Digital Storytelling
Richard Snyder
Welcome to DHSI 2023!

Thank you for joining the DHSI community!

In this coursepack, you will find essential workshop materials prefaced by some useful general information about DHSI 2023.

Given our community’s focus on things computational, it will be a surprise to no one that we might expect additional information and materials online for some of the workshops—which will be made available to you where applicable—or that the most current version of all DHSI-related information may be found on our website at dhsi.org. Do check in there first if you need any information that's not in this coursepack.

Please also note that materials in DHSI’s online workshop folders could be updated at any point. We recommend checking back on any DHSI online workshop folder(s) that have been shared with you in case additional materials are added as DHSI approaches and takes place.

And please don't hesitate to be in touch with us at institut@uvic.ca or via Twitter at @AlyssaA_DHSI or @DHInstitute if we can be of any help.

We hope you enjoy your time with us!
**Statement of Ethics & Inclusion**

Please review the DHSI Statement of Ethics & Inclusion available here: [https://dhsi.org/statement-of-ethics-inclusion/](https://dhsi.org/statement-of-ethics-inclusion/)

DHSI is dedicated to offering a safe, respectful, friendly, and collegial environment for the benefit of everyone who attends and for the advancement of the interests that bring us together. There is no place at DHSI for harassment or intimidation of any kind.

By registering for DHSI, you have agreed to comply with these commitments.

**Virtual Sessions**

Your registration in DHSI 2023 also includes access to the virtual institute lecture sessions. Access details for these talks will be shared as DHSI approaches.

Due to the high volume of attendees, please ensure your DHSI registration name or DHSI preferred name and your Zoom name match so that we know to let you into the virtual sessions.

**DHSI Materials**

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Auditor and participant registration

If you registered to audit any workshops, note that auditor involvement is intended to be fully self-directed without active participation in the workshop. The auditor option offers more flexibility regarding pace and time with the workshop content. Your registration as an auditor will include access to some asynchronous workshop materials only and does not include access to live workshop sessions and/or individual/group instruction or consultation. Please direct any questions about DHSI workshop auditing to institut@uvic.ca.

If you registered as a participant in any workshops, your registration includes access to asynchronous content + active participation in live workshop session(s). The workshop instructor(s) will contact you about the date(s), time(s), and platform(s) of the live workshop session(s).

If you are unsure whether you registered as an auditor or participant, please check your registration confirmation email. Further questions can be directed to institut@uvic.ca.

Schedule

The at-a-glance schedule of DHSI 2023 courses, workshops, institute lectures and aligned conferences & events can be found here: https://dhsi.org/timetable/

All times are listed in North American Pacific Time Zone.

For those who registered as participants in any workshops, live sessions for online workshops are not currently listed on the above-referenced schedule. Instructors will be in touch with registered participants directly about the exact date(s) and time(s) of their live workshop session(s).
Acknowledgements

We would like to thank our partners and sponsors (including the Social Sciences and Humanities Research Council), workshop instructors, aligned conference & event organizers, institute lecturers, local facilitators, and beyond for making this possible.

Further information

General DHSI 2023 information: https://dhsi.org/program/

Full course listings (in-person): https://dhsi.org/on-campus-courses/

Full workshop listings (online): https://dhsi.org/online-workshops/


Aligned conferences & events (online): https://dhsi.org/online-aligned-conferences-events/

Institute lectures: https://dhsi.org/institute-lectures/

Frequently asked questions: https://dhsi.org/faq/

Any questions not addressed in the above pages? Please email us at institut@uvic.ca!
Digital Storytelling
opportunities for DH projects

A course facilitated by
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For

Digital Humanities Summer Institute
University of Victoria
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This “coursepak” provides some foundational readings and information about this course. The included readings and resources will be a starting point from which we may launch into generative discussion and development of digital storytelling projects during our week together. Additional resources will be made available via Slack and Basecamp platforms.
Course Readings

"Audio Storytelling: Unlocking the Power of Audio to Inform, Empower, and Connect"
Siobhan McHugh
Asia Pacific Media Educator, December 2014; vol. 24, 2: pp. 141-156.

"The Gender of Sound"
Anne Carson

"New Ways of Seeing: Artistic Usage of Locative Media"
Annet Dekker and Virtuell Platform
Available: http://escholarship.org/uc/item/64w0d7tz

"Narrative Archaeology"
Jeremy Hight
Available: http://newmediafix.net/daily/?p=638

"Views from Above"
Jeremy Hight

"Location Aware Applications"
Educause Learning Initiative, March 2009
Available: https://library.educause.edu/resources/2009/3/7-things-you-should-know-about-locationaware-applications

“Narrative, Interactivity, Play, and Games”
Eric Zimmerman
Electronic Book Review, 2004

“Game Design as Narrative Architecture”
Henry Jenkins
Electronic Book Review, 2012
Available: https://electronicbookreview.com/essay/game-design-as-narrative-architecture/
"Re-moving Flat Ontologies: Mobile Locative Tagging and Ars Combinatoria in the Hollins Community Project"
Jen E. Boyle
Available: http://escholarship.org/uc/item/6gs7590h#page-1

"The Four Elements of Game Design”
Darran Jamieson
Available: https://gamedevelopment.tutsplus.com/articles/four-elements-of-game-design-1--cms-22720

"Basic Legal Guide: Copyright Contract & Your Art Business"
Kohel Haver

“Fair Use”
Stanford University Libraries
Available: https://fairuse.stanford.edu/overview/fair-use/

"How To Write a Documentary Film Treatment or Proposal"
Anonymous
Course Overview

Digital Storytelling is a seminar-style course offered during Digital Humanities Summer Institute focusing on the combination of computational technologies and storytelling *techne*. Digital storytelling appeals to digital humanists for its ability to engage storytelling, creative practice, and computational technologies so to prompt multiplatform, interactive, immersive narratives as rewarding research and presentation outcomes.

The emphasis for this course is practice-based research and/or creative expression, although theory may augment discussions. Course topics include approaches to narrative (e.g. conflict-focused, conflict-free, linear, nonlinear), the multimodality of digital *techne*, and how to create and manage digital stories. The course aims to showcase different approaches to digital storytelling that can be used for digital humanities research, scholarship, and presentation, as well as teaching and learning.

This course positions digital storytelling as a way to communicate compelling, creative narratives. Information and resources to help participants conceptualize and manage digital storytelling projects are provided. Based on students’ projects and interests, the instructor will introduce and provide support in various digital media and storytelling platforms and tools, such as Twine, Audacity, and StepWorks Studio. No previous experience with digital storytelling is required. Nor is extensive experience with particular hardware / software.

Scope

This course considers various forms of digital storytelling, from interactive web stories to augmented reality. Along the way, we will consider pioneering works of participatory, interactive, and experiential storytelling that involve video, audio, location, interaction, and more as inspiration for future projects. The convergence of digital tools and social collaboration opportunities provides a backdrop for considering how multiple authors and/or participants can create, communicate, and consume digital narratives.

Background

Digital storytelling is broadly defined as the use of digital media production tools and techniques to create and share stories. Specifically, digital storytelling uses animation, audio, graphics, multiplayer games, music, narration, social media, video, Web publishing, writing, and other computer-based media, features, or affordances to help tell stories. The stories might be in the form of documentaries, essays, historical / eye witness accounts, memoirs, narratives, research findings / presentations, and more. In this course, we will explore how the combination of digital media and narrative is creating exciting new ways to create and consume stories for a wide variety of purposes.

Course Structure

Digital Storytelling is a week-long seminar-style course. Generally, morning sessions are devoted to discussing specific topics as outlined in the course schedule. Afternoon sessions provide opportunities to
(1) engage specific examples of digital storytelling and (2) apply concepts from the course to individual projects with support from the instructor. Based on student interest, afternoon sessions may include a focus on a particular platform or technique (i.e. workshops).

Course Schedule
NOTE: This schedule suggests what we might consider on a daily basis during this course, but it is organic, meant to be flexible and responsive to interests and projects brought by participants. At the end of Day 1, we will discuss potential changes to the schedule along these lines.

Day 1 (Monday)

Morning
• Introductions, Research Questions, & Course Information
• Brief Introduction to (a few) Narrative Structures
• Adding Digital Media
• (Some) Tools & Platforms
• Q&A / Discussion

Afternoon
• Experimental play with familiar platforms (e.g. slides, sound recorder, Excel, whatever!)
• Determine interest in producing a collaborative storytelling project (or individual projects) for Friday's lunch show and tell
• Feedback and adjustments to the schedule (incl. choice of platform, if any)
• Wrap-up

Day 2 (Tuesday)

Morning
• Deep Dive: Modes & Media
• Experience & critique example works
• Discussion

Afternoon
• Software workshop (e.g. introduction to web media) / creative breakout groups
• Optional challenges
• Wrap-up

Day 3 (Wednesday)

Morning
• Data & Location
• Interactivity and Choice (Ergodic Storytelling)
• Discussion
Afternoon
- Twine workshop
- Breakout “pods” & work time (optional challenges)
- Wrap-up

Day 4 (Thursday)

Morning
- Copyright, Creative Commons (etc.), and Fair Use
- Organizing and managing digital stories: examples from Electronic Literature & Art
- Iteration, Versioning, and Storytelling
- Discussion

Afternoon
- Breakout “pods” & work time

Day 5 (Friday)

Morning
- Final work session
- Wrap-up discussion
- Lunch show-and-tell

No afternoon meeting.
Audio Storytelling
Unlocking the Power of Audio to Inform, Empower and Connect

Siobhan McHugh

Abstract
Audio storytelling is booming. From crafted, long-form documentaries to short digital narratives, podcasting, social media and online streaming have liberated audio from the confines of a live radio schedule and created huge new transnational audiences. But how can the burgeoning influence of audio storytelling be harnessed in educational and community sectors? This article examines an initiative designed to advance the use of audio storytelling in educational contexts: the emotional history project, an intensive teaching model that trains undergraduate students with no prior audio experience to create powerful short audio stories in a 4 x 3 hour module. It relies on the capacity of audio to convey emotion, and the power of emotion to transcend social, cultural and racial differences and forge a visceral connection. By gathering deeply personal emotional moments, students not only have a heightened incentive to learn technical production skills, they are also motivated to consider ethical issues and vital principles of empathy and responsibility.

Keywords
Audio storytelling, radio journalism, oral history, journalism training, emotional history

Introduction
In a digital age where anyone with a smartphone can record a video and post it online, the surprise is that audio is not merely surviving, it is thriving. There are some 33,000 radio stations around the world, with more than 12,000 in the United States (US) alone. This translates to about 2 billion radio sets in use, or one radio for every three persons (Fitzgerald 2013). In the United Kingdom (UK), over 90 per cent of the population tune into a radio station at least once a week...
In Vietnam, radio reaches over 99 per cent of the population; in Kenya, 95 per cent; while in India, 300 new commercial radio stations compete with the state broadcaster (Nam 2013). But online delivery systems from podcasting to streaming mean ‘radio’ is no longer governed by mainly live broadcasting of news, chat shows or music: a growing public and independent sector, particularly in the developed world, has seen a renaissance in radio documentaries and features (Loviglio & Hilmes 2013), crafted audio stories whose scope can range from expanded reportage and investigative journalism to intensely personal narratives and poetic or impressionistic treatments of abstract ideas and local issues. These audio stories ‘colour in’ and extend beyond the news agenda, the best ones providing psychological, philosophical, cultural and political insights that transcend national boundaries and connect listeners from around the world.

This capacity of audio to forge immediate and intimate connection with disparate listeners is the focus of this article, which examines how audio’s innate qualities as a medium can be coupled with a pedagogical model, the emotional history (EH), which is predicated on telling short personal stories derived from emotional moments in people’s lives.

The current resurgence in audio storytelling derives from a confluence of events: the advent of podcasting in 2005; the ease and economy of contemporary digital audio recording and production; and the use of social media to promote and disseminate audio stories via networked communities (McHugh 2013). Exemplars of the audio storytelling form such as This American Life, an hour-long weekly show which delivers three-act personal narratives of studied informality, and Radiolab, a weekly show characterized by micro-produced, fast-paced stories loosely related to science, culture and philosophy, attract huge transnational audiences. Live audio ‘screenings’ of audio documentaries, features and sonic works are increasingly popular in the US, the UK and Australia (Lindgren & McHugh 2013), and in 2014, the prestigious Sheffield Documentary Festival inaugurated an audio category, while the Melbourne Writers Festival held its second Radio Hour, billed as ‘a spectacular night of non-fiction storytelling’, held in conjunction with ABC Radio National (The Radio Hour 2014).

The popularity and accessibility of the audio storytelling genre also makes it an ideal format for communities to use to tell their ‘own’ stories, unmediated by outsiders or professionals, who inevitably bring external values and traditions. As an eminent cultural policy advisor to United Nations Educational Scientific Cultural Organization (UNESCO), Yudhishthir Raj Isar, has noted: ‘Agency must be given to other players who, by deploying their own imaginaries and applying their own perspectives, can truly diversify the “culture” of cultural scholarship in the world’ (Isar 2012). Thus, radio, sound recording and podcasting are variously included as part of the cultural and creative industries identified in the United Nations Development Programme’s (UNDP) Creative Economy Report (2013, pp. 24–27), which notes how ‘the value of culture in and for human development transcends economic analysis in particularly meaningful ways’ (ibid., p. 41).
Two of these chime with the community-building capacity that locally developed audio storytelling could provide:

The first is **cultural expression (or artistic practice)**, both individual and collective, which energizes and empowers individuals and groups, particularly among the marginalized and downtrodden, and which provides platforms for their social and political agency; the second is **tangible and intangible cultural heritage**, which, in addition to the income it generates, provides people with the cultural memories, knowledge and skills vital for the forging of sustainable relationships with natural resources and ecosystems… (UNDP 2013)

In Africa, the potential to educate, inform and build community through online audio storytelling is particularly significant, as Internet use via mobile phones is set to increase a staggering twentyfold there by 2019 due to declining prices of handsets and data and faster transmission speeds (Smith 2014, p. 6). This is double the rate of growth in the rest of the world.

Given the vast social capital that audio storytelling can unlock, it is important for journalism educators to consider how best to consider both teaching and using the form. This article describes an accelerated teaching model, the EH, devised by the author to teach the basic elements of audio storytelling in one 4 x 3 hour module.

**Why Audio?**

Why ‘audio’ storytelling, rather than video, or blogging or other social media? Audio’s non-intrusiveness, compared to video, facilitates revelation and the expression of deep emotion: even film-makers concede that ‘people clam up when you put a camera in front of them’ (Thornton, in Galvin 2013). Audio liberates speakers from being judged on appearance: the fat, the old, the ugly are made more equal, spared judgement. Instead, the listener, unable to jump ahead as in text, or freeze frame as in film, develops a ‘pact of intimacy’ with the speaker as they accompany him or her in real time (McHugh 2012b, p. 200).

Its immediacy and accessibility partly account for audio’s broad demographic. But it is audio’s qualities as a ‘medium’ that delivers its singular impact. ‘Sight isolates, sound incorporates. Whereas sight situates the observer outside what he views, at a distance, sound pours into the hearer’ (Ong 2007, p. 71). Its subtle, porous nature fosters a ‘partnership between imagination and memory’ (Street 2014) that allows each individual listener to create a personal response, engaging both head and heart. Stanford University psychologist, Anne Fernald, puts it succinctly: ‘sound is touch at a distance’ (Fernald 2007). Unlike video or print, which require full attention, audio accompanies us, in the car, in the kitchen, in our headphones: sound ‘envelops us, pouring into us, whether we want it to or not, including us, involving us’, notes American scholar Susan Douglas (2004, p. 30).
Add the lure of narrative to the affective qualities of sound and the highly connective act of listening and the resulting audio story engenders a visceral response. As Seán Street, the first professor of radio in the UK, notes, ‘the human mind is a kind of radio producer/receiver in the sense that it possesses the ability to interpret feelings absorbed through sound, particularly when those sounds act as reminders of past events in our own history’ (Street 2014). Importantly, if the sounds we hear—whether voice or ‘environmental’ sound—trigger an emotional response, we are more likely to absorb (be affected by) the content, suggests the US neuroscientist Antonio Damasio, who has pioneered research on the links between feelings and cognition. ‘Feelings are just as cognitive as other precepts. They are the result of a most curious physiological arrangement that has turned the brain into the body’s captive audience’ (Damasio 1994, p. xv). As great rhetoricians from Churchill to Martin Luther King Jr knew, appealing to the emotions is a highly effective way of engaging with audience. Emotiveness also has a place in journalism’s role in facilitating democracy, as the UNDP’s Creative Economy Report points out:

In many cases, expressiveness and emotion also imply that dissonant voices will be heard, but these are aspects of culture that policymakers are not always prepared to accommodate. Indeed, cultural expression has informed or inspired many recent democracy movements, as people recognize that freedom of artistic expression is constitutive of a free society—of its diversity, its liberties, its openness and its flexibility. Such a society must also have a place for those who raise embarrassing questions, confront orthodoxy and dogma, and who cannot be easily co-opted by either governments or corporations. (UNDP 2013, p. 42)

As a radio studies scholar, and producer of radio documentaries for over three decades, I have applied both the theory and practice of audio storytelling to devise a pedagogical model designed to teach newcomers to audio production how to elicit, record, edit and craft an effective audio story after a 12 hour (4 x 3 hours) teaching module. The module, called the EH, draws on audio’s powerful capacity to convey emotion. It is described in the next section.

The Emotional History (EH) Pedagogical Model for Audio Storytelling

In 2011, I was asked to teach a new subject, convergent journalism, to second-year journalism undergraduates at University of Wollongong (UoW), Australia. The subject laid a foundation in three distinct media platforms: audio, photography and the bringing together of both media to create audio slideshows. After an introductory lecture in week one, which surveyed exemplars of the forms, came a four-week audio module. Most students had had no formal training in recording or producing audio; none had studied the theory of the audio medium. Given the
steep technical learning curve involved, I decided to dispense with the more conventional practice of having the students gather a news story, a daunting task in an unfamiliar medium. Instead, the ‘medium’ would drive the story.

As Street notes, audio has demonstrated capacity to convey emotion (‘feelings absorbed through sound’). This is linked to a quality called affect, an intuitively simple yet elusive concept studied by disciplines from medicine and neuroscience to psychology and cultural studies. The *Oxford Dictionary* defines ‘affect’ (noun form) as ‘emotion or desire as influencing behaviour’. In the fields of medicine and psychiatry, ‘affect’ means the communication of one person’s emotional state to another. American cultural theorist, Eric Shouse, refines affect to ‘a non-conscious experience of intensity…a moment of unformed and unstructured potential’ (Shouse 2005, p. 5). Damasio (1994, p. xvii) distinguishes between affect, as quantitative, and feelings, as qualitative: ‘Without affect, feelings do not “feel” because they have no intensity’. Any discussion of affect describes associated mood, feelings and emotions; what matters here is the concept of emotion...as influencing behaviour (emphasis added)—something that can be transmitted from one source and influence another. Audio with strong emotional content will trigger powerful affective resonances with a listener: this became the core of the EH concept.

The word ‘emotion’ is loosely and commonly used, but as researchers from Darwin to Tomkins and Ekman have shown, there are only six universal emotions—emotions physically encoded in facial muscles across a broad range of societies, from East and West, in the developed and developing world, and in isolated hunter–gatherer communities. Surprisingly perhaps, love and hate are not among them. The US psychologist, Paul Ekman, famously described the six universal emotions: anger, disgust, fear, happiness, sadness and surprise (Ekman 1969). For the EH assessment task, students are asked to record an audio interview which will capture an emotional moment related to one or more of the six universal emotions.

**Capturing an Emotional History: The Parameters**

Students must first research potential interviewees, seeking out one who has a strong story to tell, linked to one or more of the emotions, namely, anger, disgust, fear, happiness, sadness and surprise. Having recorded the interview, they are then required to blend it with a non-verbal audio source—natural or ambient sound—to create maximum narrative and affective impact. The second audio source will add its own affective quality, and can also be used to shape narrative elements, such as managing pace and mood. Maximum duration of the EH is set at two minutes to simplify narrative structure.

Using a sound element—a natural sound such as birdsong or an ambient sound such as a train passing—provides subtle lessons in the subjectivity of sound and its ability to evoke reaction. As sound theorists Back and Bull (2003, p. 9) point...
out: ‘Sounds are embedded with both cultural and personal meanings; sounds do not come at us merely raw.’ British radio feature maker, Alan Hall, is more poetic: ‘no sound is innocent’ (Hall 2010, p. 100). Even something as ‘natural’ as wind can have a host of meanings on radio, depending on how a producer incorporates it as sound and what that sound evokes to an individual listener. As the German philosopher and musicologist Theodor Adorno (2005, p. 49) notes:

We can tell whether we are happy by the sound of the wind. It warns the unhappy man of the fragility of his house, hounding his shallow sleep and violent dreams. To the happy man, it is the song of his protectedness: its furious howling concedes that it has power over him no longer.

This subjectivity of sound is a boon to an audio storyteller, because unlike film or video, which prescribe the images we see, audio makes us co-create the story. ‘Sound offers a portal through which a deeper, often inarticulate consciousness can be glimpsed’ (Hall 2010, p. 99).

Music is, of course, another potent affective force, with its influence and application in audio storytelling and radio documentary meriting separate study (Abumrad 2005; Rubin et al. 2012). For the purposes of the EH assessment task, an introductory lecture on the use of music to ‘score’ audio stories is provided, and students may use music as an optional third element of the mix. Many choose to do so because music is often a significant mode of expression for young people. Because the EH is published online on the free audio-sharing platform, Soundcloud, any music used must be copyright-free.

**Emotional History Assessment Task: Practice and Reflection**

These, then, are the practical challenges proposed for the student:

1. Select an interviewee who has a strong story to tell that reflects an emotional moment around anger, disgust, fear, happiness, sadness and/or surprise.
2. Record the interview to high technical, ethical and editorial standards, incorporating deep listening, empathy and respect for privacy.
3. Log the interview, identifying the parts that are most affective (have emotional impact) and effective (supply necessary information and are concise).
4. Locate a second (non-verbal) sound source that will enhance/illustrate the emotional moment.
5. Locate music (non-copyright) if desired.
6. Craft the elements of voice, sound (and music) together to optimum narrative effect and maximum affect, up to 120 seconds duration.
It may seem impossibly ambitious to achieve this in four classes (the classes are accompanied by a lecture series, which presents a theoretical grounding in the audio storytelling form and exemplars of audio storytelling works from around the world). Yet, from its first airing as an assessment task in 2012, to its fifth iteration in 2014, the results have been remarkably positive, judging by the quality of the work produced and from student feedback such as this:

The Emotional History assignment has been by far the most challenging and rewarding experience I have had so far in my three years at University of Wollongong. Learning the key to listening...I not only had the opportunity to discover a medium that I had previously had no experience in but I also had the chance to engage with an individual, discover their story and appreciate their life! (JM 2014)

Of 40 students in one class in 2012, seven had their EHs broadcast on the flagship national broadcaster, ABC Radio National, with one being student winner of a national competition run by the broadcaster—a significant achievement for individuals with no prior experience of audio. In the second cohort, one EH won a National Community Broadcasters Competition.

Student feedback from 140 completed EHs is drawn on in the following sections, to analyze why the EH task elicits strong performance. This feedback has been provided either in a reflective essay, written as part of the assessment task, or in personal (written) communication to the author. Individual student feedback is identified by the initials of the student (for example, JM); the EH recording has already been cleared for online publication, so the uniform resource locator (URL) is included where available. This will allow readers to correlate feedback with the recorded outcome.

**Student Responses to Undertaking an EH Task**

Underpinning the responses, one simple factor is clear: the EH task starts from a strong premise, in that all students can relate to the six primary emotions. Being universal, emotions transcend culture, class, gender, age. Whether it is the fear of facing a street gang or of battling cancer, the sadness of losing a grandparent or the happiness of being granted refugee status, students can readily tap into a broad range of potential EHs.

I chose the story of a girl having her two closest friends battling cancer...I have also lost loved ones to cancer, so when Kirstey spoke it was hard for me to listen at first, however I feel that I held myself together quite well as I let the interview pan out. Even as she came close to tears at times during the interview I too came close. (PP 2014; https://soundcloud.com/peter-prandalos/jour215-emotional-history-task)

The most commonly referenced emotions were sadness and fear; the least common were surprise and disgust. The tapestry of short audio stories created...
reveals moving details of people’s lives: a boy is burnt in a backyard bonfire; a woman yearns for a baby; a teenager tells his mother he is gay; a graffiti artist finds exhilaration in his clandestine art; a stutterer describes the fear of a phone call; a wife decides to leave her alcoholic husband; a man is anguished at having to put his demented mother in a home; a student commemorates a fellow student’s drowning; and a young woman with cerebral palsy is angry when people pity her.

**Ethical Concerns**

Most topics are inherently sensitive, and students were enjoined to follow the ethical principles of the Media Entertainment and Arts Alliance (MEAA) of Australia, with particular reference to ‘respect private grief and personal privacy’ (MEAA 2014). Students had to weigh up the positives (listening carefully and respectfully to someone’s story, which can have therapeutic value and provide validation) against the negatives (causing pain to someone in asking them to reflect on an upsetting event). These considerations are addressed in theory in various parts of the journalism curriculum, but the EH task provided direct experiential learning.

After speaking with a series of potential candidates who had reservations about sharing their stories, I decided to approach a family member who had experienced losing a child to a rare chromosomal defect. Aside from her character, willingness to speak and her ability to communicate, I chose the ‘talent’ because her story had the potential to show an incredible array and depth of emotion. While there were moments of devastating sadness in the interview, there were also moments of inspiring optimism. (RL 2014; https://soundcloud.com/renaewithana/kurt)

Subjects varied in their willingness to disclose personal reactions. One girl, who suffered serious burns, was open about recalling the sadness and fear it caused: ‘Ethically, her willingness to share eases a lot of the pressure off issues associated with an emotional interview. I never felt that I pressured my talent or made her feel uncomfortable’ (JMC 2014). Another young woman, who witnessed an attempted armed robbery, became unexpectedly intense during the interview.

The moment I hit that record button, she sat there rigid, and didn’t move until the end of the interview. In light of this sudden reaction, I was abruptly hit with a sense of reservation. Her sudden emotional response took me aback, and a cascade of ethical conflicts within myself began to form. I suddenly felt void of humanity, given that I was using this traumatic memory for my own gain. (MW 2014; https://soundcloud.com/renownedatheist/at-gunpoint-an-interview-with)

Journalism students are likely to have to report on and interview people about traumatic events and therefore, in-depth classes on ethics and trauma—both its victims and its reporters—are included in the curriculum. The EH students are
provided with resources in advance: an organization which advises on how to approach or portray topics around mental illness (www.responseability.org); and another which will provide free counselling to students or subjects distressed by an interview experience (Lifeline). The EH task, while exacting for some, introduced the reality of dealing with difficult subjects in a manageable way. Students were sometimes acquainted with their interviewees; all students were interviewing willing subjects who could stop the interview at any time; and the audio medium is set to minimize intrusion and maximize authentic communication of feeling. Several students developed mature insights into how to conduct sensitive interviews in a way that benefited both parties. The example given next elaborates on this.

**Case Study—EH with a Traumatized Ex-soldier**

One student interviewed a 20-year-old Australian soldier who had served in Afghanistan. While not diagnosed with post-traumatic stress disorder (PTSD), he was having difficulty adjusting to civilian life.

> When I first interviewed him, I was too cautious of his feelings and didn’t ask the right questions...we talked about adjusting back in to Australia and the type of help and assistance available to returning troops. While the interview was still interesting, it didn’t take advantage of the fact that I was recording sound. When composing an audio story you have the chance to convey the emotion of the talent on a much more personal level. Hearing their tone of voice and the pauses and breaths is what gives it a very ‘real’ sense. In my first interview, we were both too rigid and the chance to extract that ‘real’ emotion was missed. (MC 2014)

In class, trying to edit the story, the student realized how flat the interview was. She had skirted the personal issues, and he had followed her cue. In trying not to upset him, she had perhaps inadvertently frustrated him further—war veterans commonly complain of how alienated they feel from the banal conversations of everyday life to which they return. With the heightened motivation evident in many of the EH tasks, the student decided to seek a second interview, which was granted. In it, the soldier described how his unit had got close to some school-children where Australian soldiers were helping construct a new school building. He played football with them, and felt good about helping them. Later, he heard the school had been blown up by a suicide bomber and some of the children died. The student handled this very difficult revelation with care and commitment, both in the recount and in its editing and mixing.

> The story of the children came up very unexpectedly but I believe it was because this time round I had consciously made the effort to have a very relaxed and natural environment for a conversation. This was a really great learning curve for me. In the end I had more than 30 minutes of material to cut down in to a 2-minute piece. It took
a lot of filtering and rearranging but I just had to focus strongly on getting the key points and cutting out anything irrelevant. I feel this story would help to spread the word that these soldiers have faced unimaginable traumas whereby upon their return they need the full support of their country to give them every chance of settling back in to Australia.

I placed emphasis on the children in the story by using [her own recorded] actuality of children playing and laughing to remind us that these children are innocent and could be anyone’s son or daughter. At the point in the story where P. talks about the suicide bombing at the school, I used a reverb sound effect on children’s laughter to confirm to the audience that children died in this bombing. The echoing laughter symbolises the ghosts of the children whose lives were ended far too early. (MC 2014; https://soundcloud.com/mclark15/maigan-clark-jour215-isaacs)

This is sophisticated and sensitive storytelling, which tackles a complex and important topic with economy and power. There are technical issues—the student’s inexperience with audio recording yielded an imperfect sound quality—but it still packs a punch.

**EH as Student Motivator**

A second notable response to the EH was the ownership students demonstrated around the task, as with MC above. Because the EH are personal narratives, not news stories, students felt qualified to ask for details—they do not have to know certain facts in advance, or confront intimidating public figures or remember the principles of news interviewing. There are, of course, still interviewing principles to be followed—attentive listening, empathy, balance and sincere curiosity among them, aspects taught in other parts of the curriculum and reinforced here—but they emerge almost intuitively from the emotional content. This sense of having to set their own parameters led some to ponder serious ethical questions and even challenge the journalistic code of ethics in order to behave more ethically.

The story is of a 23-year-old university student with cerebral palsy...Before taking on the story, I expected problems managing the ethical issue I was later able to define as ‘Inspiration porn’. I didn’t want the story to thrive simply off the profile’s disability. Quite often we find in the media (particularly social media), stories of people with disabilities performing ordinary tasks and being portrayed as inspirations to us all. We surpass [sic] the fact that individuals with disabilities are foremost, individuals, and ‘with disabilities’ only refers to a condition(s). In practice this negates the second guide in the Journalists’ Code of Ethics...‘Do not place unnecessary emphasis on personal characteristics, including...physical or mental disability.’ The foundation of my story was the talent’s disability. Got it! (BM 2014)

Having understood that contravening the code was justified, the student successfully showed us a vibrant and irreverent young woman, who lives with,
rather than ‘suffers from’, a disability. What comes through most strongly (besides her anger at being pitied) is her *joie de vivre*. As the student realized, the audio medium is an advantage in telling this story because it prevents us from forming a pre-judgement because we can see she is in a wheelchair. We listen right through her two-minute EH before she ends, provocatively: ‘I am not my chair—I’m more than that!’ (https://soundcloud.com/bakri2/amy-callendine-1).

This student, in common with others, made technical errors—he conducted the interview in a noisy location, which impeded editing. But overall, after only four weeks, students displayed a heartening appreciation of audio as a medium.

Being able to listen to the interactions between mother and child are something that could not be captured in the written word. The small inflections, the held-back laughter, all add to the emotion portrayed, the joy that was almost tangible in the room. The emotions in the voice convey more than just the words that are spoken. (MP 2014)

I think audio is a very effective medium to convey an emotional history. It enables the reader to use their imagination and to empathise deeply with the speaker. I think the most effective part is the tone of the interviewee’s voice. You can tell so much more about how a person feels from the spoken word than the written word. (EDB 2014)

Having this story—of a man becoming a father for the first time—written as audio provides a level of emotion that written context would never be able to capture. You can hear pride and happiness in all of Iriwan’s responses. (CA 2014; https://soundcloud.com/cupe/jour215-assessment-1-audio)

Another characteristic evident in the well-executed EH was that students demonstrated a capacity for deep listening, both during the interview and in post-production. This is a very useful quality for a journalist, important to gaining the sort of in-depth interviews required for feature writing and narrative journalism (McHugh 2012a).

During the interview, Christine became tearful and clearly quite sad but rather than interjecting and changing the subject by asking a different question I let her take her time and work her way through the story. I asked a total of three questions over the 8 [sic] minutes I was recording and the end result of the unedited interview feels emotionally honest and is wholly engaging for the duration. (JF 2014)

Originally, I framed the story in a sad way in my mind. I thought it was a little bit tragic that one should be separated from their family and place of origin for so long. My opinion changed when I was listening back to the story and was able to hear the mellow happiness, and almost reminiscent tone the talent was speaking in. She was reliving the first time she saw her brother again, and remembering the joyful feelings it gave her to go home. (MG 2014)

Once a student has recorded what is often an intensely moving story, he/she feels invested in it and is highly motivated to see it published in its most powerful...
form. This derives partly from a sense of responsibility to the interviewee—being a custodian—and partly from having been moved themselves by the story and wanting to act as a ‘midwife’ to get it out into the world.

I want my listeners to be able to feel the sunshine on their skin because of the sound of the cicadas. I hope they can feel the rain and the worry that struck Sadie. I hope anyone listening can remember their first love and feels that warm embrace as the storm clears. (HS 2014; https://soundcloud.com/sulli857/jour215-interview-with-sadie)

I feel like I am actually sharing what he wants to convey to people but can’t get across, essentially giving his story a voice. Also Spyro is the kind of person who rambles a bit when he talks (one of the only tricky technical challenges—getting him to stop talking!) so it was nice to be able to put it in a neat concise yet emotive two minutes. I was really happy when I showed it to him and he said ‘yes! That’s exactly what I was trying to say!’ (EDB 2014; https://soundcloud.com/evadavisboermans/nepali-dreaming)

### EH and Production Methodology

This heightened motivation gives students added incentive to master basic audio production skills: recording audio; logging an interview; uploading and editing an interview; adding additional layers such as actuality and music; and crafting it to achieve ‘the alchemy of the mix’ (Hall 2010, p. 104). An audio editing software program called Hindenburg proved intuitive and effective, allowing cut-and-paste speech editing and visual tweaking of fades on the computer screen. When it came to final production and crafting, some students drew on simple sounds related to their subjects—a child laughing (evoked the joy of motherhood), a door slamming (symbolized walking out on a marriage), etc. They realized the importance of simple editing considerations, such as what sounds to keep and what to ditch: a gulp, a shuddering breath can have just as much impact as any word. Many added music composed and played by a friend, or found on a copyright-free site such as Free Music Archive. Because they were telling a story they understood, they felt confident to take charge and shape the content. The aim here was not to recall the inverted pyramid structure, but to deliver a heartfelt audio work that best represented the EH entrusted to them.

But sound can also be used to manipulate us. A melancholy piece of music placed after a reflective comment can reinforce how we perceive the words we heard; but a misplaced piece of music can distort meaning, as some students learned. This was a valuable reminder of the journalist’s responsibility to ‘present pictures and sound, which are true and accurate. Any manipulation likely to mislead should be disclosed’ (MEAA 2014).

I found that many free sounds were over-literal and clichéd, cheapening the ‘Emotional History’ rather than enhancing it. I finally selected music…that I feel gave the piece integrity. Shaw’s composition from 0.00-0.21 is light-hearted and highlights the excitement and joy that the talent felt at the beginning of her pregnancy…In contrast,
Dexnay’s acoustic guitar chords are used to punctuate and reinforce the talent’s devastation when she learns of her child’s fate, ‘he had an extremely rare chromosomal abnormality called Trisomy 13’.

In addition, I recorded the sound of a clock ticking to accompany the statement, ‘21 years later we’re still coping with it’. This highlights the impact that the event has had on the family and allows audiences to gain insights into their pain and suffering. (RL 2014)

A collection of EHs by UOW students can be heard at City Lives website (http://www.citylivesproject.com/category/emotions/) and at UOWTV Multimedia (http://www.uowtvmultimedia.com/category/audio/emotional-histories/).

Perhaps if other universities take up the template, completed EHs from around the world can be placed on a common site online, to connect students from different cultures and ‘map’ rich regional narratives. Similarities and differences in these EHs can generate cross-cultural collaborations and debates. Thus may the primal connectors of sound and emotion advance global communication and understanding.

Conclusion

Audio is a powerful medium whose non-intrusiveness, affective resonance and enveloping nature make it particularly suited to capturing intimate personal narratives. Audio storytelling requires a blend of journalistic, technical and creative skills. These can be readily learned by following the UOW’s EH template, a module that harnesses the universal nature of emotions and the affective power of audio to convey emotion. It can be taught in 4 x 3 hour classes, supported by online listening to exemplars of the audio storytelling form. I will provide detailed learning materials to educators on request.

Trial modules (2012–2014) run over five classes—three taught by the author and two by colleagues—following the model have returned consistently encouraging results. Students quickly grasp the concept because emotions are universal and relatable. The act of recording an EH develops a bond between student and interviewee due to the personal and often intimate nature of the content. It also facilitates students to engage in deep listening. Afterwards, students often report a feeling of custodianship, a sense of having a responsibility to the interviewee to relay their story as honestly and forcefully as possible. This provides incentive for students to learn the technical aspects of audio production and to reflect on ethical responsibilities towards their subjects. The resulting audio stories have achieved unusually high standards for newcomers to audio, such that several works have gained national broadcast.

Besides its pedagogical role in journalism education, audio storytelling is becoming an increasingly significant media format. Podcasting, cheap production
methods, easier online capability and a burgeoning global audio storytelling community indicate that audio storytelling has huge potential worldwide. Audio storytelling can also help marginalized communities to gain agency over their own stories, and build social capital, as part of a sustainable approach to creative industries identified by Creative Economy Report (UNDP 2013).

Notes
1. Available at http://www.thisamericanlife.org/podcast
2. See www.radiolab.org
4. The author interviewed female veterans of the Vietnam War and wives of male veterans on this topic for a book and radio series, Minefields and Miniskirts (McHugh 1993) and this was commonly reported. It is borne out in other publications on trauma and war (Garton 1996; Kulka et al. 1990).

References

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Start here - what is a copyright and why is it important to you?

A copyright is the right, based in U.S. law, which is reserved to an author or artist to control copying of his/her works of original authorship. The work must be an original expression and in tangible form - ideas are not protected. Copyrightable works are: sculptural, paintings, literary, dramatic, musical (compositions and sound recordings), graphic, audiovisual, architecture, etc.

The copyright is separate from the physical work. Transferring or selling the physical work does not include selling (transferring) the copyright to the work unless you want to do that.

Not every expression is eligible for copyright protection. Ideas, facts, titles, short phrases, forms, typefaces, scenes a faire (common stories & characters), natural objects and work produced by the federal government are not protected by copyright law. (However, some government work is done by contract and the artist retains the rights, so it is best to check government work before assuming that it is not protected).

Copyright protection exists for a limited time which has changed over the years. Many works are no longer protected by copyright. Under current law, copyright protection is for the life of the author plus 70 years, or, if created by an author under a pseudonym or a corporate author, for a total of only 95 years. This law changed in 1998 from a previous maximum protection of 75 years. Anything created before 1923 (1998 minus the 75 years) is no longer protectable and is now in the public domain. What this means to you is that you are free to use any work older than 1923, because it is no longer protected by copyright.

Warning: Some works may also be protected under trademark law, so be cautious using images representing products or companies.

Requirements for copyright protection:

1. The work must be ORIGINAL and with a minimal level of creativity in order to receive protection. This includes any material added to a pre-existing work. Of course, you would not be entitled to claim any rights in the pre-existing work itself (only the added material), unless you also created it.

2. The work must be FIXED in a “tangible medium of expression.” According to the copyright laws, copyright law protects all works as soon as they are “first fixed in a tangible medium of expression … from which they can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device.”

To register or not to register? You have an enforceable copyright either way… but:

The moment when your work is created and fixed - when your pen leaves the paper – the copyright springs to life. While this protection is valid, it is minimal: Without registration there is no
presumption that the work is yours; you can’t easily stop someone from copying it or posting an image on their site. You cannot ask the court for attorney fees; you can only recover your actual damages or the infringer's profits, and; you get no benefits you receive with timely registration.

The Copyright Office of the Library of Congress regulates copyright registration. Registration is an inexpensive and effective way to obtain additional legal protections for your creative work. Incidentally, if your work is registered within three months of “publication,” meaning when you have shown or sold it to the public, the copyright office will consider your registration as if you had gotten the forms in before you published the work. This is important when calculating any potential damages you may ask for in a later copyright infringement lawsuit.

Copyright Registration Information: The copyright information and downloadable information is available at the Copyright Office website: www.copyright.gov. This site also has a database containing many registered works. You can contact the Copyright Office electronically or by mail.

Copyright registration is easy – now it’s on line with the Electronic Office eCO.

1. Fill out the online form eCO (Electronic Copyright Office registration). The form is for all types of work and the registration fee cost $35. Work requiring sending in a deposit of items to be registered must include the submission page available on the web site. Using the online form identify the type of work - Visual Arts (sculpture, paintings, photographs).
2. You can include a large group of images of several works.
3. You must include a copy (best edition or if you have only one a photograph) of each work you deposit.
4. If sending physical copies print the cover letter available from the final screens of ECO
   - Be sure to retain a complete copy of everything you submit.
   - If you mail anything it is best to send your packet by priority mail, because it automatically returns to you a notice of receipt or delivery. www.usps.com
   - The registration process typically takes about six months, but your registration is effective from the date that your application was received by the office.

MYTH: Mailing a copy or photograph of the work to yourself is not useful, does not serve to register a copyright in the work. Please register the work with the Copyright Office.

The effective date of registration is the date your complete package, including completed forms, deposits and fee, is received by the Copyright Office. A copyright lasts for the life of the author plus 70 years, or in the case of a corporation or works created under a pseudonym, a total of 95 years.

Why register your copyright?

1. You get the legal presumption that the work is yours. Proving ownership of an unregistered work is usually quite expensive. The other guy will say they were there first.
2. You get access to federal court system - Registration is required for access to the federal courts.
3. With an unregistered copyright, you can recover only your actual damages. But, if the work is registered, you can ask for presumptive damages of up to $150,000 for each willful
infringement; for “innocent” infringements, up to $30,000. (The registration must be filed within three months of creation or before an infringement occurs, in order for the copyright holder to be eligible to receive these extra benefits of registration).

4. You get the right to petition the court to recover your legal fees and court costs.
5. You get the right to request the court for an injunction against further infringement, including seizure and destruction of any infringing products.
6. In very rare cases you may be able to get federal criminal penalties against the infringer.

Registered of Not the Rights included in a copyright: A bundle of rights

The term, “copyright,” refers to a bundle of exclusive rights, including:

1. The right of ownership of the original work;
2. The right to reproduce and make copies or modify the work;
3. The right to distribute and sell the work, or allow others to do so;
4. The right to prepare or license derivative (modifications of) works. Derivative works are versions of the work based on the original. (Example: drawings becoming dolls or cards);
5. The right to perform or display the work publicly (Example: a display on a web site is a performance);
6. The right to control the integrity of the work and the attribution of authorship.

What is the form of the Copyright notice: © Year, Name of Author

Since April of 1989, you are not required to place your copyright notice on your work to have a copyright in a work. However, the proper copyright information on your work provides an important notice to others considering using your work. It will allow them to find you more easily to ask permission, and it will weigh into the damage consideration for anyone using the work without your permission.

You are well advised to assume that the work you see is covered by someone’s copyright, even if the does not have a copyright notice on it. This is especially true for images, music, or text found on the Internet. Try to determine who owns a work and then ask permission (license) to use it.

Copyright infringement -- Using work without permission

In order to establish a case of infringement, there are three things you must demonstrate:

1. You must prove that you own the work. A copyright registration is presumptive proof that you are the author of the work.
2. If you do not have a situation where the works are clearly identical, you must prove that the alleged infringer had access to the copyrighted work and copied it. If you can prove access, the standard of similarity (see 3) is easier to meet, so instead of substantially similar, it can be merely strikingly similar. Circumstantial evidence can typically be sufficient to prove access.
3. Next you must prove that the infringing work is sufficiently similar to the original copyrighted work. The “similarity test” is considered in a two-step process. First, “intrinsically,” are the two works “actually similar?” Second, would an “ordinary person” see similarities between the copyrighted work and the infringing work?
The intent of the infringer does not play much of a role in infringement analysis. Regardless of the infringer's intent, if the court finds unauthorized use of a work, the infringing party is generally responsible for any damages to the copyright holder. An infringer is strictly liable for the infringement. However, an innocent infringer will receive a lesser penalty.

FAIR USE – it is an infringing copy but, in defense, it might be allowed:

Not every unauthorized use is copyright infringement. Many uses of existing works are allowed. Fair Use is a defense to a charge of copyright infringement. Fair use is using a pre-existing work for purposes of criticism, commentary, news reporting, teaching (including creating multiple copies for classroom use), scholarship, research, or parody. A parody does not steal the original format of the work, but is a “transformative use” that transforms and reflects on the original work.

GENERAL FAIR USE Considerations:

1. What is copyrightable about the original? No one owns the look of an apple or bird.
2. The purpose and character of the use. How are you using the work? Is it for a profit or non-profit enterprise? Giving away copies does not cure this issue.
3. The nature and character of the copyrighted work. The more creative and unique the original work, the more difficult the defense will be for anyone using the original work. Works that are more ordinary and less creative receive less copyright protection.
4. The amount and substantiality of the portion of the copyrighted work used. How much of the work was taken? How important was that portion to the rest of the copyrighted work?
5. Do sales of the secondary work hurt sales of the original? Are the markets for the two products similar or overlapping? Here, it does not matter that your use may increase the market for the original work.

Best advice: Get permission or license from the copyright holder to use the work.

The Idea/Expression Dichotomy: No one can own the fact of how a duck or an apple appears. Facts are not copyrightable. But you do own your interpretation or expression of a duck or apple.

The Public Domain: Works are protected under copyright law for a limited time only. After the term of protection ends, all works enter the public domain. Public domain works are free to be used for any purpose without obtaining permission from anyone. Works in the public domain that are not subject to copyright protection include: works with expired copyrights, works never registered under earlier laws, improperly registered works, and certain works of the federal government. The copyright laws have changed over the years, and the date of creation or publication will determine which law applies. The public domain date is currently at 1923 and will open up for public use in 2019 (due to the 1998 copyright extension, which added 20 years to all protected copyrights). Any work published before 1923 is currently in the public domain.

Use of work with Permission - Licensing and sales of your copyrights:

When thinking about the rights that you own in a copyright, consider a bundle of sticks. Each stick is a different right you own in the same copyrighted material - the type of use, length of use, exclusivity of use, territories of use, etc. Any stick in the bundle can be removed from the larger
bundle of rights and licensed out. This allows the author of the work to retain the remaining rights in their work, while generating income from parts that they have sold or licensed to others.

NOTE: Permissions and Licenses can be oral but transferring all of the rights in a copyright MUST be in writing to be valid. Thus only non-exclusive transfers may be verbal agreements.

Permissions and Licenses are CONTRACTS

A contract is an exchange of promises or performances creating legally enforceable obligations between two or more parties. Generally, there is a benefit to the promisor and a detriment to the promise, with both parties assuming certain duties and responsibilities.

CONTRACTS - BASIC ELEMENTS:

1. Parties to the contract.
   - The identities of the parties should be clear.
   - Each party must have the capacity to enter into a binding contract.
   - Agreements made by minors or the mentally impaired are generally voidable.

2. The nature and subject matter of the agreement.
   - Provide a clear description of the essential terms of the agreement between the parties: what, where, when, and how the parties' promises are to be completed.
   - Carefully describe each party's responsibilities and rights.
   - The subject matter of the contract cannot be anything illegal. If so, it is void.
   - Valid contracts contain definite terms, such as prices and times for performance.

3. Consideration.
   - Each party must give the other something of value, such as a mutual exchange of promises, forbearance or loss of a right, or money. Gratuitous promises are void.

4. Offer and acceptance. Let’s make a deal.
   - Offers must be made in a manner that properly conveys the intent of one party to form an agreement with another.
   - Similarly, the recipient party must give clear acceptance of an offer.
   - Acceptance can be assumed if one party performs based on the offer of another.
   - For agreements between merchants, the parties' course of dealing might show acceptance.
   - Either party's failure to make a proper offer or valid indication of acceptance could invalidate a proposed contract.
   - Rejections kill offers, and an offer will lapse if it is not accepted within a reasonable time.
   - Generally, counteroffers reject the original offer, and the terms of a counteroffer will prevail over the terms of the original offer if the counteroffer is accepted.
   - Contracts should be signed and dated by the parties to indicate acceptance.

5. Other requirements.
   - Dispute resolution: Consider requiring disputes to be subject to mediation. Mediation is where you both talk to a facilitator whose job it is to help you both come to an agreement
as to how to resolve the dispute. There are professional groups that do this all over town.

- Written Contracts: Oral contracts can be binding but they are wrought with confusion. The goal is to have a complete understanding of what each party will be doing – without a writing it’s hard to prove. Get the terms of your agreements in writing. Even a note to the other party describing what you agreed to do is helpful. Valid agreements may be implied from the parties’ actions.

### Basic Structure to a Contract

- Who are the parties, and what do they bring to the deal?
- What is the project to accomplish?
- When and how will it end (the term, conditions, and other limitations)?
- How do the parties get what they want (money or physical stuff)?
- What subsidiary issues are parts of this deal? For example, what is not part of the project but could be (such as derivative works like cartoons, lunch boxes and t-shirts)?

In addition, look at the “Boilerplate” clauses (common to most agreements), which probably include an alternative dispute resolution clause, what court can be used, what law will apply to disputes, or any automatic penalties. Does this language allow you to change the agreement orally or does it have to be in writing?

### Types of CONTRACTS you, as an artist, will see:

1) **WORK FOR HIRE AGREEMENTS:** (“Work for Hire” is a legally operative term it instantly shifts ownership of the copyright from the author to the Hirer.) Unless otherwise agreed by the parties, all production by an employee in the scope of employment, during regular hours, and using the employer's time or materials belongs to the employer. This includes any intellectual property rights related to the product, including copyrights and patents. This applies to contracts where a party provides services under a work for hire agreement as an employee or an independent contractor (note, however, that an independent contractor can work under another kind of contract not considered work for hire and thus potentially changing his rights to the work). This type of agreement is very common in many industries and is presumed in film production agreements.

Work for hire contracts are only legally valid for certain types of work, such as contributions to collective works, specially ordered or commissioned works, and collaborations. These agreements must be in writing and signed by the parties before the start of work. Works for hire contracts also commonly include an explicit grant of all of the author’s copyright interests to the hiring party, whereby the employer assumes any copyright interest and the author retains no rights. Once aware of the effect, artists typically seriously consider avoiding “work for hire” agreements.

2) **INDEPENDENT CONTRACTOR AGREEMENTS:**

Not all independent contractor agreements are work for hire contracts. Some employment contracts for services enable the author to retain some or all of their rights to their work. Working as an independent contractor does not automatically mean that the professional is transferring rights to their work - the presumption is that they are not. It is helpful to have a clear understanding in the
contract about who can do what with the final product. If the parties do not sort out ownership rights issues in advance, the courts have to determine whether a party hired to perform services was an employee or an independent contractor.

**Employee versus Independent Contractor?**

Basically, if you are an employee or independent contractor under a *work for hire* agreement, your employer or hirer probably owns the work. If you are an independent contractor under another form of employment contract, you may have rights to the work.

Courts have struggled to establish legal guidelines to determine the status of a party providing services. The difference is important, because it affects the control of the product as well as the service provider's tax liability. As an independent contractor, you will have to pay more taxes, including self-employment and social security taxes. You will also get a 1099 form in the mail at the end of the year and not the W-4 that employees get.

Independent contractor agreements should include such factors as where the work is to be performed, whose tools and materials are to be used, the level of the hiring party's supervision and control over the performance of the work, the method of payment, and the tax treatment of the worker by the hiring party.

3) **TRADE SECRETS and NDA’s:**

**Do You Have a Shop Assistant?** Do they work just for you? Do you have an employment agreement with them? Do you have any promises that secrets, formulas, tricks and techniques will be kept secret? What about your gallery contacts, represented artists, lists of shows and contact numbers. All of these are trade secrets and should be treated with that kind of respect. Get it in writing so you have clarity about what is yours and what is not.

4) **LICENSING AND ROYALTY AGREEMENTS:**

Licenses are very common in all areas of intellectual property law, and it is very important for both licensors and licensees to understand the basic concepts. Licenses are grants of rights to use a work given by the owner of the work (the licensor). In exchange for these rights, the licensee pays a fee to the licensor. Royalties are licenses based on the amount of money generated by sales of specific products incorporating the work.

The licensor might be advised to convey the minimum rights needed by the licensee to meet the licensee’s needs. Exclusive transfers of copyright interests must be in writing, and all licensing contracts involving copyrights should explicitly cover each party's rights and responsibilities regarding the use of the material.

Licensing contracts may include the following terms:

- Geographic limitations on where and how the property can be used.
- Specific products or media in which the property can be used.
- Limitations on the term or length of time of the use.
• Limitations on the number or specific type of products to be created.
• Whether or not the license is exclusive or non-exclusive.
• Royalty rates: The percentage of the income to be paid to the licensor. Some rates increase with better sales or over time (called escalator clauses).
• Get advances (paid deposit) on expected income from the exploitation of the license by the licensee so you are not financing their project for free.

5)  CONSIGNMENT AGREEMENTS – OREGON HAS A GOOD LAW:

When an artist enters into a contract with a gallery or any exhibition space where their work will be sold by a proprietor for the artist, the artist is “consigning” their work. Consignment agreements commonly include the following:

• Whether or not the agreement is exclusive within a specific geographic area or time frame.
• A detailed inventory list of all works consigned, including their medium, dimensions, and minimum selling price for each, a small photograph of the piece – signed by both parties is useful.
• Commission fee percentages based on the agreed selling price of the works consigned. Commonly, the split between the exhibitor and artist is 50% / 50%.
• Payment terms and deadlines. Under Oregon consignment law, the proceeds of a sale are due to the artist within thirty days of receipt by the gallery.
• A breakdown of which party pays for items related to the exhibition, such as postcards, printing, mailing, advertising, opening parties, framing, installation, and shipping.
• Insurance. Which party is responsible for paying for damage or theft while the works are in transit to and from the exhibition space? Does the gallery have insurance while the works are in their possession?
• Copyright usage and credits. How is the artist to be credited on public use of the artwork's images, and what rights, if any, does the exhibitor have for using such images?

In Oregon, artwork consignments are covered in the Oregon Revised Statutes (ORS) 359.200 et seq. Written contracts are required for all consignments, but the absence of something written won’t help someone to avoid the consignment law - the laws apply whether or not the artist has a written contract. So, the work is still yours, the gallery must still pay you within 30 days, and the gallery must still tell you who bought the work (a gallery can be fined for withholding the name of any purchaser of your work). If you do not get a written agreement, you should write a letter asking for one. Although the laws do not apply in other states, artists can agree to apply the Oregon law in their contracts, no matter what state they are consigning their work in.

A FEW GENERAL CONTRACT TIPS:

• Get the agreement in writing. Oral agreements can be binding but are hard to enforce, because people remember different things about the agreement. Although not everyone has a contract for you to read and sign, you can help get the important terms in writing with a “confirming memo,” a “thank you” note, email or letter in which you describe the terms of the agreement as you understand them, inviting the other party to respond and develop a written record of the agreement. This is especially true when money is involved.
• Read all of your agreements carefully.
Do not sign any contract without completely understanding all of it. Ask questions about the terms you do not understand. Sections you do not agree with should be changed or deleted. There is no shame in crossing out parts of a contract you do not want or want to change.

Be careful of signing “exclusive rights” agreements and know what the inclusion of this term in your contracts may entail. If you are tying yourself to another party for all of your income, make sure you are getting enough money in return to make this work for you.

The agreement should address when and how the agreement will be finished or terminated. What happens if you do not complete the project? Who owns it? These kinds of questions are important to consider, discuss, and put in writing.

**Work for Hire** agreements will shift presumptive copyright ownership from you to them, automatically sometimes (e.g. if the work is specially commissioned to complete another work). Illustrators should be particularly careful, for sometimes the market for illustrations and their derivative works are more valuable than the book itself.

**Talk about the copyright**—does your worker have your permission to show that work in the worker’s portfolio. What if it’s to work for a competitor?

**Some on Linked Resources**


[www.filinginoregon.com](http://www.filinginoregon.com) Oregon Secretary of State Office for corporation & business information.

[www.fairuse.stanford.edu](http://www.fairuse.stanford.edu). Good site for information on fair use.


How to write a documentary film treatment or proposal.....

Scripts are often not used in documentary films—because you cannot predict what will happen when the camera is rolling. In place of a script, filmmakers use treatments, proposals, or even outlines to describe and help plan a documentary project. There is a lot of overlap between these concepts and different filmmakers use them in similar and often interchangeable ways.

A treatment is a short story narrative written in simple, non-technical language (ie. No camera angles, transitions, etc.).

A proposal, which frequently includes a treatment, is a thorough description of all aspects of a project. It is created in the pre-production stage of a documentary project to persuade funders, distributors and others to support the project.

Proposals
An effective proposal will:
- Tell a good story
- Make human truths emerge through images—not just verbal description.
- Present a personal, critical perspective on some aspect of the human condition.
- Inform and emotionally move an audience

Usually a proposal will contain the following information:
- Length of work, format
- Description(s) of the intended audience(s)
- Goal or intended purpose(s) of the film
- Media work already produced on this subject and how the proposed work is new, different, interesting, engaging
- Style (any key stylistic elements in writing, shooting, audio, editing, etc.)
- Soundtrack (any music, narration, etc. What it is and who will produce it?)
- Persons involved with the project and what similar projects have they done in the past? (Credibility of production team)
- Distribution (which markets, any distributor on board already?)
- Project history or current status of project.
- Historical background or context of the story
- Who, what, where, when, how, why.

Depending on the situation, you may choose to include the following:
- Information about project funding
- An outline production schedule.

A proposal will usually be accompanied by a budget and a sample reel or work-in progress edit.

The goal of a proposal is to communicate your idea to someone who may know nothing about either you, your previous work, or this project—don’t make assumptions. Usually a proposal is a key element in securing resources to produce a project, so the credibility of the production team, and and
answers to questions like “Why this film?”, “Why now?”, and “Why these producers?” are important.

**Treatments**

Whereas a proposal presents its argument rationally via categorized information, the treatment evokes how an audience will experience the film on the screen. Write in the active-voice in present tense. Tell the reader what they will see and hear on the screen.

Describe the story and introduce any characters. Write colorfully, so the reader visualizes what’s in your mind’s eye—but avoid splashy adjectives and hyperbole wherever possible (ie: Do not write: “This spellbinding story will be magically brought to life by the remarkable camera work of Jane Spriggs...” You have to show how the story is spellbinding and demonstrate that Ms. Spriggs work is remarkable by providing supporting information. A treatment is not necessarily brief! (usually 2-10 pages, double-spaced)

Be specific—don't use words like may, might, possibly—your film will do xyz. If you don’t know exactly which music you will use—make your best guess—you can always change your mind later. It is not always possible to answer all these questions, in many cases you will write what you expect to occur.

Treatments and proposals are used to:

1) Describe a project so that people involved share an understanding of interpretation and approach.

2) Create a paper document that can help secure funding, distribution, and other resources.

3) Provide guidance in the structuring and editing of a documentary project. You should only write a treatment or proposal after conducting the initial research that will answer as many of the questions listed above as possible. You might visit a library, scan a newspaper archive online, or contact institutions and individuals by phone or email to expand your knowledge of the subject at hand.

Be professional—not personal. Never make up partners or awards etc. (For example, Do not write that, “Disney is on board...” if you do not have such an agreement. Often letters are attached to a proposal to certify such relationships. Write and re-write the proposal until it is fluid.

Some funders and agents have their own format for proposals—they will not read documents that are not in the prescribed format. Check first.
Scenario

Caitlin, a junior in archaeology, is doing fieldwork with her classmates at a site in Arizona slated for development. Part of the students’ work involves performing an archaeological survey of the 25-acre tract of land, looking for evidence that the site might have previously been home to a Native American settlement. Working in pairs, students carefully comb the property in search of artifacts and other clues. They photograph all intersecting points of the survey grid—as well as any tools they find and unusual landscape features—and tag all the pictures with longitude and latitude coordinates. The photos and location data are continually transmitted to a database on campus. As the students walk the site with their GPS-enabled mobile phones, a location-aware application at the university provides students with information from the database based on the students’ location on an ongoing basis. In this way, each pair of students sees an up-to-date digital map of where they are, where other students are, and which areas have already been surveyed, as well as the photos that have been collected. The geotagged photos preserve information about the provenance of every artifact for anyone standing in that location, and the survey produces a photographic record that alerts the development company that it need to examine further before construction can begin.

Caitlin and her fieldwork partner, Martina, are also assigned the delicate task of excavating a kiva floor with an elaborate pigment-painted design. As the floor pattern emerges during their work, they photograph it with a digital camera that embeds location data like latitude, longitude, and elevation. They use their laptops to add location-linked field notes about the tools and techniques they are using. This information is linked to a map back at their university for further study. After the season for fieldwork is over, the team will fill in the subterranean kiva with dirt to prevent erosion and looting. Researchers who enter the area later with a location-aware device will be offered the option to view the images Caitlin and Martina have uploaded.

What is it?

Location-aware applications deliver online content to users based on their physical location. Various technologies employ GPS, cell phone infrastructure, or wireless access points to identify where electronic devices such as mobile phones or laptops are, and users can choose to share that information with location-aware applications. Those applications can then provide users with resources such as a “you are here” marker on a city map, reviews for restaurants in the area, a nap alarm that’s triggered by your specific stop on a commuter train, or notices about nearby bottlenecks in traffic. Applications might also report a user’s location to friends in a social network, prompting those nearby to meet for coffee or dinner. While such applications create a highly targeted marketing opportunity for retailers, they also provide increased social connectivity and enhanced environmental awareness, offering users a location-based filter for online information.

Who’s doing it?

A number of colleges and universities are using this functionality for applications ranging from on-campus find-a-friend services to locating resources in the library. Duke University has used Google Maps to add a layer of augmented reality to the Digital Durham project, which has turned the city of Durham, North Carolina, into a laboratory for the study of history. Mapping old tobacco warehouses, textile mills, and churches, the project offers location-specific information that illuminates the lives of city residents from the 1870s through Prohibition. Concurrent student projects involve adding audio tracks collected with digital recorders and geotagging photographs of the mapped locations. Montclair State University has implemented a location-aware service that includes find-a-friend, shuttle tracking, and a security service. At MIT, the Scheller Teacher Education department has developed augmented reality games like Environmental Detective, in which participants can use location-aware devices to interview virtual characters and gather simulated scientific data to uncover the source of a hypothetical toxic spill.

How does it work?

Location tools can be browser plug-ins or installed onto devices like the iPhone or other web-enabled phones. Physical location can be determined using GPS satellites, cell towers, wireless access points, or a combination of these tools. In the case of cell towers and access points, location is determined based on more
Location-Aware Applications

connectivity to individual connection points, which are mapped and logged in databases that are continuously updated. Each method has trade-offs, and the most accurate and reliable services use more than one method.

When a user with a mobile device elects to use a location service, that information is sent to location-aware applications that attempt to provide resources based on where the user is at that moment. Alternatively, a location-aware application might forward a user’s position to other location-aware or social networking applications. Users can specify which applications receive the information and how detailed that information is, or they can override all other data by entering location coordinates manually.

Why is it significant?

These devices offer a convenient layer of content filtering with significant promise for education. Field research is boosted by geotagging—embedding location-specific metadata (coordinates or place names) in photos, videos, blogs, or websites—and location-aware applications can effectively connect geotagged resources to students when and where they need it. Geocaching, or coordinate-specific treasure hunting, can be customized in educational games that leverage location-aware mobile devices. These games might include augmented reality simulations that use clues and riddles to enable student problem solving and collaboration. Location-based information can allow students who opt-in to locate members of study groups on campus or check nearby computer labs to see which have unoccupied bays. Librarians could also point patrons to resources, based on a user’s described interests and borrowing habits, by indicating where important books and media on key topics can be found. Security officials can respond to student requests to monitor trips across campus to ensure safe arrival at a destination. Data collected from such security requests might be gathered to identify locations with greater security risks, prompting facilities improvements such as improved lighting.

What are the downsides?

By far the most common questions raised about location-aware applications concern privacy and security. It is important for campus systems that employ these applications to be opt-in services and allow anyone to disable them whenever they choose. To complicate this concern, increasing interconnectivity between social networking sites like Twitter, Facebook, and Flickr means that data posted on one could migrate to another without users being aware of how this happens. Standards are still emerging for these devices, as are etiquette and social protocol. Raising awareness about the implications of allowing online systems to know where users are should be a requisite part of student, teacher, and parent training.

Where is it going?

Location-aware content offers marketing tailored to the convenience of the user. With increasing frequency, we are able to locate physical services within walking distance as simply as we can find any service or product offered on the web. Mobile devices already reach a public focused heavily on information being delivered quickly and simply. As these tools offer greater amounts of data about the environment through which we move, location-aware systems will become increasingly effective at predicting what we would like to know about in the geographical space around us, offering a layer of knowledge superimposed on the physical world that can be accessed for information and convenience. Through applications like Graffitio, users can even add their own comments to that layer, “air posting” notes on the nearest handy geolocation wall. The geotagging of blogs and websites could become part of our expectation of the online experience, and it is possible that we might come to rely on embedded geolocation information in photos, e-mail, or Twitter posts for archival purposes in much the same way we now rely on date stamps.

Technology are also beginning to consider the possibilities for location-aware devices to inspire a new generation of “citizen environmentalists” who can use cell phones to report location-specific information about the environment around them. Like the rise of citizen journalism before it, citizen environmentalism relies on the unique contributions of informal data gatherers to help scientists paint a broad picture of environmental health and quality. In return, mobile phone users might be able to receive instant data about the air quality in their city or the weather forecast.

What are the implications for teaching and learning?

Applications that employ this technology offer an exceptional opportunity for location-based content and experiential learning. Narratives can emerge naturally from places of historical interest on campus and in nearby towns. Through location-aware browsers on mobile phones, nature walks can not only provide the names of plants but also offer community-generated photos of what a specific specimen looks like in bloom or heavy with fruit. Student researchers might employ the coordinates provided by a location-aware device to tag photos, research data, or other field notes on a map in Google Earth, providing an additional overlay of information. The availability in the public domain of geotagged photos, videos, and audio tracks will allow educators to create effective windows into other cultures for class, group, and individual study. Finally, this technology offers another venue for instructors to link their lessons to geographic locations, whether those lessons are clues in an augmented reality game, data to be collected from the field, or directions to the right section of the library.
A fictional narrative is an agitated space. A story world is constructed with attention to selection of detail and level of its description (setting and its establishment of tone, subtext and above all, physical place). The traditional role of the author has been to carefully use these tools to create the other world. The city is also an agitated space. A city is a collection of data and sub-text to be read in the context of ethnography, history, semiotics, architectural patterns and forms, physical form and rhythm, juxtaposition, city planning, land usage shifts and other ways of interpretation and analysis. The city patterns can be equated to the patterns within literature: repetition, sub-text shift, metaphor, cumulative resonances, emergence of layers, decay and growth.

A city is constructed in layers: infrastructure, streets, population, buildings. The same is true of the city in time: in shifts in decay and gentrification; in layers of differing architecture in form and layout resonating certain eras and modes in design, material, use of space and theory; in urban planning; in the physical juxtaposition of points and pointers from different times. Context and sub-text can be formulated as much in what is present and in juxtaposition as in what one learns was there and remains in faint traces (old signs barely visible on brick facades from businesses and neighborhood land usage long gone or worn splintering wooden posts jutting up from a railroad infrastructure decades dormant for example) or in what is no longer physically present at all and only is visible in recollection of the past.

The project “34 North 118 West” utilizes technology and the physical navigation of a city simultaneously to forge a new construct. The narrative is embedded in the city itself as well as the city is read. The story world becomes one of juxtaposition, of overlap, of layers appearing and falling away. Place becomes a multi-tiered and malleable concept beyond that of setting and detail to establish a fictive place, a narrative world. The effect is a text and sound based virtual reality, a non passive movement, a being in two places at once with eyes open.
The participants walk the streets of a city with a G.P.S unit attached to a lap top computer. Headphones for up to 5 at once are attached to the computer and worn by the participants. On the laptop is a map with a marker that identifies the participants' location. The marker moves along the map tracking location and movement through the city grid. Data triggers are set along points in the physical city by latitude and longitude. Some triggers or “hot spots” are marked as squares on the map while others are left to be discovered. All written narratives are read by voice actors to create an overlap experience in real time of experiencing two places at once. The only visual is the map that tracks one’s movement and shows hot spots and the distance readings on the g.p.s unit.

The city is rich with layered semiotic systems on even a cursory, immediate reading.

There is at present a dual city to be read, the denotative and connotative city, if you will. The city exists to navigate and “read” on a literal level of interpretation of architecture, shifts, movement, traces of past and the patterns that form as one walks through the city. This is the denotative city. The author utilizing the concepts and form of narrative archaeology can form a reading of the second city (the connotative city or semiotically charged) with points in street layout pinpointed to address the resonance of multiple readings and resonances of buildings, street signs, navigation, infrastructure.
A novel is a singular artifact yet can contain narratives from great ranges in time, a story may accomplish this on the page as well. The new paradigm finds the layers able to exist in the city and in layers of time to be experienced and agitated into being only by the participant’s reaching the spot as set to latitude and longitude trigger, a voice in the headphones, a character and narrative, a “ghost”, shifts and contrasts in time, etc...
35 years I cleared the tracks. Those men, along the rails, tired. Death by train we called it. They waited and wandered. Hoped....for the sound that comes too late...To take them from this life. It was my job to assist.........to help......kind words.....or help clear the tracks after the impact...Such failures. My failures. Such small horrors. And it is not the most dramatic: an eye open tomato red with blood, a nose with ice covered nostril hairs that looked like a crab emerging from a shell, an ear lying by a man's feet like some dead wingless bird, a cheek punctured with teeth exposed, a wound open steaming in the snow. Those are so few, so specific, so clearly cut from men with faces I cannot help but still see. It is what never comes clear, not faces, not expressions, not the dignity of person, something that had a name. There is a sort of mutant slot machine, it comes to me at night: an odd collection, ever shifting, not bells and lemons but eyes, scars, blood, mouths, wounds, meat, an eye hanging alone gleaming wet and alien yet from some lost moment in 35 years, a nostril disconnected a failing island of memory from some dead man's face like an odd little lost cave. Those are the ones I truly failed. (1946)

This narrative appears in 34 north 118 west at the end of a vast empty lot. Train tracks appear at the end of the lot along with a section of asphalt split to reveal turn of the century cobblestone street. The tracks suddenly stop and it is at this stark end that the story is triggered by satellite. The physical placement is highly metaphorical on several levels. The vast empty lot resonates with a sort of melancholy in its dust and debris akin to the man’s mind and his dark forgetting and shards of memory. It also is where the rails suddenly stop that is physically jarring and stark in itself in the physical city and this is akin to the narrative in the dead men at their end of life and the narrator looking back at ill formed phantoms in his memory. It is also where a homeless tent city once stood in the 1980's that was well documented at the time in the press and of which there is no physical trace as well as where a building identical to the mile and a half long former turn of the century freight depot now used as Sci-Arc (an architecture college) once stood and again there is no trace, as though it is spatially forgotten and thus failed.

All of the intellectual endeavors utilized to analyze the data of the city from architecture to ethnography and history are part of the narrative. The author in this new model can work with all the data of the city itself as well as narratives written to symbiotically function within the city details past and present made open to experience and interpretation by the reader walking the city. A fantastic thing has occurred. The creative and critical voices are fused as the participant walks the city. The key is the usage of sound. Walking the city with sounds from different points in time and metaphorical relationships with what is being seen allows the author to guide a fused experience of critical analysis and creative writing. By researching the city itself before writing and selected key places to trigger narratives, the author establishes an experience where the participant is navigating both fictive/story world and present world (which flies in the face of the basic concepts of virtual reality and reading of novels historically.......of passively sitting in one world and imaging active movement in the other....now there is movement in both and it is simultaneous) but a sort of light shined of analysis lit on specific points in the city in their layers and reading.
I would love to spend the day in the dome here at La Grande...watch...well...the day...see the changes...little things...in the sky...shadows...the light different coming in...morning turned to afternoon...the light brighter...anyway......I’m in the kitchen...my mind drifts a lot more as we cook the hot dinners...it’s not just that it is late...it’s...steam...the flames...The drama of it all...not like some cold sandwiches and salads......turkey on rye with mayo...regular salad...a pile of lettuce and tomato put on a plate...served...A cooked porterhouse steak...the way the meats change colors as they cook...the shape changing...the noise and flames...it’s like a train burning just after a crash when we serve it...it is...really...accidents...slow little accidents...Like a hot ham and cheese...the way it melts...the neat little cheddar square...gone...melted away...but there it is...dripping out onto the plate with a salad...for the man at number 12 by the window...Sounds crazy...I know...after as many days here...you would too...see things...in the food...you kinda have to...keep your mind occupied...you cook and cook and flip and melt and salt and cook and flip and melt and salt...Orders keep coming...I’d love to work under the dome...cook under the day...Supposed to rain tomorrow...it will be nice break...to watch a little rain...puddles and the drops coming down...But they say it is serious...20 foot seas...so I read in the paper...so say the men on the ships...rains are sideways in big winds they say...wherever they are...little dots between here and Hawaii...I watch details...all the time...in food...how my fellow employees move...how we move together...how orders shift in different parts of the day...breakfast rush...early morning coffee and sweets...the mid afternoon snack rush...the little shifts...sun...shadows...the light outside of this place coming in...Another day...the rain tomorrow...I don’t know...It’s just something I read in a newspaper...Morse code from little dots in the ocean somewhere (1944)

This narrative is strongly tied to its physical placement and is a weighted narrative. The narrator is based on a composite of the many Latina women who worked in railroad and related industry in the 1940’s. The narrator would have only known weather reports as based on ship reports as that was the g.p.s equivalent of the day in the sense of data transmission from certain points in space to formulate larger data patterns. It also in retrospect left much room for error and is one of the reasons that concepts like “surprise storm” in research were found to be quite pervasive in newspaper headlines in earlier eras. Weather forecasts from newspapers at the turn of the century made forecasts for up to a week in advance, which is even now statistically low percentage forecasting with satellite and radar. She also is referencing absence as presence when she describes the food “the neat little cheddar square...gone...but there it is” This is one of the larger issues addressed, of how what is gone remains, and how what is unsaid or not initially visible can carry great weight.

The building described in the story may be gone and in its place something completely in opposition. .....the La Grande station was also home to both Japanese Americans shipped to interment camps and just after it was closed before being demolished, Judy Garland smiling in the same doorway singing the song of the Santa Fe railroad ( “Atchison...Topeka ....and the Santa Fe” ) in a Hollywood musical....a
beautiful glass domed building once the main passenger station in Los Angeles before Union Station and now in its place is electrified fence, garbage and a storage facility.

The participant/reader experiences the literal and semiotically charged cities simultaneously. The awareness of metaphor and sub-text builds along with a casual walking through the city.

This occurs without the authoritative tone of critical language as it is to be inferred experientially as the author has written the analysis into being by the very places selected to trigger sounds and narratives as well as their content and its layers of resonance and reference. The present city and past incarnations are experienced at once.

The author now is to function like an ethnographer and archaeologist. The pop culture notion of archeologist is one of the scientist digging in desert Africa or Egypt. In this general sense, the archaeologist is digging vertically into the ground. Presumably, in a good dig site, layers will emerge as one digs deeper. Artifacts will shift as one digs deeper into what was once topsoil. Time and its artifacts are thus presented vertically to navigate and uncover. The author, however in the new writing of narrative archaeology is working within the city, its streets, layers of cultural resonance and population, and, of course, buildings...many of which may remain unchanged over time. Thus, the navigation, as in the walk in a city, is a vertical one. In this vertical movement artifacts are also available and layers in time exist. They are held in data and in the past. In 34n118w stories, population distributions and points of resonance in the physical city may be from 1937 then a hundred feet ahead 1903 then 1960.......all creatively and intellectually formed from elements in research and from the past. The author by composing and placing narratives and sound is establishing artifacts culled from layers in time.

The creative texts composed for insertion into the city are constructed in a way that allows for the charms of the “traditional” text as well as of the “experimental” The narrative is constructed in individual unit as a short short or prose poem. The piece can stand alone as a work of creative writing with rich language, imagery, detail, and a sense of narrative arc fulfillment in resonant ending. It also is constructed to be read such that at certain key points in the city, to be read on multiple levels. The narrative may have detail but only enough to create a half sense of place thus enhancing the awareness of two places at once in the physical city. The narrative may be written in style as well as detail and content to enhance the discontinuity of place being experienced by the viewer/reader, of the disjunction between what is imagined and referenced and what physically, at present, is.
The author also has a physical distribution of stories along city streets and landmarks to work with in writing and placing texts and sound. Much of 34n118w was composed in final revisions by working with a physical map and notes from multiple walks through the space. This aids in the building of meta-text. Certain texts distributed through the grid at key places as well as intervals in navigation are built to be “weighted” or “enhanced” text.

A basic construct of semiotics is of the dual readings of meaning, an obvious example being “soda” .....the can handed to you is accepted as soda at face value at a county fair, but isn’t “can” what has the name printed on it and the opening you are using to drink from? Soda is the shapeless fluid held inside the can. Also, the same occurs in association with a word marker such as “Car” (...dictionary definition: .....internal combustion engine.....rubber tires........bla bla bla........) but you may have been born in a taxi, you may have just gone to the circus and saw 15 men pile out of a tiny mini cooper, you may have seen a horrible wreck years past that you can’t shake from your memory, you may drive only station
wagons........thus, again a word is a container..............car is the container and the associations inform it from within like an unseen fluid.

The selected texts as weighted are constructed by the author to specifically reference metaphorically the larger issues and concepts to be addressed. These short short narrative vignettes are to be constructed with the sort of image play that informs allegory to a degree.

In 34n118w's meta-text are analysis of issues and concepts such as the resonance of data as rich with meaning, the lineage in technology of communication and transference of information from g.p.s (back through ship reports, railroad infrastructure, Morse code...), and the many metaphorical readings of absence as presence and “ghost”.

The meta text is informed by the details and metaphors in individual narratives that are written to reference these ideas, again without the intrusion of the critical voice and dry authority.

Instead, what is allowed to build is a cumulative resonance. The author can slowly build through repetition and subtle similarities in detail and of course physical placement and interaction of story space with points in the physical city. The author can place the larger concept references and resonances in sequences of his/her design both thematically and to build through repetition but also in the streets and city-scape. The author now has the freedom and range to build “traditional” and “experimental” tools and forms in a new way that makes the author able to structure for effect within individual texts, within a larger sequence of texts, within individual and multiple physical points, readings and placements in the city, within a meta textual construct built in both the narratives and city cumulatively, and even more importantly with a powerful component of play.

One of the fascinating elements of writing and constructing a work such as 34 north 118 west is in its multiple physical and thematic interfaces. The work is not a linear start to finish along prescribed path in city and story blocks. The participant has multiple cohesive experiences and thus work depending entirely on their chosen path. A 15 minute jaunt up one street, through an alley and down the next street will be fulfilling and follow all the elements of construction, possibility and meaning previously described. Another jaunt up and around a completely different set of streets will have the same effective richness in perhaps a half hour, and a walk of all the streets, narratives and sounds in its
totality will be equally fulfilling as an experience and as an exploration of narratives of the many layers of the city.

And they will all be different.

The work is now not only removed from the page, from the separation of critical and creative voice, from the gallery and its long mined semiotics of exclusion and disconnect by nature of presentation as well as of published book or magazine as fetish object connected to the finality of form and translation into being as “finished”, but also removed from a non-multiplicity. The author now in narrative archeology is to construct a work that has many different permutations by design, and the participant experiencing it in their choices of navigation whether based on time, interest in physical streets and buildings in particular or just by intuition will be in a sense an ultimate generative author. Utilizing global positioning satellites allows the viewer to trigger and thus build the experience and resonance by their physical presence and movement.
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New Ways of Seeing: Artistic Usage of Locative Media

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ABSTRACT
People living in urban areas have grown accustomed to the moving visual images surrounding them – displayed upon large screens attached to or integrated in the architecture of the city. In public squares, shopping streets or any other place where people gather, the moving image has become part of everyday public life. The growing ubiquity of mobile technologies in this environment has added another layer of moving image culture on top of the city. Different contexts and spaces, virtual and physical, are overlapping and changing all the time. Theorists and writers describe this development as a new augmented reality [6], responsive architecture [1] or ambient experience design [4]: a new environment that will lead to a different notion of public space, in turn creating new relationships between people and places. Without doubt the way that these media – from electronic sensors, urban screens and CCTV systems, to GPS and RFID tags – are experienced has significantly impacted the way people communicate as well as their practices of physical and affective orientation. But does this lead to the conclusion that public space is no longer determined by city planning and geographical boundaries? Throughout history artists have tried to reconsider, remap and re-appropriate the boundaries of the city, sometimes reviving older methods in order to cope with new technologies. This paper focuses on contemporary artistic practices that use mobile technologies either as platform or tool to reconsider people’s relationships to mobile technologies and place. If these technologies really are so influential in shaping one’s relation to the city, do such artistic projects succeed in creating a new affect of place?

1. INTRODUCTION
Advanced mobile phones with integrated MP3 allow people to move through a city with headphones on, distancing themselves from what is going on around them. This phenomenon is reminiscent of the 1980s, when Walkmans became hugely popular. The difference is that the Walkman did not connect to other devices: listening to music remained a solitary experience. This changed with the arrival of modern mobile communication devices; while being in contact with distant others, users distance themselves from the people nearby. The capacity to carry on long-distance conversations from portable phones suggests that urban locales have shifted from public spaces to private spaces. By engaging in private conversations and ignoring other people around them, mobile phone users are implicated in the demise of public space, actively occupying the space for personal and private communication. While creating new forms of privacy within public domains, these new modes of communication simultaneously promote new ways of understanding sociability in urban spaces. The addition of GPS technology to mobile devices has further altered people’s connection to the space around them. For a long time the experience of the city has been influenced by various media, information and communication technologies. However, in addition to simply walking through a mediated world, people are now also actively interacting with the space not through tangible cues but by using a range of technologies. With the arrival and popularity of location-based technologies, the way that people navigate the streets of the city has shifted from a reliance on material cues to one on immaterial, virtual signs – forming a new hybrid space that is constantly moving between the virtual and the actual.

2. THE HYPE OF THE SITUATIONISTS
Many contemporary artists working with locative media rely on the technologies’ underlying structures and functions without questioning them. By creating geospatial narratives, games or walks – combining performative strategies with new media technologies – these locative media projects evoke (forgotten) histories and memories rather than enforce actions. While remaining in their own established social networks, they succeed at best in making social-spatial relations visible. Only very few projects are critically examined and reflected; the attitude is ‘do-it-yourself’ and ‘just-do-it’. These popular formulations, stemming from marketing strategies, are often used to lower the access threshold for new technologies and to thereby attract new audiences. Yet in many cases the projects neglect to encourage participants to reflect on the tools or the content that is provided – locative media experiences present themselves as foremost about a pleasant walk while discovering new sights or stories in the city. By merely incorporating the new tools, these projects overlook the fact that these technologies derive from military technologies designed for watching and controlling the other.1 Moreover there is talk of a new Situationist movement, spurred on by the use of locative media in art practices. Assertions like “locative media finally give people a means to re-discover the city” render easy connections to the Situationists’ urban derives.

1 April 2009 could become an important historical landmark: for the first time in history, the U.S. military decided to use consumer technology. Newsweek reported that in order to help soldiers make sense of data from drones, satellites and ground sensors, the U.S. military looked to employ a handheld device that is both versatile and easy to use: “With their intuitive interfaces, Apple devices—the iPod Touch and, to a lesser extent, the iPhone—are becoming the handhelds of choice. […] The iPod has already transformed the way we listen to music. Now it’s taking on war.” It will be interesting to see when consumer-made apps make it into the military. B. Sutherland. U.S. Soldiers’ New Weapon: an iPad. In Newsweek. 18 April 2009. http://www.newsweek.com/id/194623 (accessed August 2009).
The original Situationist movement formed in reaction to a very specific location and political moment, however, which does not necessarily translate to other places in the world. Emma Ota from dis.location states it very clearly:

Location is not a set of coordinates; it is not something static and easily measurable; it is not a case of physical geography but it is a state which exists through the complex interplay of history, culture, socio-politics, economics and technologies. Location is a multifaceted context, a situation and a state of being and is not necessarily linked to the ground beneath our feet. [8]

Many of the location-based projects are exemplary of a Western way of thinking, where the use of maps is standard, failing to look at other forms of ‘navigation’ or different relations to place. This is not to say that contemporary walks need to be political acts, but neither can they be just a matter of turning up and walking around. ‘Participation’ is inherently connected with choice, agency and action, and these are things that need to be taken into account and reflected upon in locative media projects. Many of these projects evolve around an interest in new tools, and without questioning them, they are asserting the aesthetics of the consumer market and affirming the control society.

2.1 Loca

Loca provides an interesting example of an initiative that aims to equip people to deal with the ambiguities of new technology, enabling them to make informed decisions about the networks that they populate. As an artist-led project on grassroots, pervasive surveillance, Loca was developed by John Evans (UK/Finland), Drew Hemment (UK), Theo Humphries (UK) and Mike Raento (Finland).2 Loca puts forth a clear statement with regard to the uses of locative media, making people aware that they have agency, that they can avoid being tracked by turning off their device, or in this case, switching the Bluetooth option to ‘invisible’. The project also sets out to reveal the limit of this agency. For example, during ISEA06 and ZeroOne, the Loca art group deployed a cluster of interconnected, self-sufficient Bluetooth nodes across downtown San Jose, in order to track and communicate with the residents of San Jose (without their permission or knowledge) via cellphones that had their Bluetooth device set to ‘discoverable’. Over seven days, more than 2,500 people were detected over half a million times by the Loca node network, enabling the team to build up a detailed picture of their movements. Essentially, people were sent messages from a stranger with intimate knowledge of their movements. Over the course of the week the tone of the messages changed, from ‘coffee later?’ to ‘r u ignoring me?’ Loca examined the ambiguity that arises when it is easy for everyone to track everyone, through a surveillance that relies on consumer level technology within peer-to-peer networks. It is an experiment that neither blindly celebrates the technology, nor claims that the technology is inherently bad. It aims to raise awareness of the networks people inhabit, to provoke people to question them, and to help them equip themselves to deal with the ambiguity of pervasive media environments. In other words, their approach to society involves a reconsideration of technology that also serves to renegotiate space.

3. NAVIGATING THROUGH SPACE

it's so noisy! uaaaahhh, I walked a square, it's hard to grasp, disconnected from the world, there are these voices that obviously kind of come from above, very funny, how do I know that this thing is actually communicating with the satellites? you are being controlled and watched by some outside alien, that's what you feel, being followed, you're very very self-aware, I would walk around, uh, you know, in the middle of nowhere, uh ok, what do I have to do, I just have to walk there? hehehehehe, sending up a signal, here I am, here I am, here I am, when did you think of getting in contact with satellites? ddzzzzzschzzzzzzzzzz dzzzzzzschhhhdzzzzzzzzzzz, you envision yourself being connected to a world out there …

With the introduction of mobile technologies, different contexts and spaces (virtual and physical) overlap each other and, more importantly, they move in constant flux. This leads to what Adriana de Souza e Silva has labelled a “hybrid nomadic space”. [10] It is the term ‘nomadic’ that is particularly interesting in this respect; De Souza e Silva derives the word from Deleuze and Guattari, emphasising the importance of movement between two points. This in-between space is what makes a path meaningful.

According to De Souza e Silva, “Mobile technology users take the nomadic concept one step further, since not only their paths are mobile, but also the nodes [the cellphones].” [10]

This becomes apparent in the project Sun Run Sun (SRS, 2008) by Yolande Harris. Harris is an artist who tries to find the opacities in GPS and satellite technology. By highlighting certain hidden or forgotten aspects of urban space, she encourages participants to see the space as it is, intricate with visible cues and invisible waves. Moreover she creates a kind of affective resonance rather than just play or adventure. Her SRS project investigates the split between the embodied experience of location and the calculated data of position. Harris questions some of the fundamental issues underlying ‘efficient’ and ‘functional’ GPS data: what is inside and what is outside? what does it mean to be located? what does it mean to be lost? Whereas the GPS system negates one’s relation to the environment, Harris encourages listeners to reassess and to renegotiate their connection with the actual environment. By taking data from satellites and translating them into sounds, SRS delicately treads a path between technical information and actual experience, between the artificial and the natural. The artist’s argument is that the ubiquity of positioning systems, GPS included, takes over people’s ability to perceive spaces and navigate them. Reality becomes that of the presented data, and experiences are shaped accordingly.

By using sound as a vehicle, Harris attempts to open the lesser-used space of aural experience. Sound has the ability to open up a subjective dimension in listeners, mitigating the coldness and mechanization of reading digitally generated data. SRS does not contain musical meaning or symbolic references, nor is it a usable navigation aid; it functions as a catalyst for subjective experience. Participants describe their walk as a heightened sense of embodied location, as a strong emotional-physical connection to  

3 Transcripts of reactions from participants who came back from a walk with Satellite Sounders, a work by Yolande Harris (2008), http://sunrunsun.nimk.nl (accessed June 2009).
locational technologies in the sky, and as a merging of intuitive and rational means of navigating the environment. Returning from a walk, one person said it made her feel small and insignificant, and that this was a revelation to her. People comment that they see and feel the world around them differently, as someone pointed out, “like being on drugs”. Others experienced a transformation, with a contemplative sense of body and place temporarily blocking out the cares of an otherwise hectic urban lifestyle: “It’s like being in a constant conversation with every aspect of my environment, reacting physically to everything around me”. Using an intuitive navigator, SRS provides people with new experiences not just of space but also of body and mind. Affect of place is constituted here through technology; its relation to the body in movement is what makes its affect felt.

3.1 New ways of seeing
Another artist who develops her projects around the notion of navigation is Esther Polak. By using technologies like GPS and simple robots, her aim is to re-orient and shift perspectives on the issues of cultural and technological development. As in Harris’s project, an affect of place is constituted through technology; but whereas Harris focuses on the individual experience of public space through live sound translations of satellite movements, Polak concentrates on the process of walking a route, emphasising memory and experience. This practice recalls the work that came out of Land art and conceptual art. Artists like Stanley Brouwn or Hamish Fulton in particular have had a strong influence on Polak’s work. As she explains:

“I’ve been looking for a long time for a way of presenting my work, based on my fascination with landscape painting. As well as painting I also looked at land art, in particular the first experiments in the 1970s, and conceptual art in the same period. I was able to use some of the steps they made in my GPS experiments. The technology I use is a way of adapting their ideas in to practical projects. For example, the power in Brouwn’s work lies predominantly in the conceptual step he made, but the technical tools that I can use in turn raise new theoretical, conceptual and artistic issues.” [3]

Locative media can add new layers of understanding to simplistic representations of routes taken by individuals. The primary difference between the two generations of artists is that today there is a massive amount of data available as well as a plethora of cheap, highly sophisticated technology, which expands and changes the content and means of production for artists. For Polak this means that she can depict a landscape in a very contemporary way: “With locative media the economic activity that forms the landscape can be felt. I could never create that experience with drawing or painting.” [7]

In her latest project, Nomadic Milk (2006-2009) Polak compares the distribution and sales strategies of two very different dairy merchants in Nigeria. With the help of GPS systems, the routes made by the nomadic ‘Fulani’ are reconstructed and compared to those of a milk producer called ‘PEAK milk’. The tracking of different trade routes can be seen as an important political statement, and although Polak wants to call attention to the international production and distribution of milk, her main focus is elsewhere. It is the movement of the individual that interests her. The route of a person is tracked by GPS and is shown afterwards as a live sand drawing mapped on the ground by a small robot – appearing before the eyes of the ‘traverser’ as a kind of drawn ‘sand map’ on the ground. Polak uses the drawing to enable the participants of the project to discuss and reflect on their performance. Although participants’ initial experiences of recognition and surprise are quickly followed by stories and happenings en route, Polak’s main interest is in those early moments of bewildrement and excitement. What at first sight seems nothing more than a visualisation of collected data translated into sand drawing becomes a tool for reflection on the meaning of place and traversing. The project brings about new ways of seeing and creates a sense of affect of place that occurs through a revisiting of spatial experiences. Polak regards the data and the sand drawing as tools that do not necessarily reflect the essence of the project. It is the moment of bewildrement and recognition that surfaces when the route is visualised through the robot, and more importantly the discussion that this generates, that is most valuable to her. At the same time the project also reveals the dichotomy between Michel de Certeau’s ‘concept-city’, in which oppressive structures and political authority are imposed top-down upon the ‘practiced space’ in which the walker decides and chooses his/her own path. By engaging the walker or truck driver with the predefined routes and transport systems that define their daily movements, the Nomadic Milk project shows what happens at the programmed level, only to playfully twist and subvert those programmed movements at the same time. As with conceptual art it is the idea and experience that is most important, instead of the tangible object – yet ironically, when exhibiting her work many curators are foremost interested in ‘the robot’.

4. POCKETS OF DIFFERENT CONTEXTS
De Souza e Silva claims that mobile communication technologies “strengthen the users’ connection to the space they inhabit, since the connection to other users depends on their relative position in space.” [10] Tapio Mäkelä believes that assumptions like these are overstated; during ISEA08 he commented that “places become meaningful through individual and shared acts of signification, not because they register as location data.” [5] An affect of the social or playable is, according to Mäkelä, more appropriate than an affect of place. This seems viable because, although citizens connect to each other while in public space, this does not necessarily mean that they are actively involved with other people or spaces around them. Most of the time they move within their own network, ‘the bubble’ that consists of peers and like-minded people, and they do not interact with those outside of their sphere. This is an insular movement that does not open up public space, but changes it from a homogeneous context into a place that consists of small pockets with different contexts. [9]

Nevertheless some artists do investigate these new forms of connective agency. The trend is most visible in Augmented Reality Games, where people try to intensify a relation with place

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4 The fascination with milk production is something that Polak relates to her early experience in the Netherlands, where the landscape is very much shaped by milk production: “I was fascinated by the way that an economic process can leave such a mark on a landscape. This is where the roots of my interest lie, the combination of nomadism, the experience of space and how technology works.” [3]
through technological connections. Exemplary in this respect is Blast Theory’s project Rider Spoke (2007):

Rider Spoke is a work for cyclists combining theatre with game play and state of the art technology. The project continues Blast Theory’s enquiry into performance in the age of personal communication. […] The piece invites the audience to cycle through the streets of the city, equipped with a handheld computer. They search for a hiding place and record a short message there. And then they search for the hiding places of others.\(^5\)

In contrast to some of Blast Theory’s other works, Rider Spoke does not deal with game play; the city is no longer the playground in which to chase or find others but is turned into a repository of voices and memories.

In this sense Rider Spoke relates more to walks through the city (for example, those of Janet Cardiff) than adventure games. The series of walks by Cardiff initially started as an artistic strategy for spatially and conceptually investigating urban space, while at the same time addressing the problem of apprehending and representing the multitude of movements in the modern city. [11] Cardiff’s approach diverges from that of the flâneur: the participant in her walks is all but freely wandering around; she or he is very much directed. Although the narratives here are open-ended and fragmented, the routes are rigorously predefined. The stories help to focus attention to the meaning and context of buildings, hidden places and forgotten histories. As Cardiff states: “The routes are designed to give the participant the physical experience of different types and textures of space.” [2]

Blast Theory takes this notion a step further. The Rider Spoke participants cycle through the city, creating a movement and relation to the city different to those of walking. Although some claim that this creates a predominantly sensory overload, it also creates a heightened awareness of traversing in and out of history, memories and the present time. Physical movement combined with the awareness of other people and traffic strengthens this sense of passing through different realities. Riding in between the virtual and the real changes the dimension of the city in which one feels neither as a citizen nor as a tourist. It is the path in-between the different memories and experiences that makes their connection meaningful.

Through fragmented and open-ended stories, Cardiff’s work connects the listeners to certain spaces. By addressing the audience as a single person, the narrative enhances a feeling of intimacy as she creates a one-to-one relationship with the walker. This relationship is also sought by Blast Theory but executed in a different way. The feeling of intimacy is achieved through the amalgamation of hidden stories and memories of other participants to one’s own. Whereas Cardiff’s walks emphasize the complexity and multiplicity of the urban space, Blast Theory’s Rider Spoke navigates the boundaries of the new public privacy, encouraging participants to make intimate confessions while surrounded by strangers.

5 http://www.blasttheory.co.uk/bt/work_rider_spoke.html (accessed June 2009).

5. CONCLUSION

Mobile technologies strongly impact the experience of the city. As the projects show, they can change a person’s behaviour and relation to the city. In some cases the projects generate discussion and in others, by emphasizing and renegotiating people’s positions with and within their immediate surroundings, they provide a space of resonance and meaning. These kinds of projects can and are actually addressing the social dimension of human environments through rendering the communication of interaction visible in the realm of the public/private sphere. Mobile devices predominantly function as one-to-one communication and in some cases one-to-many. It could be interesting to see how mobile devices that are integrated with other ‘urban’ technologies, for example a network of urban screens, would generate new narratives or gameplay, and consequently if this would lead to a new reconsideration of public space. This could result in a situation where people no longer only circulate and pass through space, but begin to treat space as a place to encounter surprises, connect and experiment with others. Such new kinds of synchronisation of interactive participants could provide new ways of seeing. At the moment, one of the obstacles to this goal is the closed space of technology, upheld by corporate business and developers of mobile devices. Unless they open their platforms, people will most likely be confined to the irregular intervals of art or game projects where artists use custom made hard- and software, in order to create small-scale networks and platforms that open up public space.

6. REFERENCES


Title
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Re-moving Flat Ontologies: Mobile Locative Tagging and Ars Combinatoria in the Hollins Community Project

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ABSTRACT
This paper reconsiders the relationship between historical time, embodied time, and locative media. The example for this paper is the second phase of The Hollins Community Project, a locative new media installation that takes place on a trail used by former slaves of Hollins University, Virginia (USA) during the nineteenth century. The project mixes historical material with in situ virtual narratives and embodied interactions within the space to experiment with the affective and distributed aspects of narrative. An earlier phase of this project imagined the exchanges between the physical and virtual interface as a version of a memory theatre. A tagging function has since been included in the interface to explore further the temporal intensities that form up around affect and incipient narrative. Ars combinatoria, an early modern model of “tagging” (parataxic assemblage, process, and affective presence) offers a productive comparison with contemporary spatial ontologies of tagging. The paper argues for a broadened discussion of the significance of temporal affect in locative media. This work also addresses the potential in mixing historical and contemporary approaches to locative new media.

Keywords
locative media, tagging, narrative, affect, time, history, embodiment

1. INTRODUCTION
This paper explores a second phase of the new media installation, The Hollins Community Project [1]. The Hollins Community Project is a locative media installation that explores embodiment, affect, and distributed authorship in creating narratives of place. The installation occurs in a borderspace located between Hollins University, the first chartered women’s college in southwestern Virginia, and “The Hollins Community,” a community established by African American slaves brought to Hollins in the 1800s. The project combines historical narratives and artifacts, in situ virtual narratives, and movement within the space to experiment with the affective and distributed aspects of narrative. The interface for the installation, a new software tool called PlaceMark© (a Tuple space “virtual kiosk”) allows for collaborative, mobile constructions of narrative [2]. Tuple space is a virtual environment that allows for the sharing of data and text without a shared physical memory between computing devices. Tuple space relies on associative memory rather than physical addresses, assigning descriptors that identify the content and data type of entries in the space. A crucial aspect of the Tuple interface is how it allows participants to post data entries on physical location and point in time alongside narrative observations while moving within the physical space of the trail. Intermingled in the Tuple space with the in situ shared and individual observations of the trail space are historical materials associated with the trail’s history – artifacts, oral histories, and narrative fragments reproduced from Ethel Morgan Smith’s From Whence Cometh My Help: the African American Community at Hollins College. [3]

In each session of the installation, the participants meet at the edge of a borderspace located on a trail between Hollins University and the Hollins Community. Each participant is equipped with a laptop and a GPS device, and shown how to use PlaceMark©, the Tuple space interface. Within the interface, there are two tabbed screens. The first is “New Entry,” where participants record their textual observations and experiences as they move about the space of the trail. They can also add time/date and location stamps within their entries, which draw from the information retrieved by the GPS device: a time stamp consists of the date and time of day, and a location stamp records global coordinates in degrees and minutes. The participants receive no prompts as to what should be included in their observations, or what spaces they should explore. Interspersed with the entries of participants are the historical artifacts and fragments. Hence the content of the entries is quite diverse. Below are some examples of entries submitted during one session (individual entries are separated by a space):

There are poems on the trees in braille.

A newspaper at the previous location read beware celebrity endorsements.” I could have removed the leaves from this document to see how old the paper was (or is) but I did not want to disturb the paper or the space.

A Black worker from 1857 to 1865, most of the female married servants likely remained in the Oldfield community through the Civil War.

Participants anonymously publish their entries to the Tuple space. While participants are still in the field, they can view all submitted entries and change the order of the entries under the “Organize Entries” screen. When a participant adds an entry or changes the order of the entries, the change is shared with all participants. The
“Organize Entry” screen is therefore continuously evolving while the group is out in the field. The actions of participants amid their discursive encounters with each other mirror the formal properties of the Tuple space. “Read,” “write,” and “take” are the algorithms that allow participants to work with the data and text within the “virtual kiosk.”

The second phase of this project introduces a tagging function in the interface that allows participants to group, associate, and, loosely speaking, classify the range of experiences (narrative and affective) associated with their movements in and observations of the space. Individual participants create tags. The tags then “float” within the Tuple “kiosk” space so that they can be utilized by the participant group. The parameters of the tags are determined by participants in the group as well: single words, time or date stamps, historical artifacts, or entire phrases or passages can be tagged. For example in one session, an entry that described the remnants of a dwelling and fence included the tag <see> in the entry:

Among the fallen, wrecked and ruined. We both have that in <see> common.<Time: 2008/10/09 11:44:10>

Later in the session, <see> is used by one of the participants in response to an encounter with a member of the installation team who is videotaping the session:

<see> ok dude with camera...its just a little weird. why are they videotaping us?

In other instances, physical landmarks and topographical features were included in entries through the use of tags. <ridge> was used as a tag identifying where the participant was facing while writing after the word emerged in one of the historical texts:

Greed Ridge to Hollins College. See, at that time the highway wasn’t built up. They had a straight shot from across the creek and could be right at the college. Then the people living out in the community used to do the laundry for the girls.

Right now, it has the hazy cast of anonymity. We’re still just <ridge> strangers, wandering here.

The tagging component of this project is technologically very simple. But in the context of the Tuple space, and amid the historical and in situ narratives generated, the tagging environment highlights significant aspects to the emergence of a collective narrative of the space. In this sense, tagging becomes a trace of the combined affective and narrative associations that emerge in situ. Tagging thus serves as a kind of virtual map of the affective and temporal intensities that form up around textual events in the space.

2. EMBODIED AFFECT IN SITU

One of the key elements of the project in its earlier phase was the way in which it required that movement through the space was itself a principal activator for what was recalled and shared. An analogy was drawn between early modern memory theatre and the Hollins Community Project since both memory theatres and the project are premised on movement, embodied ritual and collection of artifacts, and memory or narrative recall [1]. Like a memory theater, the new media interface and spatial interactivity of the Hollins Community Project sets the embodied rituals of exploring a location alongside the construction of textual commentary and reflection. This interactive component to the project reveals how movement through a given space is associated with memory and the construction of narratives of place.

Affect becomes a significant element in describing the kinds of emergences that surface within these in situ narratives. Between the movement through and the narratives created of the space are events that Brian Massumi refers to as moments where “qualification” (the production and interpretation of narrative) brushes up against the “intensity” of the embodied response to temporal and spatial experience. [4]

The virtual, collective Tuple space emerges via a feedback loop with the actual surfaces and spaces of the trail. Through these events, the participants experience the registers of place as incipient narratives. Incipience, in the context of this project, refers to the emergent properties of narrative as they become apparent in situ and give meaning to a given location or site. That is, rather than offering “hotspots” or pre-scripted texts and images that represent a place, this project connects participants with an experience of how embodied interaction with a place works in tandem with acts of reading and writing to construct the multiple stories and meanings of a site. The incipient quality of these narratives surfaces at the intersection of the intensive interactive encounters with objects and artifacts on the trail, and the conceptual and narrative processing of these encounters.

Tagging within the project creates another framework to understand the relationship between embodied experience and the construction of narrative. The mixing of movement, in situ observations, and historical texts offers an experiential environment that mirrors how place narratives emerge. The tagging function creates a map of the semantics of temporal and spatial registers amid interactions between participants, and how these registers feed back into the collective narrative as it emerges within the space.

In particular, tagging appears as a marker for temporal affect. That is, the tags are often employed as markers for time at both the affective and conceptual levels. For example, in the case of the <ridge> tag, this word emerges initially as a description of a historical place, as a marker for historical time within a narrative fragment. However, when the word is picked up as a tag by the installation participants, it takes shape as a category connoting embodied interaction with spaces along the trail that evoke associations with the earlier historical text. Similarly, the tag <see> becomes a kind of perceptual caesura in the entries—a gesture connected to an embodied experience with a physical object or space mentioned in the historical texts. In the majority of cases, the tags are used not solely for conceptual classification, but as a means for mapping embodied moments that appear to participants to be linked to earlier textual or historical events.

This use of tagging in the installation pushes the use of “folksonomy” (collective taxonomizing) into the space of the performative. Like a theatrical performance that attempts to re-enliven the largely invisible postures, gestures, and nuanced movements that can transform a written script, tagging within the Tuple environment of the Hollins Community Project provides a map of where affective time brushes up against conceptual time. In this sense, the various associative links that are created in the environment are not annotations or digressions that feed back into a stable narrative of the space, but a loose and emergent tracing of the crossing of historical time, embodied time, and the discursive
encounters between participants as they create a collective narrative.

3. TAGGING ONTOLOGY
The semantics of ontology within information science relies on the possibility of categorization – of the naming of categories of association. Within semantic ontology, shared conceptualizations are not only needed to define a “world” or domain, they are required to mirror in some way actual real world processes or behaviors. [5,6] The rhetoric of semantic ontology does incorporate temporal relations – “events,” for example. However, even these categories often find expression within models that are heavily weighted toward spatial representation.

Sara Ahmed recently has taken up the strong emphasis on spatial orientation in western ontology and phenomenology. She asks the question, What does it mean to be oriented? toward objects, others, models. Ahmed invokes the phenomenology of Merleau-Ponty to re-pose this question in such a way that orientation does not begin from an unquestioned space of “thereness” (in Heidegger’s sense) that must orient itself around other categories of objectness, but as in situ embodied temporal and spatial events:

Spatial forms or distance are not so much relations between different points in objective space as they are relations between these points and a central perspective – our body.[7]

“Our body” here is not meant simply as the limits of our corporeality, but as the “here” of the body (affectively, physically, imagistically) and the “where” of the body as a place of both “dwelling” (in time) and the unfolding of multiple potentialities of embodied experience (past, present, and future).

We can think of tagging within the Hollins Community installation as a further mapping of “dwelling” in Ahmed's sense of the term. Rather than lines of thought or movement in either the space of the trail or the space of the text, the mixing of tags and narratives produces assemblages of bodily experience, historical and in situ texts, and the algorithms of the interface. These emerge as an “assemblage [that] works from that basic principle of parataxical arrangement and opposes the ordered assembly of narrative.” [8]

The parataxics of assemblage creates associations and linkages between elements that at first glance may not seem to have any logical connection; but it also assembles affective and conceptual events as part of a narrative encounter. Jeff Rice argues that “when writing becomes tagging, associative combinations become rhetorical principles.” [8] Yet, the rhetoric of tagging in the Hollins Community Project is a rhetoric that imbricates embodied experience, virtual and actual space, and written narrative. These assemblages raise interesting questions about how locative media environments can re-animate a performative context for historical time and embodied temporality. The performative context for tagging in the Hollins Community Project is closer to the early modern figure of Ars Combinatoria than more contemporary models of information ontologies.

4. TAGGING AS ARS COMBINATORIA
The extended analogy offered for the earlier phase of the Hollins Community Project was the early modern memory theatre. The premise behind memory theaters was that ambulatory movement through a given location, in conjunction with access to icons, textual fragments, and images associated with significant historical and mythical texts, facilitated memory recall. Moreover, the comparison between the historical memory theater and digital, locative new media offers a comparative framework for re-imagining how we think about embodied, spatialized meaning in connection with social and historical narratives and practices.

The early modern memory theater points to a model of memory that is intimately connected to the relationship between movement in space and the interaction with and production of texts. This model can serve as an important comparison with the present moment. As Wendy Chun has observed, within the digital we tend to privilege as “new” a concept of memory that conflates the physical, the virtual, and the idea of storage. Such a conflation evades those aspects of memory within digital or locative media environments that remain ephemeral, embodied, and in productive tension with the virtual interface.

To extend this analogy, and the further productive comparisons it may offer, we can consider the tagging aspect of the Hollins Community Project in light of the Ars Combinatoria, a figure contemporaneous with the early modern memory theatre. The Ars Combinatoria was premised on the idea that complex knowledge systems could be understood as assemblages of smaller, simpler concepts. The Ars was meant to be inventive, to the extent that parataxical arrangement could take place across a large spectrum of competing modes of knowledge. Beginning with the elements (fire, water, air, earth), the seventeenth-century philosopher G.W. Leibniz imagined a generative system that demonstrated the power of associative links between computational algorithms and historical and philosophical meaning making.

Leibniz produced his De arte combinatoria in 1666 as an attempt at a complete system for describing literally how knowledge could be classed and organized conceptually. [9] Leibniz believed that all knowledge could be classed down into key associative categories, and then exhaustively re-combined to offer up new reproductions of knowledge. Leibniz’s system was meant as a semantic ontology – as a system of abstract categories and properties that could be re-combined to produce new knowledge, but which was also able to serve as a representational model of the real world.

Figure 1: Leibniz’s Ars Combinatoria

His system – highly computational in form – also carried with it traces of the much earlier work of Ramon Lull and his combinatory system, whose work Leibniz was responding to in the 1666 De arte. Lull’s work was significant for its inclusion of the elements of Rosicrucian philosophy; in particular, the
emphasis in Rosicrucian thought on the mystical and affective properties of repetitive ritual. Lull’s system argued not only for the importance of an ontological system for the classification of modes of knowledge and experience, but for the kinds of affects that emerged when the embodied rituals of the *Ars* were performed over and again. Physical objects, employed like iconic props or game pieces, were used in conjunction with a graphic computational grid. The objects would be moved and re-moved to enact different kinds of combinatory possibilities in performing new possible connections between different models of knowledge and meaning.

Such affects were experienced at the bodily level, feeding back into the system as a whole. But they also pointed to the potential to move across competing temporal registers. That is, spatial rituals in the present, performed through operations within a “tagging” system that invoked past histories or knowledge, could potentially reproduce the “presence” of those earlier events. The power of Lull’s system was in its retention of the hermetic allusions to “presence.” That is, Lull imagined a system that retained the properties of embodied dwelling – across temporalities in the past and present – in constructing a system of representative abstractions.

Contemporary thoughts on tagging have emphasized how tagging systems are parataxic, allowing for new categories, taxonomies, and associative links. As Rice has argued, the possibilities for such systems extend well beyond databases that are constructed out of user-oriented definitions. Indeed, there is potential for reimagining how social and physical spaces can be mapped as new types of discursive encounters through tagging. In the context of urban space, Rice identifies the potential for tagging to reappropriate old “referential” “spaces” within the “ruins” of decaying cities. Tagging thus becomes a virtual, social space that makes possible the naming of new kinds of encounters between physical space, social collectives, and marginalized desires.

In addition to the significance of spatial classification within tagging, we can also imagine how different models of temporality might be mapped, re-envisioned, and re-encountered. Tagging within the *Hollins Community Project* reveals how conceptual time and affective time can become “memory maps” within a tagging ontology. The performative element that emerges around this also points to how encounters with historical spaces might be re-animated.

Within the project, narratives are layered and compounded in an ambient environment. Tags are elements that emerge and become affective attractors within the space of the trail. The tagging environment also allows for a feedback loop between the conceptual and textual artifacts associated with the history of the space, and the embodied and social interactions within the space. That is, tagging creates an assemblage of historical and affective registers. Tags serve not as referential signifiers that connect back to a stable narrative, but as conductors between the affective experiences of participants and historical markers. Like the *Ars Combinatoria*, tagging within the overall context of the *Hollins Community Project* emerges at the threshold of narrative, affective presence and the historical as performative.

5. REFERENCES


[2] The planning for this project was initiated early in 2006 as part of a collaborative National Science Foundation proposal that linked the resources and faculty of the Center for Human-Computer Interaction at Virginia Polytechnic and State University (Virginia Tech) with a much smaller women’s university, known for its unique arts and humanities programs.


It is in large part according to the sounds people make that we judge them sane or insane, male or female, good, evil, trustworthy, depressive, marriageable, moribund, likely or unlikely to make war on us, little better than animals, inspired by God. These judgments happen fast and can be brutal. Aristotle tells us that the highpitched voice of the female is one evidence of her evil disposition, for creatures who are brave or just (like lions, bulls, roosters and the human male) have large deep voices. If you hear a man talking in a gentle or highpitched voice you know he is a *kinados* ("catamite"). The poet Aristophanes puts a comic turn on this cliché in his *Ekklesiazousai*: as the women of Athens are about to infiltrate the Athenian assembly and take over political process, the feminist leader Praxagora reassures her fellow female activists that they have precisely the right kind of voices for this task. Because, as she says, “You know that among the young men the ones who turn out to be terrific talkers are the ones who get fucked a lot.”

This joke depends on a collapsing together of two different aspects of sound production, quality of voice and use of voice. We will find the ancients continually at pains to associate these two aspects under a general rubric of gender. High vocal pitch goes together with talkativeness to characterize a person who is deviant from or deficient in the masculine ideal of self-control. Women, catamites, eunuchs and androgynes fall into this category. Their sounds are bad to hear and make men uncomfortable. Just how uncomfortable may be measured by the lengths to which Aristotle is willing to go in accounting for the gender of sound physiognomically; he ends up ascribing the lower pitch of the male voice to the tension placed on a man’s vocal chords by his testicles functioning as loom weights. In Hellenistic and Roman times doctors recommended vocal exercises to cure all sorts of physical and psychological ailments in men, on the theory that the practice of declamation would relieve congestion in the head and correct the damage that men habitually do to themselves in daily life by using the voice for highpitched sounds, loud shouting or
aimless conversation. Here again we note a confusion of vocal quality and vocal use. This therapy was not on the whole recommended to women or eunuchs or androgynes, who were believed to have the wrong kind of flesh and the wrong alignment of pores for the production of low vocal pitches, no matter how hard they exercised. But for the masculine physique vocal practice was thought an effective way to restore body and mind by pulling the voice back down to appropriately manly pitches. I have a friend who is a radio journalist and he assures me that these suppositions about voice quality are still with us. He is a man and he is gay. He spent the first several years of his career in radio fending off the attempts of producers to deepen, darken and depress his voice, which they described as “having too much smile in it.” Very few women in public life do not worry that their voices are too high or too light or too shrill to command respect. Margaret Thatcher trained for years with a vocal coach to make her voice sound more like those of the other Honourable Members and still earned the nickname Attila The Hen. This hen analogy goes back to the publicity surrounding Nancy Astor, first female member of the British House Of Commons in 1919, who was described by her colleague Sir Henry Channon as “a queer combination of warmheartedness, originality and rudeness... she rushes about like a decapitated hen... intriguing and enjoying the smell of blood... the mad witch.” Madness and witchery as well as bestiality are conditions commonly associated with the use of the female voice in public, in ancient as well as modern contexts. Consider how many female celebrities of classical mythology, literature and cult make themselves objectionable by the way they use their voice. For example there is the heartchilling groan of the Gorgon, whose name is derived from a Sanskrit word *garg* meaning “a guttural animal howl that issues as a great wind from the back of the throat through a hugely distended mouth.” There are the Furies whose highpitched and horrendous voices are compared by Aiskhylos to howling dogs or sounds of people being tortured in hell (Eumenides). There is the deadly voice of the Sirens and the dangerous ventriloquism of Helen (Odyssey) and the incredible babbling of Kassandra (Aiskhylos, Agamemnon) and the fearsome hullabaloo of Artemis as she charges through the woods (Homer's Hymn to Aphrodite). There is the seductive discourse of Aphrodite which is so concrete an aspect of her power that she can wear it on her belt as a physical object or lend it to other women (Iliad). There is the old woman of Eleusinian legend Iambe who shrieks obscenities and throws her skirt up over her head to expose her genitalia. There is the haunting garrulity of the nymph Echo (daughter of Iambe in Athenian legend) who is described by Sophokles as “the girl with no door on her mouth” (Philoktetes). Putting a door on the female mouth has been an important project of patriarchal culture from antiquity to the present day. Its chief tactic is an ideological association of female sound with monstrosity, disorder and death. Consider this description by one of her biographers of the sound of Gertrude Stein:

Gertrude was hearty. She used to roar with laughter, out loud. She had a laugh like a beefsteak. She loved beef.

These sentences, with their artful confusion of factual and metaphorical levels, carry with them as it seems to me a whiff of pure fear. It is a fear that projects Gertrude Stein across the boundary of woman and human and animal kind into monstrosity. The simile “she had a laugh like a beefsteak” which identifies Gertrude Stein with cattle is followed at once by the statement “she loved beef” indicating that Gertrude Stein ate cattle. Creatures who eat their own kind are regularly called cannibals and regarded as abnormal. Gertrude Stein’s other abnormal attributes, notably her large physical size and lesbianism, were emphasized persistently by critics, biographers and journalists who did not know what to make of her prose. The marginalization of her personality was a way to deflect her writing from literary centrality. If she is fat, funny-looking and sexually deviant she must be a marginal talent, is the assumption.

One of the literary patriarchs who feared Gertrude Stein most was Ernest Hemingway. And it is interesting to hear him tell the story of how he came to end his friendship with Gertrude Stein because he could not tolerate the sound of her voice. The story takes place in Paris. Hemingway tells it from the point of view of a disenchanted expatriate just realizing that he cannot after all make a life for himself amid the alien culture where he is stranded. One spring day in 1924
Hemingway comes to call on Gertrude Stein and is admitted by the maid:

The maidservant opened the door before I rang and told me to come in and wait. Miss Stein would be down at any moment. It was before noon but the maidservant poured me a glass of eau-de-vie, put it in my hand and winked happily. The colorless liquid felt good on my tongue and it was still in my mouth when I heard someone speaking to Miss Stein as I had never heard one person speak to another; never, anywhere, ever. Then Miss Stein's voice came pleading and begging, saying, "Don't, pussy. Don't. Don't, please don't. Please don't, pussy."

I swallowed the drink and put the glass down on the table and started for the door. The maidservant shook her finger at me and whispered, "Don't go. She'll be right down."

"I have to go," I said and tried not to hear any more as I left but it was still going on and the only way I could not hear it was to be gone. It was bad to hear and the answers were worse.

That was the way it finished for me, stupidly enough. . . . She got to look like a Roman emperor and that was fine if you liked your women to look like Roman emperors. . . . In the end everyone or not quite everyone made friends again in order not to be stuffy or righteous. But I could never make friends again truly, neither in my heart nor in my head. When you cannot make friends any more in your head the worst. But it was more complicated than that.17

Indeed it is more complicated than that. As we shall see if we keep Ernest Hemingway and Gertrude Stein in mind while we consider another vignette about a man confronting the female voice. This one is from the 7th century BC. It is a lyric fragment of the archaic poet Alkaios of Lesbos. Like Ernest Hemingway, Alkaios was an expatriate writer. He had been expelled from his home city of Mytilene for political insurgency and his poem is a lonely and demoralized lament from exile. Like Hemingway, Alkaios epitomizes his feelings of alienation in the image of himself as a man stranded in an anteroom of high culture and subjected to a disturbing din of women's voices from the room next door:

... wretched I
exist with wilderness as my lot
longing to hear the sound of the Assembly

being called, O Agesilaidas,
and the Council.
What my father and the father of my father
grew old enjoying—
among these citizens who wrong one another—
from this I am outcast

an exile on the furthest fringes of things, like Onomakles
here all alone I have set up my house
in the woflihe. . . .

. . . I dwell keeping my feet outside of evils

where the Lesbian women in their contests for beauty
come and go with trailing robes
and all around reverberates
an otherworldly echo of women's awful yearly shrieking (ololygas). . . .

4 αγνοις . . . οβιστος . . . ως ο τυλικας έγιν
ξων μωρινων έχων άγριοδιόκας
ιμερων άγορας άκονας
8 ἀγορά μενας ὁ Ἀργειλάδα
καὶ β[όλλας] τά πάτητο καὶ πάτερος πάτητο
κα[γγ]ε[γ]ήρας' ἔχονες πέδα ποντενῶν
τών[ά]διλοκακῶν πολιτῶν
12 πρός κρ. [. . .] οὔτε τά ἰμενον τά νωνέλερ
. . . [. . .] [. . .] . . . μοικάρων ες τέμ[ε]νος θέων
έω[. . .] [. . .] με[λ]αιάς ἐπίμας χθόνος
χλ. [. . .] [. . .] [. . .] [. . .] [. . .] [. . .] ννννννννννννννννννννννννννννννννννννννννννν
20 ίφα[ζ] διμολόγας ένιανος . . . . 18
This is a poem of radical loneliness, which Alkaios emphasizes with an
oxymoron. “All alone (oias) I have set up my household (eoiaksa)” he says (at verse 10), but this wording would make little sense to a
7th-century BC ear. The verb (eoiaksa) is made from the noun oikos,
which denotes the whole relational complex of spaces, objects, kins-
men, servants, animals, rituals and emotions that constitute life
within a family within a polis. A man all alone cannot constitute an
oikos.

Alkaios’ oxymoronic condition is reinforced by the kind of crea-
tures that surround him. Wolves and women have replaced “the
fathers of my fathers.” The wolf is a conventional symbol of mar-
ginality in Greek poetry. The wolf is an outlaw. He lives beyond the
boundary of usefully cultivated and inhabited space marked off as the
polis, in that blank no man’s land called to apeiron (“the unbound”).
Women, in the ancient view, share this territory spiritually and meta-
phorically in virtue of a “natural” female affinity for all that is raw,
formless and in need of the civilizing hand of man. So for example in
the document cited by Aristotle that goes by the name of The Py-
thagorean Table of Opposites, we find the attributes curving, dark,
secret, evil, ever-moving, not self-contained and lacking its own
boundaries aligned with Female and set over against straight, light,
honest, good, stable, self-contained and firmly bounded on the Male
side (Aristotle, Metaphysics).19

I do not imagine that these polarities or their hierarchization is
news to you, now that classical historians and feminists have spent
the last ten or fifteen years codifying the various arguments with
which ancient Greek thinkers convinced themselves that women
belong to a different race than men. But it interests me that the
radical otherness of the female is experienced by Alkaios, as also by
Ernest Hemingway, in the form of women’s voices uttering sounds
that men find bad to hear. Why is female sound bad to hear? The
sound that Alkaios hears is that of the local Lesbian women who are
conducting beauty contests and making the air reverberate with their
yelling. These beauty contests of the Lesbian women are known to us
from a notice in the Iliadic scholia which indicates they were an
annual event performed probably in honour of Hera. Alkaios men-
tions the beauty contests in order to remark on their prodigious noise
level and, by so doing, draws his poem into a ringcomposition. The
poem begins with the urbane and orderly sound of a herald sum-
morning male citizens to their rational civic business in the Assembly and
the Council. The poem ends with an otherworldly echo of women
shrieking in the wolfthickets. Moreover, the women are uttering a
particular kind of shriek, the olobyga. This is a ritual shout peculiar to
females.20 It is a highpitched piercing cry uttered at certain climactic
moments in ritual practice (e.g., at the moment when a victim’s throat
is slashed during sacrifice) or at climactic moments in real life (e.g., at
the birth of a child) and also a common feature of women’s festivals.
The olobyga with its cognate verb olobyzo is one of a family of words,
including eleu with its cognate verb elelizo and alaia with its cognate
verb alala, probably of Indo-European origin and obviously of
onomatopoeic derivation.21 These words do not signify anything
except their own sound. The sound represents a cry of either intense
pleasure or intense pain. To utter such cries is a specialized female
function. When Alkaios finds himself surrounded by the sound of the
olobyga he is telling us that he is completely and genuinely out of
bounds. No man would make such sound. No proper civic space
would contain it unregulated. The female festivals in which such
ritual cries were heard were generally not permitted to be held within
the city limits but were relegated to suburban areas like the moun-
tains, the beach or the rooftops of houses where women could dis-
port themselves without contaminating the ears or civic space of
men. To be exposed to such sound is for Alkaios a condition of
political nakedness as alarming as that of his archetype Odysseus,
who awakens with no clothes on in a thicket on the island of Phaiakia
in the sixth book of Homer’s Odyssey, surrounded by the shrieking
of women. “What a hullabaloo of females comes around me?” Odysseus
exclaims23 and goes on to wonder what sort of savages or sup-
natural beings can be making such a racket. The savages of course
turn out to be Nausikaa and her girlfriends playing soccer on the
riverbank, but what is interesting in this scenario is Odysseus’ au-
tomatic association of disorderly female sound with wild space, with
savagery and the supernatural. Nausikaa and her friends are sharply
compared by Homer to the wild girls who roam the mountains in
attendance upon Artemis,24 a goddess herself notorious for the
sounds that she makes—if we may judge from her Homeric epithe-
Artenis is called keladeine, derived from the noun kelados which
means a loud roaring noise as of wind or rushing water or the tumult of battle. Artemis is also called *iocheaira* which is usually etymologized to mean “she who pours forth arrows” (from *ios* meaning “arrow”) but could just as well come from the exclamatory sound *io* and mean “she who pours forth the cry IO!”

Greek women of the archaic and classical periods were not encouraged to pour forth unregulated cries of any kind within the civic space of the *polis* or within earshot of men. Indeed masculinity in such a culture defines itself by its different use of sound. Verbal continence is an essential feature of the masculine virtue of *sophrosyne* (“prudence, soundness of mind, moderation, temperance, self-control”) that organizes most patriarchal thinking on ethical or emotional matters. Woman as a species is frequently said to lack the ordering principle of *sophrosyne*. Freud formulates the double standard succinctly in a remark to a colleague: “A thinking man is his own legislator and con- fessor, and obtains his own absolution, but the woman . . . does not have the measure of ethics in herself. She can only act if she keeps within the limits of morality, following what society has established as fitting.” So too, ancient discussions of the virtue of *sophrosyne* demonstrate clearly that, where it is applied to women, this word has a different definition than for men. Female *sophrosyne* is coextensive with female obedience to male direction and rarely means more than chastity. When it does mean more, the allusion is often to sound. A husband exhorting his wife or concubine to *sophrosyne* is likely to mean “Be quiet!” The Pythagorean heroine Timycche who bit off her tongue rather than say the wrong thing is praised as an exception to the female rule. In general the women of classical literature are a species given to disorderly and uncontrolled outflow of sound—to shrieking, wailing, sobbing, shrill lament, loud laug- her, screams of pain or of pleasure and eruptions of raw emotion in general. As Euripides puts it, “For it is woman’s inborn pleasure always to have her current emotions coming up to her mouth and out through her tongue” (*Andromache*). When a man lets his current emotions come up to his mouth and out through his tongue he is thereby feminized, as Herakles at the end of the *Trachiniae* agonizes to find himself “sobbing like a girl, whereas before I used to follow my difficult course without a groan but now in pain I am discovered a woman.”

It is a fundamental assumption of these gender stereotypes that a man in his proper condition of *sophrosyne* should be able to dissociate himself from his own emotions and so control their sound. It is a corollary assumption that man’s proper civic responsibility towards woman is to control her sound for her insofar as she cannot control it herself. We see a summary moment of such masculine benevolence in Homer’s *Odyssey* in Book 22 when the old woman Euryclea enters the dining hall to find Odysseus caked in blood and surrounded by dead suitors. Euryclea lifts her head and opens her mouth to utter an *olagya*. Whereupon Odysseus reaches out a hand and closes her mouth saying, *ou themis*: “It is not permitted for you to scream just now. Rejoice inwardly . . . .”

Closing women’s mouths was the object of a complex array of legislation and convention in preclassical and classical Greece, of which the best documented examples are Solon’s sumptuary laws and the core concept is Sophokles’ blanket statement, “Silence is the *kosmos* [good order] of women.” The sumptuary laws enacted by Solon in the 6th century BC had as their effect, Plutarch tells us, “to forbid all the disorderly and barbarous excesses of women in their festivals, processions and funeral rites.” The main responsibility for funeral lament had belonged to women from earliest Greek times. Already in Homer’s *Iliad* we see the female Trojan captives in Achilles’ camp compelled to wail over Patroklos. Yet lawgivers of the 6th and 5th centuries like Solon were at pains to restrict these female outpourings to a minimum of sound and emotional display. The official rhetoric of the lawgivers is instructive. It tends to denounce bad sound as political disease (*nosos*) and speaks of the need to purify civic spaces of such pollution. Sound itself is regarded as the means of purification as well as of pollution. So for example the lawgiver Charondas, who laid down laws for the city of Katana in Sicily, prefixed his legal code with a ceremonial public *katharsis*. This took the form of an incantation meant to cleanse the citizen body of evil ideas or criminal intent and to prepare a civic space for the legal *katharsis* that followed. In his law code Charondas, like Solon, was concerned to regulate female noise and turned attention to the ritual funeral lament. Laws were passed specifying the location, time, duration, personnel, choreography, musical content and verbal content of the women’s funeral lament on the grounds that these “harsh and
barbaric sounds” were a stimulus to “disorder and licence” (as Plutarch puts it). Female sound was judged to arise in craziness and to generate craziness.

We detect a certain circularity in the reasoning here. If women’s public utterance is perpetually enclosed within cultural institutions like the ritual lament, if women are regularly reassigned to the expression of nonrational sounds like the oloxya and raw emotion in general, then the so-called “natural” tendency of the female to shrieking, wailing, weeping, emotional display and oral disorder cannot help but become a self-fulfilling prophecy. But circularity is not the most ingenious thing about this reasoning. We should look a little more closely at the ideology that underlies male abhorrence of female sound. And it becomes important at this point to distinguish sound from language.

For the formal definition of human nature preferred by patriarchal culture is one based on articulation of sound. As Aristotle says, any animal can make noises to register pleasure or pain. But what differentiates man from beast, and civilization from the wilderness, is the use of rationally articulated speech: logos. From such a prescription for humanity follow severe rules for what constitutes human logos. When the wife of Alexander Graham Bell, a woman who had been deafened in childhood and knew how to lipread but not how to talk very well, asked him to teach her sign language, Alexander replied, “The use of sign language is pernicious. For the only way by which language can be thoroughly mastered is by using it for the communication of thought without translation into any other language.”

Alexander Graham Bell’s wife, whom he had married the day after he patented the telephone, never did learn sign language. Or any other language.

What is it that is pernicious about sign language? To a husband like Alexander Graham Bell, as to a patriarchal social order like that of classical Greece, there is something disturbing or abnormal about the use of signs to transcribe upon the outside of the body a meaning from inside the body which does not pass through the control point of logos, a meaning which is not subject to the mechanism of dissociation that the Greeks called sophrasne or self-control. Sigmund Freud applied the name “hysteria” to this process of transcription when it occurred in female patients whose tics and neuralgias and convulsions and paralyses and eating disorders and spells of blindness could be read, in his theory, as a direct translation into somatic terms of psychic events within the woman’s body. Freud conceived his own therapeutic task as the rechanneling of these hysterical signs into rational discourse. Herodotos tells us of a priestess of Athene in Pedasa who did not use speech to prophesy but would grow a beard whenever she saw misfortune coming upon her community. Herodotos does not register any surprise at the “somatic compliance” (as Freud would call it) of this woman’s prophetic body nor call her condition pathological. But Herodotos was a practical person, less concerned to discover pathologies in his historical subjects than to congratulate them for putting “otherness” to cultural use. And the anecdote does give us a strong image of how ancient culture went about constructing the “otherness” of the female. Woman is that creature who puts the inside on the outside. By projections and leakages of all kinds—somatic, vocal, emotional, sexual—females expose or expend what should be kept in. Females blurt out a direct translation of what should be formulated indirectly. There is a story told about the wife of Pythagoras, that she once uncovered her arm while out of doors and someone commented, “Nice arm,” to which she responded, “Not public property!” Plutarch’s comment on this story is: “The arm of a virtuous woman should not be public property, nor her speech neither, and she should as modestly guard against exposing her voice to outsiders as she would guard against stripping off her clothes. For in her voice as she is babbling away can be read her emotions, her character and her physical condition.” In spite of herself, Plutarch’s woman has a voice that acts like a sign language, exposing her inside facts. Ancient physiologists from Aristotle through the early Roman empire tell us that a man can know from the sound of a woman’s voice private data like whether or not she is menstruating, whether or not she has had sexual experience. Although these are useful things to know, they may be bad to hear or make men uncomfortable. What is pernicious about sign language is that it permits a direct continuity between inside and outside. Such continuity is abhorrent to the male nature. The masculine virtue of sophrasne or self-control aims to obstruct this continuity, to dissociate the outside surface of a man from what is going on inside him. Man breaks continuity by interposing
perception that the mouth of her uterus closes upon the seed.\textsuperscript{53} This closed mouth, and the good silence of conception that it protects and signifies, provides the model of decorum for the upper mouth as well. Sophokles' frequently cited dictum “Silence is the kosmos of women” has its medical analog in women’s amulets from antiquity which picture a uterus equipped with a lock at the mouth.

When it is not locked the mouth may gape open and let out unspeakable things. Greek myth, literature and cult show traces of cultural anxiety about such female ejaculation. For example there is the story of Medusa who, when her head was cut off by Perseus, gave birth to a son and a flying horse through her neck.\textsuperscript{54} Or again that restless and loquacious nymph Echo, surely the most mobile female in Greek myth. When Sophokles calls her “the girl with no door on her mouth” we might wonder which mouth he means. Especially since Greek legend marries Echo off in the end to the god Pan whose name implies her conjugal union with every living thing.

We should also give some consideration to that bizarre and variously explained religious practice called aischrologia. Aischrologia means “saying ugly things.” Certain women’s festivals included an interval in which women shouted abusive remarks or obscenities or dirty jokes at one another. Historians of religion classify these rituals of bad sound either as some Frazerian species of fertility magic or as a type of coarse but cheering buffoonery in which (as Walter Burkert says) “antagonism between the sexes is played up and finds release.”\textsuperscript{55} But the fact remains that in general men were not welcome at these rituals and Greek legend contains more than a few cautionary tales of men castrated, dismembered or killed when they blundered into them.\textsuperscript{56} These stories suggest a backlog of sexual anger behind the bland face of religious buffoonery. Ancient society was happy to have women drain off such unpleasant tendencies and raw emotion into a leakproof ritual container. The strategy involved here is a kathartic one, based on a sort of psychological division of labour between the sexes, such as [pseudo]Demosthenes mentions in a reference to the Athenian ritual called Choes. The ceremony of Choes took place on the second day of the Dionysian festival of Anthestheria.\textsuperscript{57} It featured a competition between celebrants to drain an oversize jug of wine and concluded with a symbolic (or perhaps not) act of sexual union between the god Dionysos and a representa-tive woman of the community. It is this person to whom Demosthenes refers, saying “She is the woman who discharges the unspeakable things on behalf of the city.”\textsuperscript{58}

Let us dwell for a moment on this ancient female task of discharging unspeakable things on behalf of the city, and on the structures that the city sets up to contain such speech.

A ritual structure like the aischrologia raises some difficult questions of definition. For it collapses into a single kathartic activity two different aspects of sound production. We have noticed this combinatorial tactic already throughout most of the ancient and some of the modern discussions of voice: female sound is bad to hear both because the quality of a woman’s voice is objectionable and because woman uses her voice to say what should not be said. When these two aspects are blurred together, some important questions about the distinction between essential and constructed characteristics of human nature recede into circularity. Nowadays, sex difference in language is a topic of diverse research and unresolved debate. The sounds made by women are said to have different inflectional patterns, different ranges of intonation, different syntactic preferences, different semantic fields, different diction, different narrative textures, different behavioural accoutrements, different contextual pressures than the sounds that men make.\textsuperscript{59} Tantalizing vestiges of ancient evidence for such difference may be read from, e.g., passing references in Aristophanes to a “woman’s language” that a man can learn or imitate if he wants to (Thesmophoriazousai),\textsuperscript{60} or from the conspicuously onomatopoetic construction of female cries like olouga and female names like Gorgo, Baubo, Echo, Syrinx, Eileithyia.\textsuperscript{61} But in general, no clear account of the ancient facts can be extracted from strategically blurred notions like the homology of female mouth and female genitals, or tactically blurred activities like the ritual of the aischrologia. What does emerge is a consistent paradigm of response to otherness of voice. It is a paradigm that forms itself as katharsis.

As such, the ancient Greek ritual of aischrologia bears some resemblance to the procedure developed by Sigmund Freud and his colleague Josef Breuer for treatment of hysterical women. In Case Studies on Hysteria Freud and Breuer use the term “katharsis” and also the term “talking cure” of this revolutionary therapy. In Freud’s theory the hysterical patients are women who have bad memories or
logos—whose most important censor is the rational articulation sound.

Every sound we make is a bit of autobiography. It has a totally private interior yet its trajectory is public. A piece of inside projected to the outside. The censorship of such projections is a task of patriarchal culture that (as we have seen) divides humanity into two species: those who can censor themselves and those who cannot.

In order to explore some of the implications of this division let us consider how Plutarch depicts the two species in his essay “On Talkativeness.”

To exemplify the female species in its use of sound Plutarch tells the story of a politician’s wife who is tested by her husband. The politician makes up a crazy story and tells it to his wife as a secret early one morning. “Now keep your mouth closed about this,” he warns her. The wife immediately relates the secret to her maidservant. “Now keep your mouth closed about this,” she tells the maidservant, who immediately relates it to the whole town and before midmorning the politician himself receives his own story back again. Plutarch concludes this anecdote by saying, “The husband had taken precautions and protective measures in order to test his wife, as one might test a cracked or leaky vessel by filling it not with oil or wine but with water.” Plutarch pairs this anecdote with a story about masculine speech acts. It is a description of a friend of Solon’s named Anacharsis:

Anacharsis who had dined with Solon and was resting after dinner, was seen pressing his left hand on his sexual parts and his right hand on his mouth: for he believed that the tongue requires a more powerful restraint. And he was right. It would not be easy to count as many men lost through incontinence in amorous pleasures as cities and empires ruined through revelation of a secret.

In assessing the implications of the gendering of sound for a society like that of the ancient Greeks, we have to take seriously the connexion Plutarch makes between verbal and sexual continence, between mouth and genitals. Because that connexion turns out to be a very different matter for men than for women. The masculine virtue of self-censorship with which Anacharsis responds to impulses from inside himself is shown to be simply unavailable to the female nature.

Plutarch reminds us a little later in the essay that perfect sophrosyne is an attribute of the god Apollo whose epithet Loxias means that he is a god of few words and concise expression, not one who runs off at the mouth. Now when a woman runs off at the mouth there is far more at stake than waste of words: the image of the leaky water jar with which Plutarch concludes his first anecdote is one of the commonest figures in ancient literature for the representation of female sexuality.

The forms and contexts of this representation (the leaky jar of female sexuality) have been studied at length by other scholars including me, so let us pass directly to the heart, or rather the mouth, of the matter. It is an axiom of ancient Greek and Roman medical theory and anatomical discussion that a woman has two mouths. The orifice through which vocal activity takes place and the orifice through which sexual activity takes place are both denoted by the word stoma in Greek (as in Latin) with the addition of adverbs ano or kato to differentiate upper mouth from lower mouth. Both the vocal and the genital mouth are connected to the body by a neck (achén in Greek, cervix in Latin). Both mouths provide access to a hollow cavity which is guarded by lips that are best kept closed. The ancient medical writers apply not only homologous terms but also parallel medications to upper and lower mouths in certain cases of uterine malfunction. They note with interest, as do many poets and scholars, symptoms of physiological responsion between upper and lower mouth, for example that an excess or blockage of blood in the uterus will evidence itself as strangulation or loss of voice, that too much vocal exercise results in loss of menses, that deflection causes a woman’s neck to enlarge and her voice to deepen.

“With a high pure voice because she has not yet been acted upon by the bull,” is how Aiskhylos describes his Iphigenia (Agamemnon). The changed voice and enlarged throat of the sexually initiated female are an upward projection of irrevocable changes at the lower mouth. Once a woman’s sexual life begins, the lips of the uterus are never completely closed again—except on one occasion, as the medical writers explain: in his treatise on gynecology Soranos describes the sensations that a woman experiences during fruitful sexual intercourse. At the moment of conception, the Hellenistic doctor Soranos alleges, the woman has a shivering sensation and the
dominal pain. When he asked her what was wrong she answered that she was about to give birth to his child. It was this “untoward event” as Freud calls it that caused Breuer to hold back the publication of *Case Studies on Hysteria* from 1881 to 1895 and led him ultimately to abandon collaborating with Freud. Even the talking cure must fall silent when both female mouths try to speak at the same time.

It is confusing and embarrassing to have two mouths. Genuine *kakophony* is the sound produced by them. Let us consider one more example from antiquity of female *kakophony* at its most confusing and embarrassing. There is a group of terracotta statues recovered from Asia Minor and dated to the 4th century BC which depict the female body in an alarmingly short-circuited form. Each of these statues is a woman who consists of almost nothing but her two mouths. The two mouths are welded together into an inarticulate body mass which excludes other anatomical function. Moreover the position of the two mouths is reversed. The upper mouth for talking is placed at the bottom of the statue’s belly. The lower or genital mouth gapes open on top of the head. Iconographers identify this monster with the old woman named Baubo who figures in Greek legend as an allomorphic of the old woman Iambe (in the Demeter myth) and is a sort of patron saint of the ritual of the *aischrologia*. Baubo’s name has a double significance; according to LSJ, the noun *baubo* is used as a synonym for *koiīa* (which denotes the female uterus) but as a piece of sound it derives from *baubos*, the onomatopoeic Greek word for a dog’s bark. The mythic action of Baubo is also significantly double. Like the old woman Iambe, Baubo is credited in legend with the twofold gesture of pulling up her clothes to reveal her genitalia and also shouting out obscene language or jokes. The shouting of Baubo provides one etymology for the ritual of the *aischrologia*; her action of genital exposure may also have come over into cult as a ritual action called the *anasyrma* (the “pulling up” of clothing). If so, we may understand this action as a kind of visual or gestural noise, projected outward upon circumstances to change or deflect them, in the manner of an apotropaic utterance. So Plutarch describes the use of the *anasyrma* gesture by women in besieged cities: in order to repel the enemy they stand on the city wall and pull up their clothing to expose unspeakable things. Plutarch praises this action of female self-exposure as an instance of virtue in its context. But woman’s allegedly ugly emotions trapped inside them like a pollution. Freud and Breuer find themselves able to drain off this pollution by inducing the women under hypnosis to speak unspeakable things. Hypnotized women produce some remarkable sounds. One of the case studies described by Freud can at first only clack like a hen; another insists on speaking English although she was Viennese; another uses what Freud calls “paraphrastic jargon.” But all are eventually channelled by the psychoanalyst into connected narrative and rational exegesis of their hysteric symptoms. Whereupon, both Freud and Breuer claim, the symptoms disappear—cleansed by this simple kathartic ritual of draining off the bad sound of unspeakable things.

Here is how Josef Breuer describes his interaction with the patient who goes by the pseudonym Anna O.:

. . . I used to visit her in the evening, when I knew I should find her in her hypnosis, and then I relieved her of the whole stock of imaginative products which she had accumulated since my last visit. It was essential that this should be effected completely if good results were to follow. When this was done she became perfectly calm, and next day she would be agreeable, easy to manage, industrious and even cheerful. . . . She aptly described this procedure as a “talking cure,” while she referred to it jokingly as “chimney sweeping.”

Whether we call it chimney sweeping or *aischrologia* or ritual funeral lament or a hullabaloo of females or having a laugh like a beefsteak, the same paradigm of response is obvious. As if the entire female gender were a kind of collective bad memory of unspeakable things, patriarchal order like a well-intentioned psychoanalyst seems to conceive its therapeutic responsibility as the channeling of this bad sound into politically appropriate containers. Both the upper and the lower female mouth apparently stand in need of such controlling action. Freud mentions shyly in a footnote to *Case Studies on Hysteria* that Josef Breuer had to suspend his analytic relationship with Anna O. because “she suddenly made manifest to Breuer the presence of a strongly unanalyzed positive transference of an unmistakably sexual nature.” Not until 1932 did Freud reveal (in a letter to a colleague) what really happened between Breuer and Anna O. It was on the evening of his last interview with her that Breuer entered Anna’s apartment to find her on the floor contorted by ab-
definitive tendency to put the inside on the outside could provoke quite another reaction. The Baubo statues are strong evidence of that reaction. This Baubo presents us with one simple chaotic diagram of an outrageously manipulable female identity. The doubling and interchangeability of mouth engenders a creature in whom sex is cancelled out by sound and sound is cancelled out by sex. This seems a perfect answer to all the questions raised and dangers posed by the confusing and embarrassing continuity of female nature. Baubo’s mouths appropriate each other.

Cultural historians disagree on the meaning of these statues. They have no certain information on the gender or intention or state of mind of the people who made them. We can only guess at their purpose as objects or their mood as works of art. Personally I find them as ugly and confusing and almost funny as *Playboy* magazine in its current predilection for placing centrefold photographs of naked women side by side with long intensely empathetic articles about high-profile feminists. This is more than an oxymoron. There is a death of meaning in the collocation of such falsehoods—each of them, the centrefold naked woman and the feminist, a social construct purchased and marketed by *Playboy* magazine to facilitate that fantasy of masculine virtue that the ancient Greeks called *sophrosyne* and Freud renamed repression.

In considering the question, how do our presumptions about gender affect the way we hear sounds? I have cast my net rather wide and have mingled evidence from different periods of time and different forms of cultural expression—in a way that reviewers of my work like to dismiss as ethnographic naïveté. I think there is a place for naïveté in ethnography, at the very least as an irritant. Sometimes when I am reading a Greek text I force myself to look up all the words in the dictionary, even the ones I think I know. It is surprising what you learn that way. Some of the words turn out to sound quite different than you thought. Sometimes the way they sound can make you ask questions you wouldn’t otherwise ask. Lately I have begun to question the Greek word *sophrosyne*. I wonder about this concept of self-control and whether it really is, as the Greeks believed, an answer to most questions of human goodness and dilemmas of civility. I wonder if there might not be another idea of human order than repression, another notion of human virtue than self-control, another kind of human self than one based on dissociation of inside and outside. Or indeed, another human essence than self.

Endnotes

5. Orinasios, 6; Gleason (1994), 12.
14. On Iambe see M. Olender (1990), 85–90 and references.
18. fr. 130 Lobel.
20. S. Eitrem (1919), III, 44–53 assembles the pertinent texts.
21. E. Boisacq (1907), 698.
27. H. North (1966), see especially 1, 22, 37, 59, 206.
28. E.g. Sophokles, Ajax, 586.
31. 1070–5.
32. Od. 22. 405–6.
34. Life of Solon, 21 = Moralia, 65b.
35. 18.339.
36. Ibid., 12.5 and 21.4. I learn from Marilyn Katz that there is serious contemporary debate about Jewish women praying aloud (i.e., reading from the Torah) at the Western Wall in Jerusalem: “The principal objection that I have heard has to do with the men’s enforced exposure to kol ishah (female voice) from which they are normally expected to be protected, for a vast array of reasons articulated by rabbis in the Talmud and elsewhere, including sexual temptation.”
37. Politics, 1253a.
38. This anecdote formed part of a lecture A. G. B. delivered to the Social Science Association, Boston, December 1871.
40. “We found that each individual hysterical symptom immediately and permanently disappeared when we had succeeded in bringing clearly to light the memory of the event by which it was provoked and ... when the patient had described that event in the greatest possible detail and had put the affect into words.” Freud goes on to say that the psychotherapeutic method works “by allowing strangulated affect to find a way out through speech” (Ibid., 6, 253).
41. 1.75.
42. Life of Pythagoras, 7 = Moralia, 142d; Gleason, 65.
44. On Tulkativeness, 7 = Moralia, 507b–d.
45. Ibid., 7 = Moralia, 505a.
46. Ibid., 17 = Moralia, 511b6–10.
47. The logic of the representation has obviously to do with male observation of the mysteriously unfailing moistures of female physiology and also with a prevailing ancient medical conception of the female uterus as an upside down jar. See Carson (1990); A. Hanson (1990), 325–327; G. Sissa (1990), 125–157.
48. Hippokrates, Diseases of Women, 2.137, 8.310.5 (Littré); Galen, On the
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Views From Above: Locative Narrative and the Landscape

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Abstract

Developments in locative technology, location-based narrative and the expansion of the research and work allow new hybrid narrative forms, but more importantly, allows the entire landscape to be “read” as a digitally enhanced physical landscape.

Introduction to landscape as narrativized space

Picture a suburban mini mall. It has a nail salon, a dingy store to buy wholesale cigarettes, a convenience store and a pet store. Now, picture it 15 years earlier and the supermarket is having its grand opening. Next, imagine a motel that stood for 30 years. The location is the same. It is the same spot where, in 1935, during a severe thunderstorm, an influential blues record was recorded. The mini mall stands now, but all of these other places once inhabited the same block.

If you put a record needle down on the grooves of that blues record, it will trigger the sounds of that lost night and the building long erased. Locative media and locative narrative aims to allow the place itself to trigger all of its lost incarnations and their artifacts awash in time.

The art form of locative media runs parallel with developing locative technologies (GPS, wireless, augmented reality and more integrated visualization tools). This synthesis utilizes and redefines functionality and readings
of space and land. The possibilities are wide open. With the advent of locative narrative, it is now possible to not only augment physical locations with digital information, but to allow the places to be “read”.

The cities and the landscape as a whole can now be navigated through layers of information and narrative of what is occurring and has occurred. Narrative, history, and scientific data are a fused landscape, not a digital augmentation, but a multi-layered, deep and malleable resonance of place.

Artists have long searched for ways to move art into the streets from the galleries and museums. The philosophies of these desires resonate in the current emerging field of locative narrative. Land art was a movement in the late 1960s that sought to move attention out of the gallery system and traditional art forms and into natural forms and the landscape itself. Land art addressed itself to physical locations in nature, their materials and their processes.

Locative media allows these concepts to develop a form that is out of the gallery and in the physical world. It is experientially driven and offers layers of information and a hyper-textual sense of linkage and flux. The works are developed to be experienced in the physical world with digital augmentation, limited only by what is selected in terms of location, types of data, and tone.

There are many processes, cycles, uncertainties, cross patterns and parallelisms along the landscape. Narrative written utilizing GPS and wireless is designed to be triggered on a laptop, PDA or cell phone (perhaps eventually even with spectacles) represents a “narrative archeology”, a reading of physical place as one moves through the world with story elements and sections accessed at specific locations.

My introduction into narrative and the landscape

I found years ago that I had tried so many experiments with text and form that I had hit a barrier and felt lost. There had to be something that could explode established experimental forms in new directions and yet retain the ballast of meaning and clarity in more “traditional” text and the visual. I made notes and sketches for projects with texts composed on the sides of mountains, projected on clouds by powerful lights at night and in riverbeds. These projects were to be edited by nature’s processes of growth and erasure. I wrote a book of short stories which each arose from mundane objects passed by a narrator in another story as he drove.

The locative narrative was what I had been trying to develop. I had been searching for ways to incorporate forms so experimental as to be never “finished” with an open architecture, connection to flux and uncertainty and yet a cohesiveness and tight sense of subtext found more in traditional narrative forms. This was extremely frustrating as it seemed like working with diametric opposites, yet it seemed feasible in some form. The opportunity to work on 34 north, described later in this article, brought the first epiphany in this regard. Narrative could be composed not of selected details to establish tone and sense of place, but could be of actual physical places, objects and buildings. It was as though the typewriter or computer keyboard had fused with fields, walls, streetlights; the tool set was suddenly of both the textual world and the physical world.

The next epiphany was that the places selected created a non-linearity as the person moving with the locative device would be exposed to exponential possibilities regarding which path they took, how long they explored and what combinations of individual narrative short shorts they triggered. This meant that the “story” was of the places in a certain area and that the ultimate author was the movement on a map and in the location. This was not so much about reaching the end of the narrative, but of “reading” a place and all of its lost history, unseen information and faces in time. This “Narrative Archaeology” was to be locative narrative as narrative and art, but also of history, archeology, ethnography and all information of an area in the landscape.
Locative narrative constructs and form

In a sense, the ultimate end-author in locative narrative is the movement and patterns of the person navigating the space. The narrative is dictated by their choices, aesthetic bias in the physical world toward certain sections, buildings or objects to move toward and investigate and their duration and breadth of movement.

The narrative is composed in sections, but is edited by the movements of the person with the locative device. The work is edited onto physical space as non-linear and spatially configured. The texts are pulled from eras in time, from lost buildings and artifacts formed by fusing narrative with historical and scientific data. Locative narrative allows the clarity of more traditional narrative forms to be fused with experimental forms and editing structure.

The sequencing of trigger points and narrativized information creates multiple non-linear experiences and informational narratives in a space. The building of subtext can come in multiple paths. The sequence builds in references, metaphor and sense of larger contexts and emerging patterns. A person moving in a place with a cell phone or laptop activates narratives at key locations as set by the artist/author. The person’s movement determines what sequence equals the work, the time spent determines the end authorship of its length. The narrative is now constructed spatially and in terms of what is and what is lost. The story space is now both the physical world and its augmentation.

Another key element is the author selecting type(s) of information in relation to the properties of each location. The tone of information and how it is experienced is vital and may be lush and exuberant of a rich unseen past, or a bleak condemnation of what has been forgotten, erased or gentrified.

This was the essence of the project called 34 North 118 West which I wrote and developed conceptually with Jeff Knowlton and Naomi Spellman, and which may be considered to be the first locative narrative project.

34 North 118 West (2002)

The project 34 North 118 West [1] was conceived when Jeff Knowlton contacted me to discuss the possibility of a project looking at the similarities between GPS, space, information packets, and the early railroad and city infrastructure of Los Angeles. We researched and found no similar projects.

There were earlier projects utilizing GPS, but they were not using it as spatial narrative. With Naomi Spellman, we researched the history of a 4-block area of Los Angeles around the original freight depot that brought in raw materials for the development of early Los Angeles. Patterns and shifts began to emerge showing the multiple use over time of certain sites.

The project 34 North 118 West used a slate laptop with GPS, headphones, and an interactive map to generate a narrative (see figure 1, page 1) The map had graphic hot spots that marked narratives with trigger points set to latitude and longitude. As the participant moved, they would determine what sequence would be enabled based on how far they moved and in which patterns they traveled.

Most of the building dates from when the area was built up around the railroads and was the key hub for raw materials by rail for early Los Angeles. The artifacts experienced were not immediate, but were imagined and invisible, ghosts of what had been forgotten, shifted away from or erased.
Rich layers of history and experience seemed to emerge, begging to be made into being again and revealing the forgotten and less immediate city that had once been Los Angeles, stories came from not only specific places, but years, eras, lost layers in time.

“I would love to spend the day in the dome here at La Grande.......watch.....well.......the day.....see the changes......little things .....in the sky......shadows...the light different coming in......morning turned to afternoon......the light brighter..............anyway.......I'm in the kitchen.......my mind drifts a lot more as we cook the hot dinners....it's not just that it is late .....its........steam .....the flames...........The drama of it all....not like some cold sandwiches and salads.....turkey on rye with mayo..........regular salad...a pile of lettuce and tomato put on a plate....... served ........A cooked porterhouse steak.....the way the meats change colors as they cook.....the shape changing ... the noise and flames....it's like a train burning just after a crash when we serve it ....it is .........really.................accidents ......slow little accidents.....Like a hot ham and cheese.......the way it melts......the neat little cheddar square...... gone .....melted  away.......but there it is” (1944) (truncated from longer text).

The above text triggers as the viewer/participant faces a trash-encrusted electrified fence and a numbingly barren storage facility. This is where the La Grande station once stood in all of its glory and glamor as a work of architecture and as the primary passenger station in Los Angeles. The narrator is one of many Latina women in the 1940s that worked around the railroads in Los Angeles.

The last line of this section of the triggered text is weighted as a larger metaphor beyond the station that once stood. The phrase “gone, melted away, but there it is” refers to the floating in time of what once was and now is lost. The original domed building, its beauty, the era and the memory of the wave of women like the narrator, have all melted away in time, only to be revived by our technology.

“35 years I cleared the tracks. Those men, along the rails, tired. Death by train we called it. They waited and wandered. Hoped....for the sound that comes too late. To take them from this life…. It was my job to assist..........to help......kind words, or help clear the tracks after the impact. Such failures, My failures, Such small horrors. And it is not the most dramatic: an eye open tomato red with blood, a nose with ice covered nostril hairs that looked like a crab emerging from a shell, an ear lying by a man's feet like some dead wingless bird, a cheek punctured with teeth exposed, a wound open steaming in the snow. Those are so few, so specific, so clearly cut from men with faces I cannot help but still see. It is what never comes clear, not faces, not expressions, not the dignity of person, something that had a name. There is a sort of mutant slot machine, it comes to me at night: an odd collection, ever shifting, not bells and lemons but eyes, scars, blood, mouths, wounds, meat, an eye hanging alone gleaming wet and alien yet from some lost moment in 35 years, a nostril disconnected a failing island of memory from some dead man's face like an odd little lost cave. Those are the ones I truly failed.” (1946).

This text triggers at the edge of a large dirty lot as a remnant of old railroad tracks becomes briefly visible under layers of street asphalt, rising briefly like some metal sea snake. The tracks create a physical metaphor for this man’s life of broken dark memories of unfinished faces and the narrative continues to play as the participant walks to the end of the large open lot. It is as though the physical place and the tone of the man’s memory from decades ago are tonally the same dark sparse place, as though each is commenting on each other.

The man who collected the mutilated corpses from the tracks (a brutal secondary job on the railroad) feels the indignity of the incompleteness of his memory as though he has failed their lives and their sad ends by losing the details in time. The same is true of places in cities and the landscape and the incompleteness of what is known of the past, the incompleteness of what is known, the indignity of the vague.
The juxtaposition of past and present is intended to act as a commentary on the lost versions of the city and area from the early 1900s. The material selected to reference and construct narratives establishes a tone, layers of place in time, and, with the use of audio as one navigates, creates an odd feeling of being aware of two places at once.

**Narrative Archaeology**

A few months into the research and conceptualization process, I was walking out of the Los Angeles Downtown Library when I realized that as exciting as it was to use technology to add a layer of information to locations, this was a minimal development compared with the act of bringing into resonance what was already present but unseen.

The greater development was to instead use technology to place the artifacts of place lost over time into the present. It was akin to first using a microscope and just getting a feel for its ability to see tiny detail in what you placed on the slide and then seeing an unused switch. The switch, when clicked, suddenly allowed you to view a sense of what the slide saw looking back up at you. This is an odd analogy, but it was like that in the sense that it isn’t simply about laying narrative and data as one layer of augmentation on top of the physical world, the greater importance is in allowing what it was there to “speak” of all the layers and density of information that exists in any single location.

Narrative Archaeology was an opening up of a channel between the humanities, sciences, narrative and art, all in the physical world. The applications had great potential. History could be taught in locations as it happened or in simulations in open spaces as laid out instead of in the classroom. The lost buildings, eras, people, events and information of places could be inserted into the experiential interface of walking and observing. The narratives could elucidate what textbooks held in far-flung libraries and in what was researched from old documents. This could agitate lost layers of time into being in the present in collusion or juxtaposition as selected.

I named this “Narrative Archaeology” as it is similar to digs for physical artifacts in archaeology, but it is now layers pulled from research and then triggered/found by the person walking the area with a locative device and audio. Narrative Archaeology initially focused on city centers and areas with buildings long standing through layers of events, population flux, changes in land usage and also of the places where the original buildings and older infrastructure were gone.

Narrative Archaeology [2] clearly applies to all areas of the landscape. There are shifts in time and places remaining or erased in many rural areas, suburban areas and, more importantly, information and changes in the uncharted, open and wild landscapes. The concept relates back to the philosophy of land artist Robert Smithson in regards to the need to appreciate and interpret nature in more than its obvious beauty [3], proposing a dialectic of nature that interacts with the physical contradictions inherent in natural forces as they are — nature as both sunny and stormy.

Smithson is best known for the work *The Spiral Jetty*. He carved out forms in the physical landscape or, as in the jetty, formed them out of local natural materials, drawing attention to the physical beauty, uncertain shifts and erasure inherent in a location in nature and within the realm of nature’s processes [4]. Nature does not proceed in a straight line, but rather it is a sprawling development. Nature is never finished.
After making *34 North*, the question was how to develop a project that utilized a similarly experimental yet coherent narrative and editorial form, but made use of data from within and beneath the landscape. The project *Carrizo Parkfield Diaries* with Christina Mcphee and Sindee Nakatani arose from conversations with Christina Mcphee about concepts of trauma and the landscape. The project is composed of text and image animations that are similar to short prose, but are extremely experimental since their sequencing is generated from hourly live earthquake data. The project is about memory, trauma, shifts and slippage in both the landscape of human memory, and of the physical memory of shifts in the surface and beneath the ground after an earthquake.

**Carrizo Parkfield Diaries (2005)**

![Figure 2: A still from one of the text and image animations about trauma and memory that were sequenced by live earthquake data.](http://leaoalmanac.org/journal/vol_14/lea_v14_n07-08/jhight.asp)

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*Carrizo Parkfield* [5] examined the similarities between trauma and memory in the physical landscape and in the landscape of the human mind. The project took hourly live data from sensors at a section of the San Andreas Fault and used it to determine the sequencing of text and image animations about trauma and memory at different intensities.

Human memory may be imagined as layers, architectures, points of fragility, superstructures built of moments, errors, traumas, small points of beauty within reams of pure data, ruptures below a landscape, some at great depth. There is a physical record of memory in the topology of the earth: rise in hill elevation, shift in position of landmarks, internal pressure elevated or eased, a dirt road buckled just so in a rolling motion, a wall lined with a physical document the way of memory.

“He had a scar on his finger...........a half moon......from a knife...cutting melons as a boy.......a physical memory...........that moment held ......fading in shifting and buffed dull detail......yet also clear in action and sequence......................held like underdeveloped polaroids in the keloid of’ his skin........”

In this text from *Carrizo*, the comparison is made between a traumatic physical event and its shift in the physical landscape, but to a person rather than to a landscape. The knife cutting is similar to the movement and energy dispersion of a quake and a scar in a sense is a memory, the moment forever leaving an artifact:

“Place ……moment…..

A confetti of place markers”

This excerpt subtly references memory and landscape, but also mapping, artifacts and the incompletion of a single measurement in time. Moments can be visceral, but ultimately many are ephemeral and even the most vivid memory dulls its edges in time. Place is not a singularity as it can be measured in so many ways and changes over time, it too has its ephemerality.
“He won’t leave my yard it has been days….

That little green tent that little green shape
It gets more mysterious ……disturbing
I have known him…………those eyes…………looks out of those holes
That foreign head
But ever since the quake………
That other person wears his shirts

The first few days there were tents everywhere

But this man…………this sack of skin………
Remains”.

After a traumatic event, there is a reordering, there are fissures and breaks, and this can be as true psychologically as in terms of in the landscape. The text refers to a break, which may result from great stress (both physical in terms of higher quake intensity and motion generated and in the mind and psyche). The tents described above have gone (other people have moved back inside to again trust the ceiling and walls of their homes to hold above) but this stranger is the result of a traumatic event touching upon larger triggers and consuming his mental landscape.

Carrizo is not a pure “locative media” project in terms of interactivity and functionality, but is an examination of the landscape and site specific data mapped and seen in its unpredictability and intensity. The result is a work ultimately authored by the wild patterns and processes of the earth itself.

Taking the concepts and functionality of projects like Carrizo into locative narrative will bring the layers of data unseen under the ground into resonance. The landscape can be “read” with sensor data and readings both of the surface (soil and plant growth patterns, decay and density in plant life, events, history weather data, shifts in seasons and climatology for example) and beneath (quake data, tectonic stress measurements, underground water table variation, soil temperature and moisture content shifts).

Projects like 34 north and Carrizo may be cross-pollinated to fuse scientific data, research, art and narrative into readings of a wild landscape composed of physical spaces and the artifacts of their stories in time. There are many areas of resonance within the landscape (tectonic data, quake motion data, erosion patterns, underground water table variations to name a few), which portray what has been removed, re-ordered, or lost.

The “conversation” of movement through landscape

Moving through landscape is not a passive exercise like sitting in one world and reading (and actively imagining) in another; it is comparable to a conversation. The “conversation” is between the place (streets, buildings, structures, roadways, dense overgrowth, cliff faces, gulley etc.), its infrastructure (sidewalks, roadways, streetlight timings, paths, dams, soil types, angle of ascent and descent in hills etc) and the movements chosen by the person walking. This dialog creates ample potential for expansion of the levels of complexity and fullness of experientially-driven locative media. The problem with projects driven by data simply triggered in locations is that the process creates a sort of bowling alley conundrum — the pins will reset and then stand again as before; the narratives and data will repeat the same selected section of information when crossed again from the same or another direction.
Movement and future applications in locative media and the landscape

I am currently studying applications of utilizing live user movement patterns as live editing tools of locative content to work with individual interactions within a place. This will enhance the sense of open-endedness and possibility in the data and location being read and interpreted by an individual and their progression related to aesthetic/directional choices. This also opens up greater possibilities of information resonating with the participant’s place in the landscape, be it in a city or in the open land. Some of the variables include elevation, angle of gaze, repetition in areas of interest within a physical area, variations in speed of movement.

Each location makes certain choices unavoidable, mitigated by design, condition and controls, but it also offers many other aesthetic selections for the viewer/reader as they move past types of architecture, whether man-made or natural, (such as event residue from a sudden downpour or a car crash, etc), supplemented by perceived threat or comfort thresholds, or simply what they are individually drawn to at the time. Movement, speed, direction, repetition, are all elements of the participant’s interaction with place and their aesthetic interface (their disposition edits what they choose to experience and thus sequence as they move). This creates encounters with many different works and levels of detail.

Other projects I am working on include a project that will move locative media indoors to read the layers of time and narratives of the physical materials in rooms in older buildings, and a project that will push locative media tools into a reading of several places at once as connected in an informational feedback loop. I am also developing a work with writer/artist Lisa Tao that plays with location, narrative, and the boundaries between the story world and the physical, exploring locative data intermingled with physical artifacts spilled from a fictive world.

The future of locative media lies in applications of ever-increasing variation fed by many kinds of data and generating narrative of any area where structures may be read — the city, the subterranean, and the wild itself.

References and Notes


4. As above.


2. image from “Carrizo Parkfield Diaries” (text and image animation)
Author Biography

Jeremy Hight is a locative media and new media artist/writer/theorist. He collaborated on the early locative narrative project "34 north 118 west". His essay “Narrative Archaeology” [http://www.xcp.bfn.org/hight.html](http://www.xcp.bfn.org/hight.html) is studied in several universities as a resource on locative narrative and space. He collaborated most recently on the landscape data edited project Carrizo Parkfield Diaries. The diaries are archived in the Whitney Museum Artport. He recently co-curated the online new media exhibition Binary Katwalk (binarykatwalk.net). He is working on two large-scale locative media projects that look to push into new areas both in physical space and in functionality. He currently has a project shortlisted for possible development with the European Space Agency and as a form of locative narrative utilizing the European Space Station and points above the earth. Hight is currently editing a book of essays on locative media. Hight holds Masters in Fine Arts (writing, theory, art) from the Critical Studies/Writing program at Cal Arts, and a B.A. in Creative Writing from San Francisco State University. He teaches Visual Communication and English at Los Angeles Mission College.

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Established in 1993, Leonardo Electronic Almanac is, jointly produced by Leonardo, the International Society for the Arts, Sciences and Technology (ISAST), and published by MIT Press, is an electronic journal dedicated to providing a forum for those who are interested in the realm where art, science and technology converge. For over a decade, LEA has thrived as an international peer reviewed electronic journal and web archive covering the interaction of the arts, sciences, and technology. LEA emphasizes rapid publication of recent work and critical discussion on topics of current excitement with a slant on shorter, less academic texts. Many contributors are younger scholars, artists, scientists, educators and developers of new technological resources in the media arts.

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  :: Kudzu Running: Pastoral Pleasures, Wilderness Terrors, and Wrist-Mounted Technologies in Small-Town Mississippi - Adam Gussow
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