoral research into how men feel about their masculinity and learned to perform as 'masculine' in Australia's multi-culture, this paper will consider why it is important to listen to the points of view, personal stories and experiences of all members of our society. It will explore some of the consequences of not listening, ranging from apathy and inaction to radicalisation, extremist thinking and violence and explore parallels between extremist 'men's rights' proponents, 'incels' and radicalised

terrorists. Finally, the paper will consider social and cultural change theories, and productive strategies for engaging with people we disagree with.

Rachael Bolton is a doctoral candidate in the Department of Media and Communications at the University of Sydney. Her doctoral research takes an oral history and auto-ethnographic approach to explore the construction of intersectional masculinities within Australia's multi-culture. The project uses original survey data as well as semi-structured, in-depth interviews to discuss how Australian men feel about their place in society, the ways they perform their gender and the ways gender has been taught to them. Rachael has spent more than a decade in the Australian media industry, working as a journalist for publications including The Australian Financial Review. She is also a freelance political cartoonist and the on-staff illustrator for the UK-based publication Renegade Inc.

Chantal Bourgault du Coudray, The University of Western Australia

An experiential approach to listening: Gestalt Therapy as transformative pedagogy In a world challenged by complex or 'wicked' problems, the connection between inner transformation and social change is increasingly emphasised, and strategies designed to strengthen this connection emphasise dialogic processes that facilitate increased awareness of self and others (Scharmer, 2007; Knights, Grant & Young, 2018). Educational theories founded in Bildung or a commitment to dialogic processes have also long recognised the connection between personal and social transformation (Wood, 1998; Horlacher, 2015). While listening has been implicitly valued as an essential component of such dialogic processes, explicit theorisations of listening as a practice that connects inner and outer transformation have nevertheless been muted. A notable exception emerges in the work of feminist philosopher and psychotherapist Luce Irigaray, who suggests that 'listening to the other in a personal encounter teaches us to listen publicly as well' (Bostic, 2010:608). By suggesting that through listening to others in intimate settings we learn how to listen in more public contexts, Irigaray confirms that experiential education has an important role to play in supporting and transforming connections between selves and societies. We therefore need experiential pedagogies that foreground listening as an applied practice or skill, and one framework that supports such an approach is Gestalt therapy. As a dialogic practice developed to support self-awareness and relational dialogue, Gestalt therapy explicitly enriches the



experience and practice of listening; and when its principles are deployed in educational contexts that connect self-education to social transformation, the significance of listening to political processes becomes evident.

Chantal Bourgault du Coudray is the Academic Coordinator of the McCusker Centre for Citizenship at the University of Western Australia. She also teaches gender and cultural studies, and has expertise in Gestalt psychotherapy. She is currently leading the community engagement process for a place-based interdisciplinary ARC project entitled 'Locating Loss Through Climate Change', and has received a number of teaching fellowships and grants for her work developing experiential and transdisciplinary learning, with a focus on fostering diversity and inclusion through respectful dialogue, 'eloquent listening', and relational work. Recent publications canvas feminist care ethics, relationality and communication across difference. Other publications explore fairy tales, genre fiction, and popular culture. She has also written and produced a number of films, notably the feature drama *The Sculptor's Ritual* (2009).

Andrew Brooks, UNSW Art and Design

Against accumulation The question and problem of who is afforded a voice — of what voices are heard as speech and what voices are heard as noise — is connected to the history of the modern subject. This paper considers the transformation of the voice into an ideal object that comes to represent the liberal subject of post-Enlightenment thought. Separated from the corporeal noises of the body, the voice of the liberal subject is dematerialised and transformed into a static image of sound that is both illusory and impossible. Despite its phantasmagorical nature, this idealised voice that speaks in the form of a univocal demand comes to represent a liberal subject that is defined by the discourse of possessive individualism. This paper argues that this idealised voice comes to signify a subject who has the capacity to self-possess and, by extension, the capacity to possess and accumulate property. Attempting to listen to this static image of sound, I argue that the figure of the voice is inextricably linked to the liberal ideologies of possession and accumulation and consider how this sonic figure works to affirm the split between nature and culture underpinning the settler colonial logics of invasion and accumulation that give rise to shifting processes of racialisation and subjection. Against this idealised voice, I suggest that we might open our ears

to noisy voices and modes of speech such as gossiping and murmuring. Inherently collective, I argue that these fugitive speech acts pose a challenge to the legitimacy of the liberal, post-Enlightenment subject and call into question the logic of possessive individualism so central to the construction of such a subject. This paper proposes a form of micropolitical listening that might allow us to attend to those voices that are often dismissed as noise.

Andrew Brooks is an artist, writer, researcher and teacher whose work takes the form of installations, video and sound work, texts and talks. He completed a doctorate at UNSW Art and Design called *A Poetics of Interruption: Fugitive Speech Acts and the Politics of Noise*. His research interests include: critical race studies, decoloniality, gender and sexuality, sound, noise, listening, and the voice. Recent work has focused on the politics and socio-technics of interruptive speech acts such as murmur, stutter, gossip, and hum. This work has considered these figures in relation to histories of the voice and the liberal, post-Enlightenment subject, archives of settler colonialism and anti-black racism, and questions of collectivity.

David Chesworth, Monash University

How Do You Know You Are Listening? I propose a performance lecture that explores the idea that sounds or utterances that are seemingly unimportant to a hearer are actually being subliminally listened to and are conveying information to the listener about the world. What sort of sounds and utterances might these be, and in what situations does involuntary hearing become listening? As an artist and researcher who works with sound, I investigate encounters of extraneous sound within the spatial framings of artworks. These include ambiances that spill into the space of encounter from the world outside. I consider the ways in which these sounds contributed to my experience of the artworks. According to cinema theorist Michelle Chion, sound has no frame of its own and so can move about within and outside the cinematic frame corresponding with and relating to the image in different ways. We have become used to sound working this way in cinema, but might these cinematic effects also play-out in our relations with the everyday world? If sounds do, in fact, have a frame, one that is temporal, in what ways does this kind of framing play on us? In my presentation I will describe encounters of artworks and within everyday life where sonic framings sometimes undermine existing spatial



framings. I consider how this potentially alters our relations with the world.

David Chesworth is an artist and composer who makes installations, video artworks, and music in a wide range of contexts. He collaborates with Sonia Leber, making videos that are speculative and archaeological, responding to architectural, social, and technological settings. Their artworks have been exhibited at the Venice and Sydney Biennales, Art Gallery of NSW, Australian Centre for Contemporary Art and the National Gallery of Victoria. They recently had a major survey of their practice at the Centre for Contemporary Photography in Melbourne.

Leanne Cutcher, University of Sydney; Talila Milroy; Melissa Tyler, Essex Business School

Embodied listening and an ethics of recognition When the Western Australian government announced in 2010 that Indigenous people would be compensated for unpaid wages, a Yindjibarndi woman named Bigali Hanlon applied to access her government files so that she could lodge a claim. At the age of four, Bigali was taken from her home in Mulga Downs, Western Australia to live in a church-run hostel for 'fair-skinned' Indigenous children until she was sent into indentured domestic service. Three large files document her history. These files, which Bigali has shared with us on the condition that we tell her story, combined with in-depth interview, and a film about Bigali and other Indigenous Australian people 'Walking Tracks Back Home', form the basis of this paper. In reflecting on the issues raised by Bigali's story, we draw on feminist writing on the costs associated with being called to give an account of oneself. In our paper, we examine the nature of the ethical relation that this process of giving an account establishes by exploring what role, as feminist researchers, we might play in the re-telling and re-circulation of stories such as Bigali's. We reflect on how we might learn without expecting the Other to teach (Dreher, 2009) and we consider how a reflexive approach to active listening might provide a starting point for an ethics of recognition in feminist praxis. We also acknowledge and explore how, for two of the authors of this paper, our whiteness mediates listening and our history and social relations affect our ability to listen (Swan, 2017). Between the three of us, as 'co-authors' of the paper and re-tellers of Bigali's story, our aim is to explore how a politics of listening can move us beyond giving an account towards an ethics of recognition.

Leanne Cutcher is a Professor of Management and Organization Studies in the Business School at the University of Sydney.

Dr Talila Milroy is a Yindjibarndi woman who practices medicine at RPA.

Melissa Tyler is a Professor of Organizational Studies at Essex Business School in the UK.

Poppy de Souza, Griffith University

Slow listening and the unsettling ethics of attention in *Curtain* the podcast From the over-incarceration and deaths in custody of Aboriginal and Torres Strait Islander peoples to the indefinite detention of asylum seekers and refugees on former Australian colonial territories, racialised carceral logics and state-sanctioned violence are at the heart of the settler-colonial Australian state. In this context, recent Australian podcast series such as *Bowraville*, *Unravel: Blood on the Tracks*, *The Messenger*, *Breathless*, and *Curtain* can be understood as sonic interventions which register the conditions of structural and racial injustice. Combining longform journalism with the intimacy and immediacy the audio medium, these podcasts hold the potential to raise awareness, mobilise action and advocate for change. Yet they also circulate in an uneven economy of attention that privilege 'binge', 'on demand' and 'serial' listening modes and media forms that increasingly sensationalise injustice-as-entertainment. This presentation focuses on an ethics of listening in response to *Curtain*, an independently produced podcast series made by Darumbal and South Sea Islander journalist Amy McQuire and Yuin man Martin Hodgson and which has broadcast over 60 episodes to date. *Curtain* explores 'the darkest parts of our criminal justice system' and is committed to finding justice for Kevin 'Curtain' Henry, an Aboriginal man wrongfully incarcerated by the state of Queensland for over twenty-five years and currently ineligible for parole. Despite a dedicated First Nations and international audience, Australian audiences make up a small percentage of the podcast's listenership, and the makers have expressed frustration at its limited media attention and non-Indigenous engagement. Responding to this concern, I bring an orientation towards sound into conversation with important scholarship on the politics of listening, and draw on critical temporalities of slowness (Berlant, 2007; Puar 2018) and endurance (Povinelli, 2011), to explore the multiple ways 'just hearings' are stalled, protracted and foreclosed. In paying attention to *what*



gets in the way, I make a critical manoeuvre to register the conditions of life and labour in which the podcast is made, and gesture towards an ethics of slow listening that refuses the logic of desire and consumption at the heart of the attention economy.

Poppy de Souza is an Adjunct Research Fellow with the Griffith Centre for Social and Cultural Research at Griffith University and a Research Fellow with the University of Melbourne on the ARC Discovery project *From Members to Leaders? Aboriginal and Torres Strait Islander Participation in Political Parties*. Her scholarship critically engages with the ethics and politics of voice and listening in the context of changing media technologies, everyday cultural production, representational politics and political transformation, with a focus on sites of struggle, resistance and innovation. Poppy also contributes to projects on political listening and media justice with Tanja Dreher at UNSW.

Luigi Di Martino, Western Sydney University

Public diplomacy listening on social media: the case of the G20 2014 in Brisbane Public diplomacy consists of the public and interactive dimensions of diplomacy. Although listening is one of its core activities, public diplomacy scholarship has not yet engaged with listening theory. This paper connects public diplomacy scholarship with a new wave of literature that has argued that listening is a critical and previously neglected component of dialogic engagement. It develops a framework of the 'spectrum of listening', conceptualising listening as a set of diverse communicative choices and practices that are available to public diplomacy actors. Using this spectrum, this paper endorses active listening and the embedded concept of dialogic engagement as a concrete yardstick by which to assess successful public diplomacy listening on social media. Listening could be narrowly interpreted as a way to implement and readjust a national strategy, or more broadly and ambitiously as an activity that aims to advance international understanding. The paper considers listening to be a representational force: a public and active response to publics who are increasingly demanding not only to participate, but also to be listened to. To explore ways in which social media can both enable and limit listening practices in public diplomacy, the paper provides empirical examples based on the Twitter discussion around the G20 2014 in Brisbane. This case exemplifies the involvement of domestic and foreign publics in discussing and debating important global

issues on social media, and the ways in which public diplomacy actors do and do not listen.

Luigi Di Martino is a PhD Candidate with the Institute for Culture and Society who teaches at Western Sydney University, Australia. His research seeks to theoretically and methodologically explore listening as a central and defining activity of public diplomacy. In particular, his current research project examines the use of social media in public diplomacy. It offers an account about the complex effects of technology on international communication, intersections between online and offline diplomatic practices, as well as between 'traditional' and 'new' media. He holds two Bachelor's degrees (Communication Science; Political, Social and International Science) and a Master's degree in Politics of International Relations from Libera Università degli Studi Maria SS. Assunta (Lumsa), Rome, Italy.

Tina Dixon, Australian Catholic University

Listening to trauma of and with queer refugee women

Queer refugees occupy a marginal space within refugee narratives. They appear to be more tolerable for the hosting country as their queerness signifies modernity, yet they are excluded from the refugee community itself symbolising the clash of cultures. In the Australian context queer refugees are often associated with gay men being incarcerated in the offshore detention. Rarely, do we hear about queer refugee women. Broader refugee debate is contingent upon parading trauma and vulnerability of those who sought asylum. Vocalisation of trauma through preferred narratives provides access to protection, services and support. But what about parts of the experience that are incomprehensible and unspoken? Is there space for strength in telling a 'traumatic story of queer asylum'? My PhD thesis is focused on the lived experiences of queer refugee women theorised through the lenses of trauma theory and concepts of empowerment and written using autoethnography as a methodology. In this presentation I will be sharing a journey of working with queer refugee women, collecting and listening to each other's stories and using trauma theory as a conceptual framework able to encompass and theorise both traumatic and empowering experiences. In addition, I will be reflecting on the benefits and risks of using autoethnography as a methodology when working with queer refugee women.

Tina Dixon has worked in the area of LGBTIQ, refugee and women's rights both in Australia and overseas. Tina has a solid experience engaging with the international human rights bodies, having presented a



CEDAW shadow report on the human rights violations of LBT women and undertaken a gender audit of the Global Compact on Refugees in UNHCR. Currently, Tina is a Doctoral Candidate in ACU and is working on the Queer Sisterhood Project, a peer run & peer support group for queer refugee women in Australia.

Natasha Dubler, Australian National University

Soundwalking: the affective labour of listening to environment and listening to self A turn toward interdisciplinary studies of sound often seeks to emphasize sound beyond the aural, stressing the presence of material body and environment in the creation and manipulation of a sonic event. In the face of this, it is necessary to question what such an approach demands of the listening subject. This paper extends these discussions by asking how the listener, through bringing their body and subjectivity to the sonorous event, must implicate themselves within the sound and its meaning. In navigating the affective labour of listening I look to the phenomenon of soundwalking, a practice in both acoustic ecology and the sound arts, for inspiration. Drawing on recent literature in philosophy, feminist, and queer theory, this paper employs soundwalking as a tool to underscore the role material-discursive practices play in the production of material bodies. This article argues that theories of listening, when observed as a material-discursive, entangled practice, must contend with questions of agency and consent, particularly when invoking the affective labour of marginalised bodies in the creation and reception of sound.

Natasha Dubler is currently undertaking her Honours research year at the ANU in an interdisciplinary program between Gender Studies and Music. Her research is interested in entanglements of sound and subjectivity, and the affective labour of listening. She completed her bachelor's degree in Communications (Media Arts and Production) at UTS in 2017.

Souheir Edelbi, UNSW Sydney

The African Union and the International Criminal Court: determining how critique of the court is heard and who can speak The International Criminal Court (ICC) is associated with the struggle for international criminal justice. It was established almost 20 years ago to prosecute perpetrators of international crimes where states fall short. The Court's relationship with

African states initially looked promising. However, the relationship has progressively become one of active opposition and conflict. Today, the Court is charged with bias and double standards. For the African Union and several of its member states, the overwhelming number of black people being investigated by the ICC and the Court's predominant focus on Africa is seen as a form of 'race-hunting' and Western neocolonialism. The result has been a consistent refusal by several African states to cooperate with ICC investigations and, most notably, Burundi's exit from the ICC. Academic debate addresses the African Union critique and that of member states in various ways. My paper engages with this debate in order to understand how it grapples with the African Union's critique of the Court based on the question of listening. How is this critique heard within the discipline of international criminal law? How do scholars respond to criticism of the Court? Attention to listening raises important questions about the way international criminal law enables or constrains voices of difference from the Global South. It also allows for an understanding of who can speak and what voices and modes of critique may be privileged within this debate. By problematising ways of listening, my paper begins to think about the dual character of listening as entailing both the reproduction of a racialised other and as productive of a critical frame for analysing, resisting and decolonising institutional and scholarly practices relating to the ICC.

Souheir Edelbi is a PhD Candidate at UNSW, Faculty of Law. Her research interests include a critical engagement with the production of international criminal law in the Global South and questions of agency. She seeks to understand the relevance of historical and discursive structures on the development of the ICC's institutional and representational practices through an understanding of the ambivalent exercise of the Court's authority in the Global South. As such, her work engages with postcolonial theory and Third World Approaches to International Law (TWAIL). Prior to starting a PhD, Souheir worked with local human rights organisations in Palestine and Brussels and has previously worked as a solicitor in Sydney.

Lucia Farinati, Kingston University, London

Practices of listening at the intersection of art and activism I would like to respond to the theme of the conference by focusing on listening as a political practice. I will present and draw out ideas from my recent book 'The Force of Listening' co-authored with Claudia Firth. The book explores the role of listening in



the contemporary intersection of art and activism and asks what potential for transformation it might facilitate. Written as a constructed montage in dialogic form, the book draws from conversations with artists, activists and political thinkers which took place during 2013-2014, in the aftermath of the wave of protests and occupations against austerity. In particular it explores listening as a practice in relation to the collective configurations and the work of cultural activists Precarious Workers Brigade, sound-activists Ultra-red and the collaboration between artists Ayreen Anastas and Rene Gabri. I will discuss and present these examples by tracing a comparison with the protocols and ethics of feminist practice of consciousness-raising. 'The Force of Listening' comes first and foremost, from practice. However it also draws on theory to support and develop arguments. Voice politics has proven to be key for understanding listening as a political act or as an integral part of political action. The encounter with the Italian philosopher Adriana Cavarero and her work 'For More Than One Voice: Toward a Philosophy of Vocal Expression' (2005) resulted one of the main references for the discussion of the politics of listening revolved around notions of resonance and recognition, as well as listening as a form of solidarity.

Lucia Farinati (I/UK) is a researcher, curator and activist. She studied on the Curatorial Programme at Goldsmiths College, London and History of Art and Aesthetics at the University of Trento (I). In 2007, she established Sound Threshold, an interdisciplinary curatorial project exploring the relationships between site, sound and text. Since 2010 she has also been working with the Precarious Workers Brigade collective, expanding her interest in sound from the curation of site-specific projects into the analysis of voice and listening as a political practice. She is the co-author with Claudia Firth of 'The Force of Listening', Errant Bodies Press, 2017. She was the chair of the panel Listening Politics at the festival/conference of Tuned City, Messene (GR), 1 June 2018. Lucia is currently working on a research project on Audio Arts magazine in collaboration with Tate Archive as part of her PhD at Kingston University London.

Jessica Feldman, American University of Paris

Strange speech: structures of listening in Nuit Debut, Occupy, and 15M Practices and techniques of listening were at the core of recent social movements that explicitly espoused horizontal direct democracy: 15M, Occupy Wall Street, and Nuit Debut. These

movements sought to imagine nonhierarchical structures through which large groups of strangers could speak and listen to each other, considering seriously the coconstruction of communicative form and political values. The practice of direct democracy was realized by trying out modes of listening that did not expect to hear voices of political representatives, but rather listened in order to enact more distributed or rotating forms of narrative, discourse, and decision-making power. This marks an ethical and technical shift from a politics of speaking (parliamentary and representative politics) to a politics of listening (assembly and participatory politics). This led to a collection of rules, techniques, and languages for listening (hand signals, translation practices, the people's mic, etc.) Drawing on participant observation, long-form interviews, and texts such as video documentation and 'best practices' literature, this article performs a comparative analysis of internal assembly communications and their relationships to deliberation and decision making. All of these movements struggled to reconcile the mandate to listen with the material and infrastructural challenges of autonomous public space. Commitments to accommodating those who could not comfortably participate in an occupation (day labourers, sans-papiers, disabled, etc.) caused some internal communication practices to differ in their attempts to conserve time and to prioritize translation, and resulted in new technological designs. I argue that these technologies have their archaeological basis (Foucault, 1969) in listening, and consider what is gained and lost in the evolution from assembly listening — a public, embodied, intersubjective, and ethical practice — to remote, participatory, networked technologies.

Jessica Feldman is a Postdoctoral Fellow at the Stanford University Digital Civil Society Lab (2017-2018) and Assistant Professor in the Department of Global Communications at the American University of Paris (Fall 2018 onwards). She earned a PhD in Media, Culture, and Communication from New York University in 2017. Her dissertation 'Listening Intently: Towards a Critical Media Theory of Ethical Listening' considers how advances in the surveillance of cell phone data, decentralized mobile networks, and vocal affective monitoring software are changing the ways in which listening exerts power and frames political possibilities. She is currently leading a research and book project, 'Democratic Values for Digital Design', which brings together ethnographies of listening practices in social movements with values-in-design analyses on emerging distributed communications technologies,



such as mesh networks. Recent publications in *International Journal of Communications*, *Transposition: Music et sciences sociales*, and *Ear/Wave/Event*, as well as edited volumes in English and French.

Anthea Garman, Rhodes University

Hosting as listening: creating spaces for attunement in South Africa

The irresolution of the South African transition to democracy has left many underlying structures which supported colonialism and apartheid in place. Many unresolved issues which underpin continued inequality, such as land redistribution, are still to be properly addressed in our politics and as a result are constantly under discussion in our public sphere. I'm interested in the spaces where such discussions take place: radio talk shows (such as Eusebius McKaiser on PowerFM), literary festivals (the new Abantu festival in Soweto), events deliberately convened by media outlets (The Daily Maverick and the Mail&Guardian) for the purpose of putting pressure on the political arena. I'm interested in the fact that such spaces still rely heavily on the notion of 'voice' and 'giving voice', in order to 'air' opinions and experiences. I'm interested in the fierce contestation and often conflagrations such spaces provoke when the rules of speaking break down. For this presentation I intend to present my theoretical engagements with those who host such gatherings - mediated and face to face. Using listening theory with its provocative ideas of rearranging the terrain through 'hosting', 'attunement', 'civility' and 'attention' (among others), I interview those who create such spaces to understand how they see their role as 'hosts' in the listening theory sense. I'm interested in an engagement with these hosts and hosting organisations that opens up the possibility of reflection on ways of convening and setting the terrain that could move away from voice-centred methods as the central organising category for public engagements.

Anthea Garman is a professor in the School of Journalism and Media Studies at Rhodes University, where she is also Deputy Head of School responsible for Research and Community Engagement. She teaches writing and editing, long form journalism and multimedia storytelling and supervises postgraduate research projects. She is a member of the Andrew W. Mellon-funded research project Media and Sociality which will run from 2018 to 2021 and will use decolonial theory to examine the complex relationships between South Africa's changing media

environment and its changing political environment. She is the author of *Antjie Krog and the Postapartheid Public Sphere: Speaking Poetry to Power* (UKZN Press, 2015) and the co-editor of *Media and Citizenship: Between Marginalisation and Participation* (HSRC Press, 2017).

Harry Hobbs, UNSW Sydney

A First Nations Voice: structural questions and an ethic of respect In the Uluru Statement from the Heart, Aboriginal and Torres Strait Islander peoples 'from all points of the southern sky' gathered on the red dust of Mutitjulu to call for the establishment of a constitutionally enshrined Indigenous representative body that would advise Parliament on laws concerning Indigenous people. Despite being the culmination of the most extensive deliberative process in Australian history, Prime Minister Malcolm Turnbull rejected the proposition; in a clear statement of its very importance and necessity, the Turnbull government derisively explained by press release that it did not believe such an addition to our national representative institutions is desirable. Nonetheless, cleverly framed as a call to the Australian people, rather than to government, surveys reveal that the Uluru Statement has considerable support across the community, and the Labor Opposition has committed to legislating for a First Nations Voice. This is positive, but a key question remains: will that voice be heard? Indigenous representative bodies empowered to advise Parliament exist in other countries and have existed in Australia previously, but they have not always been as effective as their proponents have sought. Reflecting on the experiences of the Aboriginal and Torres Strait Islander Commission and the Swedish Sami Parliament, this paper explores how a First Nations Voice could be designed so as to promote and encourage an ethic of respect and a commitment to meaningful and genuine listening by government.

Harry Hobbs is a Lionel Murphy Postgraduate Scholar and PhD Candidate at UNSW Sydney, Faculty of Law. His PhD thesis explores whether an Indigenous representative body could empower Aboriginal and Torres Strait Islander peoples with the capacity to have their voices heard in the processes of government. Harry has had work exploring this issue, treaty-making, and transitional justice, published in Australian and international academic journals. Prior to commencing his PhD, Harry worked as a Principal Research Officer in the Parliamentary Joint Committee on Human Rights. He has also worked as a Legal Research Officer at the



High Court of Australia and in the ACT Human Rights Commission.

Nicole Matthews, Macquarie University; Justine Lloyd, Macquarie University; Isabelle Boisvert, Macquarie University; Rebecca Kim, Macquarie University

Listening to life experience in the clinic: professional listening as political Much work on professional listening has emphasised, pragmatically, what kinds of listening are most effective when developing a therapeutic relationship. However, we will argue that health professionals' listening practices are inherently political. Emphasising the importance of health professionals listening to service users can challenge hierarchies of expertise and power, underscoring the knowledge, activity and participation of health service users. The political nature of professional listening is further amplified in the context of audiologists listening to the experiences of hard of hearing or d/Deaf people, our case study here. Biomedical and deficit framings of health have been critiqued from a number of directions over the last few decades. Critiques mounted by culturally Deaf community of the biomedical model have drawn attention to how hearing health clinicians and researchers typically talk about hearing difficulties as a problem that needs to be fixed. The question of what kinds of lived experience are pertinent to share with hearing health professionals thus itself becomes a political question. In this paper we will report on discussions of listening, conducted with three focus groups of audiologists and audiology researchers in Sydney in 2017-8. Our paper will describe the potential benefits audiologists see in further engagement with accounts of personal experience, and the barriers they identify to accessing and listening attentively to such accounts in training and in clinical practice.

Nicole Matthews' work is at the nexus of life storytelling, disability studies, health and digital media. *Digital Storytelling in Health and Social Policy: Listening to Marginalised Voices* (Routledge, 2017), written with Dr Naomi Sunderland from Griffith University Queensland, is her most recent book. Her current research focuses on the cultural, economic and social consequences of the convergence between mobile phones, hearables and digital hearing aids. She has also published on educational transitions, inclusion in higher education, and listening and life narrative in professional education. She is a senior lecturer in Media and Cultural Studies at Macquarie University, Sydney.

Justine Lloyd is a senior lecturer in Sociology at Macquarie University, Sydney. She has published in the areas of feminist cultural history and media studies, and has a forthcoming book on intimate geographies of media (Bloomsbury Academic). She is also the editor with Jeannine Baker of a special issue of *Media International Australia* on the theme of 'Gendered Labour and Media' (November 2016). She is a joint editor of the interdisciplinary journal *Space and Culture*. She has been a visiting fellow at the Department of Sociology, University of Lancaster, UK, and the Katholische Universität Eichstätt-Ingolstadt, Germany.

Isabelle Boisvert's research aims to facilitate evidence-based and patient-centered decision-making in hearing healthcare, in particular with decisions surrounding cochlear implantation. An overarching aim is to find integrated solutions that can make listening for communication easier for all. First trained as a clinical audiologist (Université de Montréal- 2004), Isabelle is now a senior research fellow, project leader, and research program coordinator with the HEARing CRC and Macquarie University. Over the years, Isabelle has developed broad knowledge of the work conducted by the different organisations in the field of hearing healthcare in Australia.

Rebecca Kim is a paediatric audiologist and lecturer at Macquarie University. Her clinical work in diagnosis of hearing loss in infants led to her research interest in counselling, communication and the experiences of parents. Rebecca runs various training workshops on communication of diagnoses in audiology.

Hayley McQuire and Samara Hand, National Indigenous Youth Education Coalition

If we could start from scratch (workshop) The Australian Education system has been a key tool used to assimilate and control Aboriginal and Torres Strait Islander Individuals, families and communities. Although there has been significant change in the past 30 years, at the foundations of the education system will be this legacy of colonialism. The purpose of this creative presentation is to challenge conference delegate to think about their ideal school if they had to the opportunity to start from scratch. What would the buildings look like, what values would it instil, would you give homework? The presentation will be interactive and will also discuss the National Indigenous Youth Education Coalitions idea of the future school, built on Indigenous pedagogies,



designed and controlled by Aboriginal and Torres Strait Islander communities, where Aboriginal and Torres Strait Islander People can access their full rights as per the UNDRIP, and the role of youth in building this future school.

Hayley McQuire is a proud Darumbal and South Sea Islander woman from Rockhampton, Central Queensland who has lived on Ngunnawal/Ngambri Country for the past 8 years. She is a passionate advocate for Indigenous social justice and ending education inequality. In 2015, she initiated the formation of the National Indigenous Youth Education Coalition which is focused on mobilising Aboriginal and Torres Strait Islander youth to advocate for their rights to education. She is a firm believer of authentic youth engagement and representation and is a former member of the UN Secretary General's Global Education First Initiative Youth Advocacy Group, UNICEF Australia Youth Ambassador, UNESCO MGEIP Youth Ambassador and Global Partnership for Education Youth Champion.

Samara Hand is an Awabakal woman of Worimi and Biripi descent, born in Newcastle and raised in Sydney. She graduated from the University of NSW with a Bachelor of Law/Bachelor of Arts and is admitted to practice as a Solicitor. Samara was awarded the John Koowarta Reconciliation Law Scholarship from the Law Council of Australia and attended the Global Review Workshop on Youth and Global Citizenship Education in Moldova, 2016. She was also a participant on the Aurora Indigenous Scholars International Study Tour in 2015. Samara completed with Distinction a Masters in Understanding and Securing Human Rights at the University of London in 2017. Her Masters dissertation explored the impact of colonial education on Aboriginal peoples using a cultural genocide lens. She is currently working for the NSW Department of Education, with a focus on improving the participation and educational outcomes for Aboriginal children in early childhood education.

Jim Macnamara, University of Technology Sydney

The organisational politics of listening Listening is identified as a fundamental component of interpersonal communication and also in various therapeutic, counselling and human resource management interactions. Beyond these important dyadic and small group interactions, public communication is fundamental in contemporary organised societies (Dewey, 1916; Carey, 1989; Williams, 1976), particularly for the effective

functioning of the public sphere in democratic societies (Habermas, 1989, 2006). In contemporary industrialised and post-industrial societies, organisations such as government department and agencies, corporations, non-government organisations (NGOs) and non-profit organisations play a central role (Bimber, Flanagin & Stohl, 2012). Citizens need to interact with organisations on a daily basis, and vice versa. However, despite recognition of communication as a two-way transactional process involving speaking and listening (Craig, 2006; Couldry, 2009), listening has been little studied - even ignored - in public communication fields such as government, corporate and political communication, public relations, and journalism (Bickford, 1996; Couldry, 2010; Dobson, 2014; Macnamara, 2016). Research undertaken recently has described the theorising and practices of government, corporate, political and organisational communication as the creation of an 'architecture of speaking' and found that organisations listen "sporadically at best, often poorly, and sometimes not at all" to stakeholders and citizens (Macnamara, 2016:236). This paper reports ongoing research inside government and corporate organisations that identifies political, structural, technological, and cultural barriers to listening and proposes key principles and strategies for the creation of an architecture of listening in organisations, which it argues is essential for voice to matter and for the creation of an effective public sphere and a more equitable society.

Jim Macnamara PhD is Distinguished Professor of Public Communication at the University of Technology Sydney. He is also a Visiting Professor at London School of Economics and Political Science, Media and Communications Department and a Visiting Professor at the University of the Arts London, College of Communication. He is internationally recognised for his research into organisational listening, as well as evaluation of public communication. His ongoing Organisational Listening Project has identified major barriers to inclusive effective listening within public and private sector organisations and proposed an 'architecture of listening' to address political, cultural, and technological challenges. Jim is the author of 16 books including *The 21st Century Media (R)evolution: Emergent Communication Practices* (Peter Lang, New York, 2014); *Organizational Listening: The Missing Essential in Public Communication* published (Peter Lang, New York, 2016); and *Evaluating Public Communication: Exploring New Models, Standards, and Best Practice* (Routledge UK, 2018).



Sheryl Magtibay, University of Sydney

The paradox of silence and its potentiality There is no denying that rupturing silence to advance a political agenda can be instrumental to its success. Whilst I understand the restoration of political justice cannot come to fruition without first rupturing silence, this paper proposes that silence be looked at with different lenses, and to shift our thinking to the possibility that silence is in fact, a useful paradox. Key to broadening our understanding of silence is to emphasise its multidimensional nature and its potential, that is: silence can be used as a means to reflect on both the self and one's environment, including one's socio-political position, thus, in this context, silence can facilitate change and transformation, not hinder it. To bring this conceptual idea to life, I will discuss the complex and paradoxical role silence played during the women's liberation movement which favoured collective speech and action to gain momentum. This valorising of speech is particularly true of feminist scholarship, where it is typically argued that women's strength actually emerges "from the recovery of authentic 'voice' and the capacity to express it, and women's subordination as rooted in the silencing of voice" (Mahoney, 1996). Yet, the women's movement also required the use of silence interchangeably to be able to examine and self-reflect. As described by Maurice Merleau-Ponty, silence, like speech, "requires collaboration between subjects, intending each toward the other and binding them in co-existence" (Acheson, 2008). From this perspective silence has an active capacity. Silence as a practice opens up possibilities, including new ways of listening.

Sheryl Magtibay is a PhD candidate in the Department of Gender and Cultural Studies at the University of Sydney. As a trained counsellor, Sheryl has a particular interest in listening and silence as therapeutic devices, and the role they play in identifying shame. Her PhD explores a counterintuitive understanding of shame by acknowledging its productive use and demonstrating its diagnostic function. Sheryl has a Master of Cultural Studies from the University of Sydney, a Graduate Diploma of Counselling from the Australian College of Applied Psychology, and a Bachelor of Communications from Western Sydney University.

Kim Munro, RMIT University

Eavesdropping: listening to the 'failures' in documentary filmmaking Listening allows us to move beyond the limits of what we know. For Brandon

LaBelle it is 'to know the other'. Similarly, documentary film functions as a way to know an other, or at least approach them. However, documentary often carefully curates an experience and perpetuates a fixed and knowable world through its direction, performance and editing. This focuses on character and narrative rather than revealing the material production, construction of knowledge and relationships inherent in the process. From the mass of footage shot, the documentary film is edited from the shots that are in focus and that have good sound, and which tell the story and create affect. But what about those accidental moments such as conversations heard off screen and what is captured when we are unaware? What can we tell from the failure, the cast-offs and the stuff that doesn't make the cut? Eavesdropping on these documentary 'failures' can reveal the relational and often more 'truthful' elements beyond what's represented within the film. This presentation combines video, audio and text to explore how these moments can create opportunities for listening to what may be otherwise discarded. I draw on the use of the accidental in Agnes Varda's *The Gleaners and I*, the overlooked moments in Kirsten Johnson's *Cameraperson*, the failures of Andrew di Tella's *Fotografías* as well as examples from my own practice. This presents another way to think about eavesdropping and the role that listening can play in relationality, knowledge, truth and desire in documentary filmmaking.

Kim Munro is a documentary maker, writer and educator from Melbourne. She is currently completing her practice-led PhD on listening and expanded documentary practices at RMIT University. Kim has published academic writing on: the essay film and the epistle, performative practices and voice, interactive documentary, new materialism and participatory practices, and listening and subjectivity. She has presented internationally at Visible Evidence, i-Docs and the Essay Film Conference. She is also a co-founder of Docuverse, which runs regular events and annual symposia, and the Symphony of Awkward, which studies the writing and performance of juvenile diaries.

Christy Newman, UNSW Sydney; Caroline Lenette, UNSW Sydney; Reuben Bolt, UNSW Sydney; Naomi Sunderland, Griffith University

Reflecting on the promise and value of life stories to contemporary policy practice (panel) Policy is most effective and just when informed by community experiences. Digital technologies now make it easy to produce life stories that capture these experiences,



and many research, advocacy and government organisations are investing in storytelling activities which aim to both empower the storytellers and shape policy formation. However, much constrains the potential for policy practitioners to listen to these life stories as legitimate forms of policy 'evidence'. The speakers in this panel will each discuss what they have learnt about the promise and value of life stories to policy practice by reflecting on their experiences in researching (and, in some cases, facilitating) storytelling practices across a range of health and social policy fields. Caroline Lenette will first speak about the complexities of using arts-based methods as a mechanism for influencing the highly contentious field of refugee and asylum seeker policy. Christy Newman will then discuss some recent storytelling controversies and innovations in the sexual and reproductive health policy field. Reuben Bolt will reflect on the insights he gained into the value that narrative forms can hold in communicating Indigenous knowledges and identities to policy audiences. And Naomi Sunderland will conclude by discussing insights from her research with Nicole Mathews on digital storytelling brokers, seeking to strengthen the connections between marginalised communities and policymakers. In a time when much may be invested by individuals and communities in the potential impact of a well told and well timed story, we hope this panel will generate useful insights into the promise and the limitations of storytelling as a mechanism for policy change.

Caroline Lenette is Senior Lecturer in the School of Social Sciences in UNSW Sydney and a Steering Committee Member of the UNSW Forced Migration Research Network. Her research focuses on refugee and asylum seeker mental health and wellbeing and arts-based research. She is particularly interested in the value of participatory methods such as digital storytelling, photography, and participatory video for contributing to debates in these fields.

Christy Newman is Associate Professor at the Centre for Social Research in Health, UNSW Sydney. As a qualitative social researcher, Christy examines both experiences and representations of health, sexuality and relationships across a range of collaborative, interdisciplinary projects, particularly in the fields of sexual and reproductive health and blood borne virus prevention and care.

Associate Professor Reuben Bolt is Director of the Nura Gili Indigenous Programs Unit at UNSW Sydney. He is a descendant of the Yuin/Wandandian and Ngarigo peoples, and is the first person of Aboriginal

heritage to graduate with a PhD at the Faculty of Health Sciences (University of Sydney). He developed a longstanding interest in narrative methodologies during his doctoral research on the topic of identity construction in an urban Aboriginal community.

Naomi Sunderland is Senior Lecturer in the School of Human Services and Social Work at Griffith University. Naomi has an extensive background in participatory, creative, and community-based research in the areas of health, well-being, and arts-based community development. She has collaborated on many storytelling and health-related research projects and, with, Nicole Mathews, recently published: 'Digital Storytelling in Health and Social Policy: Listening to Marginalised Voices'.

James Parker, The University of Melbourne; Joel Stern, Liquid Architecture; Joel Spring; André Dao, Behind the Wire.

Eavesdropping (panel) "Eavesdropping used to be a crime. According to William Blackstone, in his *Commentaries on the Laws of England* (1769): 'eavesdroppers, or such as listen under walls or windows, or the eaves of a house, to hearken after discourse, and thereupon to frame slanderous and mischievous tales, are a common nuisance and presentable at the courtleet.' Two hundred and fifty years later, eavesdropping isn't just legal, it's ubiquitous. What was once a minor public order offence has become one of the most important politico-legal problems of our time, as the Snowden revelations made abundantly clear. Eavesdropping: the ever-increasing access to, capture and control of our sonic worlds by state and corporate interests. But eavesdropping isn't just about big data, surveillance and security. We all overhear. Listening itself is excessive. We cannot help but hear too much, more than we mean to. Eavesdropping, in this sense, is the condition - or the risk - of sociality per se, so that the question is not whether to eavesdrop, but the ethics and politics of doing so." So read the vinyl lettering at the entrance to Eavesdropping, an exhibition at the Ian Potter Museum of Art in Melbourne between July and October 2018. Both the exhibition and the public program that accompanied it pursued an expanded definition of eavesdropping. Though the project was certainly concerned with contemporary mechanisms for listening in, it was also interested in activist practices of listening back. It addressed instances both of malicious listening and the responsibilities of the earwitness. In that sense, it was very close thematically



to the interests of this conference. In this panel, the show's two curators along with two of the artists present some of the artistic and curatorial thinking, research findings, political and legal challenges that went into and emerged from the project. The panel offers some reflections, therefore, on one attempt to think through and intervene in the politics of listening and of being listened to.

James Parker is the Director of a research program on Law, Sound and the International at the Institute for International Law and the Humanities (IILAH) at Melbourne Law School. His research focuses on the relations between law, sound and listening, with a particular emphasis on international criminal law, the law of war and privacy. In 2018, he was a co-curator of Eavesdropping. He will speak to some of the different ways in which themes of law and listening played out in the show.

Joel Stern is a curator, researcher, and sound artist, concerned with theories and practices of sound and listening. With Danni Zuvela, he is the Artistic Director of Liquid Architecture, an Australian organisation that stages encounters and creates spaces for sonic experience and critical reflection on systems of sonic affect, at the intersection of contemporary art and experimental music. He will speak to the curatorial and art historical context into which Eavesdropping intervened.

Joel Spring is a Wiradjuri man raised between Redfern and Alice Springs who works across research, activism, architecture, installation and speculative projects. At present, his work focuses on the contested narratives of Sydney's and Australia's urban culture and indigenous history in the face of ongoing colonisation. He will speak to *Hearing, Loss* (2018), a new work commissioned for Eavesdropping. This work comprises recorded conversations between Spring and his mother, prominent researcher, educator, activist and Indigenous health worker Juanita Sherwood. The conversations cover her work treating Otitis Media, an inflammatory disease of the middle ear that can cause profound hearing loss. Otitis Media afflicts Aboriginal children at higher rates than any other people in the world, and Spring and Sherwood have both suffered from the disease.

André Dao is a writer of fiction and non-fiction. He is the co-founder of *Behind the Wire*, an oral history project documenting people's experience of immigration detention, and the deputy editor of *New Philosopher*. He is also a qualified lawyer, and has worked with asylum seekers and refugees in a legal

capacity. He is part of the Manus Island Recording Project Collective, a collaboration between six men currently detained on Manus Island – Farhad Bandesh, Behrouz Boochani, Samad Abdul, Shamindan Kanapathi, Kazem Kazemi and Abdul Aziz Muhamat – and Michael Green, André Dao and Jon Tjhia in Melbourne.

<https://eavesdropping.exposed/events/how-are-you-today-listening-to-the-manus-recording-project-collective>.

Carol Que

Sonic appeals in the white saviour art industrial complex Following the closure of the Manus Island offshore detention centre in November 2017, Naarm (Melbourne) witnessed a surge of actions, rallies, and demonstrations for refugee justice, in support of and following the ongoing peaceful protests led by the men on Manus. During that summer and also throughout this year, there has been an increase in refugee and asylum seeker narrative visibility within artistic and cultural production by white folks, that have specifically engaged with the politics of listening. This presentation observes: 1. Artists' Committee's *Break The Silence* action that occurred as part of their NGV *Wilson Must Go* campaign (which I partook in as a co-organiser) 2. The commission and inclusion of Richard Mosse's *Incoming* series at the 2018 NGV Triennial 3. The project *All We Can't See: Illustrating the Nauru Files*, specifically a compiled video with a sound design piece by George Palmer, along with various other recordings by Australian public figures 4. The *Manus Recording Project Collective* as part of the Liquid Architecture, Melbourne Law School, and the Ian Potter Museum of Art *Eavesdropping* events. I examine and reflect upon these case studies in relation to 'acceptable' forms of grassroots and institutional theatres of sonic protest, their complicities with visibility and the attention economy, as well as cultural capitalism by and for white art world saviourism and consumption.

Carol Que is a writer and educator based in Naarm. Her research revolves around visual cultures and histories of social movements, in particular theorising boycott as decolonising work. Carol also works with artists, and organises in relation to anti-racism, refugee justice, and prison abolition. She has published in *openDemocracy*, *Dissect Journal*, *The Jerusalem Quarterly*, *Overland*, and is currently tutoring media studies at the University of Melbourne. Carol holds degrees from the University of Melbourne and the University of Oxford.



Nadia Rhook, University of Western Australia

Hearing settler law: 'Chinese perjury', translation, and spectacle in 1890s Victorian Supreme Courts

In the courtrooms of late 19th Century Victoria, self-consciously 'English-speaking' settlers applied law to a multilingual population. The 1890s heard six perjury trials of Chinese men in the Melbourne and regional Victorian Supreme Courts. In each of these trials the defendant or witness was sworn in on the 'Chinese Oath' and gave their testimony 'in the Chinese language', to use the expression of contemporary legal discourse. Questions of the efficacy of the oath's bind and of the accuracy of testimony were accordingly at stake. These trials amplify the tensions that regularly arose from applying law to a polyglot population in a dominantly anglophone colony, at a time when legislators were drawing the racial-linguistic borders of the Australian nation-to-be. Numerous historians have demonstrated that settlers across late 19th Century Australian colonial sites claimed that law and its liberal principles would liberate Indigenous and other non-white peoples, but it in fact achieved the opposite. This paper pays attention to the entwined linguistic and performative dimensions of settler law, and explores the racialising effects of the public spectacles that were the Oath ceremonies and Perjury trials. How, I ask, do these trials expose the linguistic practices and vulnerabilities of the settler state?

Nadia Rhook lectures and researches Indigenous, colonial, and Australian history at the University of Western Australia, on Whadjuk Noongar land. Her research is much inspired by her background in ESL teaching, and in 2016 she curated the City of Melbourne heritage exhibition 'Moving Tongues: language and migration in 1890s Melbourne'. She's published in international and local journals including the *Journal of Colonialism and Colonial History*, *Postcolonial Studies* and *Peril Magazine*, and is currently writing a book about the politics of language and Asian migration in colonial Melbourne, forthcoming with Duke University Press.

Sophie Rudolph, University of Melbourne

Beyond Closing the Gap: the politics of listening for educational justice Public policy over the last 50 years has increasingly turned towards problems of Indigenous disadvantage in an effort to address the social, educational and health effects of the history of colonisation and neglect. While Aboriginal people have called for 'citizen rights' as long ago as 1938 at the Day

of Mourning and Protest, the struggles for recognition and representation continue today, amplified most recently in the debates about the Uluru Statement from the Heart and a Voice in Parliament. In this paper I examine the tensions that arise through the development of Indigenous education policy within a settler colonial governance framework and the implications this has for listening and being heard. In focusing my attention on the Closing the Gap in Indigenous Disadvantage education targets, I will argue that the deficit framing of the policy closes off opportunities to listen and learn. Drawing on the work of Emmanuel Levinas and decolonial and Indigenous scholarship, I will propose an ethical orientation that seeks relationship with the 'other' through listening, rather than the reform of the 'other'. Through this analysis I will examine the politics of listening that arise when seeking educational justice in a settler colonial context where Indigenous sovereignty has never been ceded.

Sophie Rudolph is a Lecturer in the Melbourne Graduate School of Education at the University of Melbourne. Her work centres on examining issues of race, politics and history in contexts struggling with the implications of colonial legacies. As a non-Indigenous woman of settler heritage, she has had an enduring interest in the relationship between power, education and justice - exploring this through teaching, volunteering and research in Australia, England, South Africa and Thailand. Her PhD thesis will be published in 2018 as the monograph *Unsettling the Gap: Race, Politics and Indigenous Education* (Peter Lang Publishing). Recent collaborations include the editorship of the collection *The Relationality of Race in Education Research* (Routledge, 2018) and a chapter for pre-service teachers titled 'Indigenous Educational Justice: Understanding the Techniques of Colonialism' in the text *Powers of Curriculum* (Oxford University Press, 2017).

Rajni Shah, Concordia University; Amy Spiers, University of Melbourne; Ellen O'Brien; Luis C. Sotelo Castro, Concordia University.

A performative response to the politics of listening (panel) This is a panel led by artist-researchers who are interested in the ways in which performance, poetry, and relational artistic practices can be used to reconfigure and reimagine the social structures that otherwise govern listening in the public sphere. As such, we will inhabit the traditional panel structure in a way that interprets it as a tool for listening (rather than



primarily as a tool for speaking), reimagining both the presentational and 'Q&A' sections of the session.

As panelists, we come from different cultural backgrounds, and we contextualise our creative practices in very different ways. We are also, for the most part, strangers to each other, coming together for the first time for this conference. During the panel, we will offer an act of listening which will be reflected not only in the content of our presentations, but in the form itself - thus acknowledging that any approach to the politics of listening involves questioning the very form and context in which that act of listening takes place.

Rajni Shah is a British/Indian artist whose work leans gently but clearly across disciplines, countries, and thought structures, ranging from intimate encounters with passers-by in public space to large-scale performances in theatres and galleries. Key projects - always created alongside and in collaboration with others - include *hold each as we fall* (1999), *The Awkward Position* (2003-4), *Mr Quiver* (2005-8), *small gifts* (2006-8), *Dinner with America* (2007-9), *Glorious* (2010-12), *Experiments in Listening* (2014-15), *Lying Fallow* (2014-15), *Song* (2016), and *Feminist Killjoys Reading Group* (2016-ongoing). Rajni was an Artsadmin Associate Artist (2009-2013), an Honorary Research Fellow at The Centre for Contemporary Theatre, Birkbeck College, University of London (2012-2016), and is currently a Horizon Postdoctoral Fellow at Concordia University's Acts of Listening Lab, affiliated with the Centre for Oral History and Digital Storytelling and the Department of Theatre. In 2019, Rajni's first monograph, *Experiments in Listening*, will be published as a book and a series of zines within Palgrave's Performance Philosophy series. For an archive of performance works, please visit: www.rajnishah.com

Amy Spiers is a Melbourne-based artist, writer and researcher. She makes art both collaboratively and as a solo artist. Her socially-engaged, critical art practice focuses on the creation of live performances, participatory situations and multi-artform installations for both site-specific and gallery contexts. Through her work she aims to prompt questions and debate about the present social order — particularly about the gaps and silences in public discourse where difficult histories and social issues are not confronted. Amy has presented numerous art projects across Australia and internationally, most recently at Monash University Museum of Art (Melbourne), the Museum für Neue Kunst (Freiburg), MONA FOMA festival (Hobart) and the 2015 Vienna Biennale. Amy is currently completing

a PhD at the Victorian College of the Arts, University of Melbourne.

Ellen O'Brien is a writer, poet and legal researcher. She is a descendant of the Guringai people from the Broken Bay area of NSW, and is currently living on the unceded lands of the Eora nation. Her poetry has been published by Rabbit, Voiceworks and Scum Mag, with other pieces published by Overland online, un Magazine and Vaein Zine. Her practice is centred on recovering, recording and challenging memories, whether they are her own memories, those of her family and ancestors, or the collective memories of the broader society. Ellen is interested in exploring transformative justice and decolonial futures in her work, asking questions about who gets to remember and how remembering happens.

Luis C. Sotelo Castro is Canada Research Chair in Oral History Performance and Associate Professor in the Department of Theatre at Concordia University, Montréal (Québec, Canada). In his current creation-research, he investigates modes of listening in the context of oral history performance and, more broadly, in the context of performances of memory. Since 2002, he has done work with and for internally displaced people, Indigenous communities, migrants, and elderly people in Latin America, the United Kingdom, and Canada. His creative work has been commissioned by civil society and academic organizations such as the International Association for the Study of Forced Migration. His publications explore the interconnections between cartography, presentation of self, memory, walking, and performance.

Rebecca Sheehan, Macquarie University

Can the neoliberal subject speak? This year, I researched an article about Beyoncé fans based on evidence from an online survey I circulated via social media. 101 fans from 26 countries around the world completed the survey. Fans wrote about Beyoncé's intersectional identity as a black woman, and how her pride in her race, gender, and sexuality inspires pride in their own identities and empowers them. They wrote about how Beyoncé's thematic focus on hard work was as important to them as her focus on racial pride because it acknowledged the reality that marginalized people need to work harder to survive and thrive. While a number criticized Beyoncé's wealth and commodification of black identity politics, many read her and her body of work not only in the contemporary context of neoliberalism, but in conversation with the



longer history of black slavery and the still-present structural problems it embedded in racial capitalism. When I presented a draft of the paper to a trusted group of colleagues, their reaction surprised me. They dismissed these fans as incapable of speaking authentically and meaningfully, as having false consciousness, as being neoliberal tools, and, essentially, as unworthy of attention. As the result, they were unwilling or unable to listen to or hear these neoliberal subjects' voices. This paper brings together the voices of Beyoncé fans with a discussion of academic gatekeeping to explore whether or not the neoliberal subject can speak, and, if they do, whether we can or how we might hear them.

Rebecca Sheehan is a Lecturer in the Sociology of Gender and Program Director of Gender Studies at Macquarie University. She received her PhD and MA in History from the University of Southern California. Rebecca is working on a monograph entitled *Rise of the Superwoman: How Sex Remade Gender in America's Long 1970s* (under contract with Harvard University Press) and has published scholarly articles on gender and rock music, masculinity and boxing, and the American reception of Germaine Greer.

Beth Sometimes, Victorian College of the Arts, University of Melbourne; Danny Butt, Victorian College of the Arts, University of Melbourne

Apmere Angkentye-kenhe: listening for places of language Socially located art practices can seek to re-distribute or re-orient authorship and materialise forms of listening, particularly and specifically in relation to communities where inequities in voice ecology smoulder. Apmere Angkentye-kenhe (which translates from Central/Eastern Arrernte to English as 'A Place for Language') was produced and designed collaboratively with Central/Eastern Arrernte people in Alice Springs. The public project created situations to value local Indigenous knowledges, expose certain colonial ideologies in action, and to generate spaces for exchange, learning and listening. Apmere Angkentye-kenhe materialised various questions of political responsibility and created situations for listening across intersectional alterities, both within its collaborative structure, and with and for a public. Artist Beth Sometimes and critic Danny Butt will consider Beth's recent and ongoing social project Apmere Angkentye-kenhe as a starting point to discuss these mutual interests in relation to arts potential in unknowing coloniality and listening in the uncomfortable nearby.

Beth Sometimes is a pakeha Mparntwe Alice Springs based artist and interpreter/translator who works with people in various ways around what language needs and what it can do. She is currently working on language & listening project Apmere Angkentye-kenhe and also makes zines, installations, sound work, occasional performances and ceramic forms.

Danny Butt is Associate Director (Research) at Victorian College of the Arts, where he also coordinates programmes in social practice and community engagement. His book *Artistic Research in the Future Academy* was published in 2017. He works with the artistic collective Local Time.

Polly Stanton, RMIT University

Situating in the field: listening, looking and the in-between This paper explores the practice of situated listening as an experimental form of knowledge production. Exploring audio-visual field research undertaken in the isolated Victorian Mallee region during the creation of the moving image work *the Spectral Field*; the paper considers how the process of listening can disrupt subject-object relations by locating listening as a political and philosophical questioning. Through the lens of my moving image practice, I will consider how listening can be used as an affective tool during the visual documenting of contested environments and more than human bodies. By drawing on the seminal texts of Donna Haraway and Elizabeth Grosz, I will argue that the process of situating and sonic attunement can be engaged as a creative force that expands vision and connects the documenter to a larger world beyond the camera frame.

Polly Stanton is a moving image and sound artist. Her work investigates how cinematic forms document, reflect and shape human experiences of place and environment. In addition to her practice she has worked professionally in the film industry in post-production sound and screenwriting. She is currently a lecturer in the Masters of Media program at RMIT University. Recent exhibitions include *Super Field* (RMIT Design Hub, Melbourne 2018) *Spectral Ecologies* (Mildura Arts Centre, 2017), *Indefinite Visions* (Alchemy Festival, UK, 2017), *Body-Place-Object* (Ogu Mag Gallery, Tokyo, 2016), *Undercurrents* (May Space, Sydney 2016), *Current* (Murray Art Museum, NSW, 2015), *Moving Pictures/Expanding Space* (Careof Gallery, Italy, 2014) and *Melbourne Now* (National Gallery of Victoria, 2013). She has undertaken



numerous residencies in Australia and internationally, and in 2016 was the recipient of Australia Council for the Arts International Residencies program.

Cate Thill, University of Notre Dame Australia; *Gerard Goggin*, University of Sydney; *Rosemary Kayess*, UNSW Sydney

Listening with Disability for Democracy (panel) The slogan 'nothing about us without us' implicitly captures how disability oppression is produced and invokes voice and self-determination as strategies of resistance (Charlton, 1998). Disability rights activist and author James Charlton (1998) argues that the slogan powerfully challenges people to consider the expansive scope of 'nothing' and how people with disability can shape decision-making processes. This panel discussion takes up these challenges. Possibilities for voice have opened up across a range of fields of social and cultural life with the UN Convention on the Rights of People with Disabilities, the innovative use of participatory media by people with disability, the trans-national trend towards person-centred disability support services and the increasing use of participatory and emancipator approaches to disability research. Yet ongoing experiences of oppression make clear that growing opportunities for voice do not guarantee that people with disability are heard. We argue that attention to listening is crucial for ensuring that the voices of people with disability matter (Couldry, 2010).

There is growing interest in listening as an intervention that promises inclusion, participation and recognition. Although disability research has produced important insights on how voice and listening can contribute to justice for people with disability these contributions have been almost completely ignored in new scholarship on listening as a political or democratic practice. This panel discussion articulates the suggestive but until now neglected ideas on listening found in disability scholarship to develop a new conception of listening as a social justice-oriented practice.

The aim of this panel is to synthesize and explore the disparate listening practices and concepts discernible in disability through an integrated discussion of a series of key interventions. The diversity of experiences of disability reveal the importance of examining the embodied dimensions of listening, even when listening is understood as a mediated and collective practice rather than an aural capacity. The creative use of new media technologies - social, online, and mobile media -

by people with disability contributes innovative approaches to mediated listening. The UN Convention on the Rights of Persons with Disabilities is examined as a significant development in inter-institutional and sustained listening on a global scale since it is the first time in international law that there have been obligations placed on states to listen and engage with civil society. Finally, the mantra 'nothing without us' challenge norms of political and public communication, consultation and decision-making, which open possibilities for reconfiguring democracy.

Cate Thill is Dean and Professor of the School of Arts and Sciences at the University of Notre Dame Australia. Her research focuses on listening as a strategy for social justice and the rights of people with disability and Aboriginal peoples. Cate has recently published a series of chapters/articles on how claims for the intersectional rights of women and Aboriginal people with disability are heard across different policy fields.

Gerard Goggin is Professor of Media and Communications, the University of Sydney. He is also an Australian Research Council Future Fellow, studying disability, digital technology, and human rights. Gerard is widely published on digital technology, including 'Locative Media' (2015, with Rowan Wilken), 'Routledge Companion to Mobile Media' (2014), 'Global Mobile Media' (2011), and 'Cell Phone Culture' (2006). Gerard has a longstanding interest in disability and media, with books including 'Disability and the Media' (2015, with Katie Ellis), and 'Disability in Australia' (2005, with the late Christopher Newell) and 'Digital Disability' (2003). With Katie Ellis and Beth Haller, Gerard is editing the 'Routledge Companion to Disability and Media' (2017).

Rosemary Kayess is a human rights lawyer, member of the United Nations Committee on the Rights of Persons with Disabilities and interim-director of UNSW's Disability Innovation Institute. She currently teaches in the Faculty of Law at UNSW; convening international law and human rights subjects, focusing on the equality provisions within international instruments and their translation into domestic law and policy. Rosemary is also a Senior Research Fellow with Social Policy Research Centre and has extensive research experience working and advising on a variety of social research projects including access to justice, social inclusion, human rights and disability, including work on the implementation of CRPD in Australia, Asia/Pacific and Europe. She is currently Chairperson of the Australian Centre for Disability Law.



Wolfgang Vachon, Humber College, Toronto; Sarah Woodland, Griffith University

Acoustic agency, ethics and the politics of amplifying voice: Making audio drama in prisons and about homeless shelters

Racialised, incarcerated, Indigenous, queer, trans, and marginally housed people can have a difficult time being heard. Building on the notion of 'acoustic agency' (Rice, 2016) this presentation will look at the politics, practice, and ethics of using audio recording, drama and podcast as a participatory art-research methodology. The paper will focus on two projects that the authors were part of as artist-researchers. One was an audio docu-drama, created in a women's prison in Australia, using verbatim and fictionalized text based on archival documents, historical records, and the lived experiences of the creators. The second project, which took place in Canada, was a devised six-part podcast 'ethnadiodrama' created by (and with) young trans, straight, queer, and racialised people who had spent time in homeless shelters. The two projects raise questions about the ethics of amplifying 'marginalized voices', the 'safety' of audio-based performances, and the 'truth' that can be found in fictionalizing personal stories. Acoustic agency provides a way of understanding how people have choice, and not, regarding what they hear; and how people make sounds as a way to re-establish a sense of agency in spaces such as prisons, streets and homeless shelters. Creating audio dramas from one's own lived experiences, and listening to podcast in acoustic privacy, also speaks directly into this conversation. The presenters posit that these audio-based participatory approaches to art-research have the potential to re-establish a sense of acoustic agency while also creating an escape tunnel from multiple forms of incarceration.

Wolfgang Vachon has been creating art with diverse populations for close to three decades. His theatre projects have included devised productions with those who are street-involved, homeless, LGBTQ+, survivors of torture, and youth living in detention as well as other forms of state care. Wolfgang is a full-time faculty member in the Child and Youth Care programs at Humber College in Toronto, Canada, is the host of CYC Podcast: Discussions on Child and Youth Care (www.cycpodcast.org), and directed the audio-drama Transitioning Home (TransHome.org).

Dr Sarah Woodland is a researcher, practitioner and educator specialising in arts, theatre and performance. She has over 20 years' experience in the arts and cultural sectors in Australia and the UK, engaging communities from diverse social and cultural

backgrounds in the arts. She is passionate about her participatory theatre practice in prisons, most recently developing participatory drama with women at Brisbane Women's Correctional Centre.

kylie valentine, UNSW Sydney

Stories and stigma, or listening to the biographical narratives of people who have to tell them People who experience poverty and social disadvantage are obliged to tell stories of themselves and their needs in order to receive support from services and government agencies. Access to income support, health services, housing and education is contingent on the production of stories, because service providers are obliged to restrict the provision help only to those who are classified as eligible. These stories may be resources, that help people gain what they need, or liabilities, that lead them to bureaucratic frustrations and social hazard. They are told in a policy and political environment in which the poor are regarded with suspicion, and their accounts regarded as untrustworthy. What roles do narratives play in the stigma and surveillance experienced by marginalised people? What role can listening play in creating different experiences? This paper draws on a large qualitative project exploring biographical narratives of young people in contact with multiple service systems, including child protection and out of home care. Its focus is on how children and young people draw on resources from family, institutions such as schools, and support services; and on the importance of stories and story-telling to their relationships with services and support. This paper reports on the ways that young people describe telling their stories, and how they are listened to or not.

kylie valentine is Deputy Director of the Social Policy Research Centre, at UNSW. This paper is co-authored with colleagues Megan Blaxland, Myra Hamilton, Jen Skattebol and Cathy Thomson, who are researchers on the ARC project it draws from.

Lisa Waller, Deakin University; Kerry McCallum, University of Canberra; Kristy Hess, Deakin University; Tanja Dreher, UNSW Sydney; & Eli Skogerbø, University of Oslo

Media attention: shining a spotlight on mainstream news coverage of the Royal Commission into Institutional Responses to Child Sexual Abuse The



2013-17 Child Abuse Royal Commission was a groundbreaking national listening exercise. It captured the attention of the nation and broke persistent silences surrounding institutional child sexual abuse. Through 57 public hearings and more than 8,000 private hearings the Royal Commissioners bore witness to unspeakable injustice. This paper takes a critical position to ask to what extent this groundbreaking work was reflected or amplified via mainstream media? It explores the overall patterns of mainstream media attention and inattention to the 57 case studies across the Royal Commission between September 2013, when the inquiry began, and its end in March 2017. The Royal Commission's website presented these case studies in a standard format, listed chronologically. It did not indicate whether any case studies were considered more or less significant than others. We will base our analysis on the extensive data compiled by media intelligence and data technology company isentia, which was engaged to monitor mainstream media coverage of the inquiry on behalf of the Royal Commission. A political listening framework will be used to question which case studies gained the most mainstream media attention, and importantly, which sustained the most attention over time? The paper draws on concepts of 'attention economy' and 'continuation', which is often a neglected component of social-justice oriented listening, to begin to understand how the case studies were mediated, and the consequences for public understanding of a vast, complex and globally significant national listening forum. The authors work together on the Breaking silences: Media and the child abuse Royal Commission project.

Lisa Waller and **Kristy Hess** are academics in the School of Communication and Creative Arts, Deakin University.

Kerry McCallum is Professor of Communication at the University of Canberra.

Tanja Dreher is an ARC Future Fellow, Scientia Fellow and Associate Professor of Media at UNSW Sydney.

Eli Skogerbo is Professor of Political Communication, University of Oslo.

Maria White, UNSW Sydney

Anxious Empathy: Towards 'Capacious Listening' in Contemporary Performance Contexts This paper explores the politics of listening enabled by two works

made by the Parramatta Female Factory Memory Project (PFFMP) for the inaugural Big Anxiety festival in 2017: 'Parragirls Past, Present' and 'The Public Secret'. The Parragirls are a collective of former residents of the Parramatta Girls Home, a place in Western Sydney where girls were sent (until the 1980s) if they were 'exposed to moral danger.' Led by contemporary artist and Parragirl Bonney Djuric and involving artist and academic Lily Hibberd as an advisor, the PFFMP exists to promote awareness of the significance of the 'Kambala' site in North Parramatta for Stolen Generations and the Forgotten Australians. In this paper I argue that Sydney's post-democratic atmosphere has shaped the kinds of works made by the PFFMP. Through examining the modes of listening enabled by 'Parragirls Past, Present' and 'The Public Secret' I will advocate for what I will call 'capacious' listening, that is, listening that moves the audience from empathy to reason and opens up space for recognition and forms of justice. 'Parragirls Past, Present' and 'The Public Secret' were made by the eponymous Parragirls in the wake of the Royal Commission into Institutional Responses to Child Sexual Abuse, in which some of the Parragirls participated. Hibberd says: 'the women we've spent time with who gave testimony to the Royal Commission came out more traumatised than they were before.' In 'Parragirls Past, Present' and 'The Public Secret' the artists experiment with inviting audiences into processes of listening that radically departs from the kinds of listening practiced at the Royal Commission. This paper considers how listening is enabled or limited by the hi-tech, immersive qualities of 'Parragirls Past, Present' and 'The Public Secret'.

Maria White is an artist and PhD candidate with a background in performance currently completing her thesis in Theatre and Performance Studies at UNSW. Maria's research concerns contemporary performance in post-democratic contexts. She has presented new research at two Performance Studies International (PSi) conferences. Maria has staged new performance work at Performance Space, Arts House, Wassai Festival NY, Underbelly Arts, Blacktown Arts Centre, MCA Art Bar, Kudos Gallery, and developed new work at Vitalstatistix, Shopfront Arts Co-op and Punctum Inc. Maria co-curated the site-responsive performance and visual art festival Tiny Stadiums, 2012-2014.

Nimalan Yoganathan, Concordia University



Sonic activist media: listening and field recording as political practice

This paper examines sound practitioners who audibly convey social justice commentary through field recording and composing with environmental soundscapes. I discuss how soundscape composer Hildegard Westerkamp, 'pirate' radio pioneer Mbanna Kantako, audio activist Christopher DeLaurenti, and sound art collective Ultra-red critique mainstream news media narratives through sonic interventions. This paper questions how the act of listening can be considered a subversive and politically radical gesture. I focus my analysis on specific sound projects: Westerkamp's Soundwalking (1977-79) radio program; Kantako's aural counter-surveillance and audio recording of police encounters; DeLaurenti's radio piece Fit the Description (2015) composed using protest field recordings following the police killing of Michael Brown; and Ultra-red's Structural Adjustments (1997-99) community project that incorporates the daily sounds of a Los Angeles public housing complex. I suggest how composing with the environmental sounds of marginalized communities can function as sonic activism that confronts the oppressive soundscapes of noise pollution, police brutality, systemic racism and 'gentrification'. Specifically, these sound practitioners' approaches are examined through the lens of alternative media scholarship to outline the following common themes: 1) the use of what I call 'aural counterpublics' to amplify marginalized voices and soundscapes of resistance suppressed by news media, 2) the reclamation of technological agency and community empowerment via the act of field recording, and 3) possible ethical implications of composing with sensitive and politically-charged field recordings. This paper proposes the radical potential of the microphone in the field as an alternative media tool that both facilitates and mediates a politics of listening.

Nimalan Yoganathan is a Montreal sound artist and soundscape researcher who is a PhD candidate in Communication Studies at Concordia University. His current academic research interests include anti-racist sonic activism, ethical questions related to field-recording based sound art, as well as the representation of racialised communities and cultural

appropriation within electroacoustic and soundscape composition practices. He recently published an article analysing King Tubby's Jamaican dub music in the context of Canadian soundscape composition methods (Organised Sound Journal). Yoganathan holds a MA in Media Studies and BFA in Electroacoustic Composition both from Concordia University. As a practicing artist, Nimalan's creative work interweaves hip-hop, dub, and soundscape composition aesthetics. He often incorporates processed field recordings of dense urban centres, remote villages, and places of worship into his compositions. He has participated in research-creation and recording residencies in the Brazilian Amazon rainforest and Nunavik (Arctic Canada).

Magdalena Zolkos, Australian Catholic University

Listening to 'endangered voices' of the Taiwanese Amas at the site of trauma What does it mean to listen to trauma of sexual violence after decades of the denial of justice and restitution to its victims? Is listening here synonymous with (secondary) witnessing, or does it offer some additional insights and makes other demands on those who attend to it? The context of this inquiry is the struggle of the international and local communities to bring Japan to account for the crimes of enforced prostitution during the Pacific war in its Taiwanese colony. It argues that at hand is not only the failure of the law to provide justice and restitution to the victims (so-called 'Amas', lit. 'grandmothers'), but also an active refusal to listen to their voices, which, together with the socio-economic marginalization and shaming, has been co-constitutive of the trauma situation. This paper looks at two key events of that struggle—the People's Tribunal in Tokyo in 2000 and the activities of the Taipei Women's Rescue Foundation—and approaches them as practices of listening to marginalized voices of the surviving Amas. Such listening to the trauma of sexual slavery 1) problematizes the connection between listening and understanding, and 2) has a distinctive temporality of 'endangered voices' (analogously with 'endangered languages'): it unfolds in a situation of social, bodily and mnemonic vulnerability of its (now) aged participants. Such listening is precarious because it comes too late. Listening to the Amas means recognizing their stories as both entwined with the larger history of Taiwanese settler colonialism and as also always exceeding that history—the national subject listens from a position that is never outside, but neither is it completely inside, of trauma.



Magdalena Zolkos is Senior Lecturer at the Institute for Social Justice at the Australian Catholic University. She is the author of *Reconciling Community and Subjective Life. Trauma Testimony as Political Theorizing* (Bloomsbury, 2010), the editor of *On Jean Améry: Philosophy of Catastrophe* (Lexington, 2011) and co-editor (with Joanne Faulkner) of *Critical Childhood Studies and the Practice of Interdisciplinarity* (Lexington, 2015). Her work has appeared in *Contemporary Political Theory*, *Textual Practice*, *Political Studies Review* and *Angelaki*.



Programme day one

9.00 Opening - Professor Sue Dodds (Dean of the Faculty of Arts and Social Sciences, UNSW)

9.15 - 10.00 **Keynote:** Professor Megan Davis (DVC Indigenous, UNSW)

10.00 - 11.00 **Plenary: First Nations media and arts** - Summer May Finlay (Croakey) and Lorena Allam (Guardian).

11.00 - 11.15 Break

PARALLEL SESSION A1 (11.15 – 12.45)

Session chair: Lisa Waller

Hayley McQuire and Samara Hand: **If we could start from scratch (one hour workshop)**

Sophie Rudolph: **Beyond 'Closing the Gap': the politics of listening for educational justice**

PARALLEL SESSION A2 (11.15 – 12.45)

Session chair: Anthea Garman

Lucia Farinati: **Practices of listening at the intersection of art and activism**

Maria White: **Anxious empathy: towards 'capacious listening' in contemporary performance contexts**

Tina Dixson: **Listening to trauma of and with queer refugee women**

PARALLEL SESSION A3 (11.15 – 12.45)

Session chair: Christy Newman

Jim Macnamara: **The organisational politics of listening**

Vicki Bamford: **Listening across culture: exploring communication between organisations and their diverse publics**

Luigi Di Martino: **Public diplomacy listening on social media: the case of the G20 2014 in Brisbane**

12.45 - 13.30 Lunch

PARALLEL SESSION B1 (13.30-15.00)

Session Chair: Emily Beausoleil

Harry Hobbs: **A First Nations Voice: structural questions and an ethic of respect**

Leanne Cutcher, Talila Milroy, Melissa Tyler: **Embodied listening and an ethics of recognition**

Leah Barclay, Vicki Saunders, Sarah Woodland: **Listening to Country: exploring the value of acoustic ecology with incarcerated Aboriginal and Torres Strait Islander women.**



Programme day one (continued)

PARALLEL SESSION B2 (13.30-15.00)

Rosemary Kayess, Gerard Goggin, Cate Thill

Listening with disability for democracy (panel)

PARALLEL SESSION B3 (13.30-15.00)

Session Chair: Luigi Di Martino

kylie valentine: **Stories and stigma, or listening to the biographical narratives of people who have to tell them**

Lisa Waller, Kerry McCallum, Kristy Hess, Tanja Dreher & Eli Skogerbo: **Media attention: shining a spotlight on mainstream news coverage of the Royal Commission into Institutional Responses to Child Sexual Abuse**

Chantal Bourgault du Coudray: **An experiential approach to listening: Gestalt Therapy as transformative pedagogy**

15.00 - 15.15 Break

PARALLEL SESSION C1 (15.15-16.45)

Session Chair: James Parker

Nadia Rhook: **Hearing settler law: 'Chinese perjury', translation, and spectacle in 1890s Victorian Supreme Courts.**

Souheir Edelbi: **The African Union and the International Criminal Court: determining how critique of the court is heard and who can speak**

Magdalena Zolkos: **Listening to 'endangered voices' of the Taiwanese amas at the site of trauma**

PARALLEL SESSION C2 (15.15-16.45)

Session Chair: Danny Butt

Kim Munro **Eavesdropping: listening to the "failures" in documentary filmmaking**

Nimalan Yoganathan **Sonic activist media: listening and field recording as political practice**

Nicole Matthews, Justine Lloyd, Isabelle Boisvert, Rebecca Kim: **Listening to life experience in the clinic: professional listening as political**

PARALLEL SESSION C3 (15.15-16.45)

Christy Newman, Caroline Lenette, Reuben Bolt, Naomi Sunderland

Reflecting on the promise and value of life stories to contemporary policy practice (panel)

17.00 - 18.00 - Book and Journal Launch / drinks



Programme day two

9.00 - 9.45 **Keynote: Listening as Solidarity** - Professor Leah Bassel (Roehampton)

9.45 - 10.45 **Plenary: Listening Interventions** - Tanja Dreher (UNSW), Justine Lloyd (Macquarie), Cate Thill (Notre Dame)

10.45 - 11.00 Break

PARALLEL SESSION D1 (11.00-12.30)

Session Chair: Kerry McCallum

Emily Beausoleil: **Waharoa (Gather Your People): learning to listen intergenerationally as settlers**

Anthea Garman: **Hosting as listening: creating spaces for attunement in South Africa**

Peter Banki: **Re-imagining apology and forgiveness as a practice of listening**

PARALLEL SESSION D2 (11.00-12.30)

Session Chair: Justine Lloyd

Wolfgang Vachon and Sarah Woodland: **Acoustic agency, ethics and the politics of amplifying voice: making audio drama in prisons and about homeless shelters.**

Poppy de Souza **Slow listening and the unsettling ethics of attention in *Curtain* the podcast**

Polly Stanton: **Situating in the field: listening, looking and the in-between**

PARALLEL SESSION D3 (1.00-12.30)

Session Chair: Rebecca Sheehan

Andrew Brooks: **Against accumulation**

Natasha Dubler: **Soundwalking: the affective labour of listening to environment and listening to self**

David Chesworth: **How do you know you are listening?**

12.30 - 13.15 Lunch

PARALLEL SESSION E1 (13.15 - 14.45)

Session Chair: Andrew Brooks

Carol Que: **Sonic appeals in the white saviour art industrial complex**

Jessica Feldman: **Strange speech: structures of listening in Nuit Debout, Occupy, and 15M**

Beth Sometimes and Danny Butt: **Apmere Angkentye-kenhe: listening for places of language**



Program day two (continued)

PARALLEL SESSION E2 (13.15 - 14.45)

James Parker, Joel Stern, Joel Spring and André Dao

Eavesdropping (panel)

14.45-15.00 Break

PARALLEL SESSION F1 (15.00-16.30)

Rajni Shah, Amy Spiers, Ellen O'Brien and Luis C. Sotelo Castro

A performative response to the politics of listening (panel)

PARALLEL SESSION F2 (15.00-16.00)

Session Chair: Tanja Dreher

Rebecca Sheehan: **Can the neoliberal subject speak?**

Rachael Bolton: **“You’re not listening to me”: marginalisation, radicalisation, polarisation and learning to listen to our “others”**

Sheryl Magtibay: **The paradox of silence and its potentiality**

16.30 - 17.10 Closing Reflections Plenary - Poppy de Souza (Griffith University), Anthea Garman (Rhodes University), Jessica Feldman (American University of Paris)