

Tuesday November 18		
08.30	Registration	
09.15	Welcome	
09.30	Keynote :Come into The Parlour Maud and Listen to the Gramophone - Some Voices from Australia in Times of War. The number of soldiering-songs and musical pieces associated with conflicts in which Australia has taken part is surprising large. Commencing with the Boer, this illustrated paper examines a cavalcade of recordings that have graced (if that is the correct word) the parlours of Australian homes in the past 140-odd years. It traverses unusual and often surprising history, demonstrating the connection of sound recording culture to the broad sweep of Australia's development. Some familiar voices and events will be blended with the not-so-familiar.	Jeff Brownrigg, Adjunct Professor of Cultural Heritage Studies at the University of Canberra
10.30	Morning Tea	
11.00	Short Waves of Hope. This presentation will explore the use of radio broadcasting during the Second World War. Three rare records from Australia, Japan and America, from the Australian War Memorial, will feature demonstrating three very different reasons for broadcasting and recording – Home front morale, psychological warfare, and allied support.	Gabrielle Considine, Australian War Memorial
	Youth on the Air. "The Youth Show" was a WWII era radio program featuring juvenile performers. These youngsters appeared on the show while awaiting their call up , and in some cases were given leave to appear even after they were enlisted. Many of those who appeared in the Youth Show went on to significant careers; others were sadly lost to the war.	Matthew Davies, National Film & Sound Archive
	Audio Technology in War. This paper will examine the history of development of audio recording technology, focussing on the development of magnetic tape technology in Germany during WWII	Ian Gilmour, National Film & Sound Archive
12.30	Lunch	
13.30	'Hell Sounds, Birdsongs and Zeppelins: Emotion and Memory in the Soundscapes of the Great War'. This paper will explore how the experience and memory of war is mediated by sound. Drawing on diaries, memoirs and contemporary accounts, it will explore how war sounds of the battlefield and the home-front during the First World War have shaped the emotions and memory of these events by both civilians and combatants. While historians have written the history of the wars through military, sociological, political and cultural perspectives, little attention has been given to understanding the battlefield as a particular soundscape beyond the thunderous and loud noise it generated. Beyond this physical recognition and description, a study of how sound constructs and generates experiences, how it is seminal is shaping memories of war; and shaping emotional responses, points to the centrality of sound in all of its complexity, variation and diversity.	Joy Damousi, University of Melbourne
14.30	Afternoon Tea	
15.00	Visit to Australian War Memorial sound facilities	AWM staff
17.30		
19.00	ASRA dinner - Ottoman Restaurant Banquet, corner of Broughton & Blackall streets Barton ACT 2600. Come along and enjoy award winning Turkish cuisine with your ASRA colleagues for just \$60.	

Wednesday November 19		
08.30	Registration	
09.30	ASRA Annual General Meeting - all members invited.	
10.30	Morning Tea	
11.00	Over There. Highlighting the fascinating and varying experiences of Australian music and recording stars during the First World War. How war affected the lives and careers of Dame Nellie Melba, Florrie Forde, Percy Grainger and others.	Thorsten Kaeding, National Film & Sound Archive
11.30	Trove : Connecting Collections In Australia.	Kevin Bradley, National Library of Australia
12.00	From a stunt on the front to moonwalking in Rome - a collection of war memories.	Stephanie Boyle, Australian War Memorial
12.30	Lunch	
13.30	The Jurisprudence of Sonic Warfare. World War 1 marked a watershed in the history of sonic warfare. Noise and war have always gone together, but never before had sound been so devastatingly weaponised. In the subsequent century the techniques of sonic warfare have become increasingly refined as their effects have become less and less visible. How should we think the weaponisation of sound? And what, if anything, has law got to do with it?	Dr James Parker, Melbourne Law School
14.00	'War, protest and political prisoners: the Vietnam period'. Barry York's presentation looks at the value of oral history in a case study of three political prisoners who were gaoled without trial or sentence for contempt of the Supreme Court of Victoria at the maximum security gaol, Pentridge, in Melbourne in 1972. Fergus Robinson served 16 weeks, Brian Pola 12 weeks and Barry (who was the last to be captured) 6 weeks. Barry York is an historian at the Museum of Australian Democracy at Old Parliament House. The views expressed in his presentation are his own. He has never ceased believing that "It is right to rebel!"	Barry York, Museum of Australian Democracy
14.30	Whitlam's War – A retrospective. What does Gough Whitlam have to do with Sounds Like War? For a start, his 1972 "It's Time" speech must have sounded like a declaration of war to the Liberal Party.	Angelo Giakoumatos, National Archives of Australia
15.00	Afternoon Tea	
15.30	The old heroic virtues still appear'. Reg Saunders in Crete, July 1941	Peter Read, University of Sydney
16.00	Listening Session - music and sounds of war, peace and protest drawn from the National institutions and from members and delegates private collections. Delegates are encouraged to bring relevant recordings to play at this session.	ASRA delegates and National Institutions
17.00		
18.00	Post Conference performance - JAN 'YARN' WOSITZKY PERFORMING HIS PLAY 'BILARNI'.	