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#2

Mobilising the Past to Support Human Rights and the UN Sustainable Development Goals: Literature Review

Emma Parker, June 2018

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Mobilising the Past to Support Human Rights and the UN Sustainable Development Goals

Literature Review

Emma Parker, University of Leeds

Contents

Introduction

This literature review has been compiled as part of the AHRC-funded project, 'Mobilising Multidirectional Memory to Build More Resilient Communities in South Africa' (Taberner, 2017). The project is led by Professor Stuart Taberner and Dr Matthew Boswell at the University of Leeds, in collaboration with Professor Chaya Herman and Dr Charity Kombe at the University of Pretoria and Research Assistant Emma Parker. It offers a selective annotated bibliography of academic scholarship, research projects, reports and literature, published in the last decade, which examine how the memories of difficult, dark or traumatic pasts intersect with both the arts and international development goals. With a particular focus on recent developments in memory studies, this review includes discussions of literature and human rights, film, photography, the performing arts, heritage sites and digital memory. Through various, and often multi-media approaches, these projects explore how difficult, violent pasts, including those of genocide, manifest and affect contemporary communities around the globe. Significant sections of this review, particularly two, three and four, examine not only how arts-based initiatives can respond to traumatic memory, but also their potential therapeutic value for their participants, and their future role in the building of more resilient societies. In many cases, 'arts interventions'—for example, community theatres in South Africa; music schools in Bosnia; Rwandan museums; and many more—are studied for their function as effective mechanisms for confronting violent pasts. They may encourage us to reflect on the causes and consequences of past traumas and to challenge present-day inequalities and injustices. This bibliography is by no means extensive, but it reflects some of the current research in these intersecting areas, demonstrating how efforts to understand difficult pasts may be mobilised to shape better futures.

About the Author

Emma Parker is a PhD student and tutor at the University of Leeds whose research explores women's life-writing in the aftermath of empire. Her interests include postcolonial literature, memory studies, graphic narratives, feminist thought and literary non-fiction. She has published chapters and articles in *Moving Worlds: A Journal of Transcultural Writings*, *Wasafiri* and *Documenting Trauma in Comics: Traumatic Pasts, Embodied Histories and Graphic Reportage* (Palgrave, 2018). She is also a Research Assistant on the AHRC project 'Mobilising Multidirectional Memory to Build More Resilient Communities in South Africa'. Emma's doctoral research is funded by the White Rose College of the Arts and Humanities (AHRC).

1. New Directions in Memory Studies

*The books, essays and articles discussed in **1a** provide an overview of how memory studies has, within the last decade, begun to consider memory as multidirectional and therefore subject to "ongoing negotiation, cross-referencing and borrowing" (Rothberg 2009, 39). Academic enquiries into multidirectional memory have begun to explore global memory work, and how recollections of different traumatic pasts may overlap and intersect in surprising ways. In turn, several of these studies examine how such operations of memory may influence contemporary international relations. Although these studies focus upon a range of histories and locations, particular points of interest include the Holocaust, post-genocide Rwanda and the aftermath of 9/11 in the USA and abroad. The research projects outlined in **1b**, funded largely by the Global Challenges Research Fund (GCRF), represent the ongoing efforts of researchers in the Arts and Humanities to engage with international development programs and policymakers. Whether seeking to repair and rebuild communities in post-conflict situations, or collecting individual oral testimonies for educational graphic narratives, these projects take place across multiple global contexts, examining the entangled legacies of different traumatic pasts using a multidirectional approach.*

a. Academic Studies

Assmann, Aleida and Conrad, Sebastian, *Memory in a Global Age: Discourses, Practices and Trajectories,* (Basingstoke: Palgrave Macmillan, 2010)
Edited collection offering 'an insight into the various problematics of memory in a global age' (10), examining the mobility of memories which are transported across national borders. Particular emphasis on new forms of mass media, building on Hoskins' understanding of the 'emergent digital network of memory' (2009, 92). Individual contributions are broadly arranged into sections on global accountability, the universalisation of memory, transnational memory coalitions and memory and media. Chapters examine specific case studies relating to contemporary Japan, the Holocaust, the Vietnam/American war, state violence in contemporary South America and civic initiations (including pop music) in Bosnia following the Balkan War.

Auchter, Jessica, *The Politics of Haunting and Memory in International Relations,* (New York: Routledge, 2014)
Exploration of how statecraft and international relations intersects with memorialisation. Auchter's study focusses on three case studies: Rwandan genocide memorials, monuments to the undocumented deaths of migrants crossing the US/Mexico border and monuments memorialising 9/11. Drawing on Derrida's notion of hauntology, Auchter encourages us to think 'hauntologically rather than ontologically, to pay attention to spectral voices' (3), scrutinising the practices of statecraft at sites of memory and memorialisation. She particularly focuses on the symbolic value of dead bodies in these sites, and the construction of the memorial space itself.

Bell, Duncan, ed., *Memory, Trauma and World Politics: Reflections on the Relationship Between Past and Present,* 2nd ed., (Basingstoke: Palgrave, 2010)
Collection of essays by political scientists, anthropologists, sociologists and historians exploring how traumatic pasts influence contemporary political attitudes and world politics. Several essays claim trauma as a central feature of modernity (particularly post-Holocaust) while the remainder examine how the nexus of trauma, identity and memory shape foreign policy, national identity and conceptions of justice in the late twentieth - and early twenty-first - century. Subjects and geographical regions of interest include post 9/11 America and the Middle East, post-Apartheid South Africa, North and South Korea following the Korean War and contemporary Taiwan.

Craps, Stef, *Postcolonial Witnessing: Trauma Out of Bounds* (Basingstoke: Palgrave Macmillan, 2013)
Craps' formulation of a decolonised theory of trauma highlights the need for an 'understanding of a postcolonial literature that bears witness to the suffering engendered by racial or colonial oppression' (5). Following Rothberg's arguments on multidirectional memory, Craps explores how memories and legacies of the Holocaust and colonialism may come into contact within literary texts, arguing that 'literature reflects and elicits a relational understanding of trauma (6). Contains analysis of texts by Anita Desai, Sindiwe Magona, David Dabydeen, Fred D'Aguiar and Caryl Phillips.

Kilby, Jane and Rowland, Antony, *The Future of Testimony: Interdisciplinary Perspectives on Witnessing* (London: Routledge, 2014)
Ambitious and wide-ranging edited collection seeking to map the future of testimony, with a particular focus on the 'enduring potency of witness literature' (2) which responds to, and expands upon, Shoshana Felman and Dori Laub's earlier study *Testimony: Crises of Witnessing in Literature, Psychoanalysis and History* (1992). Includes discussions of testimony for the international criminal tribunal within the former Yugoslavia, witnessing in post-Genocide Rwanda, and the ethics of testimony after 9/11.

Langenbacher, Eric and Shain, Yossi, eds., *Power and the Past: Collective Memory and International Relations* (Washington, D.C.: Georgetown University Press, 2010)
Edited collection examining the relationship between international affairs and collective memory, particularly in regards to the construction and impact of 9/11, with an emphasis on twentieth-century European and American history (with the exception of two essays on China and East Asia). Also contains chapters on Holocaust memory and its impact within Germany, Poland, Israel, Austria and Switzerland.

Longman, Timothy, *Memory and Justice in Post-Genocide Rwanda,* (Cambridge: Cambridge University Press, 2017)
Longman's study assesses how the post-genocide government in Rwanda has sought to shape the collective memory of its population in order to create a unified national identity, suggesting that it 'has undertaken an extraordinarily far-reaching program of social engineering […] using commemorations and memorials […] to transform the ways in which individual Rwandans understand their own social identities' (p.12). His experience of living and working in Rwanda throughout the late 1990s leads him to conclude 'that even the voices and experiences of genocide survivors had been quashed by the post-genocide regime' (21).

Resende, Erica, and Budryte, Dovile, eds., *Memory and Trauma in International Relations* (New York: Routledge, 2014)

Edited collection of essays and case studies examining how trauma and memory impact upon international relations, considering how we remember and forget traumatic events in world politics. These are separated into two sections, the first of which looks at theoretical approaches and debates, the second looking at case studies focusing upon contemporary Haiti, Turkey, The German Green Party and Lithuanian transnational memory. Includes interesting analysis on variable conditions including natural disasters, global climate change and religious beliefs.

Rothberg, Michael, *Multidirectional Memory: Remembering the Holocaust in the Age of Decolonisation* (Stanford, CA: Stanford University Press, 2009)
Rothberg's study aims to redirect debates on competitive memory (in which the Holocaust functions as a uniquely traumatic event in global history) towards an understanding of what he terms multidirectional memory, a model 'based on recognition of the productive interplay of disparate acts of remembrance and developed in contrast to an understanding of memory as involved in a competition over scarce public resources' (309). He explains how 'the archive of multidirectional memory is irreducibly transversal; it cuts across genres, national contexts, period and cultural traditions', highlighting memory's productive, often surprising, acts of borrowing and movement (18). *Multidirectional Memory* contains chapters on, and discussions of, Hannah Arendt, Aimé Césaire, Caryl Phillips and Charlotte Delbo.
– 'From Gaza to Warsaw: Mapping Multidirectional Memory', *Criticism,* 53:4 (2011) 523-548
Responding to his earlier monograph *Multidirectional Memory* (2009)*,* Rothberg articulates the need for 'an ethics of comparison that can distinguish politically productive forms of memory from those that lead to competition, appropriation, or trivialisation.' (525). He examines the Warsaw Ghetto as a pervasive focus for multidirectional acts of memory. At the heart of Rothberg's argument is the politics of memory in Israel-Palestine, as he seeks for an alternative to the current 'antagonistic logic of competition' (526). In so doing he looks to move beyond hierarchies of historical suffering which would place the Holocaust as an absolute centre for global memory politics.

b. Research Projects

Cooke, Paul, (Principal Investigator, University of Leeds), 'Changing the Story', Oct 17 – Sept 21
https://changingthestory.leeds.ac.uk/about/
Four year, multidisciplinary project supporting the building of inclusive civil societies with and for young people in five post-conflict countries (Colombia, Cambodia, Rwanda, Kosovo and South Africa) run collaboratively between several universities, INGOs, artists, grassroots organisations and young people from across the globe. The project identifies memories and the legacy of internal conflict as 'one of the most intractable obstacles to development in post-conflict states'. Through various networks and collaborations with international partners, 'Changing the Story' aims to develop new methods and practical toolkits for young people to engage with and address the impact of violent national pasts on their own communities. This seeks to impact both on a local, communities and at policy level. More broadly this ambitious project highlights the future and potential of the Arts and Humanities with the context of International Development.

Hitchcott, Nikki, (Principal Investigator, University of St Andrews) 'Post-Traumatic Growth in Testimonies from Survivors and Perpetrators of the Rwanda Genocide', Oct 16 - Sep 18
http://gtr.ukri.org/projects?ref=AH%2FM004155%2F2
Project based on a pilot study carried out between 2010 and 2013 which focuses on narratives of genocide by Rwandan people who witnessed the mass violence. The se

narratives are oral testimonies recorded in Kinyarwanda by the Genocide Archive Rwanda, which is managed by the project's partner, Nottinghamshire-based NGO, the Aegis Trust. The project seeks to determine whether processes of post-traumatic growth are taking place in Rwandan survivors and perpetrators; to allow the stories of ordinary Rwandan people to reach a wider audience and to make a contribution to broader process of post-conflict healing, reconciliation and development.

Jones, Sara, (Principal Investigator, University of Birmingham), 'Culture and its Uses as Testimony', Jul 16- Jan 19
http://gtr.ukri.org/projects?ref=AH%2FN008774%2F1
Network based on three workshops which examine cultural forms of testimony in societies seeking to come to terms with traumatic pasts, particularly in instances of war, genocide and authoritarian rule. These events look at case studies which include autobiographical accounts, novels, diaries, letters, memoirs, films, theatre, works of art, and documentaries. The network members and their case studies come from diverse cultural contexts in the UK, Ireland, Germany, Romania, Albania, Hungary, Poland, Slovakia, Cuba, Mexico, Puerto Rico, Argentina, South Africa and Rwanda. The network thus provides opportunities for scholars with different understandings of testimony to collaborate and to produce new insights into how culture functions as testimony as societies attempt to come to terms with their past.

Lind, Jeremy, (Principal Investigator, University of Sussex) '"Seeing" conflicts at the margins: understanding community experiences through social research and digital narrative in Kenya and Madagascar', Jan 17 - Dec 19
http://gtr.ukri.org/projects?ref=AH%2FP005330%2F1
Project using participatory visual and audio methods to explore the roles of communities in conflicts where new resource investments become entangled with longer histories of resistance, protest and violence. In so doing this work bridges the social sciences (social anthropology and human geography), the humanities (history, digital arts and visual inquiry) and community-based participatory research (CBPR) to examine how different communities of actors 'see' and experience resource conflicts in Kenya and Madagascar.

Taberner, Stuart, (Principal Investigator, University of Leeds), 'Mobilising Multidirectional Memory to Build More Resilient Communities in South Africa', Nov 16 - May 18
http://gtr.ukri.org/projects?ref=AH%2FP007422%2F1
Project involving several researchers from the University of Leeds working with the South African Holocaust and Genocide Foundation (SAHGF), along with other local NGOs, community groups, researchers and heritage sector partners. Their aim is to evaluate and focus on how memories of the Holocaust and the 1994 Rwandan genocide are mobilised in post-apartheid South Africa as tools for confronting the country's traumatic past. They explore how these memories could promote reconciliation, contributing to the construction of more equal societies in contemporary South Africa. Along with hosting several events across the SAHGF's three main centres, the project also aims to produce a policy document assisting the Foundation in aligning its activities closely with the UN Sustainable Development Goals.

Walton, Oliver Edward (Principal Investigator, University of Bath), 'Living on the Margins: Using literary comics to understand the role of borderland brokers in post-war transitions' Nov 16 - April 18
http://gtr.rcuk.ac.uk/projects?ref=AH/P008216/1
Project examining the life stories of 'borderland brokers' in Nepal and Sri Lanka. These brokers are typically political or military elites, traders, business people and religious figures

who both occupy and cross over international borders and frontier regions. The project highlights 'how these figures have shaped and responded to changing post-war dynamics' in both countries, and how these are linked to international efforts to maintain peace and rebuild states. Individual life narratives will be collected as oral histories from various respondents in both Nepal and Sri Lanka, before four stories are chosen for illustration, creating educational comics to be shared via educational packs online, and in media outlets such as the Guardian and the Huffington Post. This project is run with several external partners, including Dr Ben Dix from PositiveNegatives (see section 6b for further details)

2. Writing Rights

*The study of literature and human rights has undergone a particular boom in the twenty-first century; the academic studies outlined in **2a** reflect the proliferation of scholarship on rights and literature, undertaken largely by researchers in the global north. Meanwhile, the memoirs, documentary accounts and autobiographical comics listed in **2b** represent a brief, and by no means exhaustive selection, of non-fictional accounts concerned with trauma, memory and human rights abuses from across the globe. The majority of recent academic studies into literature and human rights, as outlined below, focus upon novels and the relationship between fiction and the rights bearing subject. These non-fictional accounts suggest how memories of difficult pasts do not exist in isolation, but instead reach across national and cultural borders, cross-referencing and borrowing through multidirectional practices. Both Katherine Boo and Aminatta Forna respectively address international socio-economic structures through the lives of individual subjects, highlighting how memories of child soldiers in Freetown, or of a self-immolation in Mumbai, are situated within a wider narrative of global capitalism, neo-colonial politics and rampant social inequality. Gourevitch and Koff's accounts, while both focusing upon the 1994 Rwandan Genocide, connect the violence of genocide in east Africa with the Holocaust and, in Koff's case, with the Bosnian War. Similarly, Sacco's comics, which still operate as a foundation for much contemporary comics journalism, connect stories from across the globe, and his distinctive, detailed drawings link Bosnia to Israel, the Palestinian territories and Iraq. Although the majority of academic studies outlined below focus upon canonical postcolonial fiction (predominantly by writers such as J. M. Coetzee and Salman Rushdie) these works of literary non-fiction are outlined to suggest new directions and texts for future studies of human rights and literature. Finally the brief selection of research projects in **2c** demonstrate how contemporary literary studies continues to both engage and intervene within human rights issues and violations.*

a. Academic Studies

Anker, Elizabeth, *Fictions of Dignity: Embodying Human Rights in World Literature* (Ithaca: Cornell University Press, 2012)
Responding to what she perceives as a recent impasse in postcolonial theory, Anker formulates an embodied politics of reading, designed to provoke new understandings of both human rights, and literature, particularly 'the human rights bestseller'. The monograph contains two introductory chapters outlining the theoretical framework of her embodied politics of reading, followed by literary analysis of J. M. Coetzee's *Disgrace* (1999)*,* Salman Rushdie's *Midnight's Children* (1980) and Arundhati Roy's *The God of Small Things* (1997)*.*

Goldberg, Elizabeth Swanson and Schultheis Moore, Alexandra, *Theoretical Perspectives on Human Rights and Literature* (New York: Routledge, 2012)
Edited collection which responds to the scholarship of Joseph Slaughter (who provides both its foreword and a chapter on the Bildungsroman) through its focus on how literature and

literary criticism responds to human rights and their abuses. Contains chapters on authors such as Joe Sacco, Edwidge Danticat, J. M. Coetzee, Salman Rushdie and many more by 'exploring the expressions of human rights as material, theoretical and literary practice' (261).

Hesford, Wendy, *Spectacular Rhetorics: Human Rights Visions, Recognitions, Feminisms* (Durham, N.C.: Duke University Press, 2011)
Critical interrogation of how human rights construct humanity through a series of spectacular rhetorics and particularly how visual representations of these rights operate as a site for neoliberal global politics. Contains chapters on visual representations of human suffering in documentary films, photography and theatre and insists that scholars must 'call into question the normative frameworks that govern subject formation and the scenes of suffering' in human rights discourse (46).

Higinbotham, Sarah and Todres, Jonathan, *Human Rights in Children's Literature: Imagination and the Narrative of Law* (Oxford, Oxford University Press, 2016)
Study which considers 'children's literature to be a critical source of children's learning about rights and law' (3) and how such texts contribute to a wider human rights culture. Reading works such as *Peter Rabbit, Horton Hears a Who!*, and the *Harry Potter* books (while referencing over 500 other children's books) it investigates how 'children's literature frequently portrays the interdependent and interconnected nature of rights' (203)

Lewis, David, *et al,* 'The Fiction of Development: Literary Representation as a Source of Authoritative Knowledge', *Journal of Development Studies,* 44:2 (2008) 198-216
Analysis of the contributions that fiction can make to international development projects (particularly in comparison to academic research). Further discussion of the benefits of fictional writing as compared to works of non-fiction. Contains an interesting appendix of recommended reading for fictions of international development, largely comprising of canonical postcolonial texts (including works by Chinua Achebe, Ngugi wa Thiong'o, V. S. Naipaul, Gabriel Garcia Marquez, Salman Rushdie, Ben Okri) and contemporary novels by authors such as Ali Smith and Barbara Kingsolver.

Longley, Arthur Paul, *International Life Writing: Memory and Identity in a Global Context,* (Abingdon: Routledge, 2013)
Collection of essays tracking how global lives unfold against international events and social movements, examining 'lost, hidden or unacknowledged lives, especially those shaped by invasion, colonisation, war and conflict' from the eighteenth to the early twenty-first century (1). Particular focus on transnational lives, looking at narratives of exile and escape, including slave narratives and testimonies of forced resettlement in the South Pacific and in German-occupied Poland.

Niemi, Minna, 'Revising Postcolonial Trauma: Multidirectional Identifications in Ayi Kwei Armah's *Fragments* and Nuruddin Farah's *Maps*', *Journal of Postcolonial Writing* 51:3 (2015) 283-295
Analysis of Ayi Kwei Armah's *Fragments* (1970) and Nuruddin Farah's *Maps* (1986) using Rothberg's understanding of implicated subject positions, who are 'neither simply perpetrator nor victim' (2014, xv) and multidirectional identifications. Niemi examines how 'rather than endorsing a singular vision of history, these works allow mutually opposing narratives to share space, suggesting the complexity of postcolonial history' (286). Niemi's conclusion argues that these two representations of post-independence Ghana and Somalia illuminate the need for competitive, conflicting memory to be acknowledged through multi-

directionality, which in turn paves the way for a 'more sustainable, more democratic postcolonial future' (293).

McClennen, Sophia A. and Schultheis Moore, Alexandra, *The Routledge Companion to Literature and Human Rights* (New York: Routledge, 2016)
Large edited collection of 47 essays plotting out the essential themes and issues of human rights literature, broadly organised around the key topics of subjects, forms, contexts and impacts. These essays aim to offer an introductory overview and, in the first cluster on 'subjects' offer a series of arguments on the rights-bearing person at the heart of literary representations of human rights. The second on 'forms' considers issues such as the autobiographical tradition of the slave narrative, the world form of human rights comics and how social media might advance human rights claims. A particularly comprehensive section on contexts considers the Truth and Reconciliation Commission, the Rwandan genocide, the Guantanamo Bay detention centre and the Israel/Palestine conflicts. The final cluster of entries entitled 'Impacts' considers the future and limits of human rights, containing an interview with film director Joshua Oppenheimer.

Pedwell, Carolyn, 'Affective (self-) transformations: empathy, neoliberalism and international development', *Feminist Theory,* 13:2 (2012), 163-179
Pedwell's article argues that empathy can create transformative social connections and solidarity, but can also reproduce hierarchies and exclude particular persons or groups from its benefits. In particular she examines how empathy is central to contemporary international development projects, how it may be used to 'fix' a subject and asks us to consider that if empathy is understood to humanise individual others, what happens to those who we cannot conceptualise as individual? Although the argument is centred around case studies of international development projects it has significant ramifications for representations of the pain and suffering of others, particularly when writers and artists from the USA and western Europe choose to represent persons from the global south. For further discussions of pain, suffering, empathy and representation see: Sara Ahmed, *Cultural Politics of Emotion,* (London: Routledge, 2004).

Schaffer, Kay and Smith, Sidonie, *Human Rights and Narrated Lives: The Ethics of Recognition* (Basingstoke: Palgrave Macmillan, 2004)
Examines how personal narratives (including memoirs, testimonies and autobiographies) are used as vehicles for advancing global human rights claims, examining how the individual is represented to international communities of readers and policy makers. The five case studies within the collection include the Truth and Reconciliation Committee in South Africa, inquiries into the removal of Indigenous children in Australia, activism for so-called 'comfort women' in South East Asia, prison activism in the US and reforms following the Tiananmen Square Massacre in China.

Schultheis Moore, Alexandra, *Vulnerability and Security in Human Rights Literature and Visual Culture* (New York: Routledge, 2016)
Study interrogating, and critiquing, the liberal subject of human rights through detailed analysis of visual and textual narratives. In so doing Schultheis Moore 'broaden[s] the ideological context of human rights to include neoliberalism in concert with securitisation, located in the private-state networks devoted to border security, incarceration, moral policing and militarised humanitarian intervention' (5). This study of which subjects emerge through human rights frameworks includes chapters on narratives of African child soldiers, photo/graphic narratives of Medicins Sans Frontieres and Joshua Oppenheimer's Indonesian documentaries depicting mass murder. This selection of source material both builds upon and responds to Hesford's *Spectacular Rhetorics* (2011).

Sheeran, Paul, *Literature and International Relations: Stories in the Art of Diplomacy* (Aldershot: Ashgate, 2007)
Monograph considering the value of stories in international relations and how global politics impact upon literary production. Structured around two central research questions Sheeran asks firstly "what is it to 'read' literature as a way of studying International Relations [… and] what literature does do when 'it' relates to international relations?" (viii). Includes discussions of a wide range works including authors such as William Shakespeare, Aldus Huxley, Leo Tolstoy, Evelyn Waugh, Laurie Lee, Karen Blixen, Jean Rhys, Milan Kundera and Raj Kamal Jha. Sheehan's argument insists throughout that literature is a valuable medium for understanding the past and future of international relations, concluding with the claim that 'Literature in International Relations is as valid as fact – stories invariable shape the science' (189).

Slaughter, Joseph, *Human Rights Inc.: The World Novel, Narrative Form and International Law* (New York: Fordham University Press, 2007)
Study focusing on the image of the human person and its coterminous development in the bildungsroman and human rights legislation during the twentieth-century. Slaughter argues that law and literature create discursive regimes within which particular subjects, subjectivities and social formations are created. Indebted to Hannah Arendt's work on statelessness, he concludes that the person is not, paradoxically, an individual but instead denotes 'sameness', proposing that human rights law may subsequently protect persons rather than humans (and that these persons are inherently fictitious)*.*
– 'Enabling Fictions and Novel Subjects: The Bildungsroman and International Human Rights Law', *PMLA*, 121:5 (2006), 1405-1423
Article exploring the 'the conceptual vocabulary, deep narrative grammar, and humanist social vision that normative human rights law and the idealist Bildungsroman share in their cooperative efforts to articulate, normalise, and realise a world founded on the fundamental dignity and equality of what both the UDHR and early theorists of the novel term "the free and full development of the human personality'. His arguments here touch upon many of the wider themes and interests of his monograph *Human Rights Inc* (see above).
 – 'The Enchantment of Human Rights; or, What difference does humanitarian indifference make?', *Critical Quarterly* 56:4 (2014), 46-66.
Exploration of empathy in humanitarian narratives, arguing that 'instead of emphasising imaginative identification with the suffering other, these stories typically invite us to empathise with the knight-errant, to share his enchanting vision of a disenchanted world' (51), thus arguing that these stories actually promote indifference to the pain of others. Interestingly the text that Slaughter's argument engages with in the greatest detail is not a humanitarian memoir, but *Don Quixote* (1615).

b. Literary Non-Fiction

Boo, Katherine, *Behind the Beautiful Forevers: Life, Death and Hope in a Mumbai Undercity* (London: Portobello Books Ltd, 2013)
Pulitzer prize-winning documentary memoir of slum-dwellers (called Annawadians) in Mumbai, celebrated for its exposure of economic inequality and the exploitation of fast-moving global capital. Particular focus upon the new urban underclasses in India which are constrained by poor living conditions and precarious employment opportunities. Boo's narrative was adapted by playwright David Hare for a National Theatre production in 2015.

Forna, Aminatta, *The Devil That Danced on the Water* (London: Harper Collins, 2002)

Forna's acclaimed memoir explores the life of her father Mohammed Forna, who was executed in 1975, relating her childhood memories in relation to the turbulent history of twentieth-century Sierra Leone and particularly the oppressive regime of Siaka Stevens. Forna's decision to track down those she believes responsible for her father's death explores powerful questions of testimony, memory and individual vs collective suffering. At a recent lecture for the Oxford-based 'Post-War: Commemoration, Reconstruction, Reconciliation' seminar series, Forna described how her returns to Sierra Leone that began with *The Devil That Danced on the Water* have led to her founding several sustainable development projects in her ancestral village, Rogbonko.

Gourevitch, Phillip, *We Wish to Inform You That Tomorrow We Will Be Killed With Our Families* (London: Picador, 2015)
Account of Gourevitch's time in Rwanda in the aftermath of the 1994 genocide, retelling the stories of survivors (both victims and perpetrators) and exploring the country's modern history. Gourevitch's account of ethnic cleansing in Rwanda is grounded in his understanding of the Holocaust and is highly critical of the international community's complicity within the violence.

Koff, Clea, *The Bone Woman: A Forensic Anthropologist's Search* (London: Random House, 2004)
Memoir of a forensic scientist, employed by the United Nations to investigate human rights abuses in Rwanda and the former Yugoslavia during the 1990s. Koff's detailed, often macabre, descriptions of forensic anthropologists processing bones at mass graves is accompanied by a broader understanding of how these investigations may offer reconciliation to communities torn apart by the violence of genocide. Her recollections provide an import precedent for understanding how mass murder carried out in seemingly-separate cultural contexts, even occurring in different continents, may be connected without conflation.

Pictured: Panels from Safe Area Gorazde (2000) where Sacco depicts an eye-witness account of mass murder in Visegrad.

Sacco, Joe, *Safe Area Gorazde: The War in Eastern Bosnia, 1992-95* (Seattle: Fantagraphics, 2000)
Seminal work of graphic reportage depicting Sacco's experiences over four months in Bosnia (1994-5) where he combines oral testimonies of interviewees with his own reflections on experiencing this volatile environment. *Safe Area Gorazde* builds upon Sacco's legacy of comics journalism, begun in earlier works like *Palestine* (1997).

Sands, Philippe, *East West Street: On the Origins of Genocide and Crimes Against Humanity* (London: Weidenfeld & Nicolson, 2016)
Sands, a human rights lawyer involved in Pinochet's extradition trial, here combines a family memoir of his maternal grandparents with an account of how the term 'genocide' was

introduced into international law following the Nuremberg Trials of 1945. Intertwining his own family's narrative with that of Hersch Lauterpacht, professor of international law and Raphael Lemkin, a prosecutor who introduced the crime of genocide to the Nuremberg trials, Sands produces a forensically-researched account detailing how personal life narratives led to the creation of modern international human rights law.

c. Research Projects

Arizpe, Evelyn, (Principal Investigator, University of Glasgow) 'Children's Literature in Critical Contexts of Displacement: Exploring how story and arts-based practices create 'safe spaces' for displaced children', Oct 17 - Apr 19
http://gtr.ukri.org/projects?ref=AH%2FR004218%2F1
Project bringing together academic partners from different disciplines (arts, humanities and education) along with non-academic partners, to examine and promote the contribution made by children's literature in creating 'safe spaces' for displaced children and their families. Also seeks to build relationships between migrants and local communities through arts-based practices. Initially based in Egypt and Mexico, this project looks to share its findings with other ODA countries, including Kenya, Sudan, Guatemala, Honduras and El Salvador

Mukherjee, Ankhi (Principal Investigator, University of Oxford) "The Psychic Life of the Poor": A City Unseen in Mumbai, London, and New York, Jan 17 - Jun 18
http://gtr.ukri.org/projects?ref=AH%2FP004954%2F1
Literary critical project which examines representations of poverty in relation to each city's mental health culture (psychoanalytic and psychiatric), and how that culture is reflected in attitudes towards the psychic life of the poor. This project scrutinises the outcast poor of metropolitan centres in fiction, narrative non-fiction, cinema, image and archives therefore introducing forms of literature (such as the humanitarian or ecocritical novel) that defy the common perception of literature as unworldly and esoteric. The project's outcomes include several publications, workshops, an international conference and a website.

Norridge, Zoe, (Principal Investigator, King's College London) 'Stories from Rwanda: Academic, Creative, Applied', Apr 17 - Apr 20
http://gtr.ukri.org/projects?ref=AH%2FP00492X%2F1
Examination of how Rwanda has been 'curated' for international audiences and the stories of Rwandans are mediated by outsiders from the global North. The project focuses upon visual and verbal stories told about genocide and its aftermath and the ways in which they have been disseminated globally. Outcomes of the project include a workshop facilitated by photographer Marcelo Brodsky (Argentina) and writer-editor Billy Kahora (Kenya), bringing together Rwandan photographers and writers with NGOs based in Rwanda along with a policy briefing document for photo editors, a co-authored study and a website.

South African History Archive, 'The Battle against Forgetting: Human Rights and the Unfinished Business of the TRC', 2010 - 2011
http://www.saha.org.za/publications/battle_against_forgetting_human_rights_and_the_trc.htm
Booklet resulting from workshops, held between February and March 2011, which explored the legacy of the TRC, reconciliation, transformation, justice, forgiveness and reparation. Outlining archival sources from numerous collections housed by South African History Archive (SAHA), it includes memory materials produced by members of the Khulumani Support Group, the Zapiro TRC Cartoon Collection, the Freedom of Information

Programme (FOIP) Collection, as well as news articles. It is geared towards enriching the South African curriculum related to history and human rights education and is based on a SAHA exhibition, first displayed at Constitution Hill in Johannesburg in December 2010.

3. Photography and Film

*The academic studies outlined below in **3a** represent an overview of scholarship, undertaken in the last decade, into how memories of traumatic pasts (primarily in post-conflict zones) are represented in photography and film. Articles by Sissy Helff and Adriana Bergero, along with Max Silverman's Palimpsestic Memory (2015) utilise Rothberg's model of multidirectional memory to examine how films document and explore traumatic memories of mass violence. More extensive edited collections such as Post-Conflict Performance (2016) and Documentary Testimonies (2010) ask how film may both document the aftermath of conflict for individuals across the globe and assist in the post-war reconstruction of local communities. The very nature of these collections, which all draw on case studies from a range of international contexts, highlights a persistent tension between local memory and what Janet Walker and Bhaskar Sarkar call 'universal templates' for both understanding and legitimising suffering. Meanwhile the academic projects in **3b** highlight how cinema and participatory film making may allow communities from across the globe to respond to difficult, violent histories and address lingering inequalities within their societies.*

a. Academic Studies

Bergero, Adriana J., 'The Spanish Past in Transnational Films: The "Otherlands" of Memory', *European Review,* Vol. 22, No. 4, 632-641
Study using Rothberg's formulation of multidirectional memory which examines Guillermo Del Toro's feature films 'as the interventions of a social actor who actively participates in and contributes to the ongoing construction of Spanish Post-Transitional memory-culture' (634). With a particular focus on *The Devil's Backbone* (2001) and *Pan's Labyrinth* (2006), Bergero explores how these films rework multidirectional memories of the Spanish Civil War and Francoism through their depictions of bodily violence and traumatic memories.

Caswell, Michelle, *Archiving the Unspeakable: Silence, Memory, and the Photographic Record in Cambodia*, (Madison, WI: University of Wisconsin Press, 2014)
Extensive study of an archive containing thousands of images of prisoners at Tuol Sleng prison in Cambodia who were photographed and then executed by the Khmer Rouge which reveals a 'systematic prison bureaucracy […] hinged on documentation' (29). Caswell's study traces the different uses of these photographs across four decades, including their presence in archival collections, museum displays and online databases. She looks at how 'the social life of Khmer Rouge mug shots uncovers moments of silence and acts of silencing as the photographs were created, transformed into archives and archives by survivors […] as they craft narratives about the regime' (157). She concludes that these images create not only legal evidence of mass murder, but create touchstones for shaping new forms of collective memory, as part of a development towards justice and reconciliation in modern Cambodia.

Cieplak, Piotr, *Death, Image, Memory: The Genocide in Rwanda and its Aftermath in Photography and Documentary Film,* (London: Palgrave, 2017)
Exploration of how photographs and documentaries have participated in the representation of the 1994 Rwandan genocide and its aftermath. It examines how the specific context of Rwanda tests our understanding of truth, evidence, accuracy and witnessing in non-fictional representations, discussing the documentary image's relationship with memory, evidence and suffering. Contains specific analysis of Gilles Peress' photography and documentary films such as *Iseta: Behind the Roadblock* (2008) and *Keepers of Memory* (2004). Cieplak's arguments on Rwanda are situated in a larger representational framework of conflict and suffering on the African continent. He is both a lecturer and a filmmaker in his own right: his documentary *The Faces We Lost* (2017) follows nine survivors in Rwanda who share photographs and memories of their loved ones onscreen. The documentary explores how Rwandans may be users of images, rather than silent subjects and how personal photographs interact with the more public projects within The Genocide Archive and the Kigali Genocide Memorial, both of which display donated photographs.

Chaudhuri, Shohini, *Atrocity and the Ethics of Film Spectatorship* (Edinburgh: Edinburgh University Press, 2014)
Comparative study on cinematic representations of atrocity which focuses on individual films such as *Zero Dark Thirty* (2012) and *Waltz with Bashir* (2008) while examining broader representations of violence in the Rwandan genocide, 'disappearances' in Argentina and Chile, the ongoing conflict in Israel/Palestine and the Holocaust. In so doing it addresses key issues of ethics and morality in contemporary films of war and conflict, asking what kind of viewing experience is created through the aesthetic choices of the film-maker and ultimately claiming that more critical forms of human rights representations in cinema are required. Chaudhuri argues that 'atrocity it often justified by its perpetrators as a moral acts; films collude in this by constructing a moral universe in which violent acts are made acceptable and lent a certain glamour' by encouraging 'us to root for heroes and permit the death and suffering of others' which subsequently prevents the viewer from reflecting on how atrocities occur (180).

Crowder-Taraborrelli, Tomas F. and Wilson, Kristi M., eds., *Film and Genocide* (Madison: University of Wisconsin Press, 2012)
Edited collection addressing how a variety of photographers and filmmakers 'confront the problems of memory and identity […] in landscapes marked by genocide and its resultant forms of trauma' (ix). Includes several chapters examining cinematic representations of the 1994 Rwandan genocide alongside less-discussed depictions of human rights violations in Chile and the Armenian genocide of 1915. Also includes interesting analysis of how films such as *Bringing Them Home* (Human Rights and Equality Opportunity Commission, 1997) and *Rabbit-Proof Fence* (2002) visually reference Holocaust cinema. This comes alongside Sophia Wood's analysis of Holocaust cinema such as *Schindler's List* (1993) and *Shoah* (1985) as well as analysis of documentary images and film from the liberation of Nazi concentration camps. The collection concludes with 3 interviews with the directors of *Ghosts of Rwanda* (2004)*, 100 Days* (2001)*,* and *The Portraitist* (2005).

Downing, Lisa and Saxton, Libby, *Film and Ethics: Foreclosed Encounters* (London: Routledge, 2010)
Co-authored consideration of how a range of films and film criticism can be interpreted through philosophical discourses on ethics by thinkers such as Levinas, Derrida, Foucault and Lacan. By considering the moving image in ethical terms, Downing and Saxton's study aims to redress the critical reluctant to bring 'the poststructuralist ethical turn' within contemporary literary criticism into considerations of cinema (2). Their shared methodology,

manifest in their alternating chapters, stipulates that 'any formal decisions (e.g. a fixed camera, a tracking shot, or a cut) functions as an imprint of the film's ethical valences' and therefore 'every aesthetic decision has an ethical dimension' (18).

Helff, Sissy, 'Memories of Migration: Tracing the Past through Movement in Film', *African and Black Diaspora,* Vol. 8, No. 1 (2015), 1-14
Analysis of filmed representation of refugees and migrants which uses Rothberg's multidirectional approach to memory to discuss Abraham Ravett's experimental documentary *The March* (1999), based on Ravett's mother's experiences in Auschwitz, alongside films by the Malian film-maker Tiecoura N'Daou, *The Shipwrecks of the Mediterranean* (2008) and *Night Tour* (2008).

O'Rawe, Des and Phelan, Mark, *Post-Conflict Performance, Film and Visual Arts: Cities of Memory* (London: Palgrave Macmillan, 2016)
Collection of essays offering 'a comparative survey of the complex and often controversial encounters between public art, political memory and commemoration in divided societies' (2), particularly focusing on how the post-war reconstruction of urban space can erase memories of recent conflict, and how performative arts can resist this erasure. Drawing on a range of cities and conflicts from Europe, Africa and the Middle East, the collection includes several important chapters on how feature films, documentaries, animations and video footage are connected to 'wider modes of conflict transformation, remembrance, commemoration, representation and reconciliation' (11). Contains an opening chapter on cinema as memory in the aftermath of conflict, as well as Des O'Rawe's chapter on Jean-Luc Godard films and the Bosnian War. A significant selection of chapters on Northern Ireland concludes with Paula Blair's study of surveillance video footage in Northern Ireland during the Troubles, now transformed into video installations by Derry-born artist Willie Doherty.

Sarkar, Bhaskar and Walker, Janet, eds., *Documentary Testimonies: Global Archives of Suffering* (London: Routledge, 2010)
Edited collection exploring how different forms of media (including film, television, radio, photograph and social networking websites) can document and utilise individual experiences of public atrocities across the world. With a particular emphasis on film, the essays within this collection focus on a range of historical contexts, and national traumas to examine 'archives of suffering' from Cambodia, Darfur, India, Korea, New Orleans, Rwanda, South Africa and Washington, DC. Connecting each individual essay is a focus on the tension between local and translocal forces, as the editors ask 'when does local testimony's intricate play of meaning get usurped by universal and universalising templates for the legitimation of suffering? (3)'

Silverman, Max, *Palimpsestic Memory: The Holocaust and Colonialism in French and Francophone Fiction and Film* (Oxford: Berghahn, 2015)
In a wide ranging study which considers both text and film, Silverman builds on Rothberg's concept of multidirectional, non-competitive memory by focusing upon the palimpsest as a structure of memory which 'is a combination of not simply two moments in time (past and present) but a number of different moment, hence producing a chain of significant which draws together disparate spaces and places' (3). His analysis of work representing extreme violence by filmmakers Jean-Luc Godard, Michael Haneke and writers such as Frantz Fanon, Mohammed Dib and Assisa Djebar, underlines the need for 'a non-binary way of understanding memory', an imperative that his poetics of palimpsestic memory seeks to fulfil (177).

van Munster, Rens and Sylvest, Casper, *Documenting World Politics: A Critical Companion to International Relations and Non-Fiction Film,* (Abingdon: Routledge, 2017)
Selection of essays seeking viewing documentary films as an important, though neglected, aspect of contemporary global politics. Positions analysis of individual documentaries alongside discussions of the structural conditions through which these films are made. The book's fourteen chapters examine a wide variety of subjects including ocean/wildlife documentaries, visualisation of violence in war zones, and an interview with director Joshua Oppenheimer on evil, art and politics in film. The majority of chapters are loosely grouped into two sections 'staging world politics', which provides readings of specific films and projects and 'behind the scenes', considering the insights of practitioners.

b. Research Projects

Cooke, Paul, (Principal Investigator, University of Leeds), 'Troubling the National Brand and Voicing Hidden Histories: Historical Drama as a tool for International Development and Community Empowerment', Nov 16 - May 18
http://gtr.rcuk.ac.uk/projects?ref=AH/P007511/1
Pilot project based in marginalised communities in Brazil, India and South Africa focusing on how historical dramas, made for both cinema and television, frequently play a role in 'national building' and are considered 'excellent vehicles for the international projection of a nation'. This will be carried out through partnerships with the Bishop Simeon Trust in South Africa, the Budhan Theatre in India, and Plan International in Brazil. The project will facilitate a series of videos, made by communities in all three countries, responding to how their nation's history is presented to the world.

Crook, Tony, (Principal Investigator, University of St Andrews), 'Exploring Participatory Film-Making as a Development Method to address Gender Inequality in the Pacific', Nov 17 - Oct 18
http://gtr.rcuk.ac.uk/projects?ref=AH/R004323/1
Project sustaining an interdisciplinary, international research network between researchers in the UK, Papua New Guinea and Samoa examining gender inequality in the Pacific. This focusses upon the emerging body of Pacific-made participatory documentary films which have thrown new light on gender violence and inequality by enabling communities to tell their own stories. The network uses research seminars, analysis of recent Pacific-made community films, literature viewers and workshop events in an attempt to support creative development methods in their promotion of gender equality in the region.

Keown, Michelle, (Principal Investigator, University of Edinburgh) 'From displacement to development: arts education as a means to build cultural resilience and community-led arts production in the Marshall Islands' Nov 16 - Apr 18
http://gtr.ukri.org/projects?ref=ES%2FP004725%2F1
Participatory arts education project involving a series of workshops conducted with schoolchildren, their extended families and trainee schoolteachers in the Marshall Islands and Hawaii. These include activities in the visual arts, and photography, and will result in creative and academic outputs exploring the Marshallese experience of displacement in the twentieth century.

4. Performing Arts

*The monographs, edited collections and essays outlined in **4a**, examine the impact and influence of performing arts on both communities in post-conflict zones, and the efforts of international development projects operating within these spaces. The academic research projects described in **4b**, all of whom receive support from the Global Challenges Research Fund, are included here for their comparative approach to post-conflict societies and their interest in the arts as the means for long term development. Their investigations explore how individual communities, primarily located across the Global South may use debate, theatrical performances, arts-based workshops and exhibitions to rebuild in the aftermath of violence. Meanwhile, the foundations and organisations listed in section **4c** operate in various regions across the globe, working with communities to use the performing arts (primarily theatre, community-based drama and music) as the means for reconciliation and societal rebuilding. **4d**, which contains several recent reports by the United Nations and the Salzburg Global Seminar, demonstrates how sustaining and facilitating the arts in post-conflict zones is viewed with increasing importance by development projects, and is beginning to have a significant impact on policy makers, both within the UN and local governments.*

a. Academic Studies

Anderson, Patrick and Menon, Jisha, *Violence Performed: Local Roots and Global Routes of Conflict* (London: Palgrave, 2009)
Edited collection which, across sixteen chapters, uses performance studies to draw together examples of political violence from various sites across the globe, including discussions of war photography, cinema, performances and street theatre from the Middle East, South Africa, Democratic Republic of Congo, Rwanda France and the United States. Contains particularly notable chapters from Catherine Cole on the performative elements of the Truth and Reconciliation Committee in South Africa and analysis of theatrical depictions of the Rwandan genocide by Laura Edmondson.

Becker, Florian N. et al., *Imagining Human Rights in Twenty-First Century Theatre: Global Perspectives* (London: Palgrave, 2013)
Collection of 12 chapters which 'does not simply share compelling stories in which theatre stakes human rights claims' but rather 'illuminate[s] the reaction between theatre practice and this still emergent modality of human rights, in which rights to participatory citizenship adhere to personas rather than national territories (xi-xii). Subjects considered are wide-ranging, including plays and performance practices from across the globe, particularly focussing on examples from beyond Europe including Afghanistan, the Democratic Republic of Congo, Mozambique, Mexico, the Philippines and Uruguay.

Breed, Ananda, *Performing the Nation: Genocide, Justice, Reconciliation* (London: Seagull Books, 2014)

Study by a theatre practitioner, exploring the complexities of performance and nationhood in the context of an authoritarian state (Rwanda), still experiencing the aftermath of genocide. Breed draws upon different types of performance, from theatrical productions, to community dance, to Gacaca, a justice system in which perpetrators of the mass violence were tried throughout the early 2000s. But Breed's argument is critical of the state's role in these performances, stating that the nation is mandated, rather than performed, through these stagings.

Clammer, John, *Art, Culture and International Development: Humanizing Social Transformation* (New York: Routledge, 2015)
Monograph exploring the connections between the arts and development, with a strong optimistic argument of how the latter contains transformative potential in terms of quality of life. The focus of development must not, Calmmer argues, be solely economic, ignoring the need for self and collective expression, but instead we should focus upon the development of culture, acknowledging that the arts play a valuable role in process of social transformation. Contains chapters on performance, visualisation, writing and arts-based education.

Coetzee, Marie-Heleen and Barnes, Hazel Estella, eds., *Applied Drama/Theatre as Social Intervention in Conflict and Post-Conflict Contexts* (Newcastle: Cambridge Scholars Publishing, 2014)
Collection of essays initially delivered as papers at the 5th Drama for Life Africa Research Conference (2012) in Pretoria, South Africa. The essays broadly examine the possibilities of transformation and social engagement engendered by drama and theatre, particular in conflict and post-conflict contexts. Several notable essays focus upon performances staged in female-only prisons in Durban, South Africa.

Lewis, David; Rodgers, Dennis; and Woolcock, Michael, eds., *Popular Representations of Development: Insights from Novels, Films, Television and Social Media* (London: Routledge, 2014)
Wide-ranging collection of essays examining the representation of development projects in television shows such as *The Wire* (2002-2008)*,* public campaigns including Band Aid or the Empire Marketing Board poster campaign (1926-1933), twitter posts, blog entries and novels such as Chimamanda Ngozi Adichie's *Half a Yellow Sun* (2013). The editors explicitly scrutinise these cultural products as a means for learning about, and understanding development processes, as opposed to 'more conventional' sources of academic studies and policy reports.

Morria, Gay, ed., 'Special Issue on Applied Theatre Healing and Trauma', *South African Theatre Journal,* 28:1 (2015)
A collection of articles, based upon presentations for the 2013 Drama for Life Africa Research Conference examining 'the unfinished business of truth and reconciliation: arts, trauma and healing'. The special edition broadly assesses how drama can both reflect, and be used as an effective pedagogy to address, issues of truth and reconciliation. Furthermore it considers how arts therapies may examine cycles of trauma 'emanating from the unfinished business of truth and reconciliation processes (p.2). Exclusive focus upon African contexts, featuring reflections on plays like David Lan's *Desire* alongside theatre practitioners examining their experiences of fieldwork in Rwanda and Kashmir. The selection of essays on South Africa examine a range of subjects, including drama performances by prisoners ('Disturbing Masculinity: Gender, Performance and "Violent" Men' by Alexandra Sutherland) and testimony and witnessing in contemporary South African

Drama ('Theatrical Strategies of Storytelling, Bearing Witness and Testimony for Another' by Lieketso Mohoto).

Sloman, Annie, 'Using Participatory Theatre in International Community Development', *Community Development Journal,* 47:1 (2012) 42-57
Sloman argues for the use of theatre as a tool for supporting social change and development through participatory practice, claiming that participatory theatre encourages audiences to instigate positive social change in their communities. Reflects that theatre may be used to address social taboos and is therefore is likely to become a significant contributor to behavioural change.

Stupples, Polly and Teaiwa, Katerina, eds., *Contemporary Perspectives on Art and International Development* (New York: Routledge, 2016)
Edited collection of fifteen chapters, taking a broad understanding of visual and performing arts to chart a 'cultural turn' in international development from the mid-1990s onwards. Chapters are grouped around themes which include: structuring the cultural sector for development, the interface of art, agency and activism, the practical dynamics of art and development and evaluation practices for the arts and development.

Thompson, James, et al, *Performance in Place of War* (London: Seagull Books, 2009)
Study of performance and theatre occurring in conflict zones which examines performances in: refugee camps, war-ravaged villages, towns under curfew, and in cities under occupation. The collection features both critical commentary and draws on extensive original material, including interviews with artists, short play extracts, and photographs from the Democratic Republic of Congo, Kosovo, Israel, Lebanon, Sudan, and others.

b. Research Projects

Boesten, Jelke (Principal Investigator, King's College, London), 'Debating, Performing & Curating Symbolic Reparations and Transformative Gender Justice in post conflict Societies', Nov 16 - Oct 18
http://gtr.rcuk.ac.uk/projects?ref=AH/P006248/1
Focussing upon examples from South Africa and Peru, the project identifies an 'urgent need for a more complex and feminist understanding of the gendered nature of conflict and post-conflict symbolic reparation as well as transformative gender justice'. It aims to identify and discuss conflicting ideas on gender justice, bringing together researchers, artists and curators 'interested in feminist perspectives on commemorative arts and symbolic reparation. Several interactive workshops held in London, Cape Town and Lima will consider existing commemorative projects in post-conflict countries and their relationship with gender justice.

Burton, Andrew, (Principal Investigator, Newcastle University), 'Networking New Opportunities for Artists in East Africa', Jan 18 - June 19
http://gtr.rcuk.ac.uk/projects?ref=AH/R003572/1
Project bringing together various stakeholders from Kenya, Uganda and Rwanda to participants in hands-on collaborative workshops which will result in the creation and exhibition of new temporary artworks, contributing to the development of creative industries in East Africa. This network of workshops brings together artists and arts organisations to create new opportunities for all parties, and future career pathways.

Jeffery, Laura Rebecca (Principal Investigator, University of Edinburgh), 'Arts for Advocacy: Creative Engagement with Forced Displacement in Morocco', Nov 16 - July 18
http://gtr.ukri.org/projects?ref=ES%2FP004598%2F1
Project aiming to develop innovative, interdisciplinary, and participatory arts-based methods to facilitate creative engagement with forced displacement in Morocco. This aims to have direct impact on the lives of those affected by forced displacement in the region, using innovative methods to respond to the current migration crisis and influence working practices at organisational levels. This will foster dialogue and knowledge exchange between displaced people, activists, practitioners, academics, and policy makers,

Kuti, Elizabeth Jane (Principal Investigator, University of Essex), 'Tales of Spring and Winter: Gender, Histories and Intergenerational Exchange in Global Theatre', Nov 16 - April 18
http://gtr.ukri.org/projects?ref=AH%2FP007813%2F1
Investigation into 'women making theatre within and for fractured communities, in the wake of violence, or in the shadow of historical conflicts, around the globe […] with artists from Rwanda, Burundi, Congo, Palestine, Serbia, Sri Lanka and India […] Our aim is find out what underlying and particular qualities women theatre-makers bring the processes of generational bridge-building, in post-conflict, diasporic or fractured communities across the globe'. Project's aims involving creating a new network and supporting website for these artists ('the Women's Global Theatre Forum) as well as the creation of several original pieces of theatre to be performed in Colchester, England.

Magowan, Fiona Caroline (Principal Investigator, Queen's University of Belfast) 'Sounding Conflict: From Resistance to Reconciliation', Feb 17 - Jan 21
http://gtr.ukri.org/projects?ref=AH%2FP005381%2F1
Investigation into the effects of music, sound and storytelling in conflict and post-conflict communities and their distribution through digital media activities. Comparative case studies in the Middle East, Brazil and Northern Ireland serve as a basis for evaluating how sound is used to articulate experiences of violence, to support narratives of resistance and to promote peace building. This research is conducted in partnership with organisations which play significant roles in establishing music and arts activities in three conflict regions (the Al Salam school in Turkey, Museu da Maré in Brazil, Musicians without Borders in Palestine and Northern Ireland and four theatres in Northern Ireland).

Plastow, Jane (Principal Investigator, University of Leeds), 'Promoting Sexual and Reproductive Health Education among adolescents through creative and youth-led practice in India, Malawi and Uganda', Dec 17 - Nov 19
http://gtr.ukri.org/projects?ref=AH%2FR006040%2F1
Project aimed at young men and women in three countries with high records of marriage, pregnancy and violent sexual behaviour amongst adolescents. Using participatory methodologies (arts-based weekly workshops) this pilot scheme looks at new ways for developing adolescent public health programmes by transforming local attitudes to sexual and reproductive health. Young participants will contribute to future public health education strategies, using creative media (songs, plays, radio shows) to embody their learning and share their knowledge within their communities.

Thompson, James, et al (Principal Investigator, University of Manchester), 'In Place of War', 2000 - present
https://inplaceofwar.net/about/
Ongoing network based at Manchester University which began as an AHRC funded research project led by Prof James Thompson that set out to investigate the work of artists

living in war zones. This looked at what (theatre) arts work was happening in war zones and focused on locally based artists who were producing work in the midst of conflict rather than artists producing work about conflict. The main research output was a book, Performance in Place of War (2009). Since its research project roots, 'In Place Of War' has now evolved in to an activist arts organisation headed up by Ruth Daniel. IPOW aims to create a support system for community artistic, creative and cultural organisations in places of conflict, revolution and areas suffering the consequences of conflict. Working with a network of 100 grassroots community organisations in Africa, the Middle East and Asia, 'In Place Of War' provides resources, training and co-ordination to needs identified by those on the ground and is funded by grants and donations within the UK.

Waldorf, Lars, (Principal Investigator, University of York), 'Performing Empowerment: Disability, Dance, and Inclusive Development in Post-Conflict Sri Lanka', Nov 16 - Sep 18
http://gtr.ukri.org/projects?ref=AH%2FP008178%2F1
Project examining innovative ways of empowering persons with conflict-related disabilities in Sri Lanka through an unusual combination of dance and law. The project consists of: workshops which combine integrated dance and legal empowerment; flash mobs and dance performances in public spaces by workshop participants; research on how the workshops and performances affect the agency, dignity, welfare, and inclusion of persons with conflict-related disabilities while sharing the research findings with a wide range of beneficiaries to maximise impact. The workshops and performances will take place in Batticaloa and Jaffna, two of the most conflict-affected districts in Sri Lanka.

c. Facilitating Performing Arts in Post-Conflict Zones

Musicians without Borders
https://www.musicianswithoutborders.org/
A Dutch organisation promoting reconciliation and healing both during and in the aftermath of conflict, with operations in Kosovo, Rwanda, Northern Ireland, Palestine, Uganda, El Salvador and working with refugees in The Netherlands. They have been operating since 2000 with the goal of providing a 'new, innovative approach to peace building through music'. Their various projects receive financial support from a wide variety of backers, including the European Union. For a case study of how Musicians without Borders operates, see:
https://www.youtube.com/watch?feature=player_embedded&v=AK9OB_x77-8

WENDY**HASSLER-FOREST**

Rock in a hard place - Mitrovica: Wendy Hassler-Forest at TEDxTirana
1,637 views

Pictured: In her TEDx talk Wendy Hassler-Forest, (head of Musicians without Borders' regional office for South East Europe) outlines the history of the Mitrovica Rock School which uses music and performance as the means for reconciliation in the Balkan states. She explains how this particular project aimed to bring back rock music to the city of Mitrovica (Kosovo, former Yugoslavia) encouraging youths from different ethnic communities to join bands together and helping a young community heal in the aftermath of war.

Playing for Change
http://playingforchange.com/
Playing for Change encompasses both a multi-media music project, with HQ in Santa Monica USA and non-profit Foundation which are separate, but interconnected. Playing for Change's foundation provides education programs for children in financial poverty which focuses upon their local music culture, providing free programs in vocals, dance, instruments and musical theory. With operations across the global south, they have a particular focus upon communities across the African continent, South East Asia, and South America. They currently claim 15 programs across 11 countries which serve over 2000 children. With support from high-profile backers they have created a series of eye-catching videos featuring musicians from across the globe collaborating from their respective countries and continents.

d. Reports on Culture, the Arts and International Development

'Session Report 532: Conflict Transformation through Culture, Peace-Building and the Artist', *Salzburg Global Seminar*, Salzburg, 6-10 April, 2014
Report on a series of plenary sessions, hosted by the Salzburg Global Seminar, which brought together cultural practitioners in a variety of arts organisations to discuss creative practices in relation to peace-building, violence and conflict prevention, trauma therapy and social cohesion. These sessions explored the role that such arts have played in post-conflict settings and society rebuilding, before examines how the arts may be better connected to larger, peace-building agendas and policy making.

United Nations, *Creative Economy Report,* 2013
http://en.unesco.org/creativity/creative-economy-report-2013
Extensive report outlining culture as both a driver and enabler of development, examining both the impact of creative economies but also how investing in cultural and creative sectors leads to an improvement in the overall wellbeing of communities. It identifies a dynamic exchange between economic and cultural forces, providing case studies from across the Global South to suggest that a multitude of creative economies across countries, and even continents are independent yet interconnected.

5. Museums, Memorials and Heritage Sites

*The academic studies and projects outlined in **5a** investigate heritage sites, memorial practices and curatorial work taking place in sites across the globe, from mass graves in West Africa to temporary exhibitions of photographs in Berlin. These studies and projects are connected here through their use, either implicitly or explicitly, of multidirectional models of memory which are used to investigate how specific, and often violent, traumatic histories can create transnational forms of memory. These studies therefore connect commemorative practices in, for example, the Kigali Genocide Memorial Centre with the Museum of Memory and Human Rights in Santiago, Chile. However, the studies and projects represented below have also been selected for their engagement with how these memorial sites both influence, and are influenced by, non-governmental organisations and international development goals. In so doing, they connect the multidirectional operations of memory in museums and heritage sites with wider, political projects of nation building and development. The projects outlined in **5b** emphasise and explore, in different ways, the importance of cultural property, dark heritage sites, curatorial practices and museums in post-conflict zones.*

a. Academic Studies

Anstett, Elisabeth and Dreyfus, Jean-Marc, eds., *Human Remains in Society: Curation and Exhibition in the Aftermath of Genocide and Mass-Violence* (Manchester: Manchester University Press, 2017)
Edited collection examining the display of human remains, particular in instances of genocide and mass violence from different regions around the world, with contributing chapters from anthropologists, historians, jurists, literary scholars, archeologists and criminologists. It addresses the often ambiguous role of cultural institutions in preserving, appropriating and sometimes confiscating human remains, particularly in those of Native Americans in the USA and First Nation peoples in Canada alongside chapters on Kenya's Mau Mau Rebellion and post-Holocaust Poland. Also contains a particularly notable contribution from Ayala Maurer-Prager on 'multidirectional memorialisation in post-genocide Rwanda' which examines texts by Phillip Gourevitch (see) and Jean Hatzfeld to highlight how Rwanda's corpses have become a part of the country's landscape and how the country's 'corporeally commemorative strategy *relies* upon the corpse-human identification it elicits' (117).

Arnold-de Simine, Silke, *Mediating Memory in the Museum: Trauma, Empathy, Nostalgia* (New York: Palgrave Macmillan, 2013)
Study focussing upon museums as important social institutions which transform living memories in sustained commemorative practices, claiming 'they have become places of recollection, not so much driven by objects but by narratives and performances' (2) using comparative case studies from museums in the UK, Germany, France and Belgium. Contains a particular focus on how empathy, as propagated in museums and heritage sites

hopes to 'enable visitors not only to go beyond the boundaries of traditional forms of kinship and community but to experience and feel the 'other'. (201).

de Jong, Ferdinand and Rowlands, Michael, eds., *Reclaiming Heritage: Alternative Imagines of Memory in West Africa* (Walnut Creek CA: Left Coast Press, 2007)
Edited collected focussing upon memorial and heritage practices in several West African locations, which explores how imaginaries of memory are structured by Western European understandings. It highlights how 'UNESCO policy in Africa has resulted in an opposition between tangible and intangible heritage, which have privileged the idea of an authentic Africa as performative rather than monumental' (15). The individual chapters move away from received ideas about heritage as monumental buildings and architecture, discussing instead cotton trees, slave forts, mass graves, sacred groves, masked performance and mud structures. The editors' explicit aim is to 'translate the heritage/memory tension into another space where development/aid and nation-building are more explicit concerns' (19).

Frihammar, Mattias and Silverman, Helaine, *Heritage of Death: Landscapes of Emotion, Memory and Practice* (New York: Routledge, 2018)
Edited collection considering heritages of death in Europe, The United States and Australia, using ethnographic studies to consider expressions and social practices of mourning, grief, memory and commemoration. They examine 'how landscapes, which cognitively would appear to be profoundly territorialised, may, in fact, be mobile by virtue of the memorials associated with them elsewhere (7). Contains discussions of dark tourism in the areas surrounding Chernobyl, Russia and the Gulag system of forced labour camps across the former Soviet Union alongside a chapter on the Tsitsernakaberd Memorial Complex and Armenian Genocide Museum in Yerevan.

Logan, William and Reeves, Keir, eds., *Places of Pain and Shame: Dealing with 'Difficult Heritage'* (New York: Routledge, 2008)
Collection of essays examining heritage sites from China, Japan, Poland, Cambodia, Vietnam, South Africa, Australia and Northern Ireland as a 'cross-cultural study of sties representing painful and/or shameful episodes in national or local community's history', looking at how governments, heritage professionals and communities remember and commemorate difficult pasts (1).

Marschall, Sabine, *Tourism and Memories of Home: Migrants, Displaced People, Exiles and Diaspora Communities* (Bristol: Channel View Publications, 2017)
Collection of essays, largely based on ethnographic case studies, which examine the phenomenon of diaspora tourism by foregrounding individual touristic experiences, emotions, memories and perceptions. Although the collection includes individual discussions of locations and communities across the globe, Marschall triangulates these through an overarching interest in tourism, memory and home, suggesting that each chapter explores how home may function as a destination and longing for home as the motivation for travel. Contains chapters discussing the 1986 Chernobyl nuclear disaster, return journeys and homesickness for both East and West Germany during the Cold War, Palestinians returning to their former villages destroyed during the *Nakba* of 1948 and Jewish survivors of the Holocaust in Israel.

Marselis, Randi, 'Bridge the Gap: Multidirectional Memory in Photography Projects for Refugee Youths', *Journal of Intercultural Studies,* Vol. 38, No. 6, 665-678.
Article examining temporary photography exhibitions at the Marienfelde Refugee Centre Museum, located in a suburb of the former US sector in West Berlin. The museum, which is located next to still-operating refugee and asylum centre can be viewed, Marselis argues,

as a multidirectional memory site, where memories of different groups intersect and resonate, rather than competing with each other. However, the article also analyses a particular workshop for young Syrian refugees, hosted by the 'Bridge the Gap' project, which highlights some of the difficulties in producing and discussing multidirectional memory. The article's second case study, in which images of bombed German cities during the Second World War are clumsily compared by the workshop's organisers to the current horrors of Aleppo, demonstrate how memory work in the context of refugeedom frequently presumes prior knowledge of European history.

Silberman, Marc and Vatan, Florence, eds., *Memory and Postwar Memorials: Confronting the Violence of the Past* (London: Palgrave Macmillan, 2013)
Edited collection discussing the operations of memory in the aftermath of violent histories and within post-conflict zones. Includes chapters discussing memory and commemoration processes following the Second World War, the Holocaust, Stalinism in Russia, Spain's Civil War and the apartheid regime in South Africa.

Sodaro, Amy, *Exhibiting Atrocity: Memorial Museums and the Politics of Past Violence* (London: Rutgers University Press, 2018)
Study focussing upon five international memorial museums, all of which emerge as monuments to violent twentieth century histories, as 'a new "hybrid" cultural form of commemoration' (4). It uses chapter length case studies of the US Holocaust Memorial Museum, Budapest's Terrorhaza, or House of Terror, the Kigali Genocide Memorial Centre, the Museum of Memory and Human Rights in Santiago, Chile and the National September 11 Memorial Museum. Sodaro looks at the paradoxical nature of memorial museums, exploring how 'the emergence of new memorial forms and the expectations of the memory that they contain are often at odds with the reality of the present in and by which they are created' (13). Ultimately she concludes that the 'increasingly transnational, travelling, cosmopolitan or multidirectional memory' provides hope that 'individuals and collectives will be more interconnected, their negative pasts interwoven and articulated in ways that ameliorate division' (184).

van Ooijen, Iris and Raaijmakers, Ilse, 'Competitive or Multidirectional Memory? The Interactions between Postwar and Postcolonial Memory in the Netherlands', *Journal of Genocide Research,* Vol. 14, No. 3 (2012), 463-483
Article examining how, in the Netherlands, the remembrance and memorialisation of World War II and the Dutch-Indonesian war of decolonisation are intertwined. Asking what happens when these memories of different pasts encounter each other in public space, the article focuses upon two case studies, the first being early postwar commemoration practises on 4 May (Dutch remembrance day of World War II), the second on the site of a former concentration camp, Camp Vught, reused after the war as a reception centre for Moluccan soldiers of the colonial army. This multidirectional study analyses the interactions between postwar and postcolonial memory, to argue that 'cultural memory of World War II [in the Netherlands] provided possibilities for different postcolonial mnemonic communities to step out of the shadows and bring their cultural memory into the public sphere' (481).

Walkowitz, Daniel J. and Knauer, Lisa Maya, *Contested Histories in Public Space: Memory, Race and Nation* (Durham: Duke University Press, 2009)
Collection of essays examining public histories in fourteen different countries, its opening section 'First Things First' explores the relationship between indigenous groups and national institutions in New Zealand, Canada and Australia while the second 'Colonial Legacies and Winners' Tales' examines how the UK and USA continue to 'grapple with the colonial legacies that frame their internal cultural politics (14). 'State Stories' contains discussions of

the Voortrekker Monument in South Africa a favela in Rio de Janeiro and tourism in Cuba, respectively. Alongside its titular themes of memory, race and nationhood, the volume also considers how the growth of tourism involves the marketing of pieces or version 'of the past for export' (24).

b. Research Projects

Cooke, Paul (Principal Investigator, University of Leeds), 'Using Digital Tools to Challenge Xenophobia and Support International Development in South Africa', Nov 16 - Dec 17
http://gtr.ukri.org/projects?ref=AH%2FP005268%2F1
Project working with groups of young people across the Gauteng province of South Africa to challenge rising xenophobia within the region by supporting the work of the international development NGO The Bishop Simeon Trust (BST) and the 20 Community Based Organisations (CBOs) it services locally. In partnership with BST and the Johannesburg Holocaust & Genocide Centre (JHGC), the project uses the exhibitions, archive and other resources of JHGC to create a set of digital educational materials on lessons that can be learnt for South Africa today from the ethnic violence of the Holocaust and the Rwandan Genocide.

Donahue, Edmund Randolph and Wilson, Andrew Stephen (Principal Investigators, University of Bradford), 'Augmenting Jordanian Heritage', Nov 16 - Jun 18
http://gtr.ukri.org/projects?ref=AH%2FP00945X%2F1
Project aiming to transform the existing virtual presence of The Jordan Museum by digitally reconstructing a sample of fragmented heritage objects. This demonstrates the potential application of 3D refit methodology for damaged objects, statuary, and monuments.

Forsdick, Charles (Principal Investigator, University of Liverpool), 'Dark Tourism in Comparative Perspective: Sites of Suffering, Sites of Memory', Mar 16 - Feb 18
http://gtr.ukri.org/projects?ref=AH/N504555/1
Exploration of the relationship between memory, place, cultural heritage, colonialism and public understandings of suffering and imprisonment. This project focuses on former sites of suffering, incarceration and genocide, and explores the increasing engagement with these locations by the heritage industry. The research draws on a broad range of disciplinary expertise - history, sociology, anthropology, comparative cultural studies, museum studies - in France and the UK to interrogate existing assumptions and methodologies in studies of 'dark tourism', developing two specific strands of activity relating to cultures of penal and convict incarceration in France, the UK, Tasmania, and New Caledonia and recent museums and memorials relating to the Holocaust and the genocide of the Tutsi in Rwanda.

Hickey, Robin, (Principal Investigator, Queen's University Belfast), 'Restoring Cultural Property and Communities After Conflict', Nov 16 - Aug 18
http://gtr.ukri.org/projects?ref=AH%2FP007929%2F1
This project responds to destruction of cultural property as an attack on a community's history, cultural and religious activities and even identity, understanding how such destructions can serve as a way to eliminate diversity and divergent historical narratives. It therefore aims to develop a 'thicker' understanding of the impact of the destruction of cultural property on affected communities. It explores the practical challenges associated with protecting and restoring cultural property after armed conflict, and considers to what extent transitional justice processes can effectively respond to the harm caused by the destruction of cultural property. Working in Cambodia, and with the Documentation Centre for Cambodia (DC-Cam) the project conducts focus groups with affected communities, in order explore

the impact of the destruction of cultural property on those communities. Interviews will also be conducted with practitioners involved in restoration projects elsewhere, and with individuals involved in the prosecution of cultural heritage crimes. The project aims to create bespoke policy reports to be of direct relevance to a range of similar actors in other jurisdictions (e.g. Syria, Afghanistan and Somalia) that are seeking or may seek to deal with a legacy of violent conflict.

Otele, Olivette, (Principal Investigator, Bath Spa University) 'People of African Descent in the 21st century: knowledge and cultural production in reluctant sites of memory', May 17 - Nov 18
http://gtr.ukri.org/projects?ref=AH%2FP006760%2F1
Project, and subsequent network, exploring a series of specific settings in order to show how they reluctantly tell the story of the legacies of colonial encounters between people of Africa, Asia and Europe and how they provide examples of active participation of people of African descent in shaping societies they were forcibly moved to. The network aims to shed light on 'reluctant sites of memory' by reaching beyond academia to work with communities to explore connections between Afro-descents, the history of involvement in the transatlantic slavery, Black presence in South-East England and South Wales and colonial legacies.

Robinson, Mike, (Principal Investigator, University of Birmingham) 'World Heritage FOR Sustainable Development', Nov 16 - April 18
http://gtr.ukri.org/projects?ref=AH%2FP006183%2F1
Project hosting a series of workshops, including several in ODA countries, to establish a network of experienced and new researchers, policy makers and local stakeholders to share ideas, examples and research of how World Heritage can be effectively and sensitively mobilised for sustainable development. Each workshop will focus on a single World Heritage site, with a final conference to be held at UNESCO, Paris. These will act as a research activity and an opportunity to debate questions of practice and policy around concepts such as developing and managing sustainable tourism

Salisbury Lease, Bryce, (Principal Investigator, Royal Holloway, University of London) 'Staging Difficult Pasts: Of Narratives, Objects and Public Memory', June 18 - May 21
http://gtr.ukri.org/projects?ref=AH%2FR006849%2F1
Project examining how theatres and museums shape public memory of difficult pasts through their staging of narratives and objects. It aims to analyse how public memory of 'difficult pasts' is being staged in contemporary theatre and museal practices and to foster transnational collaboration and dialogue to enhance these practices. Through fieldwork (archival research, research visits to museums and theatres, interviews with curators and theatre makers), workshops, public talks, and an international symposium the project team will specifically analyse transnational case studies in Argentina, Lithuania, Poland, Spain and the UK to examine how these institutions and cultural practices shape global forms of memory.

6. Digital Memory

Section *6a* *demonstrates recent responses to what Andrew Hoskins calls the 'connective turn' in memory studies, brought about by a sudden abundance of digital media forms, archives and networks, creating a profound shift in our understanding of memory and its operations. Digital media offers new horizons for both remembrance, memorialisation and forgetting, through a range of often participatory platforms and archives. The studies explored below show how critics have responded to both manifestations of digital memory, (in collections, museums and archives) along with the ethics and inevitable risks of our digital age. 6b presents several, very different, projects primarily hosted online, which use memory and survivor testimony to create dynamic forms of narrative (PositiveNegative), advise communities how to create digital memory projects (Digital Memory Toolkit) and use virtual technology to raise awareness of human rights abuses (UN Virtual Reality Project). In their pictured online comic 'A perilous journey' PositiveNegatives capture Kalid's memories of torture in Syria alongside with his present as a refugee in Germany. The spatial form of the comic represents these separate experiences as multilayered process, further complicating his narrative by exhibiting it alongside the testimonial comics of two other Syrian refugees, Hasko and Mohammed. Meanwhile the academic research projects listed in 6c represent a very brief indication as to what future investigations into digital memory will focus, including interactive memoryscapes of Nazi concentration camps, online community platforms for post-conflict zones in Africa and intellectual investigations of humanity in the digital age.*

a. Academic Studies

Ernst, Wolfgang, *Digital Memory and the Archive,* ed. by Jussi Parikka (Minneapolis: University of Minnesota Press, 2013)
First collection of Ernst's essays available in English, comprising of ten essays, which explore the intersections of media, culture and memory, articulating Ernst's understanding of 'media archaeology'. Ernst is especially interested with the archive, exploring the difference between its classical and digital manifestations. The collection's editor, Jussi Parikka, is the author of an additional introduction to this field, entitled *What is Media Archaeology?* (2012), outlining how it attempts to understand new media through a close examination (or, more appropriately, excavation) of its past.

Garde-Hansen, Joanne; Hoskins, Andrew; and Reading, Anna, eds., *Save As… Digital Memories* (Basingstoke: Palgrave Macmillan, 2009)
Edited collection addressing digital technologies are increasingly changing both our lives and memories, containing three grouped sections of chapters on 'digital memory discourses, digital memory forms and digital memory practices' (17). Individual contributions discuss subjects which include online memorials, blogs, mobile phones, social networking websites and the digital archive in relation to histories such as the Holocaust and the US 'War on Terror'.

Ghezzi, Alessia et al, eds., *The Ethics of Memory in a Digital Age: Interrogating the Right to Be Forgotten* (Basingstoke: Palgrave Macmillan, 2014)
Both the editors' and individual contributors, explore memory through the paradigm of 'the right to be forgotten and how this creates an interplay between 'the value of memory and citizen rights about memory' (3). Broadly these discussions respond a European context, specifically to the General Data Protection Regulation (GDPR), a regulation in EU law on data protection and privacy for all individuals within the European Union. Contains individual chapters, written by legal theorists and social scientists, critiquing the right to be forgotten in relation to identity construction, informational autonomy, data protection and more.

Hajek, Andrea; Lohmeier, Christine; and Pentzold, Christian, *Memory in a Mediated World: Remembrance and Reconstruction* (New York: Palgrave Macmillan, 2016)
Edited collection considering how new digital and connection media have engendered new ways of thinking about time 'considering both *retrospective* memories and the *prospective* employment of memories, this volume looks at troubled times that demand resolution, recovery and restoration, with the chance to revise old and reconstruct new ways of living' (2). Drawing on case studies from a diverse range of locales, it examines Srebrenica mural ceremonies screened on YouTube, the memory of communism in Russia, Cultural memory in the Cuban diaspora, alternative histories in Black nationalist politics. With a particular emphasis on how memory work can revive and reconstruct personal and public life its various chapters explore: how communities use mediated the use of activism for social change, how displaced communities rebuild their collective identities and the use of social media to mourn and memorialise the dead.

Hanna, Stephen P., et al, eds., *Social Memory and Heritage Tourism Methodologies* (London: Routledge, 2017)
Edited collection on memory and heritage tourism, which views memory as a social activity. Features a major section on 'Digital Sources and Methods' which includes discussions of travel blogs from Mosta, Bosnia and Herzegovina, websites representing slavery at tourism plantations, and 'playing emotional geographies via YouTube'.

Hoskins, Andrew, ed., *Digital Memory Studies: Media Pasts in Transition* (London: Routledge, 2017)
Edited collection which broadly responds to the dramatic, new digital landscapes of memory, positing 'an agenda for mapping these transformations, their consequences and potential ways forward through the interrelated lenses of connectivity, archeology, economy and archive' ( ). Collectively the individual chapters such that a new ontology of memory studies is urgently needed which can understand how (digital) media fundamentally alters our understanding of what memory *is.* Contains contributing chapters on digital afterlife agencies, the Holocaust in the 21st century, archeology and digital archives and digital memory economies.

Rumsey, Abby Smith, *When We Are No More: How Digital Memory is Shaping Our Future* (New York: Bloomsbury, 2016)
Consideration of the future of digital memory, partly based on Rumsey's experiences as a historian with extensive experience of digital preservation at the Library of Congress, Washington D.C.. Rumsey's study connects the future technologies of our digital age to previous 'analog' histories of photography and film.

Törnquist-Plewa, Barbara, ed., *Whose Memory, Which Future? Remembering Ethnic Cleansing and Lost Cultural Diversity in Eastern, Central and Southeastern Europe* (Oxford: Berghahn, 2016)

Collection of essays resulting from a multi and interdisciplinary research project based at the University of Lund (Sweden) considering the contemporary after-effects of genocide in Europe during the twentieth century, looking at how contemporary populations respond to these difficult memories. Contains six case studies of memories in a number of Eastern European towns and cities which examine monuments, commemoration ceremonies, narratives within local media, public speeches, tourist sites and various other forms of memory discourse. The final concluding chapter, by Törnquist-Plewa suggests that 'the liberalisation of the memory field that followed the fall of communism led to an awakening of interest in the traces left by the ethnic groups that previously lived in the towns and cities (214), explicitly promoting a model of liberal multiculturalism as the means for reconciliation through memory work.

b. Online and Virtual Projects

McNulty, Niall and McNulty, Grant, *Digital Memory Toolkit* (McNulty Consulting, 2014)
http://www.ethnosproject.org/digital-memory-toolkit-2/
Open access publication addressing the lack of digital literary in community memory projects which operates as an introduction or training manual on how to execute digital memory projects, largely aimed at communities in southern Africa (although the authors explicitly state that their ideas could be adapted for other African contexts and communities). The chapters include: information for African NGOs, libraries, archives, museums and schools to initiate and run their own digital memory projects, using free, open-source technology and community volunteers. Practical information on proposal writing, budgets, funding, introduction to e-skills along with case studies are also provided. The publication is supported by the Goethe Institute, South Africa.

PositiveNegatives
http://positivenegatives.org/
Producer of online comics and animations on international social and human rights issues, currently based at the School of Oriental and African Studies, University of London and directed by Dr Ben Dix. PositiveNegatives use a team of researchers to travel internationally, interviewing individuals for their memories of rights abuses, or of migration and displacement, and transforming their life stories into comics strips for wider dissemination. PositiveNegatives projects have been commissioned and funded by media and charity organisations including: The Guardian, Huffington Post, United National Development Programme, International Red Cross and many more. Their comics primarily represent stories of migration and conflict, exploring global issues through personal stories and testimony. They work within a comics journalism field indebted to the work of Joe Sacco, aiming to educate an international audience through a combination of words and images.
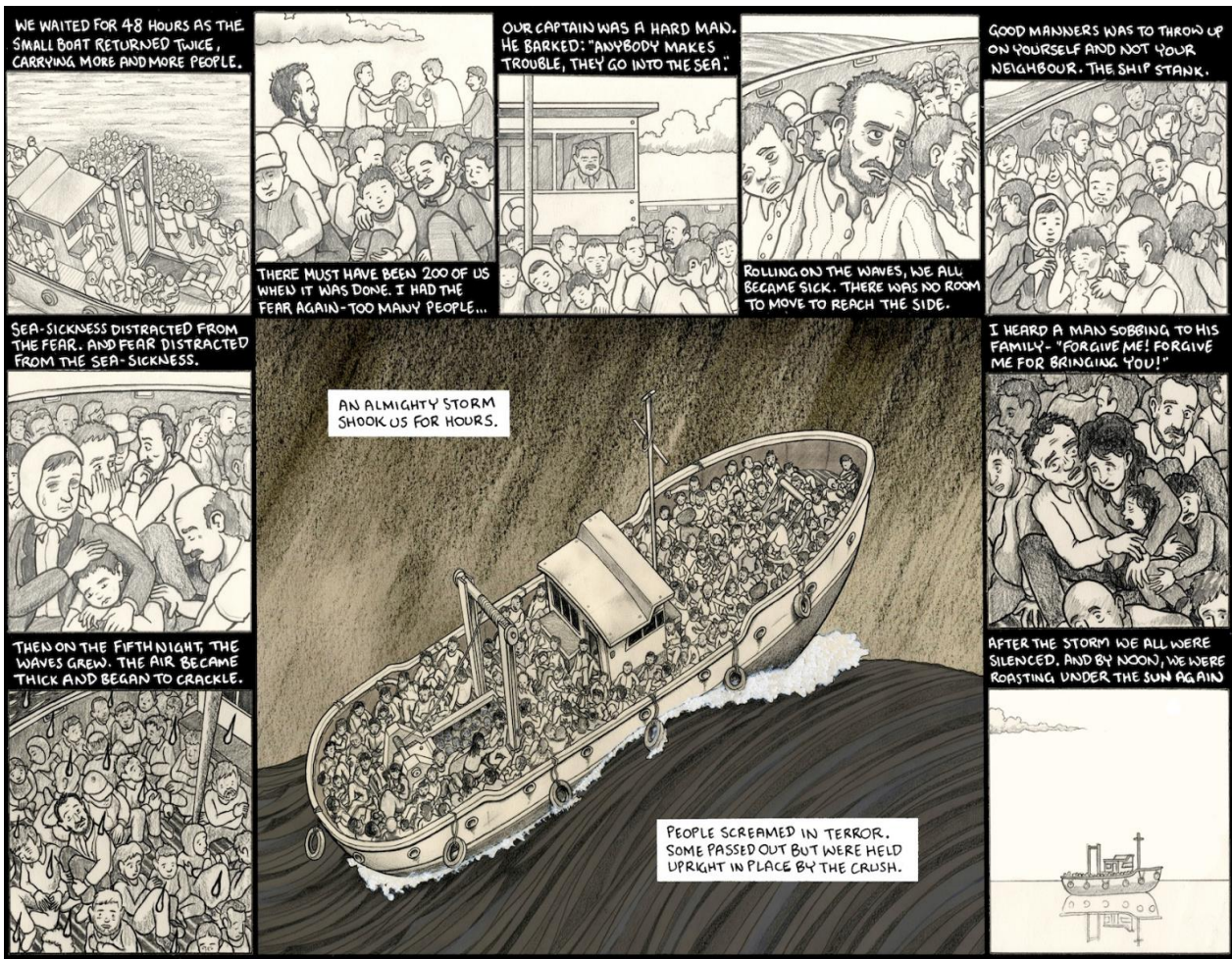
Hasko's story, produced by PositiveNegatives as 'A Perilous Journey' (2015) tells of his life as an artist in Damascus, and his harrowing journey across the Mediterranean Sea in an overcrowded boat.

United Nations Virtual Reality Series
http://unvr.sdgactioncampaign.org/
Using headsets and 3D technology, the UN Sustainable Development Goals campaign uses virtual reality to influence global decision making, aiming to raise emphatic responses to human rights abuses and development issues across the globe. They bring a VR experience into public spaces and UN meetings in hopes of raising awareness of the individual lives and voices behind global crisis (particularly emphasising those affected by conflict, health epidemics and natural disasters).

c. Research Projects

Boswell, Matthew (Principal Investigator, University of Leeds), 'Virtual Holocaust Memoryscapes', Feb 18 – Oct 18
http://gtr.ukri.org/projects?ref=AH%2FR009449%2F1
Project funded by the Arts and Humanities Research Council (AHRC) exploring how to link 360 degree photography of the former Nazi concentration camp Bergen-Belsen site to relevant archive material such as films, photographs, diaries, news footage and oral testimonies, to create an interactive and immersive virtual environment. Joining Bergen-Belsen in the project are other former concentration camps—Westerbork in the Netherlands

and Neuengamme in Germany—and the Anne Frank House in Amsterdam. Virtual Holocaust Memoryscapes will expand on the use of digital technology already in place at all these sites. The project will create a prototype 'virtual memoryscape' for Bergen-Belsen and Neuengamme, with the aim of later developing a fully functional system that could be used for any site.

Hedges, Mark (Principal Investigator, King's College London), '(Digital) archives, memory and reconstruction in post-Genocide Rwanda', Nov 2016 - Oct 2017
http://gtr.ukri.org/projects?ref=AH%2FP005942%2F1
Digital-Humanities led project examining the role of digital archives in transitional justice and in the construction of cultural memory. This particularly focusses on the implications of digital archives created to record the Rwandan Genocide, asking what kinds of infrastructure are appropriate for these archives and sustainable in the specific context of Rwanda. The project was implemented by two international conferences, in both Rwanda and the UK, and aimed to benefit government and policy makers, legal professionals, journalists, archivists, heritage workers and the Rwandan public.

Hedges, Mark (Principal Investigator, King's College London), 'A community platform for building peace through information-driven dialogue', Jan 2018 – Dec 2020
https://www.cordis.europa.eu/project/rcn/213085_en.html
Project investigating how societies recovering from civil conflict in two key locations (Rwanda and Kenya) which uses the software of focused forms of social media to develop a participatory platform that supports active engagement with bodies of information. This builds future resistance to conflict by allowing communities to share, organise, enhance, and reuse information, within a digital space for information-driven processes of reflection and informed, constructive dialogue. The project, although run from Kings College, London, has several collaborative partners including Makerere University, Uganda, the Aegis Trust, Rwanda and the Ushadidi Network in Kenya. It is funded through the European Commission's CORDIS (Community Research and Development Information Service).

Lagerkvist, Amanda (Principal Investigator, Stockholm University), 'Existential Terrains: Memory and Meaning in Cultures of Connectivity', Jan 2014 – Dec 2018
http://et.ims.su.se
Project exploring the existential dimensions of digitalisation, looking at both the possibilities and challenges of digital lives. Includes the DIGMEX network, which facilitates discussions (via symposiums, lecture and other events) about digital media, existential issues and challenges, broadly considering what it means to be human in the digital age. With a particular focus on death these enquiries ask how 'we should conceive of our media ontology when digitalization now pervades our entire material lifeworld and the human condition'. The programme is funded by the Knut and Alice Wallenberg Foundation (2014-2018) and the Marcus and Amalia Wallenberg Foundation (2015-2017) and is led from the Department of Media Studies, University of Stockholm.

Pasternak, Gil, (Principal Investigator, De Montfort University) 'Digital Heritage in Cultural Conflicts (DigiCONFLICT)', Jun 18 - May 21
http://gtr.ukri.org/projects?ref=AH%2FS000119%2F1
DigiCONFLICT explores the impact of digital heritage on contemporary engagements with the past in specific national frameworks in Poland, Sweden and Israel. Focusing on oral history, photography and multimedia museums it explores how national politics affect digital definitions of cultural heritage, investigates the creators of this heritage, and studies its reformulation in a digital context. Public workshops in Sweden and Poland will be followed by a concluding two-day international conference in the UK.