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Expanding community art practice: an analysis of new forms of productive site within community art practice

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Expanding Community Art Practice:
An analysis of new forms of productive site
within community art practice.

Kevin Carter

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requirements of the University of Westminster
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Abstract

This practice-based research is a reflection upon a community art practice mediated via the social use of digital technologies such as social media, Free Libre Open Source Software (FLOSS) and open data. In combining existing community art methods and methodologies, with those taken from the social use of digital technologies, an attempt has been made to expand community art to include these social sites productively within its practice.

Over the past 40 years, community-focused art practice has produced a significant and mature body of critique derived from a range of issues such as community, identity, co-option by external agendas as well as the artists role and identity; all of which have sought to question the currency of its practice. Is it possible then that methods and methodologies, suggested by the social use of digital technologies, may in part ameliorate some of these critiques and in the process expand the productive sites offered to community art?

As part of this practice based research a community-focused artwork, Landscape-Portrait, was created. This work featured an explicit engagement with these new sites of social interaction. As an exemplar of an expanded community art practice, Landscape-Portrait combined methods and methodologies borrowed from the social use of digital technologies alongside those of critical community art practice, incorporating a network of virtual and non-virtual sites in both its production and dissemination.

In accordance with my research methodology the artworks production and its outcomes were recorded and reflected on. The material generated informed my research outcomes. As a result, this research advocates caution in the championing of the sites made use of by Landscape-Portrait. It argues instead that these sites need to be considered against a set of critical questions regarding their operational culture, terminology, privacy, accessibility, ownership, agency and autonomy; all of which problematise their easy inclusion as productive sites within an expanded community art practice.

In response this research proposes an understanding of site as derived from a complex network of virtual and non-virtual constituents. From this understanding a set of speculations, qualifications and methods have been produced that attempt to map the means by which an expanded community artwork, one that employs particular methods and methodologies taken from the social use of digital technology and critical community art practice, might be used to interrogate the constitutional structure of a site, as part of its consideration as a productive site within an expanded community focused art work.

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All documentation of the practice element of this research can be viewed at:

<http://dpap.wikispaces.com/Landscape-Portrait.+Documentation+2012>

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Authors' declaration.

I declare that all the material contained in this thesis is my own work.

Chapter One. Introduction.

Research Question.

The central question that I am addressing in this research will be: 'what are the constraints and affordances offered by particular digital practices when attempting an expansion of the terms of community art practice? It is hoped that by combining certain community art practices with digital practices, such as social media, Free Libre Open Source Software (FLOSS) and open data, the former will be expanded to include new sites and productive economies suggested by formations such as the digital commons.

Since the early nineteen seventies community focused art practices have produced a significant body of critique, informed in part by a set of interrelated issues concerning production of community identity; co-option by regeneration and development agendas; the authority role and identity of the artist; and modes of interaction; all of which have arguably weakened the currency and legitimacy of community art practice. However digital practices relating to social media, Free Libre Open Source Software (FLOSS) and open data, whilst celebrated as inclusive and emancipatory, are also framed by a set of critical questions about their operational culture and constitutional form, which problematise their inclusion into a expanded community arts practice. To be clear, the digital practices I am concerned with in this research are those that make use of social forms that have a relation to community art practice, and may therefore be relevant to its expansion. An example of this can be seen in my later discussions of the divergent meanings and critiques ascribed to the term 'community' across the fields of digital practice and community art.

Acknowledging this my research will include a comparative analysis, mapping the use of this term by social media, FLOSS and open data – and contrasting this with the substantial and mature body of criticism emanating from community art’s own use of the term over the past thirty years. In this way the nascent digital practices of social media, FLOSS and open data will be evaluated against mature critical insights developed within the field of community art practice. From this comparative research an analysis will be produced to gauge the efficacy that digital practice offers to an expansion of the terms of community art practice.

Research Argument

My argument is that digital practices offer community art practice the possibility to redefine terms, engage some of its pertinent critiques, and in the process strengthen and expand its constitution in regard to site and productive economies. This expansion offers a range of potential outcomes; promotion of use and legacy values within community artworks, the reframing of methods of audience address, and the reevaluation of the relationship between the disciplines of community and public art practice. Some of this has been captured in Carpenter’s analysis of the coming together of Socially Engaged Art (SEA) and New Media Art (NMA) that she has termed Socially Engaged New Media Art (SENMA).¹ SENMA goes some way to capture this combination of approaches (and possible outcomes) yet its constraint along a political and technological axis would seem counter to my research aims.² For it is the

¹ SENMA art utilises the capacity and creativity of new media tools and networks for socially collaborative projects that enable and empower people to question or rearticulate power structures within society and technology. (Carpenter, 2008, p.56)

² Carpenter’s formulation of SENMA excludes ‘social projects without a political intention’ (2008, p.55) which would perhaps omit projects such as Youtube’s *Lifeinaday* (2010) which has no explicit political intention, but may be regarded as political through its public deployment of creativity, see: Gauntlett, D., (2011). *Making is Connecting : The Social Meaning of Creativity from DIY and Knitting to YouTube and Web 2.0 /*, Cambridge, UK, Polity Press. In addition Carpenter’s rendering is exclusive of ‘projects that don’t include any new media technology or ideas’ (2008, p.55) which maybe at odds with my own practice, which

hypothesis of this research that the digital realm has become so ubiquitous as to relegate any need for the prefix 'digital' or alternatively IRL (in the real world), that the networks of digital and non digital are a composite, so enmeshed that to speak of one as separate from the other is unhelpful. An outcome of this assumption is a resistance to an explicit classification of community art projects that make use of digital practices, such as Socially Engaged New Media Art (SENMA)³, a term that might prove divisive within the operation of an expanded community art practice.⁴ What is proposed then is not a re-formatting of community art practice, rather a re-evaluation and expansion of its terms. It is my hope that in combining digital practices with those of community art, a set of reflections are generated that are inclusive of the new forms of site and productive economies, yet retain the critical insight generated over the past forty years of publicly funded art.

Research Objectives

In undertaking this practice-based research my key objectives are to:

Critically explore the histories of public and community art practice alongside those of digital practice, charting the implication a fusion of these may have on the terms and constitution of community art practice.

Analysing and reflecting upon the possibilities and restrictions encountered when using this combination of practices in the creation

includes an explicit engagement with non-technical audiences as both site and subject of the work.

of a community focused artwork.

Investigating the different forms of legacy or use value an artwork produced via an expanded community art practice may offer.

Examining how use and legacy value might recontextualise the relationship between community and public art practice.

Research Methodology

My research methodology has involved myself as an artist, working in collaboration, on a site specific, community focused, participatory artwork called *Landscape-Portrait*.⁵ The description of making the artwork, and my reflections upon it, exemplifies this multi-method research methodology. It is hybrid in nature, a bricolage⁶ of what Robson termed a 'practitioner researcher',⁷ as an artist making work in the field, with Schön's notion of a 'reflective practitioner', whereby 'the exchange between research and practice is immediate, and reflection-in-action is its own implementation.' (Schön, 1983, p.308) This approach has proved invaluable in specific areas of my research. For example *Landscape-Portrait* employs collaborative and participatory modes of production, yet over the duration of its production the structure of these productive methods has altered. In terms of capturing these changes, and the tacit knowledge produced, I, as the 'bricoleur',⁸ have needed to be able to step into and out of the productive moment, and my research methodology has reflected this, in recognition of

³ See glossary (S:)

⁴ When considering issues such as the digital or data divide.

⁵ Bishop uses the term 'participatory art' to mean 'the involvement of many people'. (Bishop, 2012, p.1)

⁶ See (Denzin and Lincoln, 1994, pp. 2–3)

⁷ A 'practitioner-researcher' has been defined as 'someone who holds down a job in some particular area and at the same time carries out . . . inquiry which is of relevance to the job' (Robson, 1993, p.446).

the condition of research as ‘messy, open to change, interaction and development’ (Gray and Malins, 2004, p.74). By participating in and later reflecting upon these experience I was able to better describe the productive issues at play, and the nature of the relationships that informed them. Mike Collier in his practice based research PHD of 2011 eloquently describes the quality of imbrication between practice and research, resulting on the need for a ‘bricolage’ approach: ‘there is the straightforward trial and error of practical activity in the studio – but then there is also the intuitive leap of faith taken for no particular reason (although it is likely that such leaps of faith are related in some way to the current research being undertaken, since this is lodged somewhere in the back of the mind and ‘consumes’ my everyday thinking)’ (Collier, 2011, p.27).

With this in mind the data resulting from my reflections takes the form of a reflective Blog/diary, and this has provided an important element of research when formulating my conclusions.⁹ This methodology of research, a bricolage of practice and reflection, has also been implemented in my textual research. For instance my analysis of the critical debates within digital and community art practice has informed the methodological design, orientation and production of *Landscape-Portrait*, which in turn is reflected upon by me and the collaborative team. In this way the research is enriched through a critical consideration of the efficacy of theory through practice.

In addition to my textual and practice based research I have attended various symposia and conferences. These have included Ars Electronica (2010), OKCON 2011 (that focused specifically on open data)¹⁰ and UnlikeUs Conference, (2012) which were concerned with alternative social media practices. In addition I have presented elements of this research at various conference and symposia. These include *Digital*

⁸ (Denzin and Lincoln, 1994, pp. 2–3)

Engagement, Sheffield, 2010,¹¹ *Public Interfaces* at Aarhus University,¹² Denmark, 2011, the precarious times workshop/symposia at the British Art Show¹³ and a Keynote presentation at *CCID 2011: The Second International Symposium on Culture, Creativity and Interaction Design* held in Newcastle.¹⁴ I was also invited to write an essay about the methodological background to the work for *Nyhedsavisen*, a peer reviewed publication by Aarhus University.¹⁵ *Landscape-Portrait* and the ideas informing it have also been featured in an article in *Interactions* magazine¹⁶.

Landscape-Portrait

During the course of this research I have been touring the UK with the artwork *Landscape-Portrait* (Carter 2007-2013). My experiences in researching this work in the studio first inspired this research question, and the production of the work forms a major part of my PHD research. *Landscape-Portrait* might be understood as a site-specific, process based, community focused, durational, littoral, digital, interactive, public and social engaged artwork. Specifically the work investigates how post code based demographics operate in constructing and reinforcing perceptions of person and place around the UK.¹⁷ It makes use of collaborative and participatory modes of production and digital and non-digital practices. In this way *Landscape-Portrait* acts as a fulcrum for my research, an exemplar of the expanded community art practice discussed, analysed and reflected upon during the course of this research. Furthermore,

⁹ Blog is available at: <http://landscape-portrait.blogspot.com/>

¹⁰ See: <http://okcon.org/2011>

¹¹ See: <http://www.manchesterdda.com/2010/08/09/inspiring-digital-engagement-festival-sept-15th-sheffield/>

¹² See: http://darc.imv.au.dk/?page_id=1348

¹³ See: <http://darc.imv.au.dk/?p=2601>

¹⁴ See: <http://ccid2.wordpress.com/keynote/>

¹⁵ See Kevin Carter, 'Hybrid Public Art Practice.' *HYHEDSVISEN (Public-Interfaces)*, 1, Vol. 1 (2011), p 12

¹⁶ See: Ann Light, 'Digital interdependence and how to design for it.' *Interactions*, 2, Vol. 18 (2011), pp 34-39

<<http://dl.acm.org/citation.cfm?id=1925820.1925829&coll=DL&dl=ACM&CFID=46077289&CFTOKEN=61301213>> [accessed 02-10-2011]

¹⁷ See Glossary (D:).

and in a reflection of my research methodology, it is important to note that *Landscape/Portrait* functions both as an artwork and resource, in this sense it is understood as an art platform than generates artefacts, that can be consumed as either artworks or resources.¹⁸ The *Landscape-Portrait* platform offers a set of tools and services that can be used to pose questions, record answers, promote discussion and reflective comment. Any content produced from the platform is then licensed via Creative Commons (CC), making it freely available to download, reuse and redistribute. In this way the artwork, as platform and artefact, operates as the subject and object of my research. For instance the tools and services, whilst used to engage the artworks specific themes, have also been used to capture reflections of participants upon the wider focus of this research. Outcomes from the work, such as the video portraits describing a particular person and place, have been shown in galleries and also considered by local council planning officers as a form of qualitative research.¹⁹ And it is these experiences, together with my textual analysis, and diary reflections that inform my research outcomes. These outcomes will take the form of a set of reflections that attempt an expansion of the terms of community art practice in respect to the constituents of site and their productive economies.

Research Scope

As with any research that includes a diverse range of disciplines and discourses, it is its very interdisciplinarity that can become erratic and uneven, affecting the quality of research and conclusions formed. Therefore I wish to include some qualifications to

¹⁸ See Glossary (A:).

¹⁹ For instance I conducted a series of interviews with participants in the *Landscape-Portrait* project concerning their relationship with technologies, particularly their use and perception of social media. These responses have been collected together and shared online.

my research scope in an effort to control its scale.

In discussing public and community artworks I will not be focusing explicitly on final artworks, rather it is the practices of practitioners, art professionals and the operation of arts bureaucracies that informs this research. This framing is designed to maintain consistency when analysing new sites of cultural activity, such as those offered by the digital commons, against more established sites taken from community art practice.²⁰ In this way the productive sites of digital practice are considered equally with those of community and public art, not in terms of the outcomes they produce but through their constitutional form and operational culture, a focus that unites critical debates across public, community art and digital practice.

The artwork *Landscape-Portrait* forms the practice element of this research. During its production I was required to fulfil many roles, and acquire many new skills. In particular the final stage of the work required the migration of video content to an open data commons, from where it was distributed as Linked Open Data (LOD).²¹ This method of the Semantic Web required me to learn a new programming language, which characteristically proved very time consuming. As a result only a small selection of the video content was made available as LOD, rather than all the video content generated during this research.²²

In keeping with the methodological premise of *Landscape-Portrait* I have chosen to encode and distribute some of my research outcomes using methods derived from the Semantic Web, this is achieved using Resource Description Framework (RDF) compliant syntax distributed via Linked Open Data (LOD). As noted the learning of this syntax required a significant period of time and therefore only two reflective outcomes

²⁰ See Glossary (C:).

were published in this way. However their distribution via LOD means that these are now available from an open data commons, to be used/reused, edited and redistributed, contributing to this research' intention to increase use and legacy value from the commons artefacts.

Literature Review

Due to the interdisciplinary nature of my proposed research area, one that includes established disciplines of public and community art alongside the fields of New Media Art (NMA) my research material has been extremely varied. The contemporary history of publicly funded public and community art has spawned an extensive and diverse body of published, peer reviewed critical writing. However the addition of digital practice within these fields is a relatively recent development. Therefore in order to capture the detail of this debate it is essential to include a range of canonical as well as informal texts in my research. Here I am thinking of forum postings, emails, essays and interviews produced for online art platforms, relevant gallery shows²³ and conference papers²⁴ as well as formal theoretical texts.²⁵ In terms of reliable and meaningful documentation many public art projects fail to instigate robust documentary strategies from the outset; relying on static images, they reverse engineer the process, detailing highlights and meaningful insights in a framed, disconnected and context free manner; giving further credence to the idea that to grasp participatory art practices via 'images alone is impossible' (Bishop, 2012, p.5). In the UK the *Artist Newsletter* (AN),²⁶

²¹ See Glossary (L:).

²² Fifteen portraits were distributed as LOD on the Archive.org server.

²³ For instance 'Being Social' Furtherfield Gallery, London (2012) see: <http://www.furtherfield.org/programmes/exhibition/being-social>

²⁴ For instance: LOCATING THE PRODUCERS – A Time and Place for Public Art (O'Neill, 2010).

²⁵ Suzanne Lacy, Malcolm Miles, Arlene Raven, Martha Rosler, Miwon Kwon, Patricia Phillips, Rosalyn Deutsche.

²⁶ See: <http://www.a-n.co.uk/>

PublicArtOnline²⁷ and Axis²⁸ have developed online educational resources, as well as Blogs and moderated forums, in an effort to both service arts professionals and create an accessible dialogue around community focused or public art. However these writings, postings etc. rarely include explicit technology issues. Even though the acceptance of public and community art by a mainstream commercial art world has been constrained historically, key texts have been included in some mainstream art periodicals, such as *Artforum*,²⁹ *ArtMonthly*,³⁰ *Art Nexus*,³¹ *October*,³² *Art in America*,³³ *Atlantica*³⁴ as well as cultural and media studies journals such as *Afterimage*.³⁵ Periodicals such as AN have, as noted, developed and made available of library of online writings by artists, curators and theorists, aimed squarely at generating a debate between artists working in a public or community context. However critical writing about artworks that feature technology practices tend to be forced into specialist periodicals such as *Wired Magazine*,³⁶ *First Monday*,³⁷ *FibreCulture*,³⁸ *Convergence*,³⁹ *Journal of Computer-Mediated Communication*,⁴⁰ *Leonardo*,⁴¹ and *MediaTropes*.⁴² Alternatively specialist columns within mainstream art titles, such as 'Digital Practices' in AN, report back on digital events and provide limited reviews of digital art works but rarely mention practice. Theory journals, such as *C.Theory*,⁴³ also cover technological debates as part of their commitment to a contemporary theoretical

²⁷ See: <http://www.publicartonline.org.uk/>

²⁸ See: <http://www.axisweb.org/>

²⁹ See: <http://artforum.com/>

³⁰ See: <http://www.artmonthly.co.uk/>

³¹ See: <http://www.artnexus.com/Default.aspx>

³² See: <http://www.mitpressjournals.org/page/about/octo>

³³ See: <http://www.artinamericamagazine.com/>

³⁴ See: http://en.wikipedia.org/wiki/Atlantica_Revista_de_Arte_y_Pensamiento

³⁵ See: <http://www.vsw.org/>

³⁶ See: <http://www.wired.co.uk/magazine>

³⁷ See: <http://www.firstmonday.org/>

³⁸ See: <http://fibreCulturejournal.org/>

³⁹ See: <http://convergence.beds.ac.uk/>

⁴⁰ See: <http://jcmc.indiana.edu/>

⁴¹ See: <http://www.leonardo.info/>

⁴² See: <http://www.mediatropes.com/index.php/Mediatropes>

⁴³ See: <http://www.ctheory.net/>

discussion. Metamute (the online platform of Mute magazine) - provides a consistent archive of digital artistic activity and technology related writings dating back to 1994.⁴⁴ Other relevant digital culture platforms referenced include Rhizome,⁴⁵ Furtherfield,⁴⁶ re-public,⁴⁷ Kurator,⁴⁸ and Node.l⁴⁹ which promote critical writing about technology and art via Blogs and commissioned articles, most also operate discussion email lists collated into a searchable archive. Other standalone discussion lists included in this research are Nettime⁵⁰ and NetBehaviour.⁵¹ In terms of the commissioning and documentation of technological artworks that are specifically orientated towards a non-specialist audiences and participants, Ars Electronica has developed, as part of its annual digital arts festival, a strand called *Digital Communities* (Ars Electronica, 2010). This includes artworks that might be said to be digital and public facing, making use of digital practices that engage non-specialist technology/art audiences. These larger festivals⁵² are complimented by a raft of symposia and conferences that are key to articulating specific discussions around digital public and community practice. For example those organized by *Situations* at the University of the West of England (UWE)⁵³ and Media Lab Prado in Spain.⁵⁴ The related areas of social media,⁵⁵ FLOSS⁵⁶ and open data⁵⁷ are also well represented by a selection of international symposia and

⁴⁴ See: <http://www.metamute.org/>

⁴⁵ See: <http://rhizome.org/>

⁴⁶ See: <http://www.furtherfield.org/>

⁴⁷ See: <http://www.re-public.gr/>

⁴⁸ See <http://kurator.org/>

⁴⁹ See: <http://nodelondon.org/>

⁵⁰ See: <http://www.nettime.org/>

⁵¹ See: <http://www.netbehaviour.org/>

⁵² For instance: Ars Electronica, Linz (Est. 1979)

Videopositive (Est.1988) promoted by Moviola - which later became F.A.C.T in Liverpool.

ISEA (International Symposium on the Electronic Arts (Est.1988)

ZKM, Karlsruhe, Germany (Est.1989)

NTT interCommunication Centre, Tokyo (Est.1990)

Lovebytes festival in Sheffield (Est.1994)

⁵³ See: <http://situations.org.uk/>

⁵⁴ See: <http://medialab-prado.es/>

⁵⁵ The Unlikeus conference, #2 Amsterdam, 2012. Se: <http://networkcultures.org/wpmu/unlikeus/2-amsterdam/>

⁵⁶ See Free Software Foundation Conference (FSF), Boston (2012) <http://www.fsf.org/news/libreplanet-2012-press-release>.

⁵⁷ For example the OKCon2011. The open data conference I attended in Berlin 2011.

conferences, with accompanying forums, Blogs and social media networks.⁵⁸ To my knowledge there is no online or off-line resource that caters specifically to technology orientated community or public art projects and practices. As noted these discussion are more commonly hosted either at art or technology conferences, single issue initiatives from arts organisations, or within the topic headings and threads of technology and art forums.

Research Structure

In terms of my research structure this introduction has provided an overview of my research question, aims, objectives, methodology and primary sources. Chapter two is my literature review, which in reflecting a cross-disciplinary approach will be split into four sub headings. The first of these sub headings will explore the lineage of a set of art practices and critiques termed community, socially engaged or New Genre Public Art (NGPA). These came to the fore during the 1970s and 1980s in response to a perceived lack of critical reflexivity concerning existing public art, the ideology of the government programmes that funded these works (both in the UK and USA) as well as the artworks they engendered. The next section will feature an analysis of several contemporary theories of aesthetics taken from cultural and media studies. This is an attempt to generate an understanding of the manner in which the enmeshing of digital and non-digital networks effects our contemporary aesthetic experience of the world. This examination will provide a basis upon which a brief analysis of New Media Art (NMA) will be undertaken. This examination will lead, via a consideration of postmedia, to an extensive survey of the practices and critiques of commercial social

⁵⁸ Open data forums include Dbpedia's discussion list at: <https://lists.sourceforge.net/lists/listinfo/dbpedia-discussion> and a

media platforms (CSMP), in particular their constitution of the commons relative to labour, privacy, ownership and autonomy rights.

Chapter three entails an analysis of the term 'community' as a central constituent within community art and selected digital practices. This is followed by a comparative analysis of relevant art and digital practices, theories and critiques that engage the term community. Of particular relevance to this research will be the exploration of the effect that different economies, from the sharing economies invoked by CSMP to commons economies of FLOSS production, have upon the constitution and operational culture of the commons.⁵⁹ From this analysis two models of group working (taken from contemporary community art), will be suggested as a foundation upon which to visualise the productive methodology of an expanded community art practice. The resulting schematic will use my own work *Landscape-Portrait* as a subject, for it employs a hybrid approach, making use of CSMP practices, FLOSS/open data, and community arts methods and methodologies concurrently. As a result it provides an interesting study when attempting to speculate upon an expansion of community art practice.

Chapter four will feature a formal account of *Landscape-Portrait*, an artwork that provides the practice based element of this research and makes use of methods and methodologies from what might be termed an expanded community art practice. In accordance with my research methodology this chapter includes comment and reflection upon the work and its production methodologies, by myself as artist/researcher, as well as key collaborators from within the project. And it this aspect of my research, whereby practice is understood as a method of investigation and

production, that is key; for it is from this combination of reports, reflections and textual research that I will generate a set of reflections upon which I will attempt an expansion of community art practice.

The final chapter will speculate on the viability of my research aims; namely the expansion of the terms of community art practice to include contemporary sites of 'community', such as those offered by the digital commons, as both location and productive methodology for generating community artworks. It would be hoped that these outcomes will not be read as dogmatic or instrumental, indeed my reasons for framing them as reflections is to resist this tendency, rather they should be understood as contingent elements in a 'bottom up' approach to the production of community focused and authored artworks. These reflections will try to promote a consistent critical focus, both internally and externally, and as a result enable practices that expand the range of productive sites that are available to art practitioners, collaborative and participant groups.

Chapter Two. From the Public to the Social

The scope of this literature review will be divided into four parts. The first will cover methodologies and methods that informed public art practice from 1967 onwards. The second will detail an analysis of relevant contemporary aesthetic theories, which attempt to frame the convergence of digital and non-digital practices. The third features an examination of the genealogy of NMA. The final part of the literature review will be an analysis of commercial social media platforms (CSMP) as a possible productive site

⁵⁹ See discussion of production economy on page 72

that might be included within an expanded community art practice.

Public Art History

By adopting a historical frame - 1967 onwards – my review will focus on art practices, primarily from the USA and the UK, that developed in response or reaction to the opportunity afforded by art's public funding.⁶⁰ When discussing the histories of public art practice I will not be focusing explicitly on the artworks, rather it is the practices of funders as well as practitioners that I shall focus on. In this way public art practice operates as an analogue of the relationship between public artwork and its 'publics'. My reason for focusing on both the USA and the UK is twofold. The American government first introduced cultural programmes that established a need to publicly fund art (a policy that was adopted later in the UK). Secondly, and as a direct cause of this, American writers and artists dominate early critical writing about the modalities of publicly funded art, and their influence has had a marked effect on discussions in the UK.

What Is Public Art?

In thinking about visual public art it is imperative that we are clear about the what, when and why of the public art we are framing. Whilst this might seem a fairly pedestrian request, it has for example, been difficult to ascertain a contemporary description of public art from the Arts Council, England (ACE),⁶¹ the major commissioner of public arts works in the UK. However Cameron Cartiere and Shelley Willis' book from 2008 *The Practice of Public Art* is helpful in furnishing us with a

⁶⁰ The date that the establishment of the Art in Public Places Program at the National Endowment for the

contemporary description:

Public art is outside of museums and galleries and must fit within at least one of the following categories:

1. In a place accessible or visible to the public: in public
2. Concerned with or affecting the community or individuals: public interest
3. Maintained for or used by the community or individuals: public place
4. Paid for by the public: publicly funded

(Cartiere and Willis, 2008, p.15)

In offering a starting point for an overview of the operation of contemporary public arts Cartiere and Willis' description will be returned to later when considering the expansion of community art via the digital practices of CSMP, FLOSS and open data. So having established a working description of public art it is important also to stipulate the time frame:

Depending on how one begins the record, public art has a history as ancient as cave painting or as recent as the Art in Public Spaces Program of the National Endowment for the Arts. (Lacy, 1995, p.21)

Lacy points up the obvious problem, in the contemporary moment, what cultural

activity and time frame couldn't be argued to contain some evidence of public art. Considering this from a historical perspective Miles, in his book, *Art, Space and the City: Public Art and Urban Futures* (1997), outlines two possible categorisations of public art. The first revolves around the permanent art object, typically a sculpture, which can be understood as constituting a formal relationship between audience and work. Monumental works typify this relationship and they follow precedents in the commissioning of public sculpture between the 1870's and the 1920's that were achieved principally by public appeals and mass subscriptions. The other is founded in temporary activities that produce 'social process rather than objects' and include carnivals, street theatre and temporary material artworks (Miles, 1997, p.59). It might be argued then that if public art is to include a broad range of practices and mediums, from formal monuments to temporary performance, this continuum might be better understood in terms of the provenance of its core funding:

For all intents and purposes, the contemporary activity in public art dates from the establishment of the Art in Public Places Program at the National Endowment for the Arts in 1967 and the subsequent formation of state and city percent-for-art programs. (Lacy, 1995, p.21)

Although not definitive, there does seem to be some consensus around 1967 as the

⁶¹ See Appendix (2).

‘when’ of what we might now consider the contemporary turn of public art; and it might be claimed that public arts engagement with its ‘public’, however successful, was a condition of this funding source (Lacy, 1995; Miles, 1997). It is at this point that I wish to begin an analysis of contemporary public art with a brief investigation into the cultural policies, funding mechanisms and rationale behind publicly funding the arts. As a way of doing this I want to ask three questions that are as relevant today as they were when this form of publicly funded art first appeared. Why commission public art? What are the claims made for it? and how successful is it in delivering them?

Public Art: Rationale, Policy And Mechanism For Delivery

In approaching these complex questions it is important to understand public art as being historically located in the socio-economic policies of post war western governments. In this respect America has led where successive European governments followed. America’s Art in Public Places (APP) program can be traced to the policies of the New Deal and the Treasury Department’s procedures on Painting and Sculpture (established in 1934), whereby a percentage of the costs of a new federal building could be set aside to commission painting and sculpture to adorn them (ACE, 1991; Wetenhall, 1986). In 1959 this policy was made mandatory by Philadelphia, prompting other states to follow. Although unsuccessful as a policy (Wetenhall, 1986), it did prompt the formation of the National Endowment of the Arts (NEA) and the Art in Public Places program (1967), which forms the starting point for my examination of contemporary public and community art.

Although non-mandatory in the UK, many local

authorities and other public sector organisations
adopted Percent for Art as a means of supporting
public art in partnership with the private sector.
Percent for Art located public art within public sector
policy and the planning system.
(Ixia, 2008).

The UK based public art think tank Ixia,⁶² states that the funding experience in the UK mirrored that of the USA, but at a distance of years and with important structural differences, such as its voluntary, rather than mandatory status (Ixia, 2008). Throughout the 1970's and 1980's the UK arts sector promoted greater involvement of the arts in the public realm (ACE, 1991). This was characterised by two diverse approaches: one following the post-war tradition of monumental sculpture and the other born out of activist and community arts practices, which originated in the 1960's and 70's. Using the framework of the American Percent for Art Scheme the Art Council of England lobbied business to consider public art works as an integral part of new building projects, resulting in an increase in the commissioning of public artworks within new developments (Appleton, 2004, Miles, 1997, p.108).⁶³ Partly as a result of this practice public arts funding has, through the 80's 90's and into early 2000, continued to increase (Miles and Adams, 1989; Selwood, 1995). Miles marks the different modalities

⁶² Ixia provides guidance on the role of art in the public realm.
<http://ixia-info.com/>

⁶³ However to suggest that the Percent for Art Scheme was and is the only UK fund available is incorrect. Currently the UK has many additional funding programs (PROJECT for example was the initial composite fund for my own commission in Burnley (Carter, 2009) and was funded by Commission for Architecture and the Built Environment), from within the Art Council England (ACE) and from external sources, such as the National Lottery, governmental initiatives (For example the Transformation fund: <http://www.transformationfund.org.uk/>) and charities (See the Jack Petchey foundation - http://www.jackpetcheyfoundation.org.uk/?about_us.html) that have been used to fund works across all aspects of the public realm.

of publicly funded art, from development, gentrification and regeneration.

Development is about creating an appeal to the public good, via more jobs, signature architecture and high value aesthetic production. Gentrification works from a similar premise, under the guise of preservation, through which specific aesthetic values are socialised, inferring a particular brand of community and culture linked to heritage.

Regeneration is about rebuilding an area and its community, making it sustainable over the long term, including social, economic and infrastructure requirements (Miles, 1997).

In thinking about the possible uses or values ascribed to public art practices Miles suggests the shaky ground on which some agencies associated value with culture. He cites the ad hoc promotion of Percent for Art policies in the UK that made much use of formal ACE publications⁶⁴ as collateral when marrying economic development to certain cultural activities.⁶⁵ The success of the arts campaign to connect cultural and economic growth has been commented on by Hall:

Since the early 1980s public art has been advocated as a contributing to the alleviation of a range of environmental, social and economic problems locating it squarely within the process of urban regeneration. (Hall, 2003, p.110)

Critics of the Percent for Art strategy included Sara Selwood, who questioned the

⁶⁴ Malcolm Miles cites the use of: Percent for Art: a review (Arts Council, 1991) (Miles, 1997, p. 108)

⁶⁵ For example: business people are attracted to high culture activities. Therefore by offering these (as well as a host of other practices not indicated by the report), the economic vitality of an area is promoted, via occupation by a powerful business elite who will wish to live, work and play in an area.

closeness of the Arts Council to governmental policies and the efficacy of public arts bodies in producing public works of high quality.⁶⁶ Other criticisms centered on the manner by which 'name' artists were deployed to add value to projects, by parachuting in (Lippard, 1995, p.124) what became known as 'beacon artists' (Martin, 2007). However Florida, writing predominantly of the use of culture in development, has produced extensive research of the correlation of culture and economic growth in the USA. His work is useful here in understanding a contemporary rendering of cultural activity as economically valuable. Florida developed a range of indices capturing talent, creativity, coolness and diversity (Florida, 2005, p.93 - 158). These indices suggest that qualities of environment, diversity and lifestyle were important to a region's ability to develop economically.⁶⁷ In this way culture is viewed as part of an urban development tool, an 'intertwining of cultural symbols and entrepreneurial growth' (Finkelpearl, 2001; Zukin, 1995). Thinking specifically of regeneration though it has been argued that in this current era of global financial crisis 'the blind faith in the power of "creativity" to heal our cities has been seriously undermined' (Berry Slater and Iles, 2010, p.7). Josephine Berry Slater and Anthony Iles writing in 2010 about the UK, make the observation that current culture led regeneration, far from 'rebuilding an area and its community' (Miles, 1997), 'masks the unaltered or worsening conditions that affect the urban majority as welfare is dismantled, public assets sold off and free spaces enclosed' (Berry Slater and Iles, 2010, p.7). There is then within the operation of culture led development and regeneration difficulties, for whilst art may be used to place make and market cities, such as has happened in UK cities like Newcastle

⁶⁶ The outcome of her detailed analysis was a series of recommendations that interrogated the bureaucratic production of public art and suggestions for its future operation (Selwood, 1995).

⁶⁷ For Florida though this was not just about the visual arts, he makes an important distinction between the manner of industrial industries engagement with culture, which tended toward big ticket high culture

(Middleton and Freestone, 2008), there is a question about the manner of its operation when framed by an external agenda. If culture as a tool of development or heritage is employed in a 'top down' practice, whereby incumbent communities are disbanded in order to accommodate a different socioeconomic vision, then there is a clear tension. Conversely the practice of cultural regeneration, which might seemingly offer a nurturing approach, valuing and building upon what is already in place, cannot exist in isolation. For whilst art might engage with essential social services required to facilitate the functioning of communities, it is obviously not a replacement.

Having described briefly some of the different modalities resulting from the contemporary deployment of public and community art I wish now to focus upon the different art practices that responded to the opportunities offered by public funding. These public art practices assimilated a range of factors through their development, such as government endorsed funding guidelines as well as a growing awareness of an interactive 'public' within the operation of publicly funded art, providing a pertinent subject for a research that aims to further expand the terms of community art practice.

Public Art Is Good For You !

Traditionally, art has been placed in the public realm for reasons of aesthetic enhancement, memorialisation, or simply because introducing art into everyday life was seen as an inherently good thing'.

affairs such as professional sports and fine arts, versus the knowledge economies requirements, where lifestyle was of equal if not greater importance (Florida, 2005, p.71).

(Hall, 2003, p.110)

As a continuation of the enlightenment project, successive western governments have seen public access to culture as producing positive value (Rosler, 2005, p.10).

Arguably this can be evidenced in the rhetoric of funding practices promoted and managed by government accountable agencies such as ACE in the UK and the NEA in America. As detailed earlier this public positioning of culture presents a range of critical issues, and it has been claimed that these were not addressed early on in public arts contemporary history (Deutsche, 1991; Finkelparl, 2001; Gude, 1989; Kwon, 2002; Miles, 1997), leading to a non-critical yet publicly affective value system that Hall has termed 'institutional' public art because of the works endorsement of an official viewpoint (Hall, 2003, p.111). Miles (talking about the situation in the UK and the USA leading up to the late 80's) points this lack of critical reflexivity as a major failing of public art, leading to it operating on the periphery, as a specialist practice, rather than one that might be considered a distinct part of mainstream art practice (Miles, 1997, p.99; Bishop, 2012, p.2). In the UK public art from the late seventies through to the early nineties was perceived critically as lacking 'clear definitions, constructive theory or coherent objectives' (Phillips, 1989, p.191). Gude, working as a community-based artist, also acknowledges a lack of critical reflexivity and notes an important split between a community-based and public approach:

Community public art thus seems to be a
separate genre from more traditionally
conceived contemporary public art. It would be

well for critics and historians to be attentive to its special characteristics by considering it through criteria generated from within its own imperatives. (Gude, 1989, p.323)

Deutsche suggests that the disassociation with the social constituents of site by critics was due to these factors being considered non-art issues by mainstream art criticism (Deutsche, 1991, p.49). Lacy, writing retrospectively about the situation in America around the same era, also notes that public art criticism was seriously lacking in rigor. She argued that critical writing about public art had failed to keep up with its subject, creating a vacuum that perpetuated its location outside the canon of serious art criticism. Like Gude she cites the impossibility of using current models of criticism, such as might be used to discuss gallery works, to address the new paradigms suggested by 'community public art', namely the mode of audience address between public artworks and an active concept of 'publicness' (Lacy, 1995, p.172). The point here is that whilst some contemporary public art practices had started to change internally, the external language used to critique and conceptualise it was still beholden to the specialist spaces and modernist aesthetics of gallery and museum. It was therefore incumbent upon critics to extend their conception of 'community public art' to include the 'non art' constituents of site, and therefore reconsider the relationship between artist, audience and artwork:

Until a critical approach is realized, this work will remain relegated to outsider status in the art

world, and its ability to transform our
understanding of arts and artists' roles will be
safely neutralized.

(Lacy, 1995, p.172-173)

And whilst change in public art practice was beginning to occur, public arts naivety about its own public was still a central problem. The point here is that whilst a formal recognition of the public existed in the form of guidelines for public arts funding (Finkelpearl, 2001, p.20), the conceptualisation of that public was often naive (Phillips, 1989, p.192) or devolved from a formal relationship between artwork and audience inherited from Greenbergian aesthetics (Deutsche, 1991, p.47).⁶⁸ This formal perspective was consistent with curatorial practice inherited from galleries and museums; whereby publicly funded public art works reinforced rather than challenged the dominant relationship of the audience to high culture (Miles and Adams, 1989, p.22). The result being the public, as addressee of these works, was essentially mute (Hall, 2003, p.114). In extending this criticism to the bureaucracies that underpinned the production of public art, Senie is correct to ask:

When we say "the public," whom do we mean?

Who is the audience for public art and who
should participate in the selection process?

(Senie and Webster, 1989, p.289)

⁶⁸ A relationship that was predicated upon medium specificity that denoted a private mode of address (Greenberg, 1940, pp.296-310) rather than a public one.

However this critical movement towards inclusiveness also reveals a tension when accepting a model of the 'public' that is diverse, whilst concomitantly searching for a 'common ground? (Patricia Phillips quoted in Lacy, 1995, p.38).⁶⁹ Undeterred those administering the funds for public works developed ever more explicit references to public and community,⁷⁰ however the relative immaturity of critical debate around the practice and operations of public art, and in particular the framing of its 'publics' and communities, created a critical vacuum, in which works existed as if plopped into or onto a space, with little consideration of their context. Having established that there were inherent tensions in the ideological framing of publicly funded public art, exacerbated by its critical immaturity, I now want to look at how cultural practitioners did and did not respond to this critical vacuum, from the perspective of the differing models of art practice they employed.⁷¹ From this analysis I hope to gauge how successful artists were in delivering on the institutional promise of publicly funded arts as evidenced in their funding guidelines.

Models of Practice

Having sketched the public art scene post 1967 I will now make use of a set of models of public art practice described by Miwon Kwon in her book *One Place After Another: Site-Specific Art and Locational Identity* (2002). Kwon has identified the provenance of public and community artworks as resulting from three main models of

⁶⁹ Addressing this, Hall argues that whilst advocates and artists had begun to develop a critique around the production processes of public art (briefs, commissions, site, interaction); it was in fact cultural and cultural geography studies that had developed methodologies that might be used to unpack and deconstruct public art from the perspective of the audience (Hall, 2003, p.111). Hall gives the example of studies that centered on the audience's perception and experience of cultural artifacts such as landscape paintings, films, television programmes or maps. Hall gives the following examples: Cosgrove and Daniels' 1988; Shields 1991; Barnes and Duncan 1992; Bender 1993; Duncan and Ley 1993; Clarke 1997. See (Hall, 2003, p.111)

⁷⁰ See NEA funding guidelines in Lacy, S. *Mapping the terrain : new genre public art*. Seattle, Wash., Bay Press. (1995)

⁷¹ Whilst acknowledging a body of community based, activist works which existed before and without government funding, from which it is claimed subsequent funding methodologies were taken See Lacy's claim that these practices were borrowed and then purged of any political focus. Ibid.

practice:

1: Art in public places model.

2: Art as public spaces model.

3: Art in the public interest model.

(Kwon 2002, p.74-75)

Although not understood as a linear progression (all models of practice are still in use today), each model of practice originates along a historical and reactive path and conforms to Cartierre and Willis's categories of public art. For example the art in public places model, which tended towards large-scale modernist sculptural works, conforms to Cartierre and Willis's first categorisation 'in public'. This in turn gives rise to an integrated design or critically informed site-specificity: art as public spaces model (an analogue of category three 'public place') which leads to the socially engaged model of practice, which Kwon and other writers have termed 'art in the public-interest' (Raven, 1989) and which Cartiere and Willis termed 'public interest'. In thinking of category four, 'publicly funded' one might say that the majority of works that Kwon cites have in some way made use of public funds or publicly orientated private funds. Kwon's models are useful to my research as they move the analysis away from finished works, towards a discussion of the practices that informed the works, and in particular they focus upon the relationship between site, public, artist and artwork. Kwon's models of practice acknowledge the differing modalities inherent within the 'publics' relationship with public artworks, as might be evidenced by those that operate in a public space (art in public places, art as public space), against those practices in which

community is conceived of as the artworks productive site (art in the public interest). It is this relationship between community and public that is of particular interest to this research, specifically the differing constitutions of each, as evidenced by the mode of address employed. With this in mind I will now examine key elements of the first two of Kwon's models (art in public places, art as public spaces) before moving onto the third, community orientated model (art in the public interest), which I will look at in some detail, in reflection of my research' focus upon an expansion of this model.

Art In Public Places Model

Discussing the art in public space model Kwon points to the production of works that are large scale, sculptural, predominantly abstract, which engage a public audience via a formal relationship consistent with modernist aesthetics. This has led to claims of a naive engagement with their 'public':

Public art simply meant placing large-scale work
in open plazas, marking them as "unique," even as
the strategy became generic'
(Finkelpearl, 2001, p.23)

In general the works produced tended towards a familiar figurative monumentalism, albeit they were delivered via a modernist aesthetic.⁷² In this way the sculptures of Calder, Picasso, Moore were sited upon the spaces and plazas of high modernism and appeared to function primarily as civic or corporate logos, with Calder's *La Grande Vitesse* (1969) located in Grand Rapids, Michigan, one of the most famous examples,

being integrated into Michigan's corporate logo, operating as a graphic symbol for a range of government funded agencies (Kwon, 2002, p.23; Senie and Webster, 1989, p.288; Finkelparl, 2001; 1989, p.292). True to their modernist aesthetic, and a museological approach to commissioning and curation, these works offered a formal disengagement from their location; which was often acknowledged merely as a visual backdrop for the work (Deutsche, 1991; Finkelparl, 2001; Gude, 1989; Kwon, 2002; Miles and Adams, 1989). These works were sometimes controversial (Winzen, 1989, p.310) and unpopular with their public (Kwon, 2002, p.65), as a result they became known colloquially as "Plop-Art" or the "Turds on the Plaza".⁷³

Art As Public Space Model

In response site-specific public art practices were developed to include consideration of a sites utilitarian, spatial, material and political constituents. Richard Serra, a leading exponent of site-specificity in his own practice describes it thus:

Unlike modernist works that give the illusion of being autonomous from their surroundings, and which function critically online in relation to their own medium, site-specific works emphasize the comparison between two separate languages (art and architecture my notes) and can therefore use the language of one to criticize the language of the other. (Serra, 1990, p.40)

⁷² See Phillips, P., (1995).Public Constructions, In (Ed.) Lacy, S. *Mapping The Terrain New Genre Public Art*.

Kwon distinguish two different modalities within site specificity - a 'critical' or 'political' version against that which might be understood as deriving from a utilitarian focus. This is further problematicised by Crow's understanding of weak and strong versions of site-specific work.⁷⁴ Crow argues that permanent works, such as Serra's infamous *Tilted Arc* (Serra, 1981) are weak because of their permanence, inflexibility and lack of antagonism with site. In response he cites the works of Gordon Matta Clarke, which are often temporary and transgress the specificity of the site, and are therefore strong (Crow cited in Beech, 2011, p.322).⁷⁵ In a neat example of the tension between the two approaches, a utilitarian or 'design team' methodology (Finkelpearl, 2001) was employed after the controversial removal of Serra's work *Tilted Arc* from Federal plaza, NY.⁷⁶ In terms of Crow's analysis, the permanence of Serra's 'weak' work is undone, it is revealed as being temporary, to be replaced by the utilitarian site specificity of Martha Schwartz's landscape architecture.⁷⁷ This was an unintended and unexpected outcome of Serra's critical understanding of the relation between art and architecture, *Tilted Arc* is understood as a victim of the trend 'among artists and public art programs toward "useful" art: plaza designs, walkways, artist designed seating' (Finkelpearl, 2001, p.32). Commentators have noted that for some, this movement towards utility resolved the questions about public arts role (Finkelpearl, 2001; Kwon, 2002). However it has been argued that public arts embrace of utilitarian value

⁷³ Plop-art or The turd on the plaza has been jointly credited to architect James Wines and artist Gordon Matta-Clark, see: (Phillips, 1989, p.191)

⁷⁴ See Thomas Crow's 'Modern art in the common culture' 1996.

⁷⁵ The fragmenting of the term site-specificity has led to some debate, for Serra 'Any use is a misuse' (Weyergraf-Serra, 1980, p.128).

⁷⁶ The campaign to remove the work, which featured an unlikely alliance of radical left and right wing populist protestors (Kwon, 2002, p.83), cited some of the very issues Serra wished to evoke through the work, i.e. an exploration of the works contentious relationship to site as evoked through the language of art and architecture (Kwon 2002, p.67). Ironically landscape architect Martha Schwartz's project for the vacated Federal plaza site included seating, gardens and sculptures.

⁷⁷ The plaza was also renamed, 'Jacob Javits Plaza' and a form of utilitarian work installed, See: http://www.marthaschwartz.com/projects/civic_institutional_javits.php

foreclosed any form of critical enquiry (Kwon, 2002, p.67),⁷⁸ pointing to a creatively stifling and overly bureaucratic practice synonymous with a design team approach.⁷⁹ Kwon concludes that this manner of working was a mandate for public art to be more like architecture and environmental urban design (Kwon, 2002, p.67). These utilitarian artworks were integrated into the site with limited feedback from a public, who were seen primarily as users rather than audiences or collaborators (Lacy, 1995, p.24). In some ways this unites the utilitarian approach with Serra's critical enquiry, which understood its public as an abstract yet fixed entity, rather than as a mutable constituent within a particular site, an approach that has been categorised by some critics as 'the public be damned' (Elsen, 1989, p.291). What seems clear is that while both forms of site-specificity used methods that consider an expanded site, their methodology was borrowed from architecture, urban design or the gallery, with the public still not allowed an active identity or role and therefore remaining largely mute.

In analysing the methodologies and methods of Kwon's two models of practice, I would state that although the methodological approach in each is quite different, the form of audience address is similar. With this in mind I want now to focus on a particular practice whereby the formality of site is expanded to include 'non art' constituents such as social process, allows for new relationships to form between audience, artworks and artist, one which operates both as a productive method and a valid outcome of the artwork, a practice Kwon has termed 'Art in the Public Interest'.

Art In The Public Interest

It was primarily in developing a critique of a contemporary public art's relationship to

⁷⁸ Kwon notes: 'Richard Andrews wrote in 1984, "There is a danger in perceiving contextual projects as

its public that these new methodologies and methods were developed. This marked a conscious movement away from the materially and spatially focused practices typical of the first two models, towards methods and methodologies that promoted dematerialised outcomes through a staging and valuing of social process. These practices came to be known as New Genre Public Art (NGPA) (Lacy, 1995) or latterly Socially Engaged Art (SEA).⁸⁰ NGPA methods were informed by a methodology derived from a politically inclined activism. For example protests to the Vietnam War, the effect of feminist politics within the practices of certain women artists, an engagement with identity based politics, as well as artists working from a Marxist perspective. Collectively their methodology fed into a general critique of art market commodity and the networks that supported it (Lacy, 1995, p.25-27). Kester picks up on this:

Concepts such as “empowerment” and “participatory democracy” that found political expression during the 1960s in the policies and programs of the Office of Economic Opportunity or the National Welfare Rights movement, are re-emerging in the rhetoric of the community based public artist. (Kester, 2004, p.131)

For Lacy though it was not just about an adoption of a fully formed political agendas, there were specific developments that were key to NGPA practices such as ‘sensitivity about audience, social strategy, and effectiveness (Lacy,1995, p.20). Miles identifies

a panacea for public art—as a means to reduce controversy and make art “useful.”(Kwon, 2002, p.4)

⁷⁹ See Siah Armajani quoted in Finkelpearl, 2001, p.33).

⁸⁰ As Carpenter states the term SEA covers a range of practices: ‘that facilitates social creative processes, engaging in conversation and exchange with other people. I use the term to describe artistic,

five factors that differentiate successful NGPA/SEA projects from the models noted earlier. These are: time span, the means of negotiation in terms of community involvement, project orientation (with local representation on development steering committees), use of regional artists, the inclusion of education and training legacies and a sympathetic development consortium (Miles, 1997, p.113). Rosler concurs with this view, noting artworks explicitly engaged with 'context, to the process of signification, and to social process. (Rosler, 1991, p.33). Lippard similarly flags this movement and ascribes it a possible 'use' value, in contradiction to earlier public artworks that exemplified 'non use' or separation via the aesthetics of modernism:

Paralleling the development of a socially aware
experimental art since the sixties, a fragile
movement for cultural democracy has recognised
art as useful, though not necessarily utilitarian.
(Lippard, 1995, p.124)

It was claimed by NGPA practitioners that in developing a tripartite understanding of site, one that was geographically, historically, and socially constituted (rather than guaranteed by an underlying and stable aesthetic), 'art may have lost some of the prestige it enjoyed under high modernism but it has gained a far greater potential: to participate in the staging of social process (Deutsche, 1991, p.52). Deutsche, as both artist and curator, argues that as a result 'meaning was recognised as a contingent and constantly mutating process of cultural attribution' (1991, p.52). This methodological

approach was reflected in a three part show artist and curator Martha Rosler staged at the Dia Center for the Arts, then in New York's SoHo district. The show was called *If You Lived Here* (1991) and focused upon representations and conditionality of homelessness within the city. Rosler, talking of the strategies she employed, states:

Documentary practices are social practices, producing meanings within specific contexts.... An underlying strategy of the project *If You Lived Here*... has therefore been to use and extend documentary strategies.

(Rosler, 1991, p.33)

There is a sense with NGPA of public and community arts critical reflexivity catching up with itself. The art object, its relation to audience and its maker/s, the role of the artist/s, social process, use and legacy values, all these factors are brought into a critical framing by the artworks, as Lacy states:

Within public art criticism, public art has challenged the illusion of a universal art and introduced discussions on the nature of public, its frames of reference, its location within various constructs of society, and its varied cultural identities. (Lacy, 1995, p.172)

Critique of NGPA

That NGPA/SEA was in part responsible for filling the critical vacuum and initiating the necessary debate about publicly funded public art does not mean it is exempt from critique. In fact one would hope to find a body of criticism that has kept pace with and informed change, fracturing and rethinking its own methods and methodologies in the process. In the next chapter I will analyse some of the core critiques of NGPA/SEA practice in order that the debates that have animated this practice over the past forty years might be identified and deployed when producing an analysis of selected digital practices in subsequent chapters.

The Image of Community

In thinking about the commissioning, curating and production of NGPA/SEA, critics have questioned the manner and means by which communities, as the productive site of the work, are understood and represented. In this scenario specific 'communities' within NGPA/SEA often operate as a fixed referent in the work, promoting inequality and foreshortening representations (Finkelppearl, 2001; Gude, 1989; Kester, 1998, 2004; Phillips, 1995; Sutherland, 2010). In this way communities are no longer thought of as a 'contingent and constantly mutating process of cultural attribution' (Deutsche, 1991, p.52) but rather as a fixed site or signifier of the artwork. Kester highlights the difficulties in understanding, forming and representing specific communities in NGPA/SEA works. He argues that the term 'community art' is often used to demarcate works that are produced by, or address, subjects defined by their difference from a white, upper middle class norm (Kester, 1995, p.5). Specifically, these works operates as a referent to a community whose constituents are defined in opposition to the class

and race of the artist or art audience:

The “community” in community-based public art often, although clearly not always, refers to individuals marked as culturally, economically, or socially different either from the artist or from the audience for the particular project.
(Kester, 1995, p.5)

Arguably the qualification of a successful community focused art project is the presentation of a unifying image of the social subject. That this unifying image often flies in direct opposition to the experience on the ground is a constant and valid criticism of NGPA/SEA (Kwon, 2002, p.97). Deutsche concurs, stating that these often affirmative and fixed representations of community are no more helpful in gaining a foothold within the contingent and constantly mutating process of meaning production, as experienced when working with diverse communities, than the aesthetic practices attributed to modernism (Deutsche, 1991, p.52) and to which NGPA was a critique.⁸¹ A further corollary of this critical stasis is what Bishop has termed the ‘art vs. real life’ debate. In that it is suggested that if a community focused artwork can claim to have helped one person (the humanist argument) then it is validated, even though this may imply the negation of a range of other factors, ‘what counts is to offer ameliorative solutions, however short-term, rather than the exposure of contradictory social truths,’ an approach that Bishop terms the social discourse. (Bishop, 2012, p.275-276). She

⁸¹ In part this might be explained as a condition of funding, which from experience, requires retrospective documentation in the

contrasts this with the emergence of a contemporary discourse within participatory art practice, one that invokes artistic freedom to challenge existing forms and relationships, which opposes the social discourse built upon an 'indignation towards capitalism'. Bishop pronounces this relationship irreconcilable, resulting in the production of artworks that either have a relationship with the social 'underpinned by morality' or 'freedom' (2012).

Having established different tendencies within SEA/NGPA methods to engage community as a productive site, it is also important to analyse the means by which these tendencies are authenticated; for instance how does the authority, role and identity of community artist legitimise each approach ?

Artists: Authority, Role and Identity

Inevitably then, we must reconsider the possible
"uses" of artwork in the social context and the
roles of the artist as an actor in the public sector.
(Lacy, 1995, p.39)

Whilst commentators acknowledge the tendency in NGPA/SEA works to address a range of societal issues from the environment to social welfare concerns; critics have noted that this type of engagement is often orchestrated by the artist at the level of the individual rather than adopting a societal or governmental critique, prompting worries that NGPA/SEA practices may easily translate into propaganda for a conservative

form of an audit, of public funded works. This involves the production of coherent and positive images of community which

reformist agenda (Kester, 1995; Kester, 1998; Kwon, 2002).⁸² Kester compares the role of the community artist to that of a social worker, both of which have the 'goal of bringing about some transformation in the condition of individuals who are presumed to be in need.' (Kester, 1995, p.8) Consistent with this critique of role is one of identity, Kluge for instance comments that within socially engaged art practices it is vitally important to maintain a critical distance, stating 'There has to be room for an interested art practice that does not simply merge into itself' (Kluge, 1991, p.35). Kluge believed it wrong to imagine oneself as equivalent to the subject of the work because it dissipated what it really meant to be that person.⁸³ This point is commented on by Hal Foster in his essay *The Artist as Ethnographer* (1996):

Identity is not the same as identification,
and the apparent simplicities of the first should
not be substituted for the actual complications
of the second.

(Foster, 1996, p.174)

Kester reformulates Foster's position from the viewpoint of the artists' authority:

Too often community artists imagine that they
can transcend the very real differences that exist

locate and validate the work, which in part has led to them being afforded social and economic value.

⁸² Kester notes that artists are being placed in the position of providing alternatives to existing forms of social policy. To the extent that artists (consciously or not) subscribe to a set of ideas about poverty or disempowerment that are available to conservative co-optation, they contribute to the dismantling of existing social policy and its replacement with a privatized notion of philanthropy and moral pedagogy. (Kester, 1995, p.9)

⁸³ Kluge gives the example of making a film about a pig farmer, he claimed to imagine oneself as pig

between themselves and a given community by

a well-meaning rhetoric of aesthetic

“empowerment”.

(Kester, 1995, p.6)

For Gude ‘this division between artists and "regular people" is a fundamental legacy of the modern European art tradition (Gude, 1989, p.322). Lacy concurs, speaking about the problems of collaborative working (with non artists), in particular she identifies the issue of locating the artists and the communities voice concurrently (Lacy, 1995, p.39). Deutsche comments on this, stating that it is not enough to shift focus away from the art object to a staging of social process, it is also important to understand the meeting place between the work, its ‘publics’, and the institutional frame as part of a ‘signifying practice’. For instance the need to see art as engaging with a possibility of change via use and legacy might be understood as a pragmatic response by artists to an abandonment of community by government agencies. Yet this needs to be balanced against an inadvertent coercion into neo-liberal systems that value similar methodologies (Bishop, 2012, p.276). Sutherland, for example, comments that the projects he commissions are increasingly trying to make themselves ‘useful’ (Sutherland, 2010, p.179) within the local community, whilst still maintaining a critical relationship with contemporary art practice (Sutherland, 2010, p.187). In this way the artwork is seen as ‘meaning producing, not passively expressive or transparently communicative’ (Deutsche, 1991, p.52).

Continuing this analysis I will now examine core critiques that focus upon

farmer dissipated what it meant to be a pig framer. See his essay in Rosler's *If you live here. The City in*

methods of interaction common to community focused cultural production as it is hoped that this understanding will prove helpful when considering new sites of production offered by digital practices such as social media, FLOSS and open data.

Models of Interaction

The different models of group working have been commented on by Beech, whereby he argues that collaborators have control and input into the structure of an artwork, whereas participants do not (Beech, 2010, p.42). Although this might indicate different levels of freedom and autonomy within the productive group, for Hope the relationship is more explicit, artists get paid whilst participants give up their time for free; causing her to question the value and authenticity of participatory practice (Hope, 2010, p.71). In assigning active roles to the members of groups, communities and audiences that typically site NGPA projects, commentators have noted a tendency to allow the principle of equal and consensual collaboration and participation to obscure the practice on the ground.⁸⁴ Kwon outlines the perennial problem of group working from a pragmatic perspective, simply thinking about the types of labour performed; who is doing the conceptual work and who is putting in the physical labour on the production line in order to make the work ? (Kwon, 2002, p.122). It is interesting to note that these general critiques; operational culture, demography of users, autonomy, payment, labour, identity and ownership are also relevant issues within the digital practices referenced in this research, therefore it is hoped they may offer address to some of these issues. This is something that I will return to in chapter

Art, Theory, and Social Activism.

⁸⁴ For instance Kwon outlines a process of reverse engineering art projects and artists to match the 'right' community Kwon, M., (2002). *One place after another : site-specific art and locational identity*, Cambridge, Mass. ; London, MIT Press.. In this way the artist, in collaboration with a host institution,

four, which features a discussion of *Landscape-Portrait*, which made use of and reflected upon some of these models as part of a conscious engagement with critiques around group working methodologies.

Public Art: Summary

Concluding this analysis of the histories of contemporary public funded art what has been learnt ? From its beginning in 1967 there was a bureaucratic inability to conceptualise what was meant by the term 'public' when applied to the operation of publicly funded art. This crisis was amplified by public arts own internal lack of critical reflexivity, resulting in works that were criticised as institutional, having little critical merit or public meaning.⁸⁵ In response public art practice began to develop an awareness about its public, yet this was largely constrained to investigations of spatiality, materiality and utility. Even though there is evidence of a formal requirement for the 'publics' inclusion from funding agency guidelines, these were indicative of an instrumentalism, as the methods of audience address were inherited from the gallery, museum or civic architecture. It was into this vacuum, resulting from public arts ideological requirement to include an active public engagement against its inability to formulate methods for achieving it, that NGPA/SEA methodologies and methods emerged. NGPA development of site included a tripartite constitution consisting of geographical, historical, and social constituents. This enabled a set of outcomes not possible with earlier models of public art practice, and marked a split between what Gude termed a contemporary public art versus community public art. For instance, the staging of social process, which in itself was valued as a legitimate dematerialised

decide the degree of invention permissible, impacting on the outcome of the work.

outcome of the artwork, formed part of a critique of the commoditisation of the art object, which was further advanced through a consideration of an artworks use and legacy value. However in developing a range of productive methodologies and methods, inclusive of an active public and a discursive concept of site, significant critiques developed around NGPA practices. These included the authority upon which these formations and representations of community were based, the fixity of community image produced, the productive relations between artist and non-artist, leading to charges of instrumentality, naivety or collusion on behalf of the artist and arts agencies. That NGPA promoted an active public, disrupting and expanding the constituents of site is unequivocal, yet its methods and methodology, as well as its uses, have rightly been challenged, resulting in a mature body of critical work that I will make use of in later chapters when discussing the digital practices featured in this research. However in focusing upon these key areas of criticism I have tried to establish an overview of the critical debates around SEA/NGPA independent of those that would be considered when discussing the effects of technologies on community focused art practice.⁸⁶ This does not imply that SEA/NGPA did not make use of vanguard technologies.⁸⁷ Lacy's book *New Genre Public Art* (1995) makes reference to NGPA artists' use of new technologies such as video,⁸⁸ and Kwon cites Grennan and Sperandio's project *We Got It !* (Grennan and Sperandio, 1993) which engaged a critique of contemporary mass production methods used in the creation of a candy bar (Kwon, 2002, p.122). Yet is important to understand that these works, and the practices

⁸⁵ See Hall's term 'institutional' public art (Hall, 2003, p.111)

⁸⁶ Some of the scale of this is understood when thinking about manner in which terms such as 'community' have been rephrased by their use in the fields of social media, FLOSS and open data.

⁸⁷ For example Lacy identifies certain 'happenings', as performed by herself and a range of media artists during the 70's, where artist began an engagement with mass media. For example interrupting live television broadcasts (Lacy, 1995, p.26)

⁸⁸ For example Jonathan Borofsky and Gary Glassman's *Prisoners* (Borofsky and Glassman, 1986).

that informed them, were a consequence of NGPA' expansion of site, and were not inspired by the possibilities that certain technologies promised. Technology is not privileged externally as signifier of certain productive sites. Rather it is understood as one constituent within an expanded conception of site, and its mode of operation is opportunistic rather than deterministic (Drucker, 2009, p.179). As with the work *We Got It*, the production methods employed by the artist and participant group were informed through a 'bottom up' process that took account of the sites constituents. This position correlates with my research assertion that it is not helpful to prefix community art practice with the term 'digital'. In fact I would argue that this prefix distorts the manner in which technologies entwine into an everyday subjectivity. And it is this expansion of site, one that includes social, historical, geographical and I would argue technological constituents that will provide the focus of the next part of this review. The aim of which will be to develop an analysis which takes account of the ubiquity of computer and the figure network as conceptual, aesthetic and cultural phenomena that frame our contemporary social reality, the pervasiveness of which has led some commentators to declare: 'If you identify yourself as a contemporary artist but are not Internet-aware or at the very least network-influenced in your thinking about what it means to actually be an artist today, then you are not contemporary' (Amerika, 2012),

Aesthetic Practices & Post-Media

Having suggested technology as an extension of NGPA's development of site, I now wish to investigate further the inter relationship of these constituents and the subjectivities produced to gain a greater understanding of the mode by which digital and non digital aesthetics interact in the production of the everyday experience of the

world. I want to introduce a theoretical discussion using the figure of the network as a means to think about site, describing the manner of its formation before moving onto an examination of the aesthetic experiences it suggests. This experience will be analysed against theories borrowed from the fields of contemporary art criticism and cultural and media studies. This investigation will lead to a consideration of the concept of postmedia, which has been redefined by the ubiquity of the computer, through the fields of computer, digital and New Media Art (NMA). This discussion of postmedia develops the argument for an understanding of site as indeterminate, where the value of productive relationships formed casts medium into a subsidiary role. To begin this enquiry, via the figure of the network, I want first to analyse the form and medium of the most obvious example of network, the World Wide Web (WWW).

World Wide Web (WWW)

For many the World Wide Web (WWW) is the ultimate manifestation of the network, its ubiquity has led to the claim that the Internet, as a medium, is understood as the ultimate space of mediation (Drucker, 2009, p.182).⁸⁹ Other commentators have noted the WWW' reliance upon a layer of meta-information in order to function, leading to its classification as a meta-medium (Kay, 1999). Evens in particular, thinking of the network relations it produces, perceives the web as a medium for the organisation and structuring of information.⁹⁰ Cubitt, making use of Manovich's contention that texts on the web merely point to other texts, devoid of original content (Manovich, 2001, p124), states the meta-medium of the web is a hierarchical one in which the meta is

⁸⁹ For instance Bolter and Grusin conclude that hypermediation, understood as an explicit focus upon the medium, is the defining characteristic of digital media (Bolter, 2000, p.65).

⁹⁰ Evens uses the example of cascading style sheets (CSS) as a tool that allows a divorce of content from structure (Evens, 2009)

expanded at the cost of the medium (Cubitt, 2001, p.13). Yet this focus upon its form and medium excludes a range of factors that contribute to its functioning. In response Lovink calls for a 'rethinking of aesthetics beyond the twinned concepts of form and medium that continue to shape analysis of the social and the aesthetic.' (Lovink, 2008, p.226). What is needed then is a theory of network that is inclusive of a range of human and non-human factors, that conceives of network using a heterogeneous model and one that is reactive to context rather than prescriptive in its application.

[A] machine is also a heterogeneous network -- a set of roles played by technical materials but also by such human components as operators, users and repair-persons. So, too, is a text. All of these are networks which participate in the social.

(Law, 1992)

Actor Network Theory (ANT) is a theoretical yet pragmatic response to the unevenness and outmoded forms of social science enquiry, in particular the manner by which factors in the production of the social are tagged as either relevant or not.⁹¹ In response Latour has stated that sociology should concern itself with a 'tracing of associations' (Latour, 2005) rather than imposing 'some order, to limit the range of acceptable entities, to teach actors what they are, or to add some reflexivity to their blind practice..... You have "to follow the actors themselves"' (Latour, 2005). ANT adopts an

⁹¹ Quoting from Law: '[I]t is a good idea not to take it for granted that there is a macrosocial system on the one hand, and bits and pieces of derivative microsocial detail on the other. If we do this we close off most of the interesting questions about the origins of power and organisation. Instead we should start with a clean slate.' Law, J. Notes on the Theory of the Actor Network: Ordering, Strategy and Heterogeneity Centre for Science Studies

empirical approach bestowing equal value on all network elements, human and non-human, which might be said to produce and maintain social phenomena. This is complimented by the idea that actors within networks are in fact networks themselves, and as such, offer one of a multitude of frames of understanding, a position that is consistent with Deustche' contention that site should be considered a contingent and constantly mutating construct (Rosalyn Deutsche in Rosler, 1991, p.52). Having briefly outlined the holistic and relational concept of network I wish to work with, I will now to consider several theories of aesthetic practice that suggest a language which make sense of this heterogeneous network model in practice.

Network Aesthesis

Network Aesthesis is indicative of a desire to move on from the binaries of the virtual and visual towards a more integrated approach. By developing an understanding of the 'art of distribution' that can 'trace the new possibilities of use that go beyond techno-deterministic readings' (Lovink, 2008, p.272) Lovink and Munster propose the construction of an aesthetics of network that can take stock of an overall architecture of flows and disruptions within networks.⁹² Network Aesthesis is an attempt to develop an aesthetic language that can visualise the socially invisible yet existing relationships that dominate around us, exposing what is 'in' but not 'of' the network (2008, p.231). For Lovink this would include the negative effects of networks relations, such as boredom and entropy (2008, p.235) that effect a particular networks vitality as much its perception as socially affirmative.

Machinic Aesthetics

Campanelli develops a critique of networked omnipotence via the twinned concepts of memes⁹³ and a 'diffuse aesthetics' (Campanelli, 2011, p.77), a term he borrows from philosopher Ernesto L. Francalanci (Francalanci, 2006), Campanelli qualifies it thus:

Virtualization of reality, specularization of
society the metamorphization of things, the
spillage of aesthetic from the artistic sphere
and the domestic as aesthetic.

(2011, p.58)

According to Campanelli evidence of this is seen in phenomena as diverse as the collapse of subject object relations, the endless spectacle of news media, the embedding of RFID tags in consumer objects, the replacement of the language of art with that of advertising and finally to the self induced vertigo one experiences as we invent the world to fit our own aesthetic taste (2011, p.60). In this way a diffuse aesthetic is understood negatively as a ubiquitous interface through which 'contemporary reality presents itself to human beings' (2011, pp.64-72). Campanelli has described this condition, 'of the screen all around us', as an 'aesthetic matrix' within which the subject is both located and acted upon by the modalities of a diffuse aesthetic and memes (2011, p.70-72). In response Campanelli offers the technological hyper-subject,⁹⁴ which is built upon his theory of a 'machinic aesthetic', a theory that

⁹² Lovink and Munster use the example of Graham Harwood's Net Art project NetMonster.

<http://www.scotoma.org/notes/index.cgi?NetMonster> [accessed 10-10-2010]

⁹³ Campanelli includes the following examples: (Google, the Apple iPod, Second Life, Flickr, and Facebook

⁹⁴ Campanelli extends this further with reference to Mario Costa's book *Dimenticare l'arte* (Costa,

requires the subject to abandon their 'hand touch sensibility' in art and personal expression (Gere, 2011).⁹⁵ For Campanelli a machinic aesthetic is in part a response to the 'zero sum value' delivered by a diffuse aesthetic animated by memes (Campanelli, 2011, p.70). He states that a machinic aesthetic leads to a subjectivity resulting from the partnership between human and machine, evidenced by the unpredictability of systems error that he claims produces a new aesthetic dimension. The celebration of technological error can be seen as informing a range of cultural practices, for instance recent experiments with glitch art,⁹⁶ but may also include social failures that occur in the integration of technological systems within user communities.

Speculative Aesthetics

Conversely Drucker advances a notion of 'speculative aesthetics', which combines an understanding of historical aesthetics, systems of engagement with form, specificity of medium and particulars of expression, with an everyday subjectivity and reflexivity. In taking a post structuralist understanding of the subject (discursive, incomplete) she further refines speculative aesthetics away from objective forms, towards an engagement with subjective experience. Drucker advocates a hybrid aesthetics, not a return to the aesthetic values of high modernism, or to the definition of interaction as culture,⁹⁷ but rather to what Bishop calls 'a more complicated imbrication of the social and the aesthetic' (Bishop, 2004, pp.51–79). Inherent within Drucker's development of

2005), whereby he establishes the figure of the technological hyper-subject, which is produced as a symptom of Costa's neo-technological age, 'an age which demands consideration of human machinic Consciousnesses. (Campanelli, 2011, p.226)

⁹⁵ Taken from an online review.

⁹⁶ See: http://en.wikipedia.org/wiki/Glitch_art

⁹⁷ For example Kevin Kelly's statement: 'With the steady advance of new ways to share, the Web has embedded itself into every class, occupation, and region. Indeed, people's anxiety about the Internet being out of the mainstream seems quaint now. In part because of the ease of creation and dissemination, online culture is the culture.' Kevin Kelly, 'We are the Web.' *Wired*, (2005), <<http://www.uic.edu/htbin/cgiwrap/bin/ojs/index.php/fm/article/view/2136/1944>> [accessed 24-03-2011]

speculative aesthetics is the relationship between the real or the simulated. For Drucker the real and simulated are not easily split, a position that is at odds with theories of the post-human, to which Drucker is cautious, considering the post-human a division that does not include emotional, social and intellectual capital, that can be generated by symbolic exchange inherent within digital practices (Drucker, 2009).⁹⁸ Gere would seem to agree, noting that technologically determined networks fail to account for those elements 'that separates us from each other in time and space' (Gere, 2012, p.1). In response Drucker suggests the term 'meta-human' to include these conditions, one that attempts to 'offer an insight into the nature of our humanity, not a chance to opt out of it or a condition surpassing it or rendering it obsolete'. (Drucker, 2009, p.184)

Relational Aesthetics

And it is a valuing of the cultural relations that in part underpins a theory of aesthetics that I wish to look at now. For Relational Aesthetics (RA) considers artworks not through a material aesthetics, but rather upon the quality of the relations that are enabled by an artwork (Bourriaud, 2002, p.5). Bishop describes the artworks celebrated by RA as 'open ended, interactive, and resistant to closure, often appearing to be 'work in progress' (Bishop, 2004, p.52), with the focus not upon interpretations of the work, but of the work itself as being in constant flux.⁹⁹ Bourriaud speaks of an 'arena of exchange' (Bourriaud, 2002, p.18) within which the gallery space is reformatted under RA to produce an art that facilitates a 'state of encounter' (Bourriaud, 2002, p.18). The role of the artwork, unlike some NGPA works, is no longer to

⁹⁸ See John Perry Barlow's famous A Declaration of the Independence of Cyberspace (1996), which advocated an anti matter or meat free subjectivity. (Perry Barlow, 1996)

⁹⁹ An experience familiar to digital art whereby works have been termed "demo designs" (Lovink, 2008, p.66).

promote imaginary or utopian principles, but to actually represent ways of living and models of action within the existing real, whatever the scale chosen by the artist (Bourriaud, 2002, p.13). What Bourriaud seems to be suggesting then is a series of microtopias, which make sense in the here and now rather than the just out of reach future. Although seductive, the microtopias that RA artworks produce have been challenged. For whilst the artworks prioritise a 'use' value over their role in engendering aesthetic contemplation, as Bishop points out, this value is not often allowed an unconstrained agency (Bishop, 2004, p.59). In accordance with earlier critiques of NGPA, she also raises issues around the works relational nature, arguing that the quality of the relationships produced are never quantified, for example what types of relations are formed, for whom and why? (Bishop, 2004, p.65). She goes on to question the make up of gallery audiences and the harmonious relations the works invoke as having more to do with their collective demarcation as viewing subjects, than with any inherent quality produced by the work (Bishop, 2004, pp.51–79). This critique is consistent with the notion that, whilst RA works seem to replicate the methods of NGPA, they tend not to include their methodological or political focus, evidenced by their location within the site of the gallery. Although flawed in reference to my research aims, there can be seen in RA's validation of the quality of network relations an aesthetic practice that moves beyond form or medium specificity.¹⁰⁰ It is this lack of medium specificity that is of interest to my research. As stated NGPA often made use of vanguard forms (Lacy, 1995, p.20), a method that was consistent with in their methodological resistance to a formal mode of audience address and the production of art world commodity. The use of non-art materials, media, and processes

¹⁰⁰ For example of works typified by RA see the work of Rirkrit Tiravanija

(often literally using what was locally or cheaply available),¹⁰¹ was perceived as a freedom from the strictures of mainstream art practice as well as a validation of the work of non-artists.¹⁰² However in terms of my research focus it is specifically the effect that the computer has had upon issues of medium specificity that I now wish to analyse. In order to do this I will give a quick précis of the history of NMA, in particular its relationship to mainstream art, the avant-garde its categorisation as a 'new' form of cultural activity.

New Media Art

Reck has developed a demarcation of 'media art', to define artworks that engage with their own media, and 'art through media' to describe the burgeoning use of new media within arts practice (Reck, 2007, p.25). Whilst some critics have found this useful in developing a conceptual model of new media practice (Lovink, 2008) others have queried the demarcation, suggesting that there are too many works that usefully occupy both camps (Zorn, 2008). Manovich, talking of the qualitative differences between mainstream and digital art, suggests the idea that mainstream arts occupy Duchamp land and are characterised as:

- 1) Oriented towards the "content." [...]
- 2) "Complicated." [...]
- 3) Ironic, self-referential, and often literally destructive attitude towards its material, i.e., its technology, be it

here: <http://artradarjournal.com/2011/06/15/relational-aesthetics-artist-rirkrit-tiravanija-studiobanana-interview> [accessed 01-09-2011]

¹⁰¹ See Miles, M., (1997). *Art, space and the city : public art and urban futures*. London, Routledge.

¹⁰² Conversely Krauss has understood the movement away from media specificity towards a 'post-media' as a crisis within

canvas, glass, motors, electronics, etc. [...]

Whereas digital art comes from Turing-land, which is characterised as having a:

- 1) Orientation towards new, state-of-the-art computer technology, rather than "content." [...]
- 2) "Simple" and usually lacking irony. [...]
- 3) Most important, objects in Turing-land take technology, which they use always seriously.

(Manovich, 1996)¹⁰³

Whilst this might be considered a fairly tongue in cheek provocation, Manovich's description, which is fourteen years old at the time of this writing, manages to expose a perception of digital art that locates it outside of the mainstream, gallery based system. NMA also masks different conceptual modalities that define its sub genres. For instance whilst virtual reality (VR) artworks can be seen developing from a technologically orientated, cross-disciplinary research background,¹⁰⁴ practices such as 'net art', a term coined by Vuk Cosic in 1998, might be said to continue a strong theoretical relationship with avant-garde art practices (Gere, 2006, p.21). Broeckmann acknowledges the avant-garde lineage of sub genre net art, through the anti-art of Dada and Situationism, to the 'hybrid strategies of Futurism and Constructivism that mainly sought to undermine the autonomous position of art' (Broeckmann, 1997). Lovink

mainstream arts practice. See: Rosalind Krauss, *A Voyage in the North Sea. Art in the Age of the Post-Medium Condition*, Thames & Hudson, London 1999.

¹⁰³ See also: <http://www.manovich.net/TEXT/death.html>

¹⁰⁴ See Charlie Gere (Corby, 2006).

though has queried the effect of adopting the tropes of the avant-garde,¹⁰⁵ which he claims, has led to NMA art being permanently excused from mainstream arts consideration:

New Media, to its credit, has been one of the very few art forms that has taken seriously the programmatic wish to blow up the walls of the white cube. This was done in such a systematic manner that it moved itself out-side of the art system altogether.

(Lovink, 2008, p.44)

However, and despite its best efforts, if it is conceded that there is, or has been, a viable discipline called new media art: What is it exactly that is meant when we talk of new media art?

The later 1980s as a starting point when new media hit the surface, specifically tied to the rise of desktop publishing, hypertext, and the production of CD-ROMs. These practice were augmented by Internet based works which developed after 1994.

(Lovink, 2008, p.42)

¹⁰⁵ Lovink notes the hyper criticality of these early adopters towards technological developments that happened after the late

Graham and Cook, in thinking about the family of terms of what might be known, or was formerly known as 'new media art', list a set of possible nomenclatures:

Art & Technology, art/sci, computer art, electronic art, digital art, digital media, intermedia, multimedia, tactical media, emerging media, upstart media, variable media, locative media, immersive art, interactive art and Things That You Plug In.

(Graham and Cook, 2010, p.4)

Lovink terms it a 'transnational, hybrid art form, and a multi-disciplinary cloud of micro-practices' (Lovink, 2002,p.41) that 'arose when boundaries between clearly separated art forms such as film, theatre, and photography began to blur, due to the rise of digital technologies' (Lovink, 2008, p.41). What is clear is that NMA doesn't pertain to an 'art genre or an art movement, and cannot be viewed - as it usually is - as a simple medium-based definition' (Quaranta, 2011). Rather it is an umbrella term that is inclusive of a range of practices. In trying to generate a contemporary definition of NMA Graham and Cook concentrate their research in the era 2000-2006 when the term 'New Media Art' held sway, they concede however that post 2006 the term has become outmoded, superseded by a closer relationship to mainstream art and greater recognition of all the sub genres that formed under its umbrella. In response they utilise a series of descriptive behaviours: 'interactivity, connectivity, and computability'

90's, for example Web 2.0. Whilst net artists advanced a general skepticism towards social media as nothing more than a

(Graham and Cook, 2010, p.10) through which to access the qualities of NMA works. Yet in thinking of the possibilities that the digital practices featured in this research offer to an expanded community art practice, it is hard to say which of these behaviours would not be employed. Although use of descriptive behaviours may extend the lifespan of what used to be called NMA within the confinement of the gallery space, they are a little more difficult to apply in the often chaotic and messy sites of community art, where intentionality within the production process often proceeds in a reactive rather than prescriptive manner. At the same time it is important to note that as NMA's descriptive value decreases, displaced by other terms, there is the risk that its inherent value as a cross-disciplinary practice that negates medium specificity may also be eroded.

Postmedia

For it is this movement beyond medium specificity towards a postmedia that signals the potential for an expansion of productive site within community and public art practice, one that includes the networked communities and productive economies of CSMP, FLOSS and open data.¹⁰⁶ Yet there is an important demarcation to be made, for some commentators post-media is a catchall term that encompasses all media forms:

Hence in art there is no longer anything beyond

the media. No-one can escape from the media.

There is no longer any painting outside and

branding exercise (Lovink, 2008, p. Xxii).

¹⁰⁶ Post-Media and Post-Medium are terms that has been developed by various theorists such as Felix Guttari in his essay: *Entering the Post-Media Era*, published in *Soft Subversions*(1996) as well as Rosalind Krauss' *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition*. See Quaranta (Quaranta, 2011)

beyond the media experience. There is no longer any sculpture outside and beyond the media experience. There is no longer any photography outside and beyond the media experience.

(Weibel, 2006)

This categorisation of all art as post media has proved controversial. From a curatorial perspective Graham and Cook have queried its incorporation (2010, p.6), fearing the creation of a universalised aesthetic that is 'heavily based on what things look like rather than how they work' (Graham and Cook, p.6). For Quaranta the distinction of postmedia is far simpler, 'between art that acknowledges the advent of the information society and art that retreats to positions typical of the industrial era we are moving out of' (Quaranta, 2011). He develops a politicised conception of postmedia,¹⁰⁷ inclusive of networked communities and practices but independent of the manipulation of mass media by the 'powers that be' (2011). As a result of this politicalisation he claims art is actually salvaged by postmedia through it being differentiated from mainstream media:

It means replacing these barriers with a new, definitive dividing line between art, defined by the indeterminacy and dissemination of its source code, and media, the land of kitsch and medium-specificity.

(2011)

¹⁰⁷ He makes reference to: Jose Luis Brea See: <http://www.joseluisbrea.net/> or

And it is this focus upon the ‘indeterminacy and dissemination of its source code’ suggested by postmedia that offers a means to engage noted critiques of community art and digital practice; something I will return to in chapter four, when discussing my own work, *Landscape-Portrait*.

Aesthetics, New Media Art & Postmedia Summary

In developing a holistic model of network through which to understand site, a range of aesthetic experiences and resultant subjectivities present themselves. The aesthetic theories analysed in this research feature a composite of human and non-human constituents that try to resist the techno deterministic readings of earlier post-human formulations, valuing the quality of relations formed irrespective of their material domain. This framing includes those factors that are ‘in’ but not ‘of’ the network as well as the ‘emotional, social and intellectual capital’ generated by symbolic exchange within digital sites, as might be evidenced by the digital commons. As a result of this valuing of relations, relational artworks move the focus beyond medium to the production of microtopias. And it is this movement beyond medium specificity via ubiquity of the computer, that has led to the expansion of the term post-media away from an equality of media,¹⁰⁸ to postmedia, a theory that engages with the terms of critical art practice, in contrast to the kitsch of mainstream media culture. Importantly for this research Quaranta explicitly includes the ‘indeterminacy and dissemination of its source code’, inherent within the digital practice, as an essential quality within his

http://es.wikipedia.org/wiki/Jos%C3%A9_Luis_Brea [accessed 01-09-2011]

¹⁰⁸ According to Weibel, the postmedia condition was arrived at in two stages. The first stage saw all media achieving equivalent status and the same dignity as artistic media. The second stage saw the various media intermingling, losing their separate identities and living off one another (Quaranta, 2011)

description of postmedia.

This quality is particularly pertinent to the analysis of the Web 2.0 technologies and their deployment within commercial social media platforms (CSMP). For instance CSMP have been critiqued for the removal of all forms of antagonism (Cox, 2009) in the production of their mediated publics, perhaps indicating their unsuitability as a site for community focused artworks.¹⁰⁹ In order to gauge their suitability I will now examine the relevant discourses around CSMP, tracing a genealogy from what has been termed Web 1.0 to the technologies of Web 2.0, and their incorporation within social media. In attempting an expansion of the terms of community art practice the possibility to engage with new cultural and social forms, not possible with traditional media, is of particular interest to my research aims. Social media however has a number of modalities, from CSMP such as Facebook, which was recently valued at sixty billion pounds by the stock market,¹¹⁰ to alternative social media platforms (ASMP) such as Diaspora,¹¹¹ which defines itself as an alternative to the commercial operating logic of large CSMP such as Facebook. In chapter three I will examine examples of ASMP, as well as analysing artists engagement within the mediated publics CSMP host. However to begin my analysis of commercial social media, a phenomena that has been termed a 'new cultural force' (Kelly, 2005), I will focus on the methods, methodologies of CSMP and their promotion as a new form of public realm, the constitution of which will be evaluated against the significant body of critique that has developed around its operation. This evaluation will then be used in order to evaluate the suitability of these mediated publics against the expanded definition of site generated by this research so far.

¹⁰⁹ See Glossary (M:)

Social Media (From Web 1.0 to 2.0)

In thinking of what marks CSMP employment of Web 2.0 technologies as different from what went before, in terms of the practices they engender, commentators point to an ability to articulate and make visible ones' social networks (Boyd, 2007), free to use services and tools (Scholz and Hartzog, 2007), the capturing of the 'immense productivity of the multitude' (Terranova, 2004), as well as the joy and significance involvement in these sites brings the user (Petersen, 2008).¹¹² In this way it has been suggested that Web 2.0 technologies, in contrast to Web 1.0, makes sense of the web as an online platform that contributes to an 'architecture of participation' (O'Reilly, 2007). Conversely it has been stated that CSMP differentiate themselves from previous incarnations of the web, retrospectively termed Web 1.0, by a movement away from applications such as Usenet,¹¹³ which were communitarian and tended to structure content by topic or topicality. These applications have been superseded by social media platforms that host personal or 'egocentric' networks, which amplify an individuals' online persona, providing it with a productive force and context (Boyd and Ellison, 2007). In response commentators have claimed these networked sites or mediated publics support sociability and active citizenry in a manner comparable to that of traditional, unmediated spaces such as parks, malls, parking lots, cafes, etc. (Boyd, 2007). This rationale has led to the suggestion in Yochai Benkler's *The Wealth of Networks* (2006), that CSMP might in fact represent the best rendering of a contemporary public realm (Roberts, 2009), a suggestion that is relevant to this

¹¹⁰ See: <http://www.bbc.co.uk/news/business-18105608>

¹¹¹ See page 70

¹¹² The term 'Web 2.0' was 'coined by 'O'Reilly Media in 2004' (Kleiner Wyrick, 2007).

¹¹³ A distributed messaging system operating since 1979.

researches' aim of expanding community art practice through a consideration of productive site suggested by the digital practices featured in this research.

CSMP as Public Sphere

Is it possible then that CSMP might be able to deliver that elusive goal, a re-staging of a public sphere?

There is a wave of optimism concerning the potential of new technologies, particularly the web, to enable new forms of participation in economic and public life, to transform political debate and citizenship and to renew the ailing (or perceived to be ailing) institutions of democracy. (Roberts, 2009)

The numbers of users, and their accessible and participatory ethos, does suggest there are compelling reasons to consider the networked publics produced by CSMP as an authentic public realm. However in celebrating the public sphere as the site of public dialogue, 'the factory of politics', Habermas acknowledged its contradictory construction; a space within which the property owning private sphere intersected power away from the private public as a form of top down control (Habermas, 1989, p.30). Furthermore Habermas, it is has been claimed, was consciously concerned with a 'golden age' of the public sphere (Calhoun, 1994, p.167); the collapse of which was blamed in part on its occupation by agencies such as mass media and the state

(Habermas, 1989, p.171), a relationship which Habermas declared incompatible. And it is the effects of the private ownership of the networked public sphere, suggested in the form of the mediated publics of CSMP that is pertinent to this research. Lefebvre's division of public space into 'representational space' and 'representations of space' (Lefebvre, 1991, p.42-43) highlights a contradiction found at the heart of these mediated publics. For Lefebvre representational space is lived space, space that has been appropriated, it is space-in-use, whereas representations of space are controlled, ordered spaces (1991, p.42-43), conditions that some commentators equate to CSMP (Scholz, 2007). Dean however questioned the provenance of these critiques during her lead presentation at a recent *UnlikeUs* conference (Dean, 2012). She problematised some of the critique developed around CSMP for being stuck in the past, of always talking of dispersion rather than centralisation, as well as being distracted by concerns about privacy, autonomy and identity, predicated upon issues relating to a lack of trust, a position she claimed mirrors that of neo liberalism. For Dean, centralisation and the vast numbers of users produced are CSMP strength, people want to belong, the problem is not centralization and its attendant concerns, rather that these platforms are currently owned not by their users but by a select number of private companies, a situation that for Dean, acknowledging her Marxist perspective, could only be solved by the 'overthrow of capitalism' (Lorga, 2012). In analysing the claim that CSMP provide a site that might be considered a public realm it is important to analyse both the constitution and operational culture of a site. With this in mind I will now analyse two categories of user, before going onto discuss the constituents of CSMP, its ideology, and the practices these enable.

Prosumers & Producers

Scholz and Hartzog have identified two types of user interaction within CSMP, one that pulls towards the individual, for example in the purchasing of books from online retailer Amazon,¹¹⁴ the other is a drive towards community (Scholz and Hartzog, 2007), as might be understood by posting a review of that book on Google's web site, which has led to the formulation of the term Prosumer.¹¹⁵ This compositing of producer and consumers into one entity varies from a conscious activity, where one might explicitly rate a service or product on a website, to the clandestine, where user activity and content is data mined¹¹⁶ in a practice termed 'dataveillance' (Clarke, 2006, pp.498–512). The outcome of this is a surplus value for the platform vendor via advertising revenue (The Internet Programme, 2010), (Langlois McKelvey Elmer Werbin, 2009). The interactive ethos of CSMP has led to another, complimentary characterisation of its users as Producers, a term coined by Axel Burns (Burns, 2008). Producers engage not in traditional forms of content production, but are instead involved in Prousage - 'the collaborative and continuous building and extending of existing content in pursuit of further improvement'.¹¹⁷

The power of productive relations inherent within Prosumerism and Prousage create considerable significance for users despite their claimed exploitation by platform owners,¹¹⁸ prompting the claim that CSMP provide participatory, exploitative and pleasurable value concurrently (Petersen, 2008). There is in fact a trade off for users, in taking advantage of the 'super abundance of free choices and freely taken decisions'

¹¹⁴ Amazon it is claimed is the world's largest bookstore. See <http://www.amazon.com>.

¹¹⁵ Initially coined by Alvin Toffler in his 1980's book *The Third Wave*.

¹¹⁶ For instance whereby you are presented with other users purchases linked to your current purchase.

¹¹⁷ Taken from the Prousage website, 2007.

¹¹⁸ See: Soren Mork Petersen, 'Loser Generated Content: From Participation to Exploitation.' First Monday, 3, Vol. 13 (2008),

<<http://www.uic.edu/htbin/cgiwrap/bin/ojs/index.php/fm/article/viewArticle/2143/1950#p1>>

(Prada, 2009) provided by CSMP, users are, consciously or not, exposed to a process of exploitation which contributes to the profitability of the website owners (Petersen, 2008; Scholz and Hartzog):

What they [users] contribute to the speculative economy generated by these websites and their accompanying technologies is their communicative skills, their networks of friends within which such content is circulated and manipulated.

(Pil and Galia Kollektiv, 2007)

CSMP Constituents of Community

Most users though seem happy to allow a level of commercial exploitation of their 'attention' as long as the exploitation or interference does not cross certain boundaries, otherwise users will and have revolted (Bauwens, 2008, p.1).¹¹⁹ Bauwens points to an important distinction in the functioning of CSMP, that of ownership and access, which constitutes a sharing economy against that of a commons economy. With a commons economy there is a strong bond, a drive towards the 'production of common artefacts' which unite and co-ordinate communities. With sharing, the weak ties between communities require a third party to host their sharing, the price a form of commercial exploitation within the 'attention economy that will benefit the platform owners'

[accessed 21-03-2011]

¹¹⁹ See an example of the Digg user revolt at: <http://www.boingboing.net/2007/05/02/digg-users-revolt-ov.html> [accessed 01-09-2011].

(Bauwens, 2008).¹²⁰ For most users it is claimed that this relationship is understood or tolerated, and this is borne out by the vast numbers of users making use of the tools and services provided by CSMP, leading to categorisation of user practices such as crowdsourcing¹²¹ and folksonomies,¹²² practices that are reliant upon the active or performative subject (Palmer, 2003), evidenced in the form of the Prosumer or Prosumer. Due to the engagement of an interactive public, commentators have claimed that the mediated publics CSMP host may indeed offer the best possibility to re-stage an instance of the public realm.¹²³ However the formation of the public realm cannot be considered purely through the apparent freedoms it grants its subjects. Making use of the understanding of network suggested by ANT, a range of actors must be considered. For instance CSMP and the mediated publics they enable are typically privately owned, commercial entities. As noted by Habermans, the colonisation of the public realm by commercial entities precluded its demise. It is against this contradictory relationship that distinct topologies of criticisms have emerged. In particular it's the manner and means by which CSMP exploit their users in relation to privacy, property and labour as well as a general scepticism of social media's benign sociality that curtails its acceptance as a productive site and new public realm (Kolbitsch and Maurer, 2006, pp.187–213, Roberts, 2009).¹²⁴ In subsequent chapters I

¹²⁰ Conversely within the heritage of CSMP there is a connection to a P2P ecologies that informed an earlier, some have argued, more communitarian version of social media. Yet the numbers that engage with CSMP far exceed those that were privy to the early manifestations of software applications such as Usenet.

¹²¹ Glossary (C:).

¹²² Glossary (F:).

¹²³ See Wael Ghonim: "Facebook to Thank for Freedom". CNN. <http://www.youtube.com/watch?v=6nziDuceUZM>

¹²⁴ For many the issue with CSMP's is as fundamental as the collective name which first announced their arrival, 'Web 2.0': a nomenclature that has been variously termed a meaningless branding exercise (Anderson, 2006) or a PR stunt required to re-frame an existing set of condition as new and exciting for cautious stock market investors (Kleiner Wyrick, 2007). Others claim that Web 2.0 'was what the Web was supposed to be all along' (Tim Berners Lee quoted in Anderson, 2006). O'Reilly, generally cited as the author of the term 'Web 2.0', later re-stated that 'Web 2.0 was a pretty crappy name for what's happening' (Mania, 2008). However this drive to capture a meaningful categorisation of what Berners-Lee had already termed the 'Read/Write Web masks what some critics have seen as the promotion of the Web 2.0 brand at the expense of the web's earlier, communitarian or collective principles (Kleiner Wyrick, 2007).

will undertake a comparison of CSMP critiques with those discussed earlier in regard to community art practice, but for now I wish to work through each area of criticism, to gain a thorough understanding of the issues at play, before going on to consider the efficacy CSMP might offer to an expansion of productive site within community art practice.

CSMP Ideology

It is claimed that the Web 2.0 technologies employed by CSMP borrowed heavily from alternative models of production and distribution, such as might be evidenced by FLOSS and P2P (Cox, 2009). However its use of a centralised platform is contrary to the collective ideology and social practices associated with those technologies and practices:¹²⁵

The mission of Web 2.0 is to destroy the P2P aspect of the Internet. To make you, your computer, and your internet connection dependent on connecting to a centralised service that controls your ability to communicate. Web 2.0 is the ruin of free, peer-to-peer systems and the return of monolithic online services. (Kleiner Wyrick, 2007)

Silver has noted that this eradication of communal practices and a utilisation of

¹²⁵ See: <http://oreilly.com/web2/archive/what-is-web-20.html> or the glossary (W:) for clarification of the term.

centralised structure speaks to a conflation of 'community and commerce, citizen and consumer. The goal, in other words, is to 'consumer the user' (Silver, 2008). Yet it has been stated that a commons economy, enabled via a P2P based network, whilst offering economies and efficiencies to existing CSMP practices, would struggle to generate the surplus economic value that CSMP generate, and could not therefore deliver a comparable level of user experience. In reaping the financial rewards resulting from the leveraging of our compulsive desire to engage, exhibit, tag and comment, which Lovink has described as akin to the 'discovery of sexuality' (Lovink Rossiter, 2009), CSMP have achieved what might be considered the ultimate goal of informational capitalism, vast profit from an unpaid and alienated workforce:

By allowing the end users access to these applications, a company can effectively outsource the creation and the organisation of their content to the end users themselves.

(Kleiner Wyrick, 2007)

Understandably this outsourcing or crowdsourcing has prompted critics to question the relationship between immaterial labour and the production of surplus value, on which these CSMP depend (Jenkins, 2006).¹²⁶ Critics claim that in facilitating this exchange, CSMP create a situation where alienation from labour is explicitly mediated yet rendered transparent (despite evidence to the contrary) in its terms and conditions (Langlois McKelvey Elmer Werbin, 2009; Jarret, 2008, McMurria, 2006). Other critics

¹²⁶ A term developed by Maurizio Lazzarato – See <http://www.generation->

have rejected this alleged alienation, seeing it more in terms of an equal understanding of each protagonists position 'they [the users] have a correct interpretation of their vital interests in the preservation of sharing and the commons as fundamental social advances with clear immediate personal and collective benefits.' (Bauwens, 2008).

What is of particular note for this research is the inequality of the relationship between user and platform owner, not the fact that 'presence is monetized' but the possibility that 'the social contract between user and platform owner is breached through a lack of transparency' (Scholz, 2008). Whilst the leveraging of immaterial labour might be counterbalanced by 'immediate personal and collective benefits' it's the transparent and passive strategies of dataveillance, predicated upon the asymmetrical relationship between vendor and user, which has provoked much concern.

Because mediated publics are easier to access,
they afford less privacy than unmediated
publics. So, what does it mean that we're
creating a surveillance society based on those
norms?

(Boyd, 2007)

The commercial logic of CSMP means user profile, content, emails, surfing histories are all data to be mined by the process of dataveillance, a practice legitimised by a CSMP sharing ethos (Albrechtslund, 2008) and the terms and conditions each user must sign up to gain access to the CSMP (Langlois McKelvey Elmer Werbin, 2009). In this way

platform proprietors are able to constrain but equally importantly articulate the user on an individual basis. This individuation is produced through the users attention to their egocentric networks, leading to a framing of the subject in a manner not possible under traditional mass media (Andrejevic, 2003, p.37). The claimed commercial outcome of this individuation is diverse, but ranges from the targeting of relevant advertising directly to the users browser (Allen, 2008) to the creation of commercially expedient data commodities based on users online activity (Elmer, 2004).¹²⁷ This collation of user data is part of an ongoing mapping of CSMP users in what is termed the social graph, the commercial exploitation of which has been compared to the gold rush that accompanied the discovery of crude oil in the USA.¹²⁸ That these labour and privacy practices have caused a furore of criticism is not surprising, particularly when exacerbated by a claimed exploitation of property rights (Scholz, 2008). This claimed exploitation, like much that constitutes the relation between the user and CSMP, is formalised via CSMP terms and conditions, imposing a legally binding agreement that inhibits users in terms of what has been termed data autonomy, whilst eschewing legal responsibility for data that has been uploaded.¹²⁹

CSMP such as Facebook are not generally responsible for copyright infringement or acts of incitement, users are (Carter, 2010; Dignan, 2008). Yet CSMP commercially exploit the user data they host. This seems particularly unequivocal when discussed in relation to the terms and conditions to which one must agree before entry to most

¹²⁷ This approach has led to applications such as XA's real time bidding software, where the demographic data of the user is matched with a particular advertisers target group and budget, and if approved, a bid is made to serve that users web page with a particular advert. All this is automated and happens in real time between the page being requested and then served to the end user (<http://www.xa.net>). Search engines such as Google also make use of this practice to target user with advertising based on their search criteria (BBC, 2010).

¹²⁸ (Halpin, 2012). The Social Graph tracks and consolidates all our interaction online. As a result an atmosphere of paranoia has led some web users to conclude that Facebook is actually run by the CIA (Burton, 2005),¹²⁸ others worry that dataveillance may be used to produce a 'visualization meaningful for the basis of disciplinary social control (Norris, 2003, p. 251).

¹²⁹ Copyright infringement for example requires the CSMP to take down content when notified, so reactive rather than proactive.

CSMP is allowed (Scholz, 2007). Ownership here is illustrated by the fact that the originator of the content, for instance the user of CSMP, must grant an unequivocal licence to the platform vendor to any content uploaded as a condition of entry:

Allowing the community to contribute openly
and to utilise that contribution within the
context of a proprietary system where the
proprietor owns the content is a characteristic of
a successful Web 2.0 company.

(Kleiner Wyrick, 2007)

These issues are further extended when considering data mobility. With most CSMP it is near impossible to transfer your content or personal network metadata from one platform to another (Keegan, 2007). In developing a 'natural monopoly' (Barrett, 2007), that transparently alienates the user from their content (Petersen, 2008), CSMP make use of a set of data warehousing practices termed 'walled gardens' or 'data silos' (Uyi Idehen, 2006).¹³⁰ Through these practices bottlenecks of users are produced (Petersen, 2008), maximizing a particular platforms social and commercial appeal.¹³¹ And it is the subjective and constitutional effects these practices have that I wish to examine now. For instance Mitropoulos marks a shift from habeas corpus to habeas data (Mitropoulos, 2007) and Palmer notes that the encouragement of participatory traits derived from apparent freedoms and self-expression are seen as producing the ideal

See: <http://www.wired.co.uk/news/archive/2012-01/09/grooveshark-sued-by-music-labels>

¹³⁰ See Glossary (W:)

¹³¹ For example if all your friends and their content are with one particular platform you're more likely to join it, once joined your unlikely to leave as your friends and their/your data are located there, what you have in fact is a captive community.

subject of late capitalism, the 'performative subject' (Palmer, 2003). Cox seems to concur with Palmers categorisation, critiquing the manner in which 'individuals imagine their active role in what ultimately is part of their subjugation' (Cox, 2010, p.10). And Bishop, speaking of participation in art, marks the tenuous connection between user-generated content and democracy (Bishop, 2012, p.283-284). There is then an inherent tension resulting from the economic logic of CSMP that makes use of the ability of Web 2.0 technologies to produce individuated subjects. This can be evidenced by Goggle's and Facebook's race to become the global purveyor of identity management (Troemel et al., 2012) as well as the effects commercial practices filter bubbles produce, such as the overexposure to 'preferable and "relevant" content.' (Troemel et al., 2012).¹³² In acknowledging this Jenkins, citing Pierre Levy,¹³³ offers a cautious hope that 'this emerging power to participate serves as a strong corrective to those traditional sources of power, though they will also seek ways to turn it toward their own ends' (Jenkins, 2006, p.245). Which has prompted commentators to speculate that Facebook is actually run by the CIA (Burton, 2005), whilst others worry that dataveillance may be used to produce a 'visualization meaningful for the basis of disciplinary social control (Norris, 2003, p. 251). Furthermore any participation within the mediated publics of CSMP leaves users open to a charge of agreeing to a market ideology of crowdsourcing, the exploitation of immaterial free labour, and the 'harvesting of the fruits of networked social production' (Scholz, 2008). As a result strategies of exodus have been suggested, 'not as protest but defection' (Cox, 2010).¹³⁴ Jenkins however disagrees, pointing instead towards what he defines as an embrace of

¹³² See Eli Pariser book *The Filter Bubble: What The Internet Is Hiding From You* By Eli Pariser

¹³³ See Pierre Levy's: *L'intelligence collective: pour une anthropologie du cyberspace* (2000).

¹³⁴ Which Cox describes: 'sometimes referred to as 'exodus', as an act of resistance towards constituted power'.

resistance:

The debate keeps getting framed as if the only true alternative were to opt out of media altogether and live in the woods, eating acorns and lizards and reading only books published on recycled paper by small alternative presses. (Jenkins, 2006, p.248-249)

In promoting the social value of CSMP, commentators have cited the use of social media services such as Twitter in recent political uprising in the Philippines, Tunisia, Moldova, Iran and Egypt.¹³⁵ Juan Martín Prada, director of the *New Art Dynamics in Web 2 Mode* conference at Medialab-Prado, Madrid, sets out a forceful approach in favour of a practice based engagement within CSMP:

The development of that huge power to create and share is incomparably more important in the new stage of the Web than anything that business parasites can obtain from it. The possibilities of production of differentiation and singularity that appear on the networks are much more powerful than the patterns of repetition and imitation of stereotypical commercial

¹³⁵ Activist and technologist Ahmad Gabriela is quoted as saying: The role of the Internet was critical at the beginning. On the 25th, the movements of the protesting groups were arranged in real time through Twitter. Everyone knew where everyone else was walking and we could advise on the locations of blockades and skirmishes with police. (Ahmad Gabriela quoted

and professional models which, statistically, comprise the majority of contents on those networks.

(Prada, 2009)

But it is these 'commercial and professional models' that informs many artists rejection of CSMP, typified by the call for a 'defection by exodus' from these mediated publics. Yet for artists actually making use of CSMP services it has been stated that the relational identities generated from their egocentric networks offer far more value than the posting of images of artworks through other networks (Troemel et al., 2012). For many identity within CSMP is a brand to be performed live via social network exchanges, shifting 'authorship to the creator of the context the social exchanges take place through, meaning the makers of Facebook are the artists and we are merely participants in their system.' (Troemel et al., 2012). With this the user, or performative subject (Palmer, 2003) within CSMP, engages not with the production of art, rather the performance of a network identity, which in turn has lead to a categorisation of CSMP as one of 'Artists Without Art' (Troemel et al., 2012). This position is explicitly bought to mind by a comment from Ryder Ripps to Troemel's Blog post quoted above:

Ryder Ripps · Top Commenter · New School
dear artists using Facebook, u are not special,
there are 800 million other people who are also
using Facebook to share things and talk to
people, fucking get over it.

(Troemel et al., 2012)

Moreover it might be argued that the practice of exodus, which has marked particular artistic interventions within CSMP,¹³⁶ in part masks a reaction to the eradication of cultural privilege normally afforded artists. This can be evidenced by Moddr's/Worm's recent work *Give Me My Data* (2010), which takes the form of an internal Facebook application, the functionality of which allows the user to export their relational data out of Facebook, in part responding to one of the central critiques of CSMP, that of lacking data autonomy and ownership. Once exported this data can be used to create visual mappings of your network identity outside of Facebook, according to the artists the aim of the work:

While clearly utilitarian, this project intervenes into online user experiences, provoking users to take a critical look at their interactions within social networking websites. It suggests data is tangible and challenges users to think about ways in which their information is used for purposes outside of their control by government or corporate entities.

(moddr_, 2010)

However in trying to expand community practice to be inclusive of new productive sites this work, along with the practice of exodus, provokes the question as to whether it is possible to reject particular sites because of their constitution or culture of

¹³⁶ For instance Moddr_lab's *Web Suicide Machine 2.0* The next piece they are working on is the *Give Me My Data* plugin that

operation. Would a similar practice of exodus be permissible for other sites that share comparable conditions of formation and operation,¹³⁷ yet constitute significant meaning as sites for particular community formations?¹³⁸ This is a relevant question when considered against my analysis of speculative aesthetics, with its focus upon the 'emotional and intellectual capital generated by symbolic exchange' within the digital realm as well as Campanelli's categorisation of the meta-human, which favours recognition of a partnership between human and machine. It might be argued that while there is an understandable anxiety about possible online abuses, for instance the passive recording, refining and monetising of the social graph, ultimately this process of dataveillance will/is happening as the result of a far more complex and fragmented network of online and offline entities.¹³⁹ With this in mind I now wish to analyse two artworks that engage with this multivariant view of network, in particular how they reference and build individual subjectivities that include a network of relations resulting from a range of social, ideological, technological and economic constituents.

allows users to download all their relational data from the walled garden of platforms such as Facebook.

¹³⁷ It is these representations of space Lefebvre, H., (1991). *The production of space*, Oxford, Basil Blackwell. typically found in privately owned and managed public spaces such as shopping centres and public buildings, that have often become locations for public art over the last decade. At the same time these spaces have also attracted criticism for being inclusive of particular consumer types and exclusive of everyone else (Minton 2009).

¹³⁸ See: 'Young people in their teenage years have a particular need to be able to gather together in public spaces where they can practice sociability on neutral ground. However, to many adults, including area managers, such gatherings can produce unease and represent a potential source of petty crime and disorder.' Holland, C., Clark, A., Katz, J. and Peace, S., (2007). *Social interactions in urban public places*.

¹³⁹ Resulting in commentators questioning the ability of one social graph to be dynamic enough to reflect individual subjectivities See: http://www.avc.com/a_vc/2010/04/one-graph-to-rule-them-all.html



Figure 1 *FB Bureau* (2006) - © Tobias Leingruber.

Tobias Leingruber's *FB Bureau*¹⁴⁰ (2006) project engaged with the idea of global identity management through the issuing of real world ID cards which approximate those that Facebook (FB) offers online, for instance via its 'Connect' service.¹⁴¹ In this way Leingruber's work raises questions about the devaluation of existing, nationally controlled forms of ID management such as passports. The FB identity cards incorporate offline and online constituents and relations concurrently, producing a network subjectivity that proves 'one point beyond doubt: Facebook really is real life.' (Jacobs, 2012). Following this logic, and in accordance with exposure of recent practices of dataveillance,¹⁴² the work engages a critique of the private ownership of our network identity, what is of note to this research is that *FB Bureau* locates this critique within Facebook's mediated public spaces, via an external production of cultural artefacts in the form of imagined Facebook identity cards.¹⁴³ In this way a critical dialogue is developed around a productive site, one that includes constituents

¹⁴⁰ See: <http://fbbureau.com/> This project was taken down after a legal threat from Facebook.

¹⁴¹ See: http://www.facebook.com/note.php?note_id=40999110765

¹⁴² Evidence of this can be seen in the recent admission by mobile company O2 that they share users mobile numbers with websites they visit on their 3G phones. See: http://www.theregister.co.uk/2012/01/25/o2_hands_out_phone_numbers_to_websites/

¹⁴³ Not that this 'external' position stopped Facebook issuing a 'cease and desist' order. The work was taken down in response to a request from Facebook's legal department. See: <http://www.google.co.uk/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0CFQQFjAA&url=http%3A%2F%2Fwww.fastcodesign.com%2F1669173%2Ffacebook-bullies-artist-into-shuttering-satire-of-fb-privacy-policy&ei=Grf6T->

from an expansive multivariant network identity and subjectivity, not privileging one constitutional form, for instance the digital, over any the other.

It is an enquiry into the construction of a multivariant identity that provides the focus for Heath Bunting's artwork *The Status Project* (2007). The work critically engages with the creation and visual representation of different selves, from a range of constituents. These representations are presented as schematic portraits of actual people, as in the portrait of Saul Albert below:

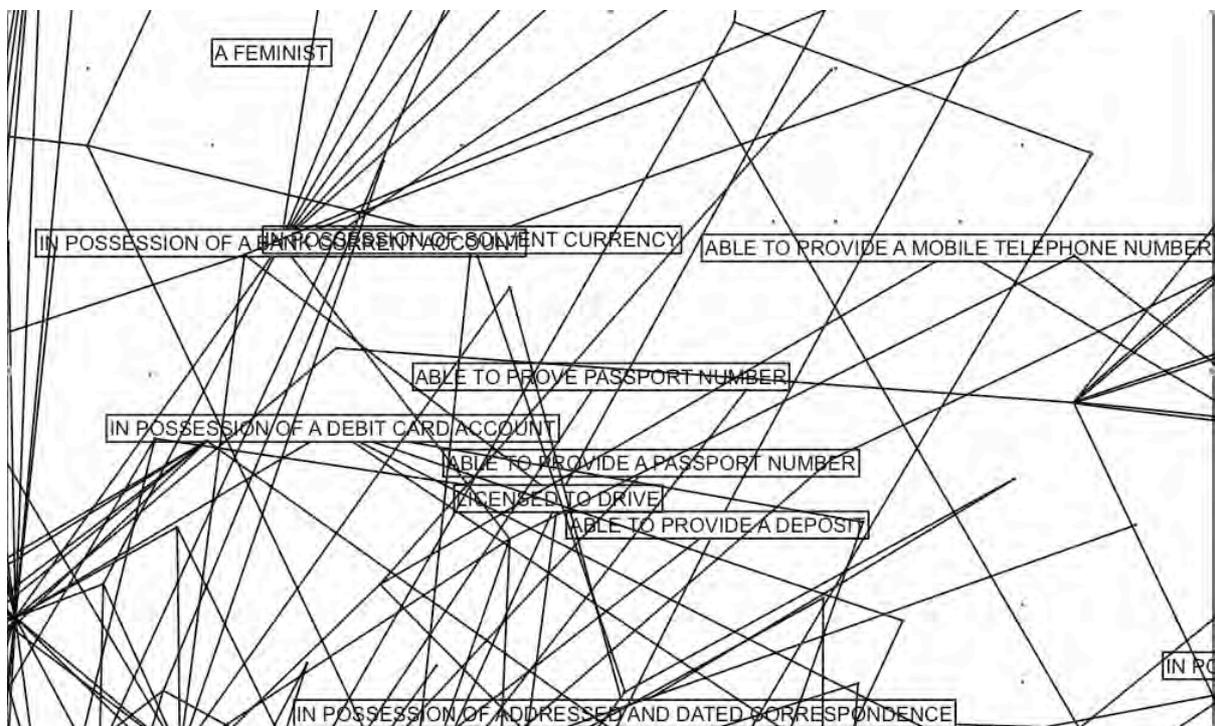


Figure 2 Detail from *Portrait of Saul Albert*. Heath Bunting, 2007. ©Heath Bunting (2012)

Bunting also creates and sells *selves from scratch*, these are called *Synthetic off-the-shelf (OTS) British natural person* (Bunting, 2007) and both are generated by a network of constituents, in Saul Albert's case video shop memberships, passport ownership, and being a feminist. Bunting states his reasons for making the works result from a consideration of who he is, one part network hacker who 'fantasises about unlimited

access to all systems', one part computer scientist who 'aims to find comfort and hidden meaning in complex data' and a Buddhist who 'intends to destroy the self and become only the summation of environmental factors plus find enlightenment in even the most banal bureaucracy' (Garrett, 2010). This reasoning suggests an unlikely correlation between Bunting's hacker, Buddhist, computer scientist selves and Dean's Marxist argument about the inability of critics and commentators to trust in networks (Hacker perspective), or the requirement of unworkable guarantees (computer scientist) and his third categorisation of the Buddhist would seem to compliment the first part of Dean's call for theorists to remove 'their veil of ideological illusion' and concentrate on the important issues of 'property and ownership' (Lorga, 2012) to which Bunting offers an idiosyncratic response.

CSMP Summary

In marking CSMP link to an earlier communitarian methodology the possibility is acknowledged that CSMP are only one of a number of possible outcomes for Web 2.0 technologies, for there is also an alternative, concurrent history of social media that also makes use of comparable technologies.¹⁴⁴ In this Web 2.0 technologies, and CSMP they enable, are recognised for what they are, 'a piece of jargon',¹⁴⁵ one that describes a centralised online platform featuring a particular subset of technologies and practices, structured to generate surplus economic value, through the hosting of monetarily free to use sharing services and production tools. In the process CSMP constrain the 'Read/Write access' these technologies previously allowed, resulting in a

¹⁴⁴ Some contemporary examples of which I will look at later. Historically examples include: For instance 'Project Gutenberg (the first and largest single collection of free electronic books), Virtuellen Plattform (VP) or Digitale Stad (1994) are but a few examples of this 'other Social Web.' (Scholz, 2008).

¹⁴⁵ Tim Berners Lee see: <http://www.ibm.com/developerworks/podcast/dwi/cm-int082206txt.html>

tension when terms such as community and commerce, citizen and consumer are used to debate the constitution of this networked public realm. Arguably their private ownership and operation, under the banner of Web 2.0, is consistent with the collapse of an earlier or 'golden age' of the public sphere. It is the demarcation of this networked public realm into 'representational space' or 'representations of space' that is relevant to this research. Whilst the recent 'Twitter Revolutions' would appear to have enabled a public realm that hosted and amplified the fight between state and public, little is said about the demography of the user community, or the equality of the debate it enabled. Yet these actions have for some reconnected CSMP to the ideology of its open source (OS), communitarian past (Internet.Artizans, 2011). Furthermore the 'creativity of the multitude' has been framed by the particular methods of production that have evolved from free to use tools and services hosted by CSMP, for instance in the practices of crowdsourcing and folksonomies. For some commentators the bottlenecks of users, created by the economic exigency of CSMP, are understood as its strength, furthermore the deal between user and CSMP is acknowledged as mutually beneficial. Yet the private ownership of these mediated publics dictates their constitutional form and culture of use, constraining the read/write freedoms of the communities formed. Cognisant of this I will in the next chapter look at the operation of communities formed around alternative social media platforms (ASMP), Free Libre Open Source software (FLOSS) production and open data. The operation of these communities will be discussed against a number of theories borrowed from social science, media and community art theory, before a closer examination of the constituents that make up these specific communities is attempted. In particular I am interested to gauge the constitution of the commons, as regulated by CC licence,

against its operational culture and the demography of the communities actually taking advantage of the user freedoms that licences enable.

Chapter Three. Community Models & Practice

Having focused on a particular rendering of community art practice, which Kwon termed 'Art in the Public Interest' (See Kwon 2002, p.74-75) it has been incumbent upon this research to work through critiques that both informed and responded to this practice. To recap this earlier analysis, the critiques relevant to this research are:

- The relations developed between artist and community that informs each other's role and identity.
- The affect these relations have on methods and equality of group formation and working.
- The representation of participant communities.
- The co-option of community produced cultural works by external agendas.¹⁴⁶

A similar evaluation was completed in regard to the operation of CSMP, for example highlighting the communitarian lineage of Web 2.0 technologies via their inclusion into the economic logic of CSMP.¹⁴⁷ Arguably CSMP revisionist history has accounted for a good percentage of the criticism developed around its operation, leading many commentators to conclude that the productive site offered by CSMP is fundamentally

¹⁴⁶ For a more expansive critique, See page 44.

flawed, due to its voracious commercial logic, one that alienates the subject in relation to property, labour and access rights, and therefore constrains its social forms and culture of use. It is the unequal relationship between users and site, based on the centralised authority of the platform owner, that problematise CSMP straightforward inclusion within an expanded community art practice. Therefore I wish to address these concerns by evaluating the methods and methodologies suggested by alternative social media platforms (ASMP), Free Libre Open Source Software (FLOSS) and open data. It is claimed that these digital practices offer an explicit, egalitarian structuring of the relationship between user and site, via the form of the digital commons (Bauwens, 2008). Yet this evaluation will be cyclical, as I hope is clear from my research aims, what I am proposing is an expanded community art practice, one that considers a range of contingent elements that coalesce to form a productive site. This approach is designed to resist the temptations of technological determinism, but it is also an acknowledgment of my stated research aims, whereby sites and the communities they host are considered concurrently with, what might appear at first glance, non-digital community sites and communities. The outcome of this cyclical evaluation will inform a comparative analysis of the efficacy that each may offer the other in contributing to an expanded community art practice.

Constitutions & Representation

As is clear from established critiques developed around community art practice and CSMP, it is important when discussing the apparent freedoms enabled by certain practices, to retain a critical focus on the constitutional and contextual basis of these

¹⁴⁷ Such as Usenet's use of P2P network structures, see page 74.

freedoms, as these will inform factors such as the demography of users. As noted NGPA expanded the constituents of site to include social, historical and geographic constituents previously constrained by a public art practice informed by modernist aesthetics or civic utility. Acknowledging that the critical discussion of *artworks* was important in NGPA practice, for instance in terms of its commodification, it is the construction of site, and in particular NGPA' admission of the social as an active agent that is key in regard to my research aims. For it is the qualities of social process enacted within cultural production that have generated considerable debate within community art and digital practice. Both practices employ the term 'community', and it is this that I feel requires further analysis, as it acts as a referent, modifying and perhaps constraining the cultural forms that follow it. With this in mind I wish to consider several analyses of the term 'community' from social science before using it to understand the productive sites proffered by ASMP, FLOSS and open data.

[C]ommunity and collectivity is paired in opposition to that of individualism and particularity, and the dominant political philosophies have worked hard to suppress the dangerous individual differences that threaten social order by folding them into a notion of community in which oneness/sameness rules and difference is 'overcome'.

(Gibson, 1999, p.5)

This dichotomy, which speaks of a willing embrace of unity against an unwanted and unrequited belonging, seems to correlate with the noted contradictions found in community arts employment of the term. It was the fixity of some early NGPA renderings of community that were earlier critiqued as providing little more in gaining an understanding of 'community' as that which occurred under the late modernist practices that proceeded it, and against which NGPA was critical.¹⁴⁸ Kwon, talking specifically of community arts practice, notes the difficulties of coherence, which stem from the impossibility of producing or capturing an image of a performing and therefore mutable community.¹⁴⁹ It is this dislocation of community from the underlying constitution and operational culture of site that is particularly relevant to this research, especially when set against an understanding of site as resulting from a heterogeneous network, whereby contemporary social reality is produced via an ecology of human and non human actors. This difficulty can be seen explicitly when community focused artists claim to have produced a coherent representation of a particular community, as the outcome of an artwork. In this respect Kwon cites Suzanne Lacy's work *Full Circle* (1993) which is understood as a celebration of an artist convened community, in this case one hundred prominent women with ties to Chicago, USA. Kwon is critical of the ubiquity of this framing device, reducing all individual particulars - race, class, age - to a homogeneity of gender, via the artists thematic structuring of 'service', as Kwon states: 'diversity and difference are articulated here only to be overcome or exceeded by a universalising common goal' (Kwon, 2002, p.120). Phillips also questions the validity of public art to communicate an idea of 'publicness', noting the difficult job of public art is contradictory; presenting

¹⁴⁸ See page 44.

some form of 'common ground' whilst accepting difference as a constituent of public life (Phillips quoted in Lacy, 1995, p.38). In response Kester and Bishop have critiqued some community artworks structurally, typified by a focus upon the individual subject rather than state agencies.¹⁵⁰ Nancy similarly warns of the political dangers of employing a fixed referent to describe community:

[T]hinking of community as essence- is in effect the closure of the political. Such a thinking constitutes closure because it assigns to community a common being, whereas community is a matter of something quite different, namely, of existence inasmuch as it is in common, but without letting itself be absorbed into a common substance.

(Nancy, 1991)

This prescriptive rendering has led some commentators to conclude that within particular community art practices, predominantly those engaged in cultural regeneration, community is often 'killed off only to be "regenerated" in zombie-like form, a living dead state of social (non)reproduction and officially orchestrated sham spectacles of being together' (Berry Slater and Iles, 2010). The cultural outcomes of which may be leveraged by governmental and public agencies (for example local council, governments etc.) as PR to promote a selective and overly affirmative image of

¹⁴⁹ As stated by Kwon: 'The challenge, then, is to figure out a way beyond and through the impossibility of community.' Kwon, M., (2002). *One place after another : site-specific art and locational identity*, Cambridge, Mass. ; London, MIT Press.

¹⁵⁰ See page 44.

community.¹⁵¹ Evidence of this can be found in Adam Sutherland critique of artists ‘flat finger-pointing approach, the identification of interesting bits of culture, backwater and eddies – the “this is interesting you should look at it” concept’ (Sutherland, 2010, p.182).¹⁵² Unchecked this scenario may cast the artist as a sort of privileged cultural or ethnological adventurer or tour guide, discovering and recording artefacts of seemingly parochial communities for consumption by an external, unrelated and art audience. On the other hand this description of the community artist as *other* to the community members is perhaps not altogether accurate when considering current social and economic conditions. Agamben for example notes a socioeconomic trend whereby the old petite bourgeoisie and the urban proletariat have come together, to form a ‘planetary petty bourgeoisie’ (Agamben, 1993), a community that is united not in the former’s autonomy and stability, but in its inheritance of the latter’s ‘economic vulnerability’ (Rosler, 2005). For Agamben *inclusion* – that touchstone of community arts practice and a central part of New Labour’s third way agenda - has become the method by which exclusion is perpetrated (Agamben, 1993).¹⁵³ If, the argument goes, we are all members of universally inclusive and open community, we have no identity and as a result all antagonisms and identities are defused and the political dialogue is nullified (Berry Slater and Iles, 2010). Bishop also notes that social inclusion, as a policy, is not about reconnecting social bonds, rather it is a ‘mission to enable all members of society to be self-administering, fully functioning consumers who do not rely on the welfare state’ (Bishop, 2012, p.14). This normalisation of representation has been criticised by Lazzarato as promoting a norm against those that do not fit into its

¹⁵¹ The inverse of which I experienced whilst working for the local council (with civic architects) on an art project that allowed local residents to voice their thoughts on council regeneration projects. The work *Peer Plaques* (2010) was shut down just before launch, but was, after much wrangling, reinstated. See: <http://www.co-lab.org/commissions/BurnleyPublicArtProject2008.html>

‘singularization, and do not operate toward a general reorganization but rather toward a transversality’ (Lazzarato, 2005).¹⁵⁴ His request for transversality tallies with Young’s demand that the ‘real differences in affinity, culture, or privilege imply oppositional categorization must be challenged’ (Young, 1990, p321). Equally when community coherence is achieved, there is the inverse issue of how members can develop this identity ‘without lending themselves to the state’s need to ‘activate’ them for a pre-defined purpose’ (Berry Slater and Iles, 2010).

Similarly within CSMP the term community is inclusive of all the egocentric networks hosted, and through these a range of individual freedoms and affirmative experiences have been noted.¹⁵⁵ Although CSMP do not necessarily encourage segregation, groups or communities using CSMP do tend to differentiate themselves by ‘nationality, age, educational level, or other factors that typically segment society’ (Boyd and Ellison, 2007) a process that is amplified by codified communications and platform affects such as *Filter Bubbles*.¹⁵⁶ For CSMP tend to host communities comprised of collections of gated egocentric networks (Boyd and Ellison, 2007), a practice that facilitates engaging social experiences for CSMP users and economic value for the platform owners, predicated on what Bauwens terms a sharing economy.¹⁵⁷ However the facilitation of community and its commercial manipulation by CSMP have been extensively critiqued. Silver has stated that ‘when they [CSMP] say ‘community’ they mean ‘commerce,’ and when they say ‘aggregation’ they mean ‘advertising.’ (Silver, 2008). Similarly Cox notes the removal of forms of antagonism

¹⁵² Adam Sutherland is director of Grizedale Arts - <http://www.grizedale.org/about/who>

¹⁵³ See: <http://news.bbc.co.uk/1/hi/458626.stm>

¹⁵⁴ The term ‘transversal’ was first developed by Guattari at La Borde clinic and later featured in Deleuze and Guattari’s *A Thousand Plateaus* (Deleuze and Guattari, 1987).

¹⁵⁵ Scholz suggests: ‘There is the pleasure of creation and mere social enjoyment. Participants gain friendships and a sense of group belonging. They share their life experiences and archive their memories. They are getting jobs, find dates and arguably contribute to the greater good.’ (Scholz, 2007a)

(Cox, 2008) within CSMP leading to a collapse of dialogical process (Boyd and Ellison, 2007). The result is the removal of politics, leading to a situation whereby 'spectacularised human relations supplant "real" lived ones' (Pil and Galia Kollektiv, 2007) and 'contact' does not necessarily equal 'dialogue', it may just as well involve 'conflict, passing association, or sheer indifference' (Ang and Pothen, 2009) and Stallabrass warns of 'a society in which, as mobility increases so does purely instrumental behaviour towards others' (Stallabrass, 2003, p.66).¹⁵⁸

Constitutions & Representation. Summary

In briefly highlighting some of the tensions the term community generates, from the homogeneous 'all together as one' model (and its implied suppression of individual difference) to the impossibility of its coherent capture, or the dangers that occur when this is claimed and subsequently high jacked by external agencies, to its commercial exploitation in CSMP, I wanted to foreground some of the base issues, before considering its use in relation to FLOSS, ASMP and open data. For each of these digital practices offers an interactive relationship between site and community member, via the digital commons, and may therefore offer some form of address to those noted issues. Once established I will analyse the operation of these digital practices in combination with two models of community or group forming and operation specific

¹⁵⁶ For example: http://www.ted.com/talks/ethan_zuckerman.html

¹⁵⁷ See page 72

¹⁵⁸ This internal dataveillance is further compounded by concerns over recent collusion between nation states and CSMP include the Brazilian government asking Google to release data on users of its Orkut social networking (Zimmer, 2008), Yahoo! providing e-mail and other account data to Chinese officials (Olesen, 2005; Schonfeld, 2006) as well as the development by the U.S National Security Agency (NSA) of large scale harvesting software designed to operate within the mediated publics of CSMP (Albrechtslund, 2008). This is particularly pertinent when considered against a background of media amalgamation, for example Google acquisition of Youtube (Mcmurria, 2006) or News Corps take over of loss making MySpace (Fixmer and Rabil, 2011). The claimed result of this close integration, bought about by cross platform ownership and commercial expediency, is the erosion of the concept of 'privacy via obscurity' due to the possibility of 'perfect recall' of search engines, across different fields of online activity, that is undiminished by time and accumulation of data (Zimmer, 2008, Lovink 2009, p.8-9). The extent of these concerns can be gauged by the European Commission proposal that the 'right to be forgotten' should be part of the up and coming revision of the Privacy Directive (Fleischer, 2011).

to community art practice. In particular Kwon's concept of 'collective artistic Praxis', which she defines as:

A projective enterprise. It involves a provisional group, produced as a function of specific circumstances instigated by an artist/and or cultural institution..... Here, a coherent representation of the group's identity is always out of grasp
(Kwon, 2002 p.154).

And Kravagna's collective practice built around:

[T]he conception, production and implementation of works or actions by multiple people with no principle differentiation among them in terms of status.
(Kravagna, 1998)

To begin this analysis I will focus upon the productive relationships of FLOSS as it informs both ASMP and open data practices that I will discuss later. From this discussion I will briefly examine two ASMP applications, Diaspora and Wikipedia, and compare the affordances these offer to an expanded community art practice, against those suggested by CSMP. This comparison will form the basis for a more in depth

analysis of the operation of open data and Linked Open Data (LOD), the aim of which will be a consideration of methodology and methods via their possible inclusion within an expanded community art practice.

Free Libre Open Source Software (FLOSS)

Before beginning my analysis of FLOSS communities I need to quickly discern two distinct modalities contained within the abbreviation FLOSS which informs its practice. Free software accords to a set of principles established by Free Software Foundation (FSF) founder Richard Stallman, explicitly it states the software needs to be free to use, study, modify and copy, none of these principles are negotiable, if one principle is not observed, then we are not talking about Free Software.¹⁵⁹ It is these four rules of freedom, enshrined within copyleft licences such as the GNU General Public Licence, which maintain the constitution of the digital commons produced, conforming a site that grants 'Freedom' to its users to download, distribute and re-edit, as long as those freedoms are in turn granted by the user.¹⁶⁰ As a result it has been claimed that Open Source, as opposed to Free Software, often focuses on the affects of this legislative freedom, 'at the expense of obscuring the causes that produce them' (Myers, 2008), a point Stallman has made many times.¹⁶¹ What is often talked about when Open Source projects are discussed is a 'market-rationale economic description of what for many economists seems to be the irrationality of the epiphenomena of free software' (Myers, 2008), in short the fact that users will develop a software product for free, because they

¹⁵⁹ See <http://www.gnu.org/philosophy/free-sw.html> - 'To understand the concept, you should think of "free" as in "free speech," not as in "free beer". See also: See <http://www.fsf.org/>

¹⁶⁰ See: <http://www.gnu.org/licenses/quick-guide-gplv3.html>

¹⁶¹ Stallman referred to this division between Free and Open many times during his speech at the OKFN Open Data conference in Berlin 2011 that I attended, in fact he almost refused to speak because the conference has the word 'Open' in the title, typified by a near mythical split between Stallman and Linus Torvalds, founder of Open Source software Linux, informs this divergence.

want to use it.¹⁶² The confusion over the original ideological constituents that inform FLOSS extends to a general confusion and incompatibility within the different licence terms that legislate the commons.¹⁶³ The debate about nomenclatures of open/free/libre is indicative of this, whereby Open Software and Open Education or Open Research all have different interpretations of what ‘Libre’ means, and therefore inform a set of commons that are not uniform, but operate more as a federation constrained by local agreements.¹⁶⁴ Culturally this situation is exacerbated by the claim that Creative Common Licences do not serve artists well, in terms of financial recompense for their work.¹⁶⁵ However in terms of this research, which concerns publicly funded art practice, this is less of an issue. Therefore my consideration of the commons is informed by a range of cultural, productive and ideological principles, featuring an economy characterised by ‘the production of common artefacts’ that unite and co-ordinate communities’ (Bauwens, 2008); as Bauwens has noted:

[T]he commons economy has a triune structure, combining the self-organized producer communities, democratically governed for-benefit institutions which insure the necessary infrastructures, and an ecology of businesses which create marketable scarcities around the commons. (2008)

From this description it is possible to contrast the form of the commons produced by

¹⁶² Which conforms to rule number six of Eric Raymond’s rules of FLOSS development ‘Treating your users as co-developers is your least-hassle route to rapid core improvement and effective debugging.’ (Raymond, 1999, p27)

¹⁶³ See: <http://freedomdefined.org/Licenses/NC>

¹⁶⁴ See for example this thread on the OKFN discussion list: <http://lists.okfn.org/pipermail/okfn-discuss/2012-March/008353.html>

sharing economies such as CSMP, whereby weak ties between communities and their members require a third party to host their sharing, versus the strong bonds produced by a commons economy typified by FLOSS production (Bauwens, 2008). Whilst both might be said to offer the commons as a possible site of community, the legislative focus upon the FLOSS user (even with its interpretation through OS) demarcates a different community constitution to that predicated by CSMP terms and conditions. Indeed it is claimed that P2P distribution combined with a commons economy produces a third mode of production (Bauwens, 2005) and as a result a subjectivity that offers resistance to critiques of CSMP analysed in this research (Moore, 2011).¹⁶⁶

FLOSS & Community Art Practice.

One approach to understanding the multitude, then, is an open-source society whose source code is revealed so that we can all work collaboratively to solve its bugs and create new, better, social programs.

(Hardt and Negri, 2006, p.340)

In trying to encompass what FLOSS production might offer to an expanded community art practice, I want now to try and draw out the productive relationships in the form of a network schematic. FLOSS production produces a commons around which users are

¹⁶⁵ See: http://findarticles.com/p/articles/mi_7081/is_3_26/ai_n28457434/?tag=content;col1

¹⁶⁶ See page 46.

protected in their right to use, copy, modify and share commons artefacts. This constitution can be variously structured, as a federated network it would seem to offer a foothold to Kwon’s notion of Praxis and as a P2P network to Kavanga’s egalitarian grouping.¹⁶⁷ In addition its productive economies would in principle correlate with this research’s focus on use and legacy value within community based work.¹⁶⁸ The schematic image below attempts to compare two models of group working, over the productive relations offered by FLOSS. I wanted to see if it’s possible to predict the productive relations within an expanded community art ecology, by creating a snapshot of its productive network. To test this prediction I have drawn a base visualisation of the relationships inherent within a typical development of FLOSS software:

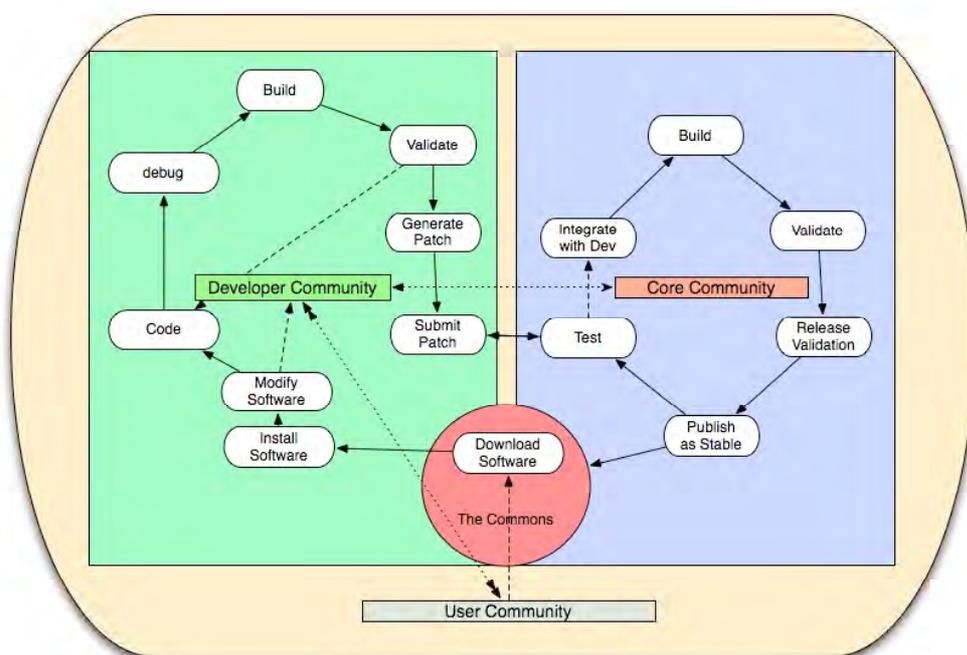


Figure 3 Image: FLOSS development. © (CC-BY-SA license) Kevin Carter (2012)

In order to composite a schema of Kwon’s model of group working not much, in terms

¹⁶⁷ I use the term federated here to refer to a Distributed network, one that tends towards portability, interoperability and federation capability, in contrast with aggregation services used by CSMP such as Facebook. See http://en.wikipedia.org/wiki/Distributed_social_network

of the underlying network protocols, structure and relationships would need to be altered. In short a typical development schematic of an expanded community art practice, on that includes FLOSS methodologies is compatible with Kwon model of Praxis taken from community art practice, whereby 'a provisional group, produced as a function of specific circumstances' is 'instigated by an artist/and or cultural institution' (Kwon, 2002 p.154). Conversely Kavanagh's model of an 'implementation of works or actions by multiple people with no principle differentiation among them in terms of status' is not suggested, although pathways exist between the different communities of core, developer and user, these are discrete communities, differentiated by their actions and abilities. As stated they conform to a meritocracy, for 'Linux programmers are not anonymous and in fact personal glory is part of the motivational engine that keeps such enterprises in motion' (Lanier, 2006), as Myers points out, FLOSS is a methodology for 'content, not structure' (Myers, 2008).¹⁶⁹ So my aim here is to combine a methodology of content production (FLOSS) with one of group working (Praxis) based upon a federated network. The above schematic would also include a prediction of the possible outcomes such as use and legacy value that would typically be produced by individual or collective agency. This may take the form of a teaching, sharing or exhibiting across various sites agreed by the participant/collaborative group. In addition artefacts would be shared with a wider community of users via the digital commons, allowing them to access, edit, share and distribute content, as would be the case if artefacts were released under GNU General Public licence or Creative

¹⁶⁸ See page use and legacy 48.

¹⁶⁹ A point developed by Carpenter when discussing Linux software development, which from the beginning was structured around a central and charismatic figurehead, Linus Torvalds, who maintained the coherence of and resultant control over Linux's development Carpenter, E. J. Politicised Socially Engaged Art and New Media Art. CRUMB (Curatorial Resource for Upstart Media Bliss) at the University of Sunderland. (2008b) .And for this reason included Kwon's model of Praxis within the methodological approach to making the work Landscape-Portrait, because it is a model for structuring working groups that

Commons equivalent. So potentially this research has produced a coherent visualisation of a set of productive processes and network relations that, on paper, would seem to conform to my research aims of producing an expansion of community art practice. I will return to the validity of this model in the conclusion of the next chapter, when reflecting upon the working practices and outcomes of my own work, *Landscape-Portrait*. For now though I would like to move the analysis to several real world examples of 'commons economies' offered by alternative social media platforms (ASMP) that, in their use of FLOSS methods and methodologies, offer an alternative to the commercial logic consistent with sharing economies such as CSMP.

Alternative Social Media Platforms (ASMP)

Diaspora & Wikipedia

Non-profit project Diaspora launched publicly after being successfully funded from crowd funding website Kickstarter.¹⁷⁰ Initial plans were to build a P2P network but this proved to difficult¹⁷¹ and instead Diaspora was built around a federated network.¹⁷² Early on Diaspora defined itself as an ethical alternative to CSMP, notably Facebook. However the limitations of a sharing economy culture prompted Diaspora to align itself more towards a concept of community 'conversations',¹⁷³ the aim was to promote raw

conforms to my own studio practice. And Kavanga's model would seem difficult to achieve in the setting of a community art project, which needs to embrace a range of abilities and levels of engagement.

¹⁷⁰ Diaspora is an open-source and distributed community of social networks run by users that enables you to own your own personal data, control with whom you share, and discover cool stuff throughout the Web. [Http://Diasporaproject.Org/](http://Diasporaproject.Org/). (2012). [online]. Available from: <<http://diasporaproject.org/>> Funded via Kickstarter where \$200,00 was initially pledged, See: <http://www.kickstarter.com/projects/196017994/diaspora-the-personally-controlled-do-it-all-distr>

¹⁷¹ According to Elijah Sparrow (Crabgrass) Disapora was once a P2P network but the programmers could not make it work, so they went to a federated network solution. Sparrow, E. Pitfalls of Building Social Media Alternatives (Debate). UnlikeUS 2 Understanding Social Media Monopolies and their Alternatives. (2012)

¹⁷² Federated systems, unlike client/server models, allow the user to be in control of their data, but their settings dictate where that data is stored raising concerns about privacy. Advocacy groups such as Social Swarm (cite) for "good privacy" is a truly distributed peer-to-peer networking alternative by design: one that does not depend on servers. One which facilitates end to end encryption and doesn't store 'clear text user data' on servers'. Stumpel, M., 2012. Leave Facebook join the Social Swarm. UnlikeUS. Available from: <<http://networkcultures.org/wpmu/unlikeus/2011/11/16/551/>> [Accessed 12/03/2012].

Diaspora was termed a 'federated' system here: <http://motherboard.vice.com/2012/10/2/what-happened-to-the-facebook-killer-it-s-complicated--2>

¹⁷³ See: [Http://Diasporaproject.Org/](http://Diasporaproject.Org/). (2012). [online]. Available from: <<http://diasporaproject.org/>> .

and authentic experience in a way the online world has never seen.¹⁷⁴ Structurally Diaspora makes use of the methods and methodologies of FLOSS, whereby members can download and contribute code and interface design, provide to the underlying application, as well as build and host their own centric communities or join with a larger Diaspora community pod.

Wikipedia is an exemplar of peer knowledge production, evaluation and dissemination. It operates via a commons economy, and the collective or knowledge communities it hosts operate via a 'moral economy of information: that is, a sense of mutual obligations and shared expectations about what constitutes good citizenship within a knowledge community' (Jenkins, 2006, p.255). It is this quality of 'good citizenship' that is claimed as one of the most important outcomes of commons based production and governance, particularly when allied to P2P network structures:

Explicit methods of immaterial and material
production and emerging P2P ecologies are built on
tenets that defy capitalism and allow subjectivities that
blossom outside of the dominant models that are
fraught with competition and rivalries.

(Moore, 2011)

Bauwens has termed the methodologies of P2P a 'third mode of governance, and a third mode of property' (Bauwens, 2005), which he argues, can be applied to a range

¹⁷⁴ Diaspora's mission statement of Kickstarter: 'We believe that privacy and connectedness do not have to be mutually exclusive. With Diaspora, we are reclaiming our data, securing our social connections, and making it easy to share on your own terms. We think we can replace today's centralized social web with a more secure and convenient decentralized network. Diaspora will be easy to use, and it will be centered on you instead of a faceless hub.'

of virtual and non-virtual, technical and non-technical activities; from car pooling to a distributed approach to money lending.¹⁷⁵ However there is a distinction to be made here between a radical ideological stance of some FLOSS & hacker communities¹⁷⁶ and the use of P2P methodologies, many of which are based on a pragmatic response to a problem, 'more tangible than ideology and less absolute than a technocracy' (Kelty, 2005, p.187). Indeed the universal application of P2P methods and methodologies has been cautioned by Bauwens, who acknowledges that as a stand-alone solution, whilst it may be more efficient, it has limitations. It is pertinent to note that neither Diaspora or Wikipedia employ a P2P network configuration and Bauwens states that this third mode of production and governance is sometimes better utilised as a framework to understand and modify existing production relations, rather than as holistic solution (Bauwens, 2005). Furthermore the relevance of FLOSS as a productive methodology for cultural production has also been questioned:

The idea of open source as a more efficient means of production doesn't explain why we should want to make philosophy or art more efficient, or what the form or advantage of that efficiency would be.

(Myers, 2008)

So what do Diaspora and Wikipedia offer to an expansion of community art practice?

The communities enabled by Diaspora and Wikipedia are involved in a mixture of

¹⁷⁵ See: <http://uk.zopa.com/>

distributed and parallel collaboration,¹⁷⁷ operating as a collective meritocracy, facilitated by benign human or software agents that are legislated by a range of Free and Open Source, Creative Commons and GNU licences and related structures. One of the main outcomes is the formation of a digital commons, constituted by an economy that produces and disseminates artefacts beneficial to its community of users. An instance of this commons can be evidenced in Kelty description of what he terms 'recursive publics' formed by communities of software hackers:

The notion of a recursive public as a social imaginary specific to the Internet draws together technical practices of coding and designing with social and philosophical concepts of publics to highlight specific contemporary ideas of social or moral order that just as often take the form of argument-by-technology as they take the form of deliberative spoken or written discussion.

(Kelty, 2005)

Kelty's recursive public is problematic when framed against Kravagna's request for equality amongst partners and Kwons notion of Praxis, whereby 'coherent representation of the group's identity is always out of grasp'. A recursive public is a

¹⁷⁶ For example the hacker communities of the FSF.

¹⁷⁷ See Myers' discussion: 'Collaboration and appropriation are ways of individuals building on the work of others. Collaboration can be local or distributed, parallel or serial. Collaborators working together at the same geographical location are local collaborators, those working over the Internet or meeting only occasionally and otherwise working apart are distributed. Collaboration by a group of people on work at the same time is parallel collaboration, collaboration on a series of revisions of that work over time is serial collaboration, which is a way of describing appropriation. Myers, R., (2008). Open Source Art Again, In (Eds.) Mansoux, A. & De Valk, M. *FLOSS +*

technical meritocracy, where ability is valued vertically, which, within hacker communities, can lead to the possibility of ego over-extension,¹⁷⁸ leading to a familiar scenario whereby those that can do, and the rest make do, losing functionality accepting the loss.¹⁷⁹ For Carpenter this difficulty is resolved through collective manufacture and use of tools and when the collective or community possess similar levels of technical skills (from very skilled to none at all) this does seem possible.¹⁸⁰ However a *typical* community art project would normally feature participants with a range of disparate skills and skill levels, and to impose a hierarchy based on skill level is problematic, and in my experience in producing *Landscape-Portrait*, quickly turns a cultural project from a dialogical into a pedagogical set of relations (reaffirming the central authority of the artist/institution). Similarly Carpenter comments that the reason for individuals to involve themselves in FLOSS projects is often aligned to self-interest, based on a desire to improve the quality of a product they use.¹⁸¹ This is contrasted with community focused art projects, which on evaluation, reveal that it is the act of 'taking part' that is valued (Carpenter, 2008,p.155) to which skill acquisition can be an impediment. Wikipedia and Diaspora conform a manner of working close to Kwon's idea of Praxis, one that eschews the stabilised individual identity, yet invokes a set of centric productive relations instigated by a central protagonist or host, usually an artist/and or cultural institution, structured as a federated network.¹⁸² This is in contrast to P2P topology, which would equate more closely to Kavanga's egalitarian model.

ART. GOTO10,

¹⁷⁸ At the recent UnlikeUs conference (<http://networkcultures.org/wpmu/unlikeus/2012/03/10/pitfalls-of-building-social-media-alternatives-debate/>) Spideralex 'stressed the need for a stronger grip of developers on the desires of their user base, rather than protocols alone.' Which manifested itself as a need to build from scratch rather making do with what has already been built.

¹⁷⁹ See James Wallbank's comments in Appendix (6).

¹⁸⁰ See Ele Carpenters comments in Appendix (4): " It really works when people are either crafters or programmers. If they don't have either interest then it's a steep learning curve for them to understand what's going on. In this way, the project is about bringing together two communities of interest, and not about general public access."

¹⁸¹ A good example of Eric Raymond's rule of 'Plausible promise' see: http://www.firstmonday.dk/issues/issue3_3/raymond/

¹⁸² See: http://en.wikipedia.org/wiki/Federated_Portal_Network

However as discussed earlier within community art practice any form of centralisation risks magnifying the power of the artist and/or the institution over site and community.¹⁸³ However what Kelty's 'argument by technology' (Kelty, 2005, p.186) does flag, as noted in my analysis of the tripartite structure of site, is that technology is a central constituent of site, although its operation is not deterministic, rather its is socially and economically constituted. Therefore if specific knowledge, equipment and skills reside solely with the artist and/or the institution, it is in my experience, likely to skew the productive relations of the group or collective, affecting cultural outcomes. Conversely if the collective is held to be 'all-wise' then an ability to form and make sense of issues is lost amongst the 'impenetrable muck', for collectives are 'good at solving problems which demand results that can be evaluated by uncontroversial performance parameters, but it is bad when taste and judgment matter' (Lanier, 2006) and as Bishop notes, the unhelpful binaries of "'good" collective' versus "'bad" singular authorship' need to be 'taken to task' (Bishop, 2012, p.8). Whereas this potential distortion has been considered extensively, in terms of its effect upon the outcomes of a particular art project, it is also helpful to this research to consider its affects within an earlier productive phase of a cultural project, namely its formation.¹⁸⁴ Take for example this ANT analysis in which Law traces the network that underpins his own role and identity as lecturer:

I am standing on a stage. The students face me,
behind serried ranks of desks, with paper and pens.
They are writing notes. They can see me, and they can

¹⁸³ See my experiences in Bournemouth on page 174 and my blog post here: <http://landscape-portrait.blogspot.co.uk/2010/05/time-delay.html>.

hear me. But they can also see the transparencies that I put in the overhead projector. So the projector, like the shape of the room, participates in the shaping of our interaction. It mediates our communication and it does this asymmetrically, amplifying what I say without giving students much of a chance to answer back. (Law, 1992)

If the same analysis was to be applied to the role and identity of the community artist (embarking a FLOSS workshop in the local community center) the actors cited might also include computer screens, FLOSS, software and computer skills, aesthetic knowledge, confidence in public speaking as well as the desks, paper, pens and the shape of the room. All these heterogeneous elements conjoin to produce a particular social ordering and context around the role and identity of all the human and non-human actors present.¹⁸⁵ An interesting point here is what would happen if these actors were not ordered in this way, what other configurations would expose themselves, what strategies or positions would take hold and how might power relations develop differently if different working practices were adopted? Some of the possibility of this re-ordering has been suggested in relation to skills training within cultural settings. In particular female artists and software developers have stated their frustration when attending workshops and hack events, due not only to their domination by men but more so that they validate certain ways of working creatively with technologies at the

¹⁸⁴ Phillips for instance notes that: 'many communities installed public art as a confirmation of dominant ideologies, safe platitudes, spent recollections, or user friendly aesthetics' (Patricia, Phillips, p.65)

¹⁸⁵ This identification and understanding of the deployment of actors develops an understanding that actors within a particular 'punctualisation' are in fact networks themselves (thus the name actor network theory) and that order is an effect generated by

expense of others.¹⁸⁶ These experiences have resulted in a call for women only hack events,¹⁸⁷ that allows creative engagement with technology to emerge informally and playfully (Mauro-Flude, 2006) rather than as a result of a means tested, centralised authority.¹⁸⁸

Group working in FLOSS

Similarly having stated that Kwon's model of Praxis are compatible with the discreet hierarchies inherent within a FLOSS project's productive relations, the operation of these relations needs to be constantly evaluated as a key part of its use, invoking what is commonly characterised as a 'bottom up' approach', described as:

[A] 'bottom-up' model would see ideas and objectives being formed at community level and supported by practicing professionals and the funding agencies to help communities realise their creative ambitions.

Development work is often required to equip community members, who have little or no experience of creativity, with the aspiration and skills required to formulate objectives. The model however rests decision-making with the community.

(Adamson, 2008)

heterogeneous means Law, J. Notes on the Theory of the Actor Network: Ordering, Strategy and Heterogeneity Centre for Science Studies, Lancaster University (1992) p.3.

¹⁸⁶ Commented on by Flude in Social software: fiction, action-at-a-distance and dolls, 2006.

¹⁸⁷ Different approaches can be evidenced here: <http://www.flossie.org/openconf/openconf.php>

<http://www.flossie.org/>

¹⁸⁸ Mauro-Flude, N., (2006). 'Social software: fiction, action-at-a-distance and dolls'. *Mute*. [online] Available from: <<http://www.metamute.org/en/print/7610>> [Accessed 18/03/2011]. cites Winnicott's discussion of play in this regard

'Bottom-up' approaches are found in both community art practice¹⁸⁹ and new forms of digital production (although its methodological structure is slightly different),¹⁹⁰ and I would argue that they offer a possibility to address some of the issues associated with a prescriptive, 'top-down' approach to making technology based cultural works. 'Top down' approaches are typified by 'community arts practitioners "parachuting" into communities with pre-conceived plans, fixed and time-restrained budgets and retrospectively attempting to harness local enthusiasm and participation' (Adamson, 2008). However the potential of a 'bottom-up' approach needs to be measured against the reality on the ground, for example in terms of an increased and potentially unknown production duration and the resultant costs that would entail. For instance within *Landscape-Portrait*, the artwork developed as part of this practice, a 'bottom-up' methodology was employed, sometimes as an exemplar or best practice and at other times as a pragmatic approach which directly effected the production process.

This need to evaluate different approaches points to a wider constraint, whereby relations within FLOSS communities are 'so isomorphic that there is extreme difficulty in breaking out of that productive but constricted circle' (Fuller, 2004) leading to a tongue in cheek categorisation of FLOSS/hacker communities as cults (Lopez, 2008). Ele Carpenter's artwork *Open Source Embroidery* is an example of 'breaking out' of the isomorphic culture of FLOSS/hacker communities, the work:

¹⁸⁹ See Midwest's documentation of artist led discussion of a 'bottom up' approach to community focused art making. E Bowman, J., Bradley, R. and Crawshaw, J., 'Midwest - Know your Place'. [online] Available from:<http://www.a-n.co.uk/knowledge_bank/document/913577> [Accessed 21-05-2012].

¹⁹⁰ 'The "bottom-up", self-organising of the social networking within information sharing sites such as del.icio.us and Flickr have been described as challenging the power of elite hierarchies to determine and organise knowledge and practice. Jarret, K., (2008). 'Interactivity is Evil ! A critical investigation of Web 2.0'. *First Monday* 13. [online] Available from:<<http://www.uic.edu/htbin/cgiwrap/bin/ojs/index.php/fm/article/viewArticle/2143/1950#p1>> [Accessed 21-03-2011]. See

[B]rings together programming for embroidery and computing. It's based on the common characteristics of needlework crafts and open source computer programming: gendered obsessive attention to detail; shared social process of development; and a transparency of process and product. (Carpenter, 2005)

Carpenter's 2012 work *Embroidered Digital Commons (2010-2013)* which she describes as an 'interdisciplinary skill share',¹⁹¹ features a collectively stitched version of *A Concise Lexicon of/for the Digital Commons* by the Raqs Media Collective (2003) which is produced during the works gallery installation.¹⁹² An effect of this collective production is the 'close reading and discussing the text and its current meaning'.¹⁹³ Interestingly Carpenter comments that the project works best with a defined group, either skilled crafters or computer programmers,¹⁹⁴ rather than as an open ended public participation, which she states 'is hard because institutions want the project to provide a kind of "public participation" which from my experience is clunky, argumentative and often alienating'.¹⁹⁵ As a result it is easy to see how the community artist, working within digital technologies, may still be implicated in Kester's critique of the artist as

also: 'Bottom up development: Project members who do the most work get the most say when it comes to making design and implementation decisions. Relationships between developers are very important.' <http://opensource.sys-con.com/node/368026>

¹⁹¹ See appendix (4) for email conversation with Ele Carpenter.

¹⁹² Shown at the group show *being social* at the Furtherfield gallery, London, 2012 -

<http://www.furtherfield.org/programmes/exhibition/being-social>

¹⁹³ See: <http://www.furtherfield.org/programmes/exhibitions/embroidered-digital-commons-workshops>

¹⁹⁴ See: <http://www.furtherfield.org/programmes/activities/embroidered-digital-commons-workshops> for

social/educational reformer.¹⁹⁶ Yet Carpenter has tried to resist this, in describing her work as a 'interdisciplinary skill share' through which she opposes instrumental public participation. For Carpenter, like Phillips some years before,¹⁹⁷ the idea of the public is not a coherent entity, and therefore 'the notion of public access is a principle and not a reality.'¹⁹⁸ But does this mean that community artworks that feature a significant technological element might only work successfully with communities that are equally skilled ? Otherwise, with a mixed ability group, is the experience for participants one of alienation and argument ?¹⁹⁹ Working with mixed ability groups raises issues that have been addressed many times within a history of critical writing on community art, and therefore I wish to consider, alongside the 'bottom-up' practice mentioned earlier, several other practices that engage these concerns and may therefore be helpful when considering community works that have a significant technological element.

Durational and Localism

In complimenting a 'bottom up' approach within community art practice, durational strategies have become exemplary of a certain discourse that calls for an ethical foundation upon which to develop relationships between artist and community over time (Beech, 2011), allowing the possibility for the 'artwork to test its own hypothesis' (2011). The development of works over longer periods allows for technical issues to be addressed outside of the central authority of the artist. The

¹⁹⁵ See email in appendix (4).

¹⁹⁶ Whereby the figure of the artists is imbued with a transformative power which is turned upon the unproductive (working class) subjects turning them into productive units (or a middle ideals of working class subjects). See page 46

¹⁹⁷ Phillips states: 'The idea of the public is a difficult, mutable, and perhaps somewhat atrophied one, but the fact remains the public dimension is a psychological...construct. (Phillips, 1995, p. 93-6)

¹⁹⁸ See email in Appendix (4)

¹⁹⁹ Carpenter comments: 'The work is dense, and it takes time to understand and engage with. This is tedious for me because it takes a lot of explaining to novices. It really works when people are either crafters or programmers. If they don't have either interest then it's a steep learning curve for them to understand what's going on. In this way, the project is about bringing together two communities of interest, and not about general public access. (Email from Ele Carpenter see Appendix 4)

development of fluid and egalitarian relationships, made possible by the longer production period, may also impact the orientation and life span of a project, particularly in respect to legacy and use value, which are typically effected by funding or geographical constraints of the artist.

The durational approach is congruent with values of localism, which in the context of public and community arts has its origins in Lucy Lippard's book, *The Lure of the Local Senses of Place in a Multicentered Society* (1998).²⁰⁰ Lippard promotes a focus on the local when thinking about her need, as an artist, to find or reclaim place through the making of works outside of gallery and Modernist traditions (Lippard, 1997). Lippard though has been criticised for turning to the local not to describe the excess's of modernism, rather to escape them (Verhagen, 2006). Also Localism has been co-opted at a governmental level, within the UK, via the Localism Bill which was introduced to Parliament on 13 December 2010, the aim of which is to shift power from central government back into the hands of individuals, communities and councils (Pickles, 2011).²⁰¹

However applying a durational and local methodology to technology focused community art projects would seem a useful strategy. On a pragmatic level cultural legacy might be developed in a contingent manner, whilst IT maintenance and support, which in my experience are often addressed outside of the funding of a particular community art project, are maintained via a pragmatic form of 'home team advantage'.²⁰² Groups like Access Space have been working long term with

²⁰⁰ To get a sense of the confusion around this term in cultural practice see Steve Dutton's essay in Artist Newsletter: <http://www.a-n.co.uk/publications/article/390979/391801>

²⁰¹ For artists and cultural groups the Localism law has been seen as either a chance to leverage 'home team advantage' (Kwon, 2002, p.147), the casting off of the 'shackles' of regeneration-linked public sector funding (Murdin, 2011, p.6), or the removal of a necessary cultural bargaining position that inhibits the promotion of ambitious works against those that might offer 'safe platitudes, spent recollections, or user friendly aesthetics' (Patricia, Phillips p.65).

²⁰² See Kwon's use of the term 'home team advantage' (Kwon, 2002, p.147)

mixed ability community groups making use of FLOSS software.²⁰³ They offer open public access sessions, featuring the installation, use and maintenance of FLOSS software such as Ubuntu.²⁰⁴ When asked what were the difficulties they faced when working with mixed ability groups, they commented not on the problems of teaching or skills acquisition, but on the problems of software upgrades as the cause of alienation or frustration for users:

We're finding that recent Ubuntu "upgrades" have been quite disruptive - they've changed the Desktop, and that has caused a huge number of problems. We find that users don't complain - they just lose functionality. There's a lot of shrugging, and accepting the loss.²⁰⁵

Furthermore, as is often the case when working with technology and members of the public in a space managed by local authorities, many operational issues arise:

[W]e're so concerned with "best practice models" and "risk reduction" that we fail to understand how to make do and mend.²⁰⁶

In response Wallbank has stated a need to invoke different economic models whereby

²⁰³ Access Space is the UK's longest running and most sustainable free, open digital arts lab – see: <http://access-space.org/doku.php?id=start>

²⁰⁴ See Glossary (U:)

²⁰⁵ See Wallbank's email conversation Appendix (6)

systems and working practices are contingent upon the context of the project, rather than as a result of stringent public legislation, an approach Wallbank has termed 'good enough ICT'.²⁰⁷ What is described by Access Space then is not what Kelty has termed a recursive public, these community art participants are not engaged in an 'argument-by-technology' (Kelty, 2005, p.186), they are using software tools for pragmatic reasons and are alienated (but not argumentative) because the unilateral changes imposed within the FLOSS software are beyond their control and they do not have skills or confidence to effect or contribute to this process.

It is interesting to contrast these descriptions from community arts use of FLOSS software, where the power relations between users (FLOSS programmers, artist, institutions and participant community) are increasingly asymmetrical, against those relations formed within a sharing economies typical of CSMP, whereby everyone, artist or not, are treated similarly. For example, within CSMP unilateral software updates have on occasion been met with organised user resistance, resulting in their removal or improvement by the host CSMP.²⁰⁸ Furthermore CSMP interfaces have been designed so that there is 'nothing we can be against' (Prada, 2009), a transparency that results in a benign learning curve and high levels of usability that drives the expansion of the community and delivers positive experiences for users. Yet the CSMP user has been categorised as a loser,²⁰⁹ a product that needs to be traded by CSMP such as Google and Facebook in their wish to become the de facto gatekeepers to the social graph.²¹⁰ There is then a dichotomy between the rapacious inclusivity of CSMP against the

²⁰⁶ See Wallbank's email conversation Appendix (6)

²⁰⁷ See Wallbank's email conversation Appendix (6)

²⁰⁸ For example see Facebook's reluctant response to privacy concerns: <http://www.bbc.co.uk/news/10125260>

²⁰⁹ See (Scholz, 2008)

²¹⁰ Social Graph which tracks and consolidates all our interaction online. Commercial revenue over the control over access and the resulting dataveillance has been compared to that accrued from crude oil (see: <http://www.forbes.com/sites/venkateshrao/2011/10/21/the-social-graph-as-crude-oil-go-ahead-build-that-yasn/>)

uneven experiences of the FLOSS user, which it is claimed tend more towards dispersion rather than centralisation.

FLOSS Summary

Through an analysis of FLOSS it has been possible to understand some of the tensions that occur within a commons economy. Issues of access, accessibility and utility effect the constitution particular commons allow as much as the economic logic of sharing economies, which offer a 'huge power to create and share' via an easy to use, responsive, centralised (albeit privately owned) public space. As noted by Jodi Dean,²¹¹ the dichotomy between dispersion and centralisation is particularly apposite when framed against Bauwens description of commons and sharing economies, prompting the question as to the relevance of commons economies to a non technical general public that, in some respects, might be better served by the sharing economies of CSMP. It is significant to this research that some of the issues associated with community and public art practice; site constitution, modes of interaction, relations of authority and modes of address, are relevant to the operations of both sharing and commons economies. It may therefore be plausible to make use of art practices that have responded to these critiques, such as 'bottom up', localism and durationalism, when attempting an expansion of community art practice. Having developed an analysis of the legislative and cultural operation of sharing and commons economies, via CSMP and FLOSS, I now wish to analyse the operations of open data, which functions via a set of related methods and methodologies to those of FLOSS production and whose ideological promotion similarly masks a variety of modalities of practice. In

²¹¹ See page 70

particular I wish to consider the utilisation of open data as part of a method in my own work *Landscape-Portrait*, which, as an exemplar of an expanded community art practice, is the subject of the subsequent chapter of this research.

Open Data.

The tensions that inform FLOSS communities can also be felt in the claims made for open data, often in contrast to the reality of their common usage. This tension can be evidenced in two claims, both made by Rufus Pollock, director of the Open Knowledge Foundation (OKFN), the first that the 'open data "commons" is valuable in and of itself.....because the social and commercial benefits it generates' (Pollock, 2012), against 'Openness is important to the extent it helps us do something "useful" — not because it is valuable in and of itself' (Pollock, 2011). This potential contradiction is further amplified by the mission statements of other agencies associated with open data that talk of openness and freedoms interchangeably,²¹² without defining either usefully.²¹³ This ambiguity has in part led to the claim that open data policies and practices, whilst trying to increase transparency and engagement for users, actually enables an already powerful unelected elite (Gurstein, 2011) whilst systematically increasing the power that governments exercise over their subjects.²¹⁴ As a result it would seem pertinent to analyse its methodologies, methods and culture, to gauge their efficacy to a research concerned with the expansion of the terms of

²¹² For example the OKFN mission statement here:

Free and open access to the material

Freedom to redistribute the material

Freedom to reuse the material

No restriction of the above based on who someone is (e.g. their nationality) or their field of endeavor (e.g. commercial or non-commercial) (<http://okfn.org/about/>)

²¹³ See Gurstein's comments Gurstein, M. Are the Open Data Warriors Fighting for Robin Hood or the Sheriff?: Some Reflections on OKCon 2011 and the Emerging Data Divide *Gurstein's Community Informatics*. Available from: <<http://gurstein.wordpress.com/2011/07/03/are-the-open-data-warriors-fighting-for-robin-hood-or-the-sheriff-some-reflections-on-okcon-2011-and-the-emerging-data-divide/>> [Accessed 02-09-2011].

²¹⁴ Harwood, G. Email interview with Graham Harwood, see Appendix (5). (2012)

community in art practice, whilst being cognisant of the established critiques of authority, privilege and instrumentality that community art practice has generated. Describing the communities associated with the field of open data I will outline two distinct derivations within its operation. The first, Open Government Data (OGD), as the name suggests, operates at a governmental level and is centralised, whereas Open Data (OD) is, I would argue, a decentralised grassroots community. Yet the two are intimately related, OGD as a tool of citizen governance informs the OD communities' constitution and mandate. In turn OGD makes use of some of OD's methods of grassroots production and consumption in its promotion of open data policy.²¹⁵ In the UK the governments' operation of OGD is handled by data.gov.uk with its stated aim of 'Opening up Government', a message that has been endorsed by the UK's prime minister as part of the larger Open Government project, which seeks to promote ideas of transparency, accessibility and accountability in government.²¹⁶ So in talking of open data I am demarcating two closely related yet distinct practices, OGD and OD.²¹⁷

The Open Knowledge Foundation (OKFN) is a not for profit community focused organisation, funded by a variety of international, European and national (UK-based) grants and project-based funds, as well as income generated from its own in house software tools.²¹⁸ It is one of the main UK based agency for the lobbying, technical development, publishing and promotion of open data, ostensibly concerned with OD, it is becoming increasingly entwined within the operation of OGD, with key OKFN

²¹⁵ What has been termed *citizen science* Fortune, S., Harwood, G. and Yokokoji, M. Invisible Airs, Civic Lecture, Pneumatic Soiree. Bristol. (2011) or formally as an active citizenship,
See: <http://data.gov.uk/>

²¹⁶ See: http://www.youtube.com/watch?v=0stXV_fWWtU&feature=player_embedded & http://www.direct.gov.uk/en/NI1/Newsroom/DG_188226

²¹⁷ Arguably there are three if you add those 'commons' enabled by sites such as Wikileaks

²¹⁸ For example OKFN's development of online catalogue software CKAN (<http://blog.okfn.org/2010/05/18/ckan-v10-released/>)

members also performing governmental roles related to OGD.²¹⁹ It is as a result of lobbying by grassroots activist groups, such as OKFN in the UK, that governments across the world have launched OGD initiatives.²²⁰ This policy is enacted in the UK by data.gov.uk through the selective release and hosting of public data online, under an Open Government Licence, to all users who wish to view and make use of public data.²²¹ The modalities of governmental production and dissemination of OGD differ markedly from those found at the grassroots OD level, which tend to conform more closely to those of FLOSS production. Grassroots OD communities often come together to resolve issues such as erroneous data, technical appropriateness, content sourcing, legal issues, and ontology construction. Yet it might be argued that their functioning is ideologically validated by the political endorsement of OGD at government level. This links the smaller scale FLOSS like pragmatism of OD,²²² via an ideology of openness and freedom, towards an ongoing project of government that wishes to promote active citizenship as part of its Open Government agenda. In the next section of this research I want to make use of these different scales or perspectives to frame an enquiry around the constitution and practices of OGD and contrast this with those of OD, in order to fully understand either's operation.

Graham Harwood, in an essay titled *Steam Powered Census*,²²³ critiques the instrumental logic of the governmental promotion of OGD and its use as a tool of self-governance. For Harwood OGD operates as a type of truth machine, inoculating technologies of power against infections carried by its subject (Harwood, 2011) and in

²¹⁹ In 2010, Rufus Pollock from OKFN was appointed as one of the four members of the UK Government's newly created Public Sector Transparency Board.

²²⁰ Examples include India, UK, and South Africa etc.

²²¹ See: <http://www.nationalarchives.gov.uk/doc/open-government-licence/>

²²² For example there are very few paid posts within the OKFN

²²³ See: Harwood, G. *Steam Powered Census*. London, Nettime (2011)

the process evading responsibility.²²⁴ He cites the example of the government run website which publishes MP's expenses into the public realm, whereby the ethos of OGD is turned in upon itself as a technology of power; the output of which is a subset of unimpeachable truths, 'moral victories' (a list of MP's expenses) that amplify governmental power, allowing it to 'build the next round in the arms race of technologies of power' (Harwood, 2011).²²⁵ For Harwood OGD is characterised by the desire of the incumbent government to extend the implacability of its own power. And if this is true then what are the implications of OGD when considered at the level of the active citizenry who are meant to be making use of open data? If, as has been stated, it is economically and socially important to publish open data (Pollock, 2012), there must also be a reciprocal requirement to facilitate citizens to access, question, modify and make use of it, as failure to do this may result in a widening of socio-economic relations, facilitating rather than controlling political corruption, opaqueness and irresponsibility. Illustrating this point Gurstein offers two examples of communities that have developed around OGD use, the first based in India and derived from governmental initiatives enacted through law, the other formed around a third party web application, aimed at UK users, that enables engagement with OGD via the performance of a particular political representative.

Gurstein cites the Indian Governments *National Openness Policy*, delivered via the Right To Information law (RTI), which promotes the public and open publishing of selected data, a process, which he claims, is limited in scope due to its lack of proper consideration of how users might use it.²²⁶ Gurstein states the government is ignorant of the issues that may arise as a result of its use, the law merely ensures publication. This

²²⁴ Harwood, G. Email interview with Graham Harwood, see Appendix (5). (2012)

lack of legislative foresight has, he claims, resulted in a series of murders of RTI activists, allegedly by those whose interests were threatened by the possible use of the data released under the RTI law (Gurstein, 2011). Gurstein's second critique centres on the user demographic of a UK based online application *TheyWorkForYou.com*, one of a handful of online citizenship focused applications offered by the charity mySociety.²²⁷ *TheyWorkForYou.com* is funded by donation and describes itself as a tool to bridge a growing 'democratic disconnect'.²²⁸ The application maps your local MP's performance across a range of metrics such as debates attended, answers given etc. This data is released as part of the UK's OGD policy. Gurstein notes that the demography of the user community is contrary to that of a typical online community, in that they are 'older, more highly educated, politically active and predominantly male' (Gurstein, 2011). For Gurstein this anomaly evidences a data divide, formed around those that can or cannot access, understand and or make use of the apparent freedoms that OGD enables.²²⁹ This in turn promotes a concern that the OGD project is tailored towards existing professional or specialist communities rather than a general citizenry, a critique that addresses the instrumentality of OGD practices as well as the demography of grassroots OD communities:

²²⁵ See: <http://mpsallowances.parliament.uk/mpslordsandoffices/hocallowances/allowances-by-mp/>

²²⁶ See: <http://righttoinformation.gov.in/>

²²⁷ See: <http://www.mysociety.org/>

²²⁸ See: <http://www.theyworkforyou.com/about/>

²²⁹ Gurstein cites the example of 'a program to digitize land records in Bangalore and which had the quite perverse and unanticipated effect of providing a means for the wealthier land owners to extend their holdings and thus their wealth at the expense of the poor because they had the knowledge in how to use the information newly made available as well as the resources to hire the professionals to help them interpret the information in the way which was most immediately useful. Gurstein, M. Are the Open Data Warriors Fighting for Robin Hood or the Sheriff?: Some Reflections on OKCon 2011 and the Emerging Data Divide *Gurstein's Community Informatics*. Available from: <<http://gurstein.wordpress.com/2011/07/03/are-the-open-data-warriors-fighting-for-robin-hood-or-the-sheriff-some-reflections-on-okcon-2011-and-the-emerging-data-divide/>> [Accessed 02-09-2011].



Figure 4 Image of OKFN audience from the Berlin OKFN conference 2011. © OKFN (2012)

[B]right, speaking English well, very well educated, overwhelmingly male, few or no minorities of colour or race, with firm middle class backgrounds, very technically skilled and with the set of values and assumptions that go with the above i.e. strongly individualistic, slightly competitive, and not suffering fools (or the non-technical) easily. (Gurstein, 2011)

From my own experience as an attendee at the same open data conference, his comments whilst accurate, might also be true of most conferences I have attended that focus the cultural uses of technology. However his description is reinforced when reading through discussions on the OKFN' Blog,²³⁰ for while there is evidence of a desire to expand OGD/OD communities, in engaging a “non-techy” audience’

²³⁰ See: <http://blog.okfn.org>

(Pollock, 2012), this audience are not generally lay citizens, but are specifically named and existing communities, such as 'data wranglers / data hackers / data scientists' and 'journalists and civil servants' that will, it is hoped, eventually be connected into a 'active and globally-connected community of open data wranglers' (Pollock, 2012). As has been stated in regard to communities formed around FLOSS development, there seems to be within the OD community an isomorphic relationship amongst the data wranglers²³¹ and data users,²³² it is as if the producers are, or are very closely connected with, the actual rather than proposed users of the data. And whilst there is a drive towards placing "information power" ... in the hands of the many rather than concentrating it in the hands of the few' this is not considered a 'requirement for improvement but an additional, and separate, desiderata' (Pollock, 2011) This was confirmed by my own experience of events such as public open data hackdays.²³³ These hackdays are not generally organised around principles of public pedagogy or accessibility but tend to feature clusters of hackers and activists coming together to 'build civic apps, "brigades" to deploy existing ones, unconferences to plan for the year ahead, and meetups to strengthen the community' (codeforamerica, 2012). However practices within OKFN do show some signs of changing, at least at the level of the infrastructure. Recently OKFN, in collaboration with the Peer 2 Peer University (P2PU),²³⁴ announced the setting up of a School of Data to address some of these issues.²³⁵ This correlates to an increasing degree of reflexivity within agencies such as

²³¹ A 'data wrangler' is to 'data' what a 'coder' is to 'code'. It is someone with the ability to find, retrieve, clean, manipulate, analyze, and represent different data. See <http://blog.okfn.org/2011/02/11/as-coder-is-for-code-x-is-for-data/> for more on this topic.

²³² See discussion in Fuller, M., (2004). 'Behind the Blip: Software as Culture '.

²³³ See: <http://blog.okfn.org/2012/02/01/openeconomics-hackday/>

²³⁴ See: <http://p2pu.org/en/>

²³⁵ 'What is needed are flexible, on-demand, shorter learning options for people who are actively working in areas that benefit from data skills, particularly those who may have already left formal education programmes.' Laura, N. Announcing the School of Data. *Open Knowledge Foundation Blog*. Available from: <<http://blog.okfn.org/2012/02/08/announcing-the-school-of-data/>>

OKFN, that concede that they need to 'avoid the trap of confusing means with ends, and thereby neglecting the many other changes that are needed if open data is to deliver full value (Pollock, 2011). Which for some translates into an admission that the rhetoric of the open data project falls short of reality on the ground:

I'm skeptical that "open data" will lead to a fundamental power-shift, as has been touted. If open data is so great, then where is the _real_time_ supermarket price comparison site - that's NOT run by a supermarket? The only ones I can see (specialist magazines, or academic journals, for example) then make the interpretation inaccessible to the general public. (Wallbank, 2012) ²³⁶

A situation which open data advocate agencies such as OKFN acknowledge in marking the transition to 'a real data ecosystem in which data is transformed, shared and reintegrated and we replace a 'data pipeline' with 'data cycles' (Pollock, 2012). In scale and diversity though this commitment seems currently to be conspicuously constrained to a particular ideological and demographic subset, leading to a vacuum of criticality and ambiguity (Yu and Robinson, 2012), reminiscent of early public art practices that justified their operation via an ill defined 'public good', where 'public' was rarely specified and 'good' was internally decided.²³⁷ This perspectivalism is

[Accessed 23/02/2012]. <http://blog.okfn.org/2012/02/08/announcing-the-school-of-data/>

²³⁶ See email conversation with Wallbank in Appendix (6)

²³⁷ See Mile's discussion in Art, space and the city : public art and urban futures Miles, M., (1997). London, Routledge. and Lacy's contention that: 'Looking at a product at the end, or looking only at the social good intentions or effectiveness of the

further amplified by a range of concerns implicated by open data advocates reluctance to define exactly what ‘openness’ means, in particular how openness applies to open data’ production as well as its operation within the public realm. This can be evidenced when trying to ascertain the methodologies used to collect the data, information about its contextual properties as well as the process’s applied to closed data to make it suitable to be re-published as ‘open’ data, all of which impact the efficacy of open data. At a grassroots level some of these issues have been addressed. For example open data advocate agency The Open Data Foundation (OdaF) includes in its mission statement an explicit requirement that all open data should include ‘detailed information describing the data and its production processes’.²³⁸ However within the centralized system of governmental OGD publishing there is no such requirement. This is evidenced by the fact that datasets released under the OGD policy often require data cleaning and updating by public users to be useful and accurate.²³⁹ However any modification is not systematically updated and included by data.gov.uk on its central data server because it cannot be validated formally. As a result the old dataset is retained, erroneous and out of date, requiring cleaning and updating every time it is used, invoking a one-way data pipeline rather than data cycles.²⁴⁰ This practice informs one of the main requests of OKFN for the development of proper ‘data cycles’ for government data, for how else will users ‘achieve real read/write status for official information – not just access alone? (Pollock, 2012). It also points to an

works is certainly not the whole picture’. (Lacy, 1995,p45)

²³⁸ Open Data Foundation (ODaF) in their mission statement allows the user to: ‘Find detailed information describing the data and its production processes. Access the data sources and collection instruments from which and with which the data was collected, compiled, and aggregated. Effectively communicate with the agencies involved in the production, storage, and distribution of the data. (<http://www.opendatafoundation.org/>)

²³⁹ See my blog here: <http://landscape-portrait.blogspot.co.uk/2011/07/okn-onference-berlin.html> for the legendary story about Sunderland bus stops.

²⁴⁰ See Pollock’s description: ‘By data cycles I mean a process whereby material is released, it’s used and improved by the community and then that work finds its way back to the data source.’ Pollock, R. Scaling the Open Data Ecosystem. *Open Knowledge Foundation Blog*. Available from: <<http://blog.okfn.org/2011/10/31/scaling-the-open-data-ecosystem/>> [Accessed 05/03/2012].

ambiguous use of the idea of 'openness' highlighting the procedural difference between 'Open' access to data, which is clearly defined by Open Government Licence, and the 'openness' of the process' that produces and disseminates the data (Davies and Bawa, 2012). Harwood concurs, seeing it as a debate currently limited to technical issues, in addition the lack of working definition of 'openness' in relation to open data has been rightly criticised by Gurstein; 'what is meant by "openness" is never (at least certainly not in the context of this conference) really defined in a form that an outsider could grapple with (and perhaps critique)' (Gurstein, 2011)²⁴¹ and Bauwens, in offering a neat summary of the contradictory nature of 'openness', sums up the current operational traits of open data via the differing modalities of OGD and OD:

[O]penness will always be a double-edged sword. On the one hand, it is beneficial to open up and create a stronger and wider commons, from which more value will be derived, on the other hand, total openness also means total loss of control. (Bauwens, 2008)

OD/OGD Summary

At present within the operation of open data 'Openness' is defined according to protocols that manifest the data and control its desired use, rather than its production or actual operation.²⁴² Arguably this is symptomatic of the promotion

²⁴¹ It is however defined on their website: <http://opendefinition.org/okd/> although its terms are quite constrained.

²⁴² 'Data are "open" when they are always published and updated online as soon and as often as possible, in a way that allows, at the lowest possible cost, to legally reuse them for free, for any purpose (including for-profit activities!) and to quick and easy automatically process them with any software. In practice, raw data are open when they have an open access license that

of OGD/OD as a tool of active citizenship that concomitantly increases the power of government. Conversely there is located within OGD a grassroots OD community that continues a laudable tradition of voluntarily extending public access to data, information and knowledge, however in not specifying who that public is, they are also tacitly enabling and empowering an already powerful elite. Harwood for one questions the identity of the subjects for whom the data is actually open, suggesting they are the 'Database administrators who work for people in power and those database administrators standing in the shadows working for another bunch of people who are awaiting power' (Harwood, 2012). However it is perhaps too easy to be critical of the efforts of agencies such as data.gov.uk and OKFN; for there is a familiar and practical determinism at play here whereby new technologies and the practices they enable typically expand out of specialist communities before moving to public acceptance.²⁴³ Yet this apparently 'common sense' evolution permits the encoding of values effecting the constitution of the open data commons, enforcing certain justifications and assumptions which potentially skew and undermine community operation, particularly when claims to universal values such as 'Openness' and 'social and commercial benefits' (Pollock, 2012) as well as ideological constructions such as active citizenship (Cameron, 2010) are made but not defined. The asymmetrical relationship between OD and OGD practices to some degree exposes the latter's instrumental nature, typified by a lack of proper data cycles and a general reluctance to define 'openness' or 'public', both of which inhibit their efficacy. In

allows what described in the previous sentence and are published in an open file format, or are directly accessible with open protocols not hindered by patents or similar restrictions, through the Internet.' (Fioretti, 2010)

²⁴³ Graham and Cook have noted this with reference to hype cycles, which map new technologies across various variables such as an initial *technology trigger* (we can do something with this now) through to the *plateau of acceptance*. Graham, B. and

establishing an understanding of the issues that relate to the public operation of open data I wish now to focus upon the effects that occur when data is converted from a closed to an open classification, in particular issues pertaining to its provenance and usability.²⁴⁴ Specifically if the categorisation of a dataset is set to be 'open' where once it was 'closed', how might an analysis begin that includes the effects of this "data refining" — [the] obtaining, cleaning and transforming source data into something more useful' (Pollock, 2012). What actors, human or otherwise, are involved in this re-deployment of artefacts from the private to the public realm, manifested as the open data commons ?

Open Data Methods For An Expanded Art Community Practice

An empirical analysis conducted at the level of the data artefact would require what Stephen Fortune describes as a 'forensics of the datasheet',²⁴⁵ a means to trace back the network of actors that are implicated in its production and operation and 'look at how the database constructs its user and its subject, what decisions did it evidence' (Harwood, 2012). Matthew Fuller, in his book *Media Ecologies, Materialist Energies in Art and Technoculture* (2005) employs a kind of 'zooming in' method in order to frame elements that comprise specific media ecologies. For instance within the media ecologies of pirate radio mobile phones play an important part. Fuller identifies this and zooms into the phone, focusing upon components and practices that locate its functioning within the ecology of pirate radio, before zooming in once more to discuss the material composition of the core elements of the mobile phone, for instance the rare metal tantalum, which he states links the ecology of pirate radio directly to 'the

Cook, S., (2010). *Rethinking curating : art after new media*, Cambridge, Mass. ; London, MIT Press.p.24

fomentation of a war that provided the raw material for components' (Fuller, 2005). This method of 'zooming in' is helpful to my research when considering the efficacy that OGD/OD may offer to an expanded community art practice. In particular the ability to engage within the functionality of a medium through which OGD/OD is enacted within the public sphere, via the open data commons. This approach compliments Latour's command to 'follow the actors', that has in part been utilised during artist group YoHa's residency at Bristol City Council.²⁴⁶ During this residency Fortune attempted an excavation of an OGD dataset made available by Bristol Council's own OGD initiative *B Open*.²⁴⁷ The dataset used featured the financial expenditure of the council over the previous year. Through close examination of the open dataset Fortune found different fragments of machine-readable code that had only been partly erased in its redeployment as OGD. On closer examination he established that the codes were remnants of:

[T]he Capital & Revenue code; an obligatory element to everything which enters the council expenditure database. It defines the valid range of costs and their subsequent descriptions as incurred by the council. It's a concise piece of embedded intelligence, which is similar to a postcode: the right system can tell an awful lot from this encoding.

²⁴⁴ As in freshness of data – that the data is up-to-date.

²⁴⁵ Fortune, S., Harwood, G. and Yokokoji, M. *Invisible Airs*, Civic Lecture, Pneumatic Soiree. Bristol. (2011)

²⁴⁶ YoHa in a collaborative artist group whose key members include: Graham Harwood, Richard Wright and Matsuko Yokokoji. For the Bristol based commission they collaborated with Stephen Fortune. *Invisible Airs* was Commissioned by The University of the West of England's Digital Cultures Research Centre (DCRC) in collaboration with the Bristol City Council's *B Open* data project.

²⁴⁷ See: <http://www.connectingbristol.org/2010/06/07/b-open/>

(Fortune et al., 2011)

Accessing the private finance database, from which this dataset was output, Fortune notes that these codes are actually remnants of protocols, endorsing certain behaviours and transaction types, a practice that Galloway has commented:

While protocol may be more democratic than the panopticon in that it strives to eliminate hierarchy, it is still very much structured around command and control and therefore has spawned counter-protocological forces.

(Galloway, 2004)

Further excavations would seem to concur with Galloway's viewpoint. Within the closed corporate finance software system role based permissions are used to restrict the view of data based on job and department hierarchies. Fortune states that this is an explicit function of the database working on IT officers, the result of which is that no departmental finance officer may see the expenditure of another's department (Fortune et al., 2011). The finance database system might therefore be thought of as a machine that enacts behavioural and hierarchical traits within the framing of its subjects.

Fortune argues that OGD' subjectivities are similarly produced, whereby data is recalibrated via a different set of protocols, orientated towards a public vista this time, the subject of which is the council, as represented by the residue of its former internal operations (in the form of the councils finance database). Fortune's point is simple, at a

granular level certain perspectives are uncovered that have been encoded into the material constituents of OGD, effecting its instrumental functioning. To borrow from the methods of ANT, Fortune has begun the process of deployment, of making actors visible via a process of 'taking into account'; the next part of the project involves understanding the means by which these actors are put in order or 'stabilised'. This movement of focus from the deployment of OGD to its stabilization entails what Latour has described as the 'unification of the collective into a common word acceptable to those who will be unified' (Latour, 2005), something which would seem to occur at the intersection of OGD and OD methodologies, where the macro ideology of the former obviates the micro reality of the later. The third stage of enquiry features the means by which the network conceals, via its 'composition', these earlier formations and passes itself off as a 'punctualised actor' (Law, 1992).²⁴⁸ In this way ANT understands phenomena such as OGD as the result of a network of heterogeneous elements, which come together and formalise a position, hiding an underlying construction behind the actions or representations of those who enable it. What is left is a simplification which obscures the complexity of its actuality (Law, 1992). So OGD becomes known by its actions, for instance its role in governance. Something of this was examined earlier in relation to the production of self evident truths,²⁴⁹ via the operation of OGD as a form of inwardly focused governance which tacitly endorses governmental power. The claimed result is that OGD is constrained, not as meaningful devolution of power to the citizenry, but as a form of data crowdsourcing, an empowerment of 'the data

²⁴⁸ This, then, is the core of the actor-network approach: a concern with how actors and organisations mobilise, juxtapose and hold together the bits and pieces out of which they are composed; how they are sometimes able to prevent those bits and pieces from following their own inclinations and making off; and how they manage, as a result, to conceal for a time the process of translation itself and so turn a network from a heterogeneous set of bits and pieces each with its own inclinations, into something that passes as a punctualised actor. Law, J. Notes on the Theory of the Actor Network: Ordering, Strategy and Heterogeneity Centre for Science Studies

police, the armchair auditors' who collaborate in 'the process of outsourcing checks and balances on civic government' (Fortune et al., 2011). This engagement with both the material and operational practices of OGD/OD is relevant to my research when considering the efficacy it may offer to an expanded community art practice. Having established the possibilities that a *data forensics* may offer to an expanded community art practice, I wish to continue this mode of enquiry when analysing the distribution of open data as Linked Open Data (LOD), in particular what possibilities does LOD offer to interject into the operation of OGD/OD, as a method of an expanded community art practice.

Linked Open Data (LOD)

From a technological perspective the publishing of OGD/OD as Linked Open Data (LOD) conforms to a wider programme of web development that marks the transition from Web 2.0 to what has been termed Web 3.0 or the Semantic Web.²⁵⁰ The Resource Description Framework (RDF) is the W3C standard that controls the syntax for marking up semantic content, and there are many mark up languages that can be used within its framework. The system relies upon Universal Resource Identifiers (URI) that provide fixed pathnames for entities, which might typically include resources but also concepts, as well as personal information.²⁵¹ In this way metadata descriptions are understood at the level of the machine (in that they are machine readable) resulting in

Lancaster University (1992)

²⁴⁹ See my earlier discussion of Hardwoods essay *Steam Powered Census*, on page 119.

²⁵⁰ 'Web 3.0', i.e. the coming together of semantic content descriptors, such as RDF, as well as the participatory ethos of the social web with the *open* technology formats of Open Data (Uyi Idehen, 2006).

²⁵¹ For example the ontology I used for a description of video can be found here:<http://purl.org/media>

The ontology was used to describe my own work '*Landscape-Portrait*' can be found here: The ontology I used for video can be found here:<http://purl.org/media>

²⁵¹ The skos ontology which details a range of concepts - like *subject* - can be found here:

<http://www.w3.org/2004/02/skos/core#> The 'foaf' ontology is really useful for different personal data objects such as email address, as well as description of 'person' and can be found here: <http://xmlns.com/foaf/0.1/>

greater search accuracy and relevance, which leads to a more intelligent, data rich applications.²⁵² The Semantic Web makes sense of digital networks as decentralised platforms for the hosting of distributed knowledge, and in this way it contributes to the transformation of data to information and knowledge.²⁵³ OGD/OD data published in accordance with Semantic Web guidelines is ideally categorised and distributed as Linked Open Data (LOD). LOD is the preferred method of OGD/OD publishing for agencies such as the OKFN, as LOD can be easily shared, contextualised and cross referenced to a variety of independent and public sources.

Responding to Fortune's request for a 'forensics of the dataset' raises some interesting possibilities for LOD usage within an expanded community art practice.²⁵⁴ As noted the open data dataset is both indicative and productive of subjectivity's configured around technological and bureaucratic hierarchies. The manner of its encoding and its use of certain protocols to restrict rights of access, suggest that meanings ascribed to a particular dataset are mutable, they represent one possible view amongst many. Therefore it would be possible to encode and retrieve alternative subjectivities inscribed during a datasets production, re-categorising (as open data), use/reuse and dissemination. This possibility correlates with a call for artists to engage in the construction of a 'data subjectivity', which moves away from 'the well-formed messages that dominate our experience of digital media' (Whitelaw, 2008) towards a direct engagement with data, which in its raw state contains those elements erased and eroded by its re-categorisation as OGD/OD. This method is consistent with Quaranta's theorising of a politicised postmedia, whereby art with its divergent and indeterminate

²⁵² See: http://en.wikipedia.org/wiki/Semantic_Web

²⁵³ For a fuller explanation of this model see: <http://www.spreadingscience.com/our-approach/diffusion-of-innovations-in-a-community/1-the-dikw-model-of-innovation/>

²⁵⁴ Which Fuller defines in contrast to: "Media ecology," or more often "information ecology," [which] is deployed as a

source, is contrasted against the manipulation of mass media by the 'powers that be' (2011). For it is these qualities of divergence and indeterminacy that can be written into the material code of a dataset and subsequently made available via LOD distribution. In addition there is within the methods of RDF a function that allows datasets to be linked together.²⁵⁵ Semantic search engines such as <http://swoogle.umbc.edu/> read these links and collate the datasets together within their search results database. This function offers the possibility to develop critical topologies of data, through the interconnecting of datasets, a challenge to what Fuller has termed the 'settlement' of power relations.²⁵⁶ For instance an open data dataset that is produced as the outcome of a community based artwork, located within a open data commons, described and distributed using LOD, can be linked to other formal datasets (for instance those licensed as OGD). From this method the constituents of the community produced data (raw data, protocols and productive provenance) critically frame to those of datasets published by NGO's, governmental, public and commercial entities. Arguably this method, derived from the methodology that informs the Semantic Web, offers much to an expansion of community art practice. OD practices, combined with structural sophistication of LOD, and a benignly licensed data commons, provide a productive site upon which to engage critiques of community art; for example the centrality of authority; the representation of community; and community arts co-option via external agencies. In addition this method suggests a reevaluation of the relationship between public and community artworks, in terms of the production of local artefacts and their relocation, use and reuse within a networked

euphemism for the allocation of informational roles in organizations and in computer-supported collaborative work. (Fuller, 2005, p.3)

²⁵⁵ Within the OWL ontology the syntax would be written as: `owl:sameAs <http://sws.geonames.org/1838524/>` .

²⁵⁶ See page 188

public realm (in this case an open data commons), affirming Meyer's conception of 'functional site' as 'a process, an operation occurring between sites, a mapping of institutional and discursive filiations and the bodies that move between them'(Meyer, 1995). Furthermore legacy and use, key components of an expanded community art practice, are also deployed and their value increased. What is suggested then are methods that promote an expansion of productive site, building upon the tripartite structure developed by NGPA, which is further extended along a technological, legislative and temporal vectors.

LOD Summary

The practices of the Semantic Web does not however make data 'free' anymore than the prefix 'open' makes data so, many of the RDF compliant OGD and OD datasets shared by LOD and disseminated by semantic search engines are constrained by licences that do not conform to the four laws of the Free Software Foundation.²⁵⁷

Furthermore it has been argued that open data and LOD methods and methodologies - the specialist languages, tools of production, means of engagement and dissemination, terms of reference, forms of group working – promotes a culture that constrains rather than extends the demography of its communities of production and use, cementing existing relationships impervious to outside interference.²⁵⁸ Gurstein has also noted problems of open data usage, both in terms of its lack of legislative foresight and its

²⁵⁷ For example geospatial data like postcode databases. Recently GeoCoder.ca were taken to court by Canada Post for alleged copyright infringement, even though the data was crowd sourced. See: <http://news.slashdot.org/story/12/04/14/1634231/canada-post-files-copyright-lawsuit-over-crowd-sourced-postal-code-database>. An extreme version of this can be seen in the operation of Facebook's 'Like' button, which makes use of RDF compliant syntax to contextualise the data the 'Like' button stores about users browsing habits. The problem, beyond the fact that your identity and your activities are being stored via an act of dataveillance, is that the resultant data is not publicly accessible, but is saved back to a private database owned by Facebook. A process that accords with Facebook's desire to cement its position as primary gatekeeper of the social graph (Halpin, 2012). In this instance the operation of the Semantic Web does not produce the open data commons or any sort of commons; instead what is formed is a data silo.

²⁵⁸ See Wallbank's comments Appendix (6).

role in amplifying the data divide, which is exacerbated by the lack of a definition of 'openness' that is constitutional as well as procedural. The operational culture of the open data commons endorses certain types of use, for example civic governance, which has resulted in the categorisation of OGD users as 'armchair auditors', an inversion of the commons economy described by Bauwens and the P2P subjectivity's suggested by Moore (Moore, 2011). It is interesting to note that when OGD/OD does engage in a form of reflexivity, it is often made with a focus on data usage, rather than the demography of those users,²⁵⁹ invoking an instrumental logic (i.e. users *can* rather than users *are* using) to advance open data generally and OGD specifically.^{260 261} This allows restrictive practices, for example in regard to OGD data cycles and licensing, that constrain the notion of an interactive citizenship, limiting the productive relations enabled by the OGD commons. Moreover this lack of 'openness of process'²⁶² effects the interpretation of the data, for example masking its provenance, production and encoding histories.²⁶³ This has led me to assert that artefacts located within the OGD commons function in a manner similar to that of monoliths or monumental sculpture, whose operation has been described as a shutting down of interpretation for:

The history represented by statues is a closure
inhibiting the imaginings of alternative futures

²⁵⁹ See <http://sunlightfoundation.com/blog/2012/03/22/the-missing-open-data-policy/> and <http://eaves.ca/2012/03/08/calculating-the-value-of-canadas-open-data-portal-a-mini-case-study/> and at UK governmental level:

<http://blog.okfn.org/2012/04/17/launching-the-open-data-census-2012/> and finally at the level of the United Nations: <http://www.unpan.org/>

²⁶⁰ See Ruiz Blog in response to Francis Maude's speech Ruiz, J., 2012. Response to Open Data article in The Guardian. *Open Rights Group*. Available from: <<http://www.openrightsgroup.org/blog/2012/response-to-open-data-article-in-the-guardian>> [Accessed 01-05-2012].

²⁶¹ OGD is seen as a tool of active citizenship and open business, one of a number of policies that contribute a larger plan of open and transparent government currently being developed, see: <http://data.gov.uk/>

²⁶² See: Davies, T. G. and Bawa, Z. A., (2012). 'The Promises and Perils of Open Government Data (OGD)'. *Journal of Community Informatics* 8. [online] Available from: <<http://ci-journal.net/index.php/ciej/article/view/929/926>> [Accessed 12-05-2012].

²⁶³ As situation that might be addressed by Fortune's suggestion of a 'forensics of the datasheet' Fortune, S., Harwood, G. and Yokokoji, M. *Invisible Airs*, Civic Lecture, Pneumatic Soiree. Bristol. (2011)

by denying the possibility of alternative pasts

(Miles and Adams, 1989, p.81)

On the other hand the situation within the OD community is changing, a growing reflexivity has led to plans for instigating open data training programs, although the scope of these, in terms of participant subjects, has not yet been defined.²⁶⁴ Currently however the power relations developed between specialist and lay communities within open data' operation are consistent with those analysed in FLOSS practice, yet little work has been done to address this to date. This operational culture has effected the usability of the open data commons, curtailing its relevance outside of specialist communities. Continuing the analogy with the operation of monumental public sculpture, Lacy poses a question that is also relevant to cultural uses of open data:

[A]re there cases of public sculpture that subvert the conventions of the monument, for example by a democratisation that celebrates 'ordinary' people, or by an inversion of its form, constituting a category of 'anti-monument'? (Lacy, 1995, p.58)

Is there within OGD/OD operations the possibility to produce an anti open data, the creation of 'minumental rather than monumental works' (Berry Slater and Iles, 2010), that would allow different interpretations and meaning to dynamically update the form

²⁶⁴ See: <http://blog.okfn.org/2012/02/08/announcing-the-school-of-data/>

of the monument ? Would such a community produced, open data artwork, held within a digital commons, licensed for use, editing and sharing, provide a foundation to such an anti-monument ²⁶⁵ whilst being able resist some of the critiques analysed above?²⁶⁶

An attempt at this approach can be found in my own work *Landscape-Portrait*, which is informed by a critical engagement with the production and use of postcode based demographics (a relative to the operation of the social graph noted to earlier). The project employs a 'bottom up', durational approach to group working, engaging local communities via collaborative and participatory modes of production, making use of CSMP practices to produce and share artefacts which are also located within a digital commons, from which they are distributed via LOD. As such the project can be understood as the fulcrum around which this practice-based research is located. Therefore in the next chapter I will present a formal overview of the project in terms of its productive methods and methodologies, technologies, funding and history. Following this I shall analyse the projects response to noted critiques from digital as well as community art practice, in particular the use of digital methods and the structure of the collaborative team and group working methods. Subsequent to this there will be an in depth description of my experiences in making the work, and, as dictated by my research methodology, a reflection upon this experience which will be framed by the schematic drawing I made earlier.²⁶⁷ From this a comparative analysis will be attempted, one that contrasts my presumptive schematic of an expanded

²⁶⁵ What I am advocating here is a discursive form of monument, which invites use/reuse and re/distribution, not in the sense of Hirschorn's various singular monuments (Deleuze-Monument (1999), in the suburbs of Avignon, or the Bataille Monument (2002), in a Turkish neighbourhood in Kassel) which the artist has indicated are move towards a 'universal Artwork' See: <http://www.artandresearch.org.uk/v3n1/hirschhorn2.html>

²⁶⁶ Miles notes: 'if this monument is an opening in society's received structure of values, dislocating the assumptions of an 'official' history, it is an act of resistance. Miles, M. and Adams, H., (1989). *Art for public places : critical essays*, Winchester, Winchester School of Art Press., and

community art practice against the actual experience of making a work using this methodology. The outcome of this analysis will provide a foundation upon which the speculative outcomes of this research will be based.

Chapter Four. Landscape-Portrait

Overview

In 2010 my artwork *Landscape/Portrait* was included in a set of commissions under the *Digital Transformations* programme produced by Bournemouth arts agency SCAN, and it is this instance of the work which has provided the practice and subject for this research.²⁶⁸ *Landscape-Portrait* is an artwork that could correctly be described using a wide range of descriptive art and digital practice terms; bottom-up; site-specific; process based; community focused; littoral; durational; interactive; open; public; socially engaged; and whilst this is not particularly helpful in terms of my research focus, it does hint at the range of possibilities that are available to artworks that employ an expanded approach to site through community art practice. This heterogeneous quality is reflected in the nature of my studio practice, from which *Landscape-Portrait* evolved, building on previous works such as *Karaoke-me (2004)*,²⁶⁹ *Oral Tradition (2006)*²⁷⁰ and *De do do do, de da da da (They're meaningless and all that's true) (2006)*,²⁷¹ all of which engaged with the possibilities offered by interaction and representation with and within technological systems, across online and offline

²⁶⁷ See page 100.

²⁶⁸ See Helen Sloan's overview of the project in Appendix (3) page 234 and also: <http://www.ahrc.ac.uk/FundingOpportunities/Pages/digitaltransformations.aspx>

²⁶⁹ Commissioned by the Babylon Gallery, Cambridge in 2004

see: <http://www.co-lab.org/commissions/karaokeme.html>

²⁷⁰ Exhibited by the Nunnery Gallery, London, UK. 2006. Interactive installation. www.co-lab.org/commissions/oral_tradition.html

²⁷¹ De do do do, de da da da (They're meaningless and all that's true)

See: <http://www.daytodaydata.com/dedododo/home.html>

environments.

Landscape-Portrait

Landscape-Portrait invites engagement with public audiences and users via the use of collaborative and participatory modes of production. The results of this interaction are held within a digital commons regulated by a Creative Commons (CC) license. In the first instance, I, alongside local and non-local arts practitioners, residents and community professionals came together to form a collaborative working group. This group effectively hosted or sited *Landscape-Portrait* by involving community members in a discussion detailing the works conceptual framing, leading to individual participation and collaboration in the creation of art media, making use of tools and services provided by the project, as developed by myself, SCAN and former collaborators.²⁷² In addition fellow collaborators produced external artworks, individually or in collaboration, in response to the works conceptual framing. The holistic aim was that each local iteration of the work (to date *Landscape-Portrait* has toured four locations around the UK) contributes site-specific data, such as video, texts, photography and artworks, to form a rich online media archive located within the commons, invoking a portrait of site from across the UK that is complex, idiosyncratic and singular rather than generic and reductive.

Landscape-Portrait was also designed to promote a critical dialogue between collaborators and participants around the works core themes, this dialogue was in turn reflected upon by myself as well as fellow collaborators.²⁷³ The project engaged a working practice that is understood as both dialogical and reflective. The most recent

²⁷² Original Collaborators included Teeside Universities, d-lab, Media 19, Karen Coetzee, and Forma.

iteration of the work therefore is understood as embodying a reactive history, inclusive of all technical, conceptual and theoretical reflections, upgrades and process's resulting from each previous iteration of the work.²⁷⁴ Having sketched out a brief overview of the works structure and methodological approach, I will now provide a detailed description of the works conceptual, production and funding history.

Production & Commissioning History

The initial idea for the work was developed by myself as part of a group residency called 'other plans'²⁷⁵ that was hosted by Forma Arts and Media, a Newcastle based public art agency that had shown my first digital artwork *Data.Love* (1999).²⁷⁶ The outcome of this residency was a detailed proposal investigating the authenticity of Newcastle's representation as one of the success stories of 'culture led regeneration'. The proposal featured an online and offline work, which employed a community focused, dialogical approach whereby participants would be asked about their experience of the local area. This view was contrasted against its portrayal via postcode-based demographics and the image produced by cultural regeneration. Over the following two years the proposal was submitted by myself for various public art commissions.²⁷⁷ During this time I continued to develop the proposal, reflecting an ever-changing technical environment; for example the availability of consumer broadband, and free access to geo-spatial application programming interface's (API's) such as Google maps, all of which impacted the technical and theoretical design of the project. The project also reflected developments in my own art practice; during this

²⁷³ See Helen Sloan's response in the appendix (3) page 234.

²⁷⁴ The work had been shown across the North East of England in 2007.

²⁷⁵ Residency took place in and around Newcastle in 2005.

²⁷⁶ *Data_love*. CD-ROM. Fast + Wide Exhibition, Nottingham. 2000. Pandaemonium, London. 1999.

time there was a marked movement away from gallery works towards site-specific, community-focused artworks that were produced in collaboration with other practitioners, and often in participation with an audience or user group.²⁷⁸

Commissioning

In 2007 Forma were asked to develop a series of public artworks for the Dott (Design Of The Times) festival in Newcastle.²⁷⁹ Forma asked me to reformat the *Landscape-Portrait* proposal to reflect Dott's thematic frame, collectively Forma and I produced a detailed proposal that was presented to and commissioned by Dott in Newcastle.²⁸⁰ This commission resulted in the first iteration of the work, which made use of sites across the north east of England including Newcastle's Baltic gallery, Middlesbrough, Seaham and Gateshead, and featured collaboration with a range of locally based technical and cultural practitioners.²⁸¹ Currently the work is still touring the UK, with the latest iteration of the work, and subject of this research, finished in 2012.²⁸² All iterations of work are archived at www.landscape-portrait.com, although video content from the project has been licensed and released into digital commons, hosted by the Internet Archive (AI).²⁸³ As a community focused public artwork *Landscape-Portrait* has directly informed this research. Its methodological approach has been carefully designed to promote an engagement with relevant public, community art and technology debates noted in my research. In turn the experience of making the work has formed the focus of a reflective study, one that has made comment upon its

²⁷⁷ For example the Dark Places research commission: <http://www.artscatalyst.org/projects/detail/darkplaces/>

²⁷⁸ For example Touchstone (2000), see: <http://www.co-lab.org/commissions/wow.html>

²⁷⁹ See: <http://www.dott07.com/go/landscape>

²⁸⁰ Designs of the Time (Dott) is a UK design and innovation programme that aims to drive the development of new solutions to social and economic challenges by involving communities in designing local services.'

²⁸¹ Original collaborators included Teeside Universities d-lab, Media19, Karin Coetzee and Forma.

²⁸² Although future co-productions have been planned, for example with the Foundation of Art and Creative Technology (FACT)

affordances and constraints, which have fed into the artworks development and therefore impacted my research findings. In part this reflective material will be used in the conclusion of this research, where I will develop a set of reflections that attempt an expansion of the terms of community art practice. For now though I wish to describe the conceptual background to the work, before going on to give an account of its staging.

Conceptual, Methodological & Functional Design

Landscape-Portrait advances the hypothesis that postcode demographics, enabled by the Acorn System, might play a part in reinforcing the perception of certain socioeconomic stereotypes of communities across the UK.²⁸⁴ Demographic profiles provided by private agencies, such as CACI,²⁸⁵ in part utilise data produced by governmental initiatives such as the national Census survey.²⁸⁶ Demographic profiles are used to 'paint a picture' of certain geographical areas and the types of person living there, as understood by factors such as consumer habits, income and education. It might be argued that this necessarily reductive 'statistical imagining' affects a wide range of decision-making in regard to environmental, economic and social projections. With the 2011 Census data currently being processed and the next Census not due until 2021, it seems reasonable to assume that the 'national picture' portrayed by demographics may occasionally, for some geographical areas, be 'stale', particularly where factors such as housing, retail and employment changes have served to reconfigure the makeup of an area in the intervening years. This potential

and community media project Tenant Spin in Liverpool,

²⁸³ See: http://archive.org/search.php?query=Landscape_Portrait_2012

²⁸⁴ See: <http://www.caci.co.uk/acorn-classification.aspx>

²⁸⁵ Largest supplier of demographic material in Europe and co-sponsor of Landscape-Portrait.

misrepresentation is further compounded when demographic products and services are used by governmental and commercial agencies as short hand when deciding an areas suitability for cultural, economic and social interventions. Feasibly this might lead to a situation whereby an out of date dataset reinforces the perception of an area in a systemic manner, which is at odds with the experience on the ground. *Landscape-Portrait* develops a critique that frames the potential misperception inherent within demographic profiles. It produces an index of site that is dynamic and individually authored, making use of a variety of noted methods and methodologies derived from community art, CSMP, FLOSS and open data practices. However to be clear, I am not proposing *Landscape-Portrait* as an valid alternative to the Census or commercial demographics, it is a small scale community arts project and as such cannot be understood at the scale of a civic project, what it is concerned with is developing a critical investigation into the methodologies and methods used to produce datasets, testing their authenticity and analysing their operational culture.

Demographics

The ACORN profiles used in *Landscape-Portrait* are produced and licensed by CACI, the largest retailer of demographic data in Europe.²⁸⁷ ACORN profiles are compiled from a combination of third party data such as country of birth, catalogue transactions, housing registers, unemployment data and such like.²⁸⁸ After this process a range of market research surveys are combined to inform the textual descriptions CACI gives to each of the demographic types it develops. The result is the ACORN system that

²⁸⁶ Operated by the Office for National Statistics (ONS).

²⁸⁷ ACORN is a geodemographic segmentation of the UK's population which segments small neighborhoods, postcodes, or consumer households into 5 categories, 17 groups and 56 types.' (CACI, 2011). See also: <http://www.caci.co.uk/acorn2009/whatis.asp>. CACI were initially part sponsors of Landscape-Portrait.

includes five categories, within which there are seventeen groups, which contain fifty-four types in total, and these are used to too describe all the socioeconomic types within the population of the UK.²⁸⁹ The resulting profiles are a composite image of a particular socioeconomic types, for example category one has the descriptive heading: 'Wealthy Achievers' this category contains a variety of groups, 'Wealthy Executives', 'Affluent Greys' and 'Flourishing Families', each of which contain a number of types. These types are given a quantitative, financial, educational, material as well as aspirational index. Text and images are also used to contextualise the descriptions, for example 'Wealthy Executives' features an image of a Titleist golf ball.²⁹⁰ In making *Landscape-Portrait* I was interested to invert the objective orientation of these data portraits towards a more qualitative or subjective axis. An example of this can be seen in the questionnaire that I designed for use with *Landscape-Portrait*.²⁹¹ My questionnaire was based upon the structure of the 2001 Census questionnaire that UK residents have to fill in by law.²⁹² The Census questions tended towards objective data framing, for example 'How many people do you live with?', whereas my version asked questions about how you got on with the people you live with. The results of my questionnaire were recorded not as traditional textual data, but as video, where it might be argued the response includes its own contextual frame (especially when these were recorded at home, via a web cam), a factor not possible with traditional statistics. In this way *Landscape-Portrait* attempts a journey leading from a systemic abstraction – as represented by demographic data - back to the individual and their subjective

²⁸⁸ See <http://www.caci.co.uk/download.aspx?path=/libraries/document/841.pdf> or more information about how they mix Census and survey data, also see Appendix (3) page 263 for an email from CACI

²⁸⁹ See: <http://www.caci.co.uk/acorn2009/CACI.htm> for details.

²⁹⁰ See: <http://www.caci.co.uk/acorn2009/CACI.htm> p.17

²⁹¹ See Appendix (3) page 237.

²⁹² See: <http://www.ons.gov.uk/ons/guide-method/census/census-2001/about-census-2001/census-2001-forms/england-household-form-h1.pdf>.

experience, via a self produced video portrait. This method was designed by me to promote dialogue around the possible effects and use of demographic data whilst concurrently pointing to a possible way of creating a more immediate, less reductive understandings of site, one that featured a subjective and idiosyncratic rendering of social, historical and geographic constituents. The work develops from the hypotheses that demographic profiling may produce a static and erroneous image of site, which is at odds with the experience on the ground. In accordance with its durational approach the artwork attempts to test a hypotheses: Is it possible that a community focused artwork, through a subjective exploration of site, might be able to offer a critical engagement to systems of representation and in the process, provide an alternative viewpoint to that representative system ?

In response *Landscape-Portrait* employed a range of strategies, practices and technologies that have informed and been informed by this research. They include an attempt to facilitate a 'bottom up' approach to forming working groups, the employment of collaborative and participatory modes of production, enabling of a sharing economy (through CSMP methods such as crowdsourcing and folksonomy), as well as the extension of legacy and use value via the projects eventual location and distribution of artefacts within a open data commons economy. For instance early in production *Landscape-Portrait's* online content was shared from within a proprietary database, in a proprietary format, invoking what Bauwens would term a sharing economy based on weak links. Later in production I was considering the ways and means by which the work might extend use and legacy values after the initial arts funding had been used up, as a result I incorporated an open data methodology. The movement from a sharing economy to open data commons economy was therefore an

attempt to promote these values, whereby the outcomes of the project can be publicly and freely accessed and made use of by other practitioners, in a manner legislated by a Creative Commons CY-BY-SA 3.0 licence.²⁹³ Having given a brief appraisal of *Landscape-Portrait's* conceptual and structural framing I will now discuss some of the production aspects which informed and effected the works development, before moving on to an overview of the methodologies and practices deployed in the works creation, concluding with a detailed discussion and reflection upon of some of the project outcomes.

Functional Design

The *Landscape-Portrait* website (www.landscape-portrait.com) operated as an online resource and art platform, offering tools and services to create, view and share user derived content produced during each iteration of the project. For example audiences could use the post-code search tool to find a particular demographic profile or video self-portrait for a particular post-code. Search results were displayed and viewed on the website via Google maps and a video and text interface, allowing audiences to juxtapose the demographic portrait side by side with the video self-portrait. All viewers of the website were encouraged to become participants by recording a video portrait online. First they had to complete a simple account registration form,²⁹⁴ and in keeping with standard practice, the website also features a facility for users to report content if deemed inappropriate. Alternatively when interviewing participants offline we issued release forms which were a mirror of the online form. In order to record the video portraits online a Flash application was developed using Adobe Flash running Flash

²⁹³ See: <http://creativecommons.org/licenses/by-sa/3.0/>.

Video Server.²⁹⁵ The technical specification and UI were based on my own brief.²⁹⁶

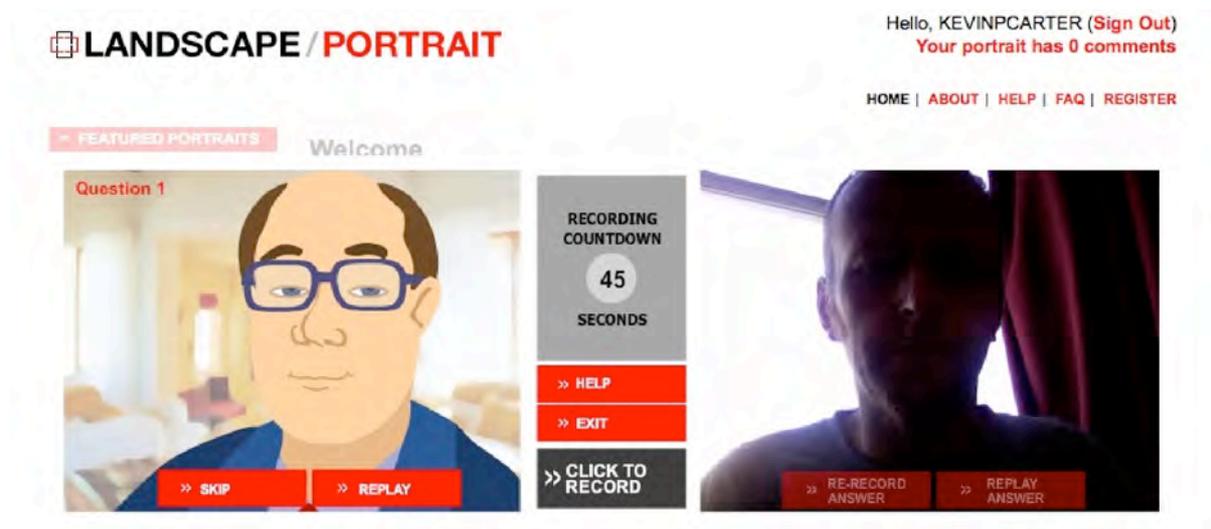


Figure 5 Landscape-Portrait 2010. Detail: Flash based interview panel. Image © Kevin Carter (2012)

The online application featured an avatar (see above left) that asked the participant (above right) seventeen questions about themselves and their environment.²⁹⁷ The interview was recorded via the interviewee's web cam. Participants were able to skip, re-play any question and listen back and delete any answer. On completion each participant's video portrait was saved to the websites database and displayed geo-spatially via the Google maps API.²⁹⁸ Each online participant received an email detailing the URL of their interview video, with an encouragement to share this with his or her personal networks via email or CSMP services.

²⁹⁴ This allows them to have control over their content, and also allows the project to stay in touch with them via email. In addition participants under fourteen years of age are required to get the signature of an adult caregiver or parent.

²⁹⁵ See Glossary (F:).

²⁹⁶ See Appendix (3) page 257.

²⁹⁷ The technical build was a partnership with Teesside Universities d-lab, in particular with programmer Paul Steele. D-lab was run by Brian Wilson.

²⁹⁸ See Glossary (G:).

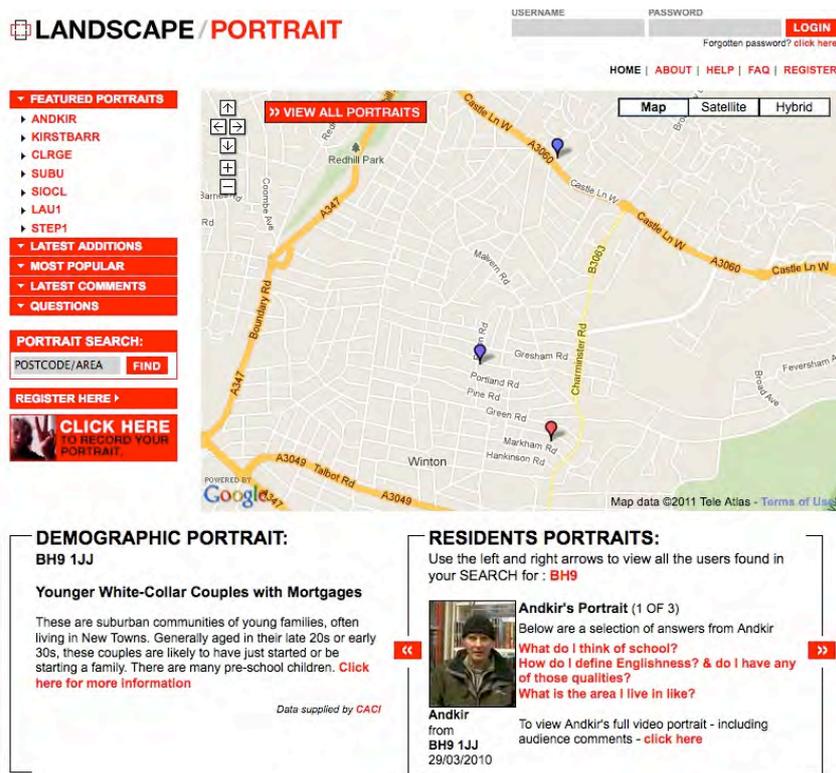


Figure 6 *Landscape-Portrait* 2010. Interface Detail featuring Google maps integration.

Image © Kevin Carter (2012)

If the video was recorded off-line it was then edited, encoded and uploaded to the site by hand. In locating a considerable element of the work online there was a requirement that the project was cognisant of issues such as accessibility and usability. Therefore the UI was designed to conform to recommended usability guidelines, with software functionality familiar to most entry-level users and the language of interaction uniform across the site. Arguably *Landscape/Portrait* like CSMP, might be understood as participatory and distributive online platforms.²⁹⁹ However this does not mean that I wished or was able to replicate the commercial ambition of CSMP. As noted within CSMP there is an economic logic that requires constant expansion of the user base. As numbers increase so does the value of the platforms real estate, and with greater numbers comes an increase in the marketability of data culled from users activities and

therefore greater texture (and economic value) to the social graph produced.³⁰⁰

Conversely *Landscape-Portrait* is an online art platform that focuses on facilitating groups of collaborators and participants during each iteration of the project, with the ability to scale (up and down) to a particular site. This concept of a two-way scalable platform then is demonstrably different from one taken from CSMP. As a result of funding structure the communities who form around the *Landscape-Portrait* platform are temporary, although most of the online resources developed by the project are constantly available, the work, when not in a production phase, operates mainly as an archive of all the art media produced from previous iterations. Therefore *Landscape-Portrait* is better understood as 'Creativity and some form of sociality' whereas CSMP are in essence 'Sociality and some form of creativity' (Goriunova, 2011). *Landscape-Portrait's* approach requires little financial expenditure (when not in production) and therefore dispenses with the need to constantly expand its community, as would be the case with a CSMP. When expansion is attempted for a new iteration of the work, it is consistent with 'bottom up' working practices noted earlier,³⁰¹ with the express aim of generating dialogue and artefacts around the works core themes.

Although the work is not located solely online, efforts were made to engage what has been termed the 'creativity of the multitude', through online strategies familiar to CSMP such as crowdsourcing and folksonomy.³⁰²

²⁹⁹ See page 68.

³⁰⁰ The Social Graph is an externalisation of the Open Graph which tracks and consolidates all our interaction online.

³⁰¹ See page 155.

³⁰² See (Hardt and Negri, 2000)

Crowdsourcing has been noted by Sholz, from Heinz Ketchup to Yaadz.com, companies experiment with crowdsourcing as part of which the work is outsourced to a large group of people in the form of an open call over the Internet. The workers/producers receive little or no pay. Trebor. Scholz and Paul. Hartzog, 'Toward a critique of the social web.' re-public, <<http://www.re-public.gr/en/?p=201>> [accessed 18/03/2011]

Folksonomy is defined as collaborative tagging, social classification, or social indexing. It is a method of collaboratively creating and managing keywords to annotate and categorize content. Trebor Scholz, 'Market Ideology and the Myths of Web 2.0.' First Monday, 3, Vol. 13 (2008).

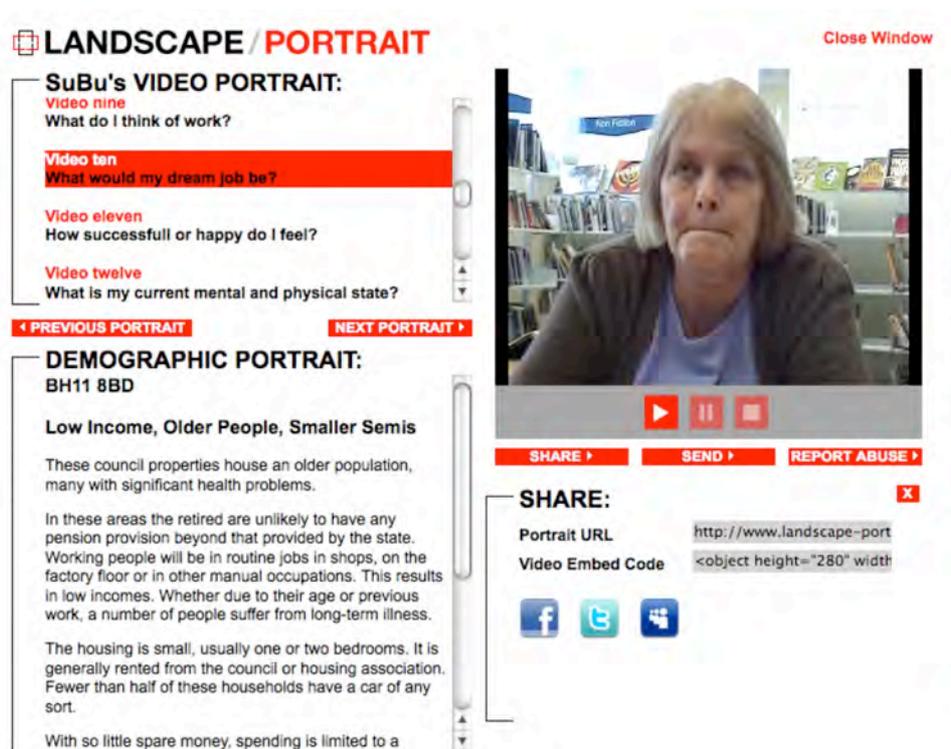


Figure 7 *Landscape-Portrait* 2010. Detail showing different social media and sharing services and tools

Image © Kevin Carter (2012)

Specifically it was in the area of dissemination and classification that these practices were deployed in Bournemouth. Primarily this came about as a result of informal feedback from participants and collaborators in earlier iterations of the work, combined with my own reflections. For example the comments page, which accompanies each video portrait, was largely unused in earlier iterations of the work. My response was to add social media sharing services in order to reanimate this space and promote discussion about the videos and the work's core themes. In addition curator Helen Sloan (SCAN) in discussion with myself, commissioned Tony White³⁰³ to write fifteen prose pieces for this site in an attempt to rejuvenate and re-focus

³⁰³Tony White is a writer who was commissioned to work on the *Digital Transformations* project generally and *Landscape-Portrait* in particular.

participation within the comments space.³⁰⁴

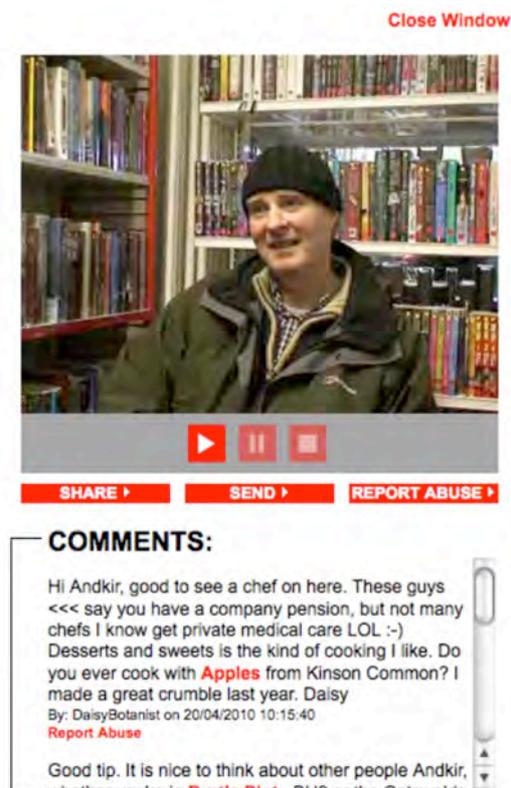


Figure 8 *Landscape-Portrait* 2010 Detail featuring Tony White's prose works in the comments window. Image © Kevin Carter (2012)

By commissioning these prose works and adding a set of social media tools and services, the aim was to expand audiences and participants numbers and promote engagement. This was to be achieved via a shared economy, whereby content is hosted remotely and shared through CSMP services and email, inviting users to comment on and hopefully record new video content online, employing the practices of folksonomy and crowdsourcing.

Having given an overview detailing the productive methods employed by the project I would now like to outline its methodological design.

Funding Structure

The experience of producing this work, and the material outcomes achieved, form the

³⁰⁴ See Appendix (2) page 255 .

practice based element of this research, and in accordance with my research methodology, are the source for a reflection upon the works development and the efficacy of the methodologies and methods employed. The initial commissioning of *Landscape-Portrait* by Dott was generous of time and money, providing my then collaborators and me with an opportunity to design a work that could scale up and down to accept different cultural and economic parameters each time it was staged. This enabled the project to pitch for tour funding, allowing further developments of core elements during and after each staging, something that is difficult to do using traditional public and community art funding structures, but is common in the development of software. In part what the development team and I were doing was employing a durational approach, borrowed from community art practice and iterative software development, testing the works hypothesis, whilst concomitantly upgrading and developing the software and analysing the works methodological design. The result was a system with a high level of reliability and accessibility that in my experience has often blighted similar software-based artworks. This speaks to IT issues that arise when public facing technology art projects are not properly funded, and therefore are not robust or accessible enough to work well in a public as opposed to a known or specialist gallery or community setting, with the result that practitioners have to rely often not 'good enough ICT'.³⁰⁵ The durational approach also contributed to the development of my own art practice, where different methods were explored during each iteration of the project. This correlation between technical and practice development within a single work signifies a particular methodological approach. It considers the problem of developing an artwork and practice overtime that requires

³⁰⁵ See Wallbank's email conversation Appendix (6)

repeated funding, which could, under some public art funding guidelines, be rejected as not original work, and therefore not applicable.³⁰⁶ Having outlined some of the key strategies that *Landscape-Portrait* adopted I would now like to foreground the methods and methodologies which the work employed in order to engage noted critiques from community art and digital practice.

Cultural Regeneration

Landscape-Portrait was conceived to engage directly with the debate about culture led regeneration and artist's collusion within it. Some of my previous works, such as those produced in Burnley,³⁰⁷ had made a real impact upon my thinking about how artist made sense of their role within the processes of cultural regeneration. Burnley featured a collaboration between myself and architects civic.³⁰⁸ All of the team were London based and considerable resources were devoted to travel and accommodation. During the initial phases of the project the collaborative team were perceived, correctly, by local communities as outsiders, who were in some way 'working' for the council. Unusually the Burnley commission was onsite for two years, consequently it was possible to form independent relationships in the community, and the success of the project was in no small part due to the adoption of a durational approach.³⁰⁹ The negative impact of parachuting high profile international artists into areas of regeneration have been noted, and it was hoped that in designing *Landscape-Portrait* as an open art platform, one that invites of a mix of local and non local, skilled and

³⁰⁶ See discussion on this topic at AN Forums: <http://www.a-n.co.uk/nan/article/211273/209954>.

³⁰⁷ For further information on these projects see: <http://www.co-lab.org/commissions/BurnleyPublicArtProject2008.htm> [accessed 01-09-2011]

³⁰⁸ For more details of civic see here: <http://www.civic.org.uk/contact.html>

³⁰⁹ The project won several awards for its work during the commission. See: <http://www.co-lab.org/commissions/BurnleyPublicArtProject2008.html> or for a case study: <http://www.publicartonline.org.uk/casestudies/housing/burnley/images.php>

unskilled practitioners, different types of engagement and group working might be achieved.³¹⁰ As a result of the conscious use of 'home team advantage' (Kwon, 2002, p.147) or 'localism' (Murdin, 2011, pp.5-6), it was hoped that the central role and authority of the artist and or host organisation might be reconsidered.³¹¹ *Landscape-Portrait* was therefore designed as collaborative, participatory art platform, which required input from a range of practitioners, local or non-local, skilled or unskilled. These practitioners would include myself, other artists, community professionals, community members and a wider audience interested in community, public and digital art. In this way the work might be understood as a franchise, which cultural agencies buy into and collaboratively reconfigure. Simply put the work reconfigures itself each time it is staged, via 'bottom up' local and durational approaches,³¹² which allows the collaborative group to develop the work in reflection of the specific constituents of site. In this way the works structural development and the social process' it enables are included as a productive force and valid outcome of the project, a critical response to a 'top down' approach, common to some forms of culture led regeneration and development.³¹³ Eventually each local contribution to the project, in the form of artworks, video portraits, texts, is integrated into the commons. So whilst many of the opportunities for collaboration and participation are temporary and generally locally managed, the consistent, external element of the project is a publicly assessable online archive, held within a CC licensed digital commons, which consists of all the common artefacts produced (video, artworks, texts) during each iteration of the project.³¹⁴ This content, can be viewed, shared, downloaded, used and reused by anyone with a

³¹¹ The use of well known or beacon artists (Martin, 2007) employed as a mobile regeneration force. (Stuart Wilks-Heeg quoted in Taylor, 3 January)

³¹² See page 155.

computer and an Internet connection. The works methodological design attempts an amplification of use and legacy values against the temporal constraint of funding. However this is not achieved through the negation of aesthetics. As Lacy pointed out early on in the development of NGPA, aesthetics should not be ignored as the expense of 'good intentions' (Lacy, 1995, p.28). Nor should its criticality be devolved through a quality of 'consensus', where by the politics of aesthetics is ameliorated and 'Art is summoned thus to put its political potentials at work in reframing a sense of community, mending the social bond, etc.'(Ranciere, 2006). *Landscape-Portrait* engages a range of aesthetic modes and does not make a specific demarcation between digital and non-digital aesthetics.³¹⁵ It takes on the ideas of a partnership between human and machine, the 'meta-human' which Campanelli has described, as well as Drucker's description of a 'speculative aesthetics', both of which might be said to value the quality of relations formed rather than their material provenance.³¹⁶ In part this framing equates to a pragmatic requirement resulting from my experience working in locations that do not explicitly make use of, or have access to digital networks. A situation that is further compounded by my research findings, whereby a majority of participants interviewed did not have or want to have access to digital networks such as the WWW or the services and tools offered by CSMP, but still wished to be included in a project concerned with the forms of network identity, as members of McLuhan's problematic 'global village' (McLuhan, 1964, p.6).³¹⁷ Furthermore I was keen that *Landscape-Portrait* would not duplicate a means tested debate, familiar to discussion of

³¹⁴ See: http://archive.org/search.php?query=Landscape_Portrait_2012

³¹⁵ See pages 52, 55, and 57.

³¹⁶ See page 57.

³¹⁷ For instance Derrida criticised McLuhan's concept of the global village for suggesting that we were moving into a post textual relation, whereby the immediacy of social relations within the global village would erode textuality through its immediacy. See: <http://hydra.humanities.uci.edu/derrida/sec.html>

the digital and data divide, that often requires community based works to provide training, whereby the projects concern is changed from one of creative to pedagogical engagement.³¹⁸ So if *Landscape-Portrait* can be said to attempt an engagement with contemporary aesthetics it does so not at the expense of participants whose experience of the world is not explicitly mediated via digital technologies. Rather I was interested to make a work that could employ aesthetic practices whereby subjectivities are formed in response to a network of actors,³¹⁹ not constrained by their material or immaterial substance.^{320 321}

Artwork & Resource.

This can be seen in the decision to relocate *Landscape-Portrait* content within an open data commons, a practice that compliments my intention to allow the works use value to be dictated by its audience as opposed to any external proscriptive framing. By that I mean that the artwork was consciously designed to accommodate different interpretations of its utility. For example the funders of the Bournemouth iteration of *Landscape-Portrait* understood the work as an example of a digital, socially engaged artwork that address' issues of creative engagement and technology learning within so called 'hard to reach' communities.³²² However in presenting the work to potential touring partners a diverse array of responses presented themselves. For instance some

³¹⁸ See Gurstein's discussion of the term data divide at: <http://gurstein.wordpress.com/2011/01/13/it-intermediaries-e-government-and-the-digital-divide/>

and Jesse Washington's discussion of the workings of the digital divide amongst Afro-Americans and Hispanics in the US at: http://www.usatoday.com/tech/news/2011-01-10-minorities-online_N.htm

³¹⁹ As noted in my analysis of CSMP development and monetising of the social graph, alongside Bunting's creation of his Synthetic off-the-shelf (OTS) British natural person Bunting, H. The Status Project. (2007) artworks.

³²⁰ The argument is that thinking, acting, writing, loving, earning -- all the attributes that we normally ascribe to human beings, are generated in networks that pass through and ramify both within and beyond the body. Hence the term, actor-network -- an actor is also, always, a network.' Law, J. Notes on the Theory of the Actor Network: Ordering, Strategy and Heterogeneity Centre for Science Studies Lancaster University (1992)

³²¹ Ironically *Landscape-Portrait* was required to deliver to both of these needs, via its part funding by the a Learning Revolution Fund grant.

³²² See Helen Sloan's reflections in Appendix (3) page 234.

art institutions, such as the National Portrait Gallery (NPG), saw it not as an artwork at all, rather as an adjunct or service to an unspecified exhibition, a means of gathering qualitative audience feedback on one of their large shows.³²³ Alternatively in Fife, Scotland, I presented the work to a group of council officers and urban planners who saw some of the work's outcomes, self authored video works, as offering a non-reductive, subjective evaluation of person and place, something which had frustrated them when using expensive demographic profiling products or services.³²⁴ In Bournemouth one of the community groups I worked with were keen to use certain video portraits to underscore a funding application.³²⁵ From these different examples it is possible to understand how *Landscape-Portrait's* methodological design produced outcomes that accommodate different cultural as well as socioeconomic contexts.³²⁶ These readings are consistent with a tension in *Landscape-Portrait* derived from its oscillation between artwork and resource, informed by a productive methodology that engages aesthetic as well as use and legacy value. A way to understand this is to view the work (including productive practices, material outcomes, technologies etc.) as a multivariant component, one which can integrate within existing systems of experience, production and representation, for instance urban planning and aesthetics, and through the production of common artefacts, reflect critically upon the means and methods used and outcomes produced by these system. An instance of this occurs when the video content generated by *Landscape-Portrait* – a self authored video detailing person and place – is shown in the specialist spaces of the gallery, in a show

³²³ See National Portrait Galleries email response in Appendix (3) page 254.

³²⁴ That this visual data might be presented in a cultural setting such as a gallery or community center rather than an office, as well as the works informal methods of data collection, was not an issue for them.

³²⁵ Townsend Community Center were considering a bid to lay a dry weather surface on a outdoor football pitch and thought video content from *Landscape-Portrait* might be considered to support this bid.

³²⁶ For the Fife councilors the works critical engagement with the methodologies of data collection were of interest, for the Bournemouth funders its critical practice, which engaged local collaborators and participants, corresponded to an existing

attended by town planners, eager to understand the constitution of a particular postcode area. Conversely the video content released to the commons, is downloaded by users and employed in the production of new artistic forms or social functions. In this way the work seeks to locate itself within the tension created by the claimed incompatibility of a social and artistic discourse within participatory art practice (Bishop, 2012, p.276).

Landscape-Portrait was therefore consciously designed as a challenge to art infrastructures and bureaucracies, an engagement with key critiques of the artist's role and authorship noted in this research. I will now work through each of these issues in turn, discussing the methods the work employed to engage them, beginning with my role as lead artist. This will be followed by an overview of the projects production structure and a reflection upon its methods, in particular the models of group working it employed as part of its production methodology.

Artist Role

During production of *Landscape-Portrait* in Bournemouth my role varied from project manager, promoter, conceptual guardian of the work, technical back up, field worker, skills trainer to writer and designer of promotional texts and artists briefs. In these roles I liaised with curator Helen Sloan from SCAN. However I was not *creating* a public artwork in the traditional sense, I was more a 'collaborator and producer of situations' (Bishop, 2012, p.2), promoting *Landscape-Portrait* as a conceptual, creative and pragmatic franchise, an art platform upon which to invite others to explore and work within its conceptual frame. That said the original concept of *Landscape-Portrait*

programme of culture led regeneration, and for the NPG, the possibility to record audience opinion chimed with a requirements

remained with myself, and I have been central to each of the projects iterations. This methodology addresses a noted concern whereby the creative act is underscored by the central authority of the artist.³²⁷ With this in mind I was keen to invite both community and creative practitioners/activists into the project early on, in the hope of reconfiguring my own and Helen's perceptions, destabilising our central authority and resisting the noted tendency to reverse engineer a project based on a fixed idea of what its outcomes might be.³²⁸ This position was supported by the belief that I was not always the best-situated person to produce artworks for a particular site, and that the early adoption of a pragmatic 'bottom up' approach, that included equal input from all collaborators, would offer a greater integration and engagement with an expanded understanding of site. With this in mind Helen and I facilitated face-to-face discussions with collaborators around the core themes of the project as well as consideration of different modes of working. In operating outside of the centralized authority of the 'lead artist' and host organisation, it was hoped that some of the issues around authority and role might be reconsidered, with the aim of promoting meaningful relationship between core collaborators and participants. With this in mind I now wish to consider the issue of authorship, and how it was engaged during the production of *Landscape-Portrait*.

Authorship

In trying to find a balance between myself, as originator of the *Landscape-Portrait* project, and its development as a collaborative, participatory, and community focused

to produce evaluation data about each of their exhibitions.

³²⁷ See page 46.

³²⁸ Kwon for example outlines the practice, by some curators, of reverse engineering projects so that artists are matched to the preferred community by initiating meetings between artist and pre-selected community. (Kwon, 2002, p.141)

artwork, a critical engagement with authorship was attempted. In viewing *Landscape-Portrait* as a public facing art platform a re-positioning of ownership and authorship was attempted. This was possible on several fronts. As noted a 'bottom up' approach provides space for the collaborative group, via a form of social process and self-organisation, to orientate the project to reflect a particular site. In addition collaborators and participants were encouraged to author and redistribute their own works, making use of the conceptual framing and tools and services hosted by the platform. This process of group working made use of Kwon's model Collective Artistic Praxis,³²⁹ whereby a recognisable authority is resisted in favour of the indeterminate identity that constitutes the collaborative group. Practical benefits of this approach include the possibility to respond to the suspicion of outsiders experienced when developing community based artworks,³³⁰ as well as a closer integration with the site of the artwork. This was also addressed through the practice of localism whereby locally based practitioners and agencies were included in the collaborative group. Although the 'hands on' production time frame was relatively short (one month) the complete production period included a longer time frame, allowing deeper relationships to develop in accordance with a durational approach. Indeed the full production cycle stretched across five phases and has taken three years.

In the next section of this research I will describe these production phases, and how they equated to particular of models of group working, production and dissemination.

³²⁹ See description at: 4.2 Definitions of Community.

³³⁰ See my experiences in Burnley, UK. page 154

Phased Approach

The initial phase of the project consisted of many community and library based face-to-face meetings.³³¹ During this phase Helen Sloan (curator) and I promoted the project into spaces and onto people who we thought might be interested to participate in the work. For example we included the project details in community newsletters – such as those sent out by Heathlands primary school to parents and within the reverend Dick Saunder’s newsletter to his community in West Howe.³³² I designed a flyer that was posted around the Townsend children’s centre advertising our presence at their forthcoming fun day, this was produced in consultation with Naomi Unwin, the center’s manager.



Figure 9 *Landscape-Portrait* 2010 Flyer for Landscape-Portrait. Produced and designed by Kevin Carter.

Image © Kevin Carter (2012).

In the second phase potential collaborators were identified, and using a ‘bottom up’ approach, a collaborative group formed. Early collaborators included local photographer Diane Humphries, community media activist Craig Gilbert, Richard Jeffery a local education worker, Steve Lewis a locally based cameraman, the curator and myself.³³³ In addition there were several community professionals who acted as ambassadors for the project, these included Naomi Unwin, who managed the

³³¹ See schedule in Appendix (3) page 236.

³³² Sarah Dunn was the head teacher at Heathlands Primary School who assisted with this. Also See my Blog at <http://landscape-portrait.blogspot.com/2010/02/landscape-portrait-2008-billboard.html>

³³³ See my Blog at: <http://landscape-portrait.blogspot.com/2010/02/community-facilitator.html>

Townsend Children's Center, Mandy Nicholls, community officer at Townsend community center, Adam Gent and Heather Young at the Bournemouth library service and Martha Blackburn, neighbourhood manager for West Howe. The third phase of the project featured the participatory practice, the collecting of data in the field. A core group of eight to nine collaborators carried out this phase of the project. During this part of the process I tried, where practical, to reduce my involvement and allow each of the collaborators to work in a manner they felt was most appropriate to their particular interest or practice. The fourth phase of the project was the encoding, which involved the uploading of mainly video and text content onto the *Landscape-Portrait* online platform. Where members of the collaborative group had made individual works connected to the core themes of the project, they were asked to think about the placing of these works in locations, virtual and physical, related to the Bournemouth area.³³⁴ The aim here was to promote discussion of the pertinent issues across the whole town, rather than the pre-selected areas we were asked to work in by the funders and council.³³⁵ The final phase of the project featured the relocation of content (media, data or meta-data) produced during the project (and housed within a sharing economy) to a publicly accessible online archive in the form of a CC licensed commons, where users were free to interact with the content.³³⁶ Some of this content was made available via LOD,³³⁷ whereby it can be easily found and made use by other practitioners in third party applications

³³⁴ For the outcome of these discussions see my Blog at: <http://landscape-portrait.blogspot.com/2010/03/geographical-site-specific-ness.html> [accessed 01-09-2011]

³³⁵ As a condition of the funding we were asked to work in three specific areas of Bournemouth.

³³⁶ These might include spaces such as Freespace, or linking hubs such as DBpedia.

Models of Group Working

As noted above I was keen to use different models of group working, which roughly equated to the various production phases of the artwork;

Engagement: At a community level via talks, meeting and greeting, taking part in pre-existing social and cultural activities within the communities.

Collaboration: Individuals actively making use of the platform and the ideas informing the work as a means to produce and make use of content which address's their community, their practice or their professional interests.

Participation: As a result of groundwork by a core of collaborators individuals agreed to participate in the work, leading to various outcomes.

Alternatively users can make use (re/edit, re/use and re/distribute) of the content produced by the project via the commons.

Interaction: The platform/commons is always live therefore participants can share, watch, download, comment and search

³³⁷ See glossary (L:).

through the content produced.

Each of the models is evaluated in relation to the quality of the relations they enabled and, in accordance with my earlier schematic of a hybrid FLOSS/community art practice,³³⁸ can be visualised as discrete yet overlapping and autonomous groups, rather than as an explicit hierarchy validated by a centralised authority. As noted FLOSS development does invoke a hierarchy between coders and users, in the form of a meritocracy, and in this way collaborators, participants and interactors are similarly arranged, although in accordance with Kwon's model of Praxis, subjects should also be able to move easily from one productive model to another, and therefore resists a coherent representation of the groups identity.

Engagement

The curator and myself set about engaging local communities, inviting dialogue and looking to enable collaborative and participatory encounters and relations. Rather than understand collaboration as a linear process leading directly from participation and interaction (Carpenter, 2008, p.156), potential collaborators were identified early on, as part of a 'bottom up' process that informed the pre-production phase of the project, before the participatory field work phase was started.

³³⁸ See page 100



Figure 10 *Landscape-Portrait* 2010 West Howe Community Centre. Collaborative group.

Image © Diane Humphries (2010).

Collaboration

Once selected it was hoped that the core collaborators, featuring local and external arts and community practitioners, would make use of their own social networks, promoting the project out from the core into the community. This was part of a deliberate strategy of engagement, with the express aim of encouraging participatory encounters around the key ideas of the project. In recognition of their equal value all members of the collaborative group were employed, in an effort to de-stabilise some issues of participatory working raised by Hope, (Hope, 2010, p.71) but without invoking Bauwen's sense of 'crowding out'.³³⁹ Initially the core collaborative group of nine came together to discuss possibilities and ways of working together; these included round table discussions about the works integration within individuals art practice, how local communities might make use of the project outcomes,³⁴⁰ as well as the works location within existing cultural activities, such as a local fun day and the

³³⁹ For example see: <http://www.openbusiness.cc/2007/01/15/interview-with-michael-bauwens/>

³⁴⁰ This process was facilitated by local councilor Ted Taylor and Martha Blackburn, (Neighborhood Manager) in West Howe, Naomi Unwin, Manager at Townsend Children's Centre and Craig Gilbert who managed the Townsend community website.

yearly music festival.³⁴¹ ³⁴² These meetings were conduits through which pertinent ideas and issues - technological; aesthetic; political; social; governmental - were explored in relation to the works conceptual framing. As stated I structured the project to allow collaborators easy access to each other, through face-to-face meetings and email, in theory reducing the centrality of my role as originator of the work and Helen's role as commissioner. Locally based collaborators were therefore key, they were to act as heralds for the project at a community level as well as hands on facilitators and data gatherers within the participatory fieldwork phase of the project. Later on it was hoped that they would also become potential 'users' of the project in reflection of their own interests and practices, for instance in their reuse of project content housed within the open data commons.

Participation

Once we had established ourselves as a collaborative group,³⁴³ we set about phase three, organising and finding locations whereby members of the public would be able to participate easily in the project, towards this end, the curator of the programme, formed strategic alliances with local libraries, community and cultural centers.

³⁴¹ The Townsend Fun day took place on: 20th March, 2010.

³⁴² In conjunction with local residents and festival organisers Steve Biddel, Donna, Trish. See project blog at: <http://landscape-portrait.blogspot.com/2010/03/geographical-site-specific-ness.html>

³⁴³ This included: artist Kevin Carter, curator Helen Sloan, writer Tony White, community activist Craig Gilbert, researcher/artist Richard Jeffery, photographers Diane Humphries and Noel plus cameraman Steve Lewis.



Figure 11 *Landscape-Portrait 2010* Installation view, Castlepoint Shopping Center, Bournemouth. Image © Diane Humphries (2010).

We also made use of the Media Bus, a state of the art, double-decker bus, equipped with video edit suites, internet access and informal meeting spaces.



Figure 12 *Landscape-Portrait 2010* The Media Bus. Fun Day, Townsend Community Center, Bournemouth. Image © Diane Humphries (2010).

These venues were to act as stages upon which the project might be sited and participated in by members of the public. In addition Helen negotiated access to the local shopping centre called Castlepoint, where we were given an external site, along the main shopping thoroughfare to stage the work.³⁴⁴ The collaborative group also worked with participants in their homes and workplaces. In all these locations

³⁴⁴ See my Blog comments: <http://landscape-portrait.blogspot.com/2010/03/work-experience.html> [accessed 01-09-2011]

members of the core group of collaborators were on hand to explain the project ideas as well as to assist technically, either in the filming or in the use of the website. In addition they also acted as facilitators for the project, for example discussing any concerns that participants might have in regard to the project.

Interaction

If a particular locale had Internet access then members of the public would be encouraged by a collaborator to enter their postcode into the postcode search tool and return their postcode based demographic profile. If not then members of the team would outline the central ideas of the project verbally. Audience responses to these discussions took various forms. When Internet connectivity was present they chatted through their particular demographic profiles accuracy and the implications that these profiles might have. As a result of this dialogue members of the public were encouraged to record a video portrait in response to the discussed demographic one. This was achieved via the website or more often off-line in front of the video camera. If potential participants did not wish to take part they were encouraged to interact via the website if they wished to stay in touch with the project; in addition a simple flyer for the project was handed out with the project details. If a member of the public did wish to participate in recording a video portrait then this took the form of a question and answer session. In total seventeen questions were asked, the format of which was designed as a subjective response to some of the objective questions used by the national Census survey.³⁴⁵ The questions asked have been the same from the first iteration of the work, allowing platform users to compare and contrast different

³⁴⁵ See: <http://www.ons.gov.uk/ons/guide-method/census/census-2001/about-census-2001/census-2001-forms/england->

responses from across the UK via the website search and filter tool.

During phase four the video of participant interviews, recorded by the collaborative group, were encoded and then uploaded to the *Landscape-Portrait* website.



Figure 13 *Landscape-Portrait* 2010 Castlepoint Shopping Center, Bournemouth, 2010. Fieldwork interviews featuring Craig Gilbet and Diane Humphries, Bournemouth. Image © Noel (2010).

In phase four I transferred the video portraits from fifteen participants to the Internet Archive (IA) and licensed them as CC-BY-SA-3.0.³⁴⁶ IA host a range of multimedia content, video, audio, text etc, and they had a pre-existing category of ‘community video’ which combined with their encouragement to make use of free and open licenses made it an ideal choice to host the video portraits. The video files, over two hundred and seventy in total, were uploaded to the IA via a batch process using a handcrafted spreadsheet.³⁴⁷ Each video was tagged with the project name, postcode to

household-form-h1.pdf.

³⁴⁶ A non-profit organisation that was founded to build an Internet library See: Archive.org

³⁴⁷ I had to create this by hand, however in a commercial operation this would be automated via XML output.

which the portrait pertained, username and date. Within the ecology of the IA archive users are free to download, edit and reuse this content, as long as they grant similar permissions to any artefact they create. In uploading this content to IA the artefacts produced by *Landscape-Portrait* have been placed within a data commons, regulated by CC license.

The migration of a portion of the video data from the sharing economy of the *Landscape-Portrait* platform into a commons economy, hosted by IA, was further extended through its distribution as LOD. To facilitate this I made use of a mixture of tools, services and open platforms, including 'thedatahub' catalogue,³⁴⁸ the Linked Open Vocabulary³⁴⁹ site (for ontology and vocabulary hosting and testing) as well as free software ontology editors such as Protégé.³⁵⁰ I also solicited help from the OKF forum, which is a particularly cohesive community who are keen to collaborate on and encourage open data projects. Luckily LOD programmer Richard Light responded and has been a massive help in guiding me through the creation of the files needed to describe the project and make its content available as LOD.³⁵¹ The encoding task was very time consuming, notwithstanding these concerns, an effort was made, at a scale that was achievable within the context of this research, to enact this final phase of the project. I will now describe this process in some detail, as it is a significant method in regard to my research aims of an expansion of community art practice.

³⁴⁸ A free to use data catalogue hosting platform provided by the Open Knowledge foundation (OKF). See: <http://thedatahub.org/>

³⁴⁹ See: <http://lov.okfn.org/dataset/lov/index.html>

³⁵⁰ See: <http://protege.stanford.edu/>

³⁵¹ See Appendix (3) page 238.

LOD Development

The initial stage of building a LOD resource is the creation or referencing of an ontology³⁵² or vocabulary³⁵³ with which to describe the entity, in this case a community art project called *Landscape-Portrait*. The vocabulary I developed³⁵⁴ made use of a number of external ontologies to describe relational concepts and properties, in particular an ontology called 'SKOS'.³⁵⁵ However because the Semantic Web is open-ended graph structure,³⁵⁶ all concepts and properties can be modified upon use. Therefore I was able to tailor existing terms such as 'community art' to reflect the particular aims of this research. This can be evidenced in the hierarchical way in which I established the concepts 'Community_Art_Project'³⁵⁷ and 'Public_Art_Project'³⁵⁸ as a 'subClassOf'³⁵⁹ the concept 'Cultural_Project'.³⁶⁰ Conversely the careful moulding of these concepts has to be offset against their potential reuse by other practitioners who wish to describe similar projects. If they are too specific they will not achieve a general currency and will, to some degree, be marginalised. However once established my vocabulary³⁶¹ provided me with the resources I needed to describe *Landscape-Portrait* and its outputs, specifically this included fifteen video portraits (over two hundred and seventy individual video answers) which were uploaded to an open data commons and made available using

³⁵² See Glossary (O:)

³⁵³ See Glossary (V:)

³⁵⁴ See Appendix (3) page 238 and online at: <https://dl.dropbox.com/u/16463134/LOD/cultural-project.rdf>

³⁵⁵ See: <http://www.w3.org/2004/02/skos/core#>

³⁵⁶ See Glossary (O:)

³⁵⁷ This term is described in my vocabulary as: 'A cultural project produced by, focused on or located within specific communities'. See: <https://dl.dropbox.com/u/16463134/LOD/cultural-project.rdf>

³⁵⁸ This term is described in my vocabulary as: 'A cultural project produced or located in a public space'. See: <https://dl.dropbox.com/u/16463134/LOD/cultural-project.rdf>

³⁵⁹ The term 'subClassOf' is in itself a concept described by another ontology, in this case located at: <http://www.w3.org/2000/01/rdf-schema#>

³⁶⁰ This term is described in my vocabulary as: 'An event convened with the intention of generating cultural outcomes' See: <https://dl.dropbox.com/u/16463134/LOD/cultural-project.rdf>

³⁶¹ See Appendix (3) page 238 for finished version.

LOD.

Project Outcomes

Of the three hundred and sixty one video portraits currently held within the *Landscape-Portrait* website, fifty-one were completed during the Bournemouth iteration. Of these 15 portraits, over two hundred and seventy individual video files were uploaded and licensed to a digital commons and made available as LOD. Through LOD the data outcomes of *Landscape-Portrait* are externalised through applications such as Semantic Web crawlers,³⁶² search engines,³⁶³ publicly accessible open data catalogues³⁶⁴ and open data sites that specifically host LOD content.³⁶⁵ However legislative access doesn't equate to actual use. Through the IA account interface it is possible to view how many times a particular piece of video has been downloaded, and certainly those originated within *Landscape-Portrait* have been downloaded a number of times, but little is said of the context of these downloads, therefore it is not possible to attain qualitative use and legacy information. Similarly thedatahub gives feedback on the number of times a particular RDF file has been downloaded,³⁶⁶ but no information on the context of its use. Doing a quick search for the URI³⁶⁷ of the vocabulary I created yielded no other files in the results page, therefore it would be safe to assume, as this point no one else is using my vocabulary. However it would be hoped that as awareness of *Landscape-Portrait* increases then usage of either the project content, or the vocabulary that describes it, might grow.³⁶⁸ To some degree this pragmatism

³⁶² See Glossary (S:).

³⁶³ For instance see: <http://swoogle.umbc.edu/>

³⁶⁴ Such as the one I used called 'thedatahub', see: <http://thedatahub.org/user/kevinpcarter>

³⁶⁵ Such as the one I used here: <http://mmisw.org/orr/#http://mmisw.org/ont/testing/culproj>

³⁶⁶ See: <http://thedatahub.org/dataset/landscape-portrait>

³⁶⁷ See Glossary (U:).

³⁶⁸ Through presentation similar to the one I did at OKFN as well as the tools of the semantic web.

equates to a durational approach, in that open data, distributed via LOD, might arguably be seen attempting to 'test their own hypotheses' through the volume and diversity of their use. Yet it might be more accurate to understand the work as ongoing, whereby its promotion as a tool, resource or artwork occurs beyond the temporal remit of this particular research.³⁶⁹

In terms of other outcomes Tony White, the commissioned writer, self published his prose work *Porky's Prime Cuts*, to which fellow collaborator Diane Humphries contributed photography.³⁷⁰ White also produced a Blog which contextualised the *Landscape-Portrait* project in the wider context of the *Digital Transformations* commission.³⁷¹ Simon Yuill, the other commissioned artist, incorporated elements of his work into an independent show he held in his native Glasgow in 2010.³⁷² However certain factors, some avoidable others unexpected, have impacted upon the works projected outcomes, and it is these factors that I will now reflect upon, as a means to contextualise the reflections that form the outcome of this research.

Project Reflections

Staging *Landscape-Portrait* in Bournemouth has offered up several significant findings that affected the quality of collaboration, participation and engagement achieved.³⁷³ I

³⁶⁹ 'Duration is required to allow the artwork to test its own hypothesis, but duration is also its ethic, its mode of address and its commitment to the process of a culture coming into being.' Beech, D., (2011). *The Ideology of Duration in the Dematerialised Monument*, In (Eds.) O'Neil, P. & Doherty, C. *Locating the Producers. Durational Approaches to Public Art*. Amsterdam, Antennae,

³⁷⁰ An example of the work can be heard here:

http://www.electra-productions.com/projects/2011/dirty_literature/white_audio.shtml
[accessed 01-09-2011]

³⁷¹ For example some of the prose reference in *Landscape-Portrait* refer to wildlife and fauna found on the commons, explored by Simon's organised walks.

See: <http://pieceofpaperpress.wordpress.com/2010/04/01/knowledge-commons-1/>
[accessed 01-09-2011]

³⁷² Show was called *Field, Factories and Workshops*, August-September 2010, Centre for Contemporary Arts (CCA), Glasgow. See: <http://www.cca-glasgow.com/page=236B7D10-868E-4F86-A306909B378E5655&eventid=6832FAC0-DCBE-F90A-3FC471AA712CD23A>
[accessed 01-09-2011]

³⁷³ Transcripts from my field work interviews can be found in Appendix (1). All the video portraits recorded in Bournemouth can be viewed online at: <http://www.landscape-portrait.com/?region=bournemouth>

would now like to reflect upon some of these, and through this process of reflection, chart their effect upon the works methodological intentions.

Group Working

As stated it was my intention when structuring *Landscape-Portrait* that the process of self-organising, enacted by the collaborative group through a 'bottom up' approach, would be considered a legitimate outcome of the project. During phase one of the project, my collaboration with the curator was consistent in terms of hours worked and general presentation of the project, we worked as a team. It was seen as important that we both meet and discuss, with collaborators, on site, the terms and ambitions of the project. During phase two, due in part to funding and geographical constraints, but also in terms of my conscious decision to encourage each collaborator to orientate the fieldwork to their own practice, my time at each of the locations, and face to face with each collaborator, was reduced significantly. What was hoped for was a remote, federated form of collaboration, maintained via phone and email contact. However during this time I maintained a close dialogue with the curator via phone calls and emails, and she then maintained a close relationship with the other collaborators via face-to-face meetings, emails and phone calls. As a result she became the main conduit and authority for action within the collaborative group, in fact she became the de facto manager. In this way her position within the collaborative group was elevated and therefore unequal to all others. This situation was exacerbated by the fact that SCAN, the agency producing the project, was also run solely by her. Therefore demand on her time, from *Landscape-Portrait* and other projects was overwhelming on

occasion. In this way my lack of face-to-face availability, exacerbated by the remote operation of email and phone, promoted unevenness, in terms of the decision-making power within the project. In reality then, the model of a 'bottom up', self-organising, open ended, non-hierarchical collaborative grouping was unsuccessful. My experience of the works production was one that lurched from something resembling a low budget, ensemble film making experience, predicated around key roles such as director (Helen) and producer (me), to a commercial data collection exercise, whereby operatives (collaborators) were given details of locations and possible participants and proceeded to fill and deliver their quotas as requested. This situation was reinforced by the fact that SCAN was paying the core collaborators to work on the project. In this sense they had a job to do, which they set about doing efficiently. The net result of this 'crowding out' (Bauwens, 2008) was a limit on collective discussions about the works conceptual framing, replaced by a focus on quantitative productivity. Although discussions did occur during this time, these happened predominantly one on one, for instance between myself and Helen, and Helen and the other core collaborators.

A further example of tension between roles and the methods of collaboration came about in regard to the technical constraints of the project. As with any technically configured project there are operational issues, incidents of things not working in the expected manner. When this occurred in Bournemouth these incidents were passed directly to me as I was the 'purveyor' of the technical system and the link to software team.³⁷⁴ This further distanced myself from an experience of collective collaboration and moved it more towards a meritocracy. As a result I was often left to solve IT problems, which were very time consuming and restricted my involvement in

³⁷⁴ See Appendix (3)

other conceptual or cultural work of the project.

Data Gathering Methodology

The adoption of 'personal mall'³⁷⁵ or 'street intercept'³⁷⁶ question and answer methods delivered a variable quality in terms of audience participation. For example when we worked at the Castlepoint shopping centre, we were given a pitch adjacent to other commercial entities.³⁷⁷



Figure 14 *Landscape-Portrait* 2010 Installation view, Castlepoint Shopping Center, Bournemouth. Image © Diane Humphries (2010).

Often when approaching possible participants we were perceived as commercial vendors and treated accordingly. Ironically Castlepoint yielded the most amount of interviews, due in part to the density of footfall and the persistence and enthusiasm of the collaborators. Yet this method of engagement also contributed to a dislocation of participant to the projects core themes. Often the participant was not clear why they were being asked the questions, one sensed they just wanted to get it over with quickly

³⁷⁵ See Glossary (S:).

³⁷⁶ See Glossary (S:).

³⁷⁷ See my blog: <http://landscape-portrait.blogspot.com/2010/03/work-experience.html> [accessed 01-09-2011]

and were too embarrassed to ask what the point was. This was compounded by the collaborators (myself included) being as interested in attaining a decent quota of respondents as to the quality of what was actually being discussed. However the use of well known local collaborators did mean that we were able to make use of personal networks as several of the collaborators were recognised by shoppers. Due to the relaxed and informal nature of these existing relationships, members of the public were more easily engaged in conversation about the project themes. As a result they agreed more readily to completing an interview and thus a deeper connection with the project ensued. It was also possible to make these deeper connections within project locations where either privacy, connectivity or familiarity was present. These included the familiar spaces of community centers, libraries and peoples homes. By adopting the use of a personal 'in-home' type approach,³⁷⁸ whereby participants had agreed to be interviewed, rather than be 'intercepted', a deeper engagement with the projects themes could be attempted.



Figure 15 *Landscape-Portrait* 2010 Interview, Media Bus interior, Townsend Fun Day, Bournemouth. 2010 Image © Diane Humphries (2010).

³⁷⁸ See Glossary (S:).

This was particularly true of the Media Bus, which offered a visual spectacle or landmark site for the project when incorporated in community activities, such as the Townsend Community Centre Fun Day.³⁷⁹ Potential participants, particularly younger children (dragging their parents along), would be excited to enter the bus. Its combination of conspicuous technology and informal lounge area allowed for an excellent level of engagement with the project. Participants could view and discuss their demographic profiles downstairs and record their video portraits upstairs. This also allowed for a range of groups and ages to engage with the project at the same time.

Social Concerns

In discussing the project with potential participants the issue of online security, particularly around child safety was mentioned. Several parents objected to the idea of children recording video portraits of themselves online. This concern was indicative of a wider debate in the locations we worked about the suspected (but never confirmed) presence of paedophiles. Also there were concerns around the use of computers and the practice, common to social media, of 'everything in one place for everybody to see'.³⁸⁰ In particular the ramifications that this had for privacy, a pertinent issue in some of the communities we worked in where families had moved away from other locations in the interest of their own safety. This position was reflected in the survey conducted during the making of *Landscape-Portrait*.³⁸¹ Out of fifty participants interviewed over half either did not want to engage with social media or have or want access to a computer. One of the reasons given was a concern about being public,

³⁷⁹ The Fun Day was held on 20/03/2010 at Townsend Community Center, Bournemouth, UK.

Debbie's response was common:

The reason I don't use them is because I am a private person. I don't want to go on there and tell everybody what I am doing etc. etc. Unlike my daughter who spends all her time on it.³⁸²

Use of Social Media Services

By providing a suite of social media tools and services it was hoped that the work would be able to promote an engagement with its themes via the practices of social media. The website was not set up to track the use of social media services such as the sharing of content, so it is not possible to state the level of usage. However in thinking of the practice of folksonomy for instance, no external comments were made on one of the fifty-one Bournemouth portraits held online.³⁸³ The comments page had been unsuccessful in earlier iterations of the work, and in responding to this by commissioning a writer for this site and introducing a set of CSMP tools and services, it was hoped to address this failing during the Bournemouth iteration. However after this upgrade and commission the comments page was still under used and therefore this strategy was unsuccessful in promoting further engagement with the project. In terms of crowdsourcing content, very few portraits were recorded as a result of users sharing their video portraits within their social media networks. In agreeing that the

³⁸⁰ See Appendix (1) for selected transcript.

³⁸¹ See Appendix (1) for selected transcript.

³⁸² See Appendix (1) for selected transcript.

³⁸³ Folksonomy is defined as collaborative tagging, social classification, or social indexing. It is a method of collaboratively creating and managing keywords to annotate and categorize content. Trebor Scholz, 'Market Ideology and the Myths of Web 2.0.' *First Monday*, 3, Vol. 13 (2008), <<http://www.uic.edu/htbin/cgiwrap/bin/ojs/index.php/fm/article/viewArticle/2143/1950#p1>> [accessed 21-03-2011]

incorporation of these social media strategies failed I would suggest that this failure is consistent with findings from some other academic or non-commercial social media projects.³⁸⁴ In part this correlates with Lovink's request for recognition of entropy, stagnation and boredom as key factors within a networks holistic operation, as well as an indication of the differing operational logic of CSMP with that of academia.³⁸⁵ Similarly I would argue that the inclusion of failure is an important factor within the outcomes of community-focused works, in that failings directly effect the productive process and whilst this is a common experience within community focused practice, as Sutherland has stated, you learn from these important failures and move on,³⁸⁶ there is more relative point to be made. Failings in the form of boredom, entropy and stagnation, as Lovink has noted in his description of Network Aesthesis, need to be included within a holistic image of network. Similarly the image produced by an expanded community artwork, one that employs a network understanding of site, might seek to include these seemingly negative actors as they destabilise the dislocated, fixed image of community produced by some community focused artworks. Through this process the fixed image of community might be destabilised, preventing its easy co-option by other agendas, such as culture led generation.

Technical Issues

All venues, in their own way, were effected to some degree by technical accessibility

³⁸⁴ An example of another academic rendering of web 2.0 functionality that failed, *Discordia*, was criticised for being too formal, trying to incite formal peer review within the context of Web 2.0's inherently discursive practices. (Lovink, 2008, p.xxii) Also the example of *DiverCity*, an academic use of social media: 'The *DiverCities* experience to date is not so much "failure" but a normal reflection of the levels of participation on most social networking sites that rely on user-generated content. Most participants are content to "lurk", rather than actively contribute to a site. Only a small percentage of online community members tend to participate/contribute/edit. (Ang and Pothen, 2009).

³⁸⁵ See page 55

³⁸⁶ What is refreshing about Sutherland is his acceptance of failure as a valuable part of the process for artist, commissioner and community. For Sutherland the reality is that some projects do not work and you learn from it and move on. Sutherland, A. Grizedale Arts. *Locateing the Producers*. Arnolofini, Bristol, UK. (2010) .

issues.



Figure 16 *Landscape-Portrait* 2010 Installation view, Castlepoint shopping center, Bournemouth. Fieldwork interview featuring Craig Gilbert. Image © Diane Humphries (2010).

For example at the Castlepoint shopping center the exposed site did not have any broadband wireless connectivity, therefore we were unable to show participants their demographic profile. This ‘show and tell’ method of engagement had previously proved very effective in engaging audiences with the project themes in earlier iterations. Without this ‘evidence’ the resulting dialogue struggled to include participants within a deeper engagement with the project. In addition the libraries and community centers often had extensive network Firewalls in place, which prevented viewing and uploading of video content.³⁸⁷ Library IT departments were understandably reluctant to reconfigure them for fear of compromising the network. When a hole was finally poked through the Firewall to allow audiences to view and upload video it became apparent that the bandwidth necessary to record online video

³⁸⁷ See my Blog at: <http://landscape-portrait.blogspot.com/2010/03/firewalls.html> [accessed 01-09-2011]

was not available.³⁸⁸ This facilitated several ad hoc solutions, which eventually led the collaborative group to abandon online video recording completely and use video cameras off-line.³⁸⁹



Figure 17 *Landscape-Portrait* 2010 Fieldwork interview at Kinson Community Center featuring Steve Lewis. Bournemouth. 2010. Image © Diane Humphries (2010).

This decision caused a degree of detachment between participant and project as the material recorded off-line had to be edited, encoded and uploaded by the collaborators, creating a temporal distance between the act of participation and online publication. In an effort to close this gap email and real world addresses were taken, and flyers handed out. In addition the Media Bus, because of its mix of new and old technologies, posed issues around their use by a predominantly untrained community group. Within the collaborative group two main cameramen completed the majority of filming. One came from a self-taught community background; the other was a trained commercial cameraman, experienced in using the supplied 'tapeless' cameras.³⁹⁰ This produced

³⁸⁸ See my Blog at: <http://landscape-portrait.blogspot.com/2010/03/tech-issues.html>
[accessed 01-09-2011]

³⁸⁹ See project blog at: <http://landscape-portrait.blogspot.com/2010/03/tech-teething.html>
[accessed 01-09-2011]

³⁹⁰ 'A tapeless camcorder is a camcorder that does not use video tape for the digital recording of video productions as 20th century ones did. Tapeless camcorders record video as digital computer files onto data storage devices such as optical discs,

uneven production results as some interviews were lost entirely due to bad sound quality or non-familiarity with the equipment, most however were usable. The Media Bus also suffered occasional connectivity problems, again meaning we couldn't always access the project website when we wanted to show participants their demographic profile.

Contingent Plans

Landscape-Portrait was meant to involve collaborators in a staging of the project outcomes around Bournemouth. The curator convened a meeting of all the artists, administrators, activists and collaborators where plans were discussed about how each, independently or collaboratively, wished to move forward with their projects.³⁹¹ Our discussions revolved around the presentation of the project content across offline and online sites situated within the Bournemouth area and beyond. These included local libraries, an open-air film show (organised by SCAN), the local newspaper, the Bournemouth Echo forum and the home page of community and library computers. Collaborator Diane Humphries was due to have an exhibition of her photographs in the main Bournemouth library in the later half of 2010. Collaborator Craig Gilbert wanted to utilise some of the video content produced in Townsend on the Townsend community website which he helped run.³⁹² Craig was also involved in a separate bid for funds to develop a local wet weather football pitch, and intended to use video content from *Landscape-Portrait* in support of the application. However these and other longer term plans have in most cases not happened due in part to SCAN's change in

hard disk drives and solid-state flash memory cards.' See: http://en.wikipedia.org/wiki/Tapeless_camcorder

³⁹¹ See my Blog at: <http://landscape-portrait.blogspot.com/2010/04/meet-scan-planning-phase-2.html> [accessed 01-09-2011]

³⁹² Craig worked within the Townsend community and ran the local website (<http://www.thetownsend.co.uk/townsend.php>). [accessed 01-09-2011]

funding and an unfortunate illness of curator Helen Sloan.³⁹³ This is understood as a failing of the project methodology, due in part to its centralised structure, and its inability to maintain momentum over a longer period of time. Though durational approaches may confer fluid and egalitarian relationships, these are vulnerable if they intensify rather than reduce dependence upon a central authority, because the sudden removal of the centre impacts the orientation and life span of a project, particularly in respect to legacy and use value. This conforms to what Lippard has described as a ‘serially monogamous’ relationship between arts professional and community, whereby the central character (artist, commissioners, institutions), ‘goes on to something else, and the community is often insufficiently involved to continue or extend the project on its own’ (Lippard, 1995). As a result of these circumstances there was no public launch of the works commissioned by *Digital Transformation* in Bournemouth to which all the participants and collaborators were invited.³⁹⁴ In this sense this particular iteration of the project is unfinished, although the content has been recorded and uploaded, artefacts produced, located and distributed within a open data commons, this has not been publicly announced locally within the host communities, which is a failing when considering *Landscape-Portrait’s* methodological orientation. However in locating some of the content produced by the project within the digital commons and distributing it via LOD, some content is made accessible and reusable. For instance each video portrait distributed by LOD has a property of ‘hasSubjectOf’, this accepts the value of the postcode that the portrait relates too.³⁹⁵ Therefore it is feasible,

³⁹³ During the period after phase two (April-Aug 2011) Helen had to reduce her hours at SCAN due to illness. In addition during the spring of 2011 SCAN - the host organization - lost its core Arts Council funding and as a result its office in Bournemouth University. Although SCAN is still operating as of the time of writing the delay in acting upon phase three and the change in funding has impacted across all the commissioned projects and limited their exposure to a wider public.

³⁹⁴ For my reflection on this see: <http://landscape-portrait.blogspot.com/2010/03/geographical-site-specific-ness.html> [accessed 01-09-2011]

³⁹⁵ Postcodes are described by an ontology created by the ordinance survey, for example using ‘BH119PY’ see here:

although not always predictable, that in using a semantic aware search engine ³⁹⁶ to find content related to a particular postcode, a user could return a set of results that might include formal postcode related content, from sources such as the Ordnance Survey or CACI' postcode based demographic profiles, alongside those produced as part of *Landscape-Portrait*. As a result I would argue relevant possibilities are suggested to this researches aim of expanding the terms of community art practice, and these possibilities are akin to Kluge's formulation of marginal utility, something I will return to in the conclusion of this research.³⁹⁷

***Landscape-Portrait* Summary**

During the production of *Landscape-Portrait* I utilised a hybrid research methodology that was at once descriptive and reflective. From this I developed an analysis that engaged directly with my art practice, which in turn informed the aims of this research, namely an expansion of community art practice. In combining my research methodology with an artwork that developed a critique of systems of representation, I made use of a 'bottom up', durational approach to group working, engaging local communities via dialogical, collaborative and participatory modes of production to produce artefacts located within a sharing and a commons economy, which were then distributed via LOD. Through my previous analysis of site, I questioned whether a collaborative, community authored, artwork might be able to make use of an expansive conception of site to offer critical analysis to a system of representation, such as postcode based demographics. In part the answer was yes, and I would view, from

<http://data.ordnancesurvey.co.uk/id/postcodeunit/BH119PY>

³⁹⁶ See: <http://swoogle.umbc.edu/>

³⁹⁷ All methods of domination and those of profit (which do not want to dominate but rather make profit and thereby dominate) contain a calculation of marginal utility. This means that the fence erected by corporations, by censorship, by authority, does

the perspective of my own practice, *Landscape-Portrait* as a promising work. However during the production of this cultural work a number of difficulties, naiveties, failures and unforeseen possibilities have presented themselves, which my research has duly reflected. Primarily the methodological design of the project was explicit in its attempt to engage issues that arise when a centralised authority is mobilised and maintained during cultural production. However this engagement proved difficult in most phases of production. Furthermore the work made use of practices associated with CSMP, such as crowdsourcing and folksonomy, both proved ineffective in amplifying the productive relations of participants in the work. Technical issues also served to limit the works operation and the use of commercial strategies of data acquisition affected the quality of interaction possible. The operation of open data and LOD has suggested interesting possibilities yet in spite of this and in considering the focus of this research, it seems timely to reflect upon what has been learnt from the often problematic experience of producing an expanded community artwork.

***Landscape-Portrait* A Model of Working ?**

Earlier in this research I drew out a network schematic predicting productive relations and outcomes for what I have termed an expanded community art practice. As a result I thought I had, in hand, a model for a collaborative, participatory community art making machine, based around FLOSS principles and group working, that I could utilise in making the artwork *Landscape-Portrait*, the outcome of which would feature as an exemplar of an expanded community art practice. However the limitations of this model became apparent as the work progressed, reaffirming Lovink and Munster

not reach all the way to the base but stops short - because the base is so complex - so that one can crawl under the fence at

observation that 'networks cannot be studied as mere tools or as schematisations and diagrams. They need to be apprehended within the complex ecologies in which they are forming (Lovink & Munster, 2005). Although Lovink and Munster are here talking specifically of digital network relations, I would argue that any network image may act in a similar way upon its subject, particularly where a desire to gain or provide an overview is felt (2005). Lovink comments that the aesthetic practices employed when creating such a visual summary make it difficult to capture the existence of the 'abstract, the conceptual, the unseen, and the immanent' (Lovink, 2008) that experience would indicate exist within network relations. What is suggested, via Network Aesthetics,³⁹⁸ is an aesthetic practice that includes a range of constituents missing from my schematic, for instance the role 'boredom, confusion, and stagnation' play (Lovink, 2008). It is these apparently disruptive qualities, which might also usefully feature antagonism, distrust and frustration, which need to be included when considering the constituents of an expanded community art practice. For they are, in my experience, prevalent in and effective upon the productive relations of community art practice. Whilst this can be a consistent frustration, their inclusion offers resistance to any overly positivistic or fixed image of community, commonly generated by 'top-down', or institutionalised forms of community practice analysed earlier.

It is this "settlement" of powers (Fuller, 2005), often seen as the result of a set of fixed relations and conditions, that might offer potential to an expanded community art practice. Fuller, like Kluge, points to the possibilities of combining mundane objects, including systems of distribution, consumer items and legal practices in a manner that suggest the possibility of change and challenge to a purely deterministic outcome. Is it

any time (Kluge, 1991, p.69).

possible then that understanding an expanded community art project as a mutable ecology offers the possibility to identify a larger set of actors that might be re-deployed? Reflecting on my experience in making *Landscape-Portrait* these constituents might usefully include a range of elements, such as commissioning, funding and documenting. For although these are not standard objects in the obvious media sense, they are processes, and as noted by Fuller³⁹⁹ and Lacy, the objectification of processes confers upon them the properties and meanings of objects:

There's a false dichotomy that's always talked about, even by us, between objects and processes. Any time we objectify consciousness, it's an object in a sense, a body of meaning.
(Lacy, 1995, p45)

This understanding influences a range of outcomes outside of the 'misplaced concreteness'⁴⁰⁰ familiar to the instrumental structure of community art commissions, in particular its funding, which is often focused upon material outputs, timelines and best practice, with the result that the artwork struggles to integrate within a particular site. However this approach does not promote determinism,⁴⁰¹ along the lines of 'if you

³⁹⁸ See page:55

³⁹⁹ In the essay PHRASE Fuller talks of 'phrases' as a series of 'micro-to-macro objects, entities in their own terms at a certain scale, but also as mediations of part-whole relations.

Fuller, M. and Goriunova, O., (2012).PHRASE, In (Eds.) Lury, C. & Wakeford, N. *Inventive Methods: The Happening of the Social*.

⁴⁰⁰ Fuller borrowed from Alfred Whitehead's concept of "misplaced concreteness" as a founding blind spot in modern science and technology is discussed as a form of simultaneously productive and constraining perspectivalism. Fuller, M., (2005). *Media Ecologies, Materialist Energies in Art and Technoculture*, MIT Press.p.9

⁴⁰¹ Fuller himself is critical of deterministic interpretations and gives the example of same technologies being offered in different culture settings resulting in different patterns of use. ANT's contingent valuing of human and non human actors has also been criticised as human actors would always have the edge over non-human actors via speech, rational thought emotions etc and to suggest otherwise is invokes a deterministic approach. And while ANT would not refute the possibility of this, it would deny it as a starting point. Law, J. Notes on the Theory of the Actor Network: Ordering, Strategy and Heterogeneity Centre for Science Studies , Lancaster University (1992).

change that, you'll get this'; the approach discussed here is understood as a contingent, 'bottom-up' approach, one that alters to reflect a specific context.

It is no longer enough to say that activating the viewer tout court is a democratic act, for every art work—even the most “openended”— determines in advance the depth of participation that the viewer may have with it.

(Bishop, 2004)

So if anything has been learnt from the experience of making *Landscape-Portrait* as an exemplar of an extended community practice it is that each model and strategy of working used, whilst seductive in theory, in practice has its own attendant issues, which need to be considered as explicit constituents, affective upon the productive relations of the wider project. For instance advocating a 'bottom up' approach would seem to ameliorate some of the concerns related to a centralised authority consistent with an external or 'top down' methodology. However if this approach is not carefully maintained, through an open channel of communication, face to face meetings for example, it quickly distorts, conforming to the centralised approach it wished to eschew. Furthermore open data' methods of production and distribution have been critiqued as a set of process' that amplify existing power inequalities under the guise of an ill defined 'openness'. Whilst *Landscape-Portrait* makes use of several methods which attempt to intervene in and problematicise open data' operational culture, these are as yet speculative, tied to the operation of a recently established open data

commons, and such it is not possible, within the timeframe of this research, to do more than watch and learn. Yet it is this transition from process to object that is so pertinent to an expanded community art practice. For when practices, which should be contingent and constantly evolving are employed objectively, as suggested in my schematic, they often proscribe instrumental ways of working that may contradict the methodological intentions of a project.⁴⁰² With this in mind I have in the conclusion to this research made use of noted experiences and reflections (whilst producing *Landscape-Portrait*), framed by this textual research, to generate a set of reflections upon the expansion of the terms of a community art practice. Although some of these will be based on the *Landscape-Portrait's* claimed successes, others will make use of less successful outcomes, which will contribute greatly to a tangible rather than overly positive set of reflections.

Chapter Five.

Reflections upon an Expansion of Community Art Practice.

Overview

The aim of this research has been to reflect upon the expansion of a community art practice that is inclusive of a range of productive sites, irrespective of materials, technologies or practices that inform them. These reflections have been generated from my practice based research, which employed a 'bricolage' methodology, involving myself as an artist working in collaboration with others on the production of the artwork *Landscape-Portrait*, an experience that was then reflected upon in my research

⁴⁰² See Schematic on page 100

diary.⁴⁰³ The methodological orientation of *Landscape-Portrait* was in turn informed by a textual research consisting of an extensive study of fields pertinent to this enquiry. This material provided a foundation for a comparative analysis of methods and methodologies derived from aesthetic, digital, community and public art practice, upon which this set of reflections will be based. In light of the productive methodologies outlined in this research, I am hoping to maintain the link between a particular speculation and the problematics that locate it, therefore each reflection is considered contingent upon the context of its generation and use, a method that is consistent with a 'bottom up' approach advocated in this research. As a result it is hoped that the reflections generated will be used and reused in a contingent manner, as a modifier of practice in a particular context, rather than as a series of objective recommendations, which sometimes result in a objective deployment contrary to the methodological design of this research project.

Research Development

In tracing the lineage of public and community artworks and practices, from their initial funding in the USA to their contemporary depiction, a significant and mature body of criticism has been identified and analysed in my literature review. Through this historical account the provenance of 'community public art' was distinguished against that of 'contemporary public art', for example in the staging of social process as part of an active method of audience address which in turn contributed to an expansive understanding of the constituents of productive site. This practice, termed New Genre Public Art (NGPA) was in turn subject to critique, in particular issues pertaining to the

⁴⁰³ See: <http://landscape-portrait.blogspot.co.uk/>

image of community, authority and centrality of cultural producers, and the means by which a central authority was enacted within community focused works, through its methods of interaction. This analysis was followed by a consideration of theories and practices that focused upon the heterogeneous constituents that produce an aesthetic experience of the social world. This was examined with reference to Actor Network Theory (ANT), continuing a methodology developed by NGPA, whereby site is understood as mutable, derived from social, geographical and historical constituents, resisting attempts to prejudge a site as resultant of a particular type of relations. The fields of art and technology were then brought together in a brief overview of the history of NMA, a discipline which it is claimed marks an explicit engagement with an information society (Quaranta, 2011), suggesting an art that has moved beyond medium specificity to what Quaranta, amongst others, has termed a 'postmedia' condition.⁴⁰⁴ This shift to a postmedia sensibility should not however be confused with earlier (post media) claims that all art is now media, rather it is indicative of a split between the kitschness of media and the political intent of art predicated upon the 'indeterminacy and dissemination of its source code'.⁴⁰⁵ Next I looked at the constitution of site and the productive economies offered by commercial social media platforms (CSMP). The claim that the mediated publics hosted by CSMP offer the possibility for a networked public realm was discussed against a range of critiques concerning property, autonomy, and privacy which questioned the authenticity of CSMP social formations predicated upon a sharing economy. These concerns were analysed against contemporary understandings of the term 'community' taken from

⁴⁰⁴ Quaranta describes post media as an opportunity to redefine art as distinct from media, which is described as kitsch and medium-specific. Quaranta, D., (2011). *Media New Media, Postmedia*, Postmediabooks.. The term post-media is also attributed to Derrida.

⁴⁰⁵ See page 65.

media studies and social science. Particular tensions were identified, for instance the deployment of 'inclusion' within community politics that it is claimed has the effect of removing antagonism, and therefore political dialogue. Conversely where an explicit community identity is formed, the dangers of it being co-opted by an external agency were also noted. These issues, implicit within community forming, were discussed against the affordances and constraints offered by FLOSS and open data practices. Beyond the proprietorial constraints of sharing economies such as CSMP FLOSS communities partake in, as an affect of their ideological and productive practices, what has been termed a commons economy, whereby rights of freedom are granted by licence to the user rather than the proprietor.⁴⁰⁶ However these practices have been criticised for the isomorphic and meritocratic culture they engender. Open data, promoted as a drive towards empowerment of the citizenry through 'information power' (Pollock, 2011) is also constrained around an isomorphic and meritocratic culture, as well as a threat of co-option by the state, in what has been critiqued as a policy consistent with the instrumental amplification of governmental power.⁴⁰⁷ However different modalities were identified within the operation of FLOSS & open data, for instance the egalitarian principle of Free Software was measured against the operation of Open Source software. Likewise within open data two modes of operation were identified, Open Government Data (OGD) and the grassroots operation of Open Data (OD). Each operates in specific ways, for instance OD allows proper data cycles whereas OGD does not, however both are united by an ideology of 'openness', although this has been critiqued as having been unsatisfactorily defined. To combat the operational culture of FLOSS and open data several community art practices and

⁴⁰⁶ See page 72.

models of working were included within the methodological design of my own work *Landscape-Portrait*. The research generated was analysed and reflected upon, evaluating each practice and model to gauge its effectiveness to an expansion of community art practice. Following on from this analysis a deeper examination of the specific operations of open data and LOD was conducted. As a result methods were identified such as a data forensics, subjectivity and dataset linking.⁴⁰⁸ The possibility to reconsider the relationship between community and public art was introduced via a discussion of open data methods and the production of ‘minumental’⁴⁰⁹ rather than monumental public sculpture, in particular the potential this suggested in developing an anti-open-data artwork. In many ways *Landscape-Portrait* is an attempt to produce this anti-open-data artwork, as its development using open data methods and methodologies was directly informed by my research.

Chapter four featured an overview of and reflection upon the production of *Landscape-Portrait*, which formed the major practice element of this research. *Landscape-Portrait* is the embodiment of this research in practice, an exemplar of an expanded community art practice artwork, and as such offered a chance for me to test my research hypothesis. In particular the methodological design of *Landscape-Portrait* referenced my textual research across a range of issues, for instance those pertaining to authority and control within the critiques of NGPA and CSMP as well as the different sites constitutions and relations of economy of FLOSS, CSMP and open data, which an expansive community art practice might utilise.

As a result of my *research through practice* a set of problems, qualifications and

⁴⁰⁷ See page 117.

possibilities have been identified that are specific to my research aims, that of expanding community art practice to include new productive sites suggested by social technologies. This research has been successful in employing and suggesting several methods that engage these new productive sites. However in my reflective diary both failings and successes are recorded, and it is important to note that each contributes equally to the reflections and suggestions that comprise the outcome of this research. What follows then is not a list of successful methods, a tool kit to be adopted slavishly as part of an expanded community art project. As a result of its methodological design the failures, reported in this research, are used equally with its potential success' to reflect upon the operation of a holistic community art practice, not one that is dislocated from the ecology of its production. What follows then is a series of reflections, suggestions and methods through which new productive sites may or may not be engaged by an expanded community art practice.

Funding dictates the agency developed by expanded community artworks before they have begun.

Central to my analysis of an expanded community art practice was the affect arts funding plays, in orchestrating and confirming variables such as cultural and organisational hierarchies and, in the case of *Landscape-Portrait*, defining the sites where the work was to be located. As noted community art practices were used in *Landscape-Portrait* to engage some of these externalities.⁴¹⁰ However the need for flexible funding structures would seem particularly significant for community artworks

⁴⁰⁹ A term borrowed from Josephine Berry Slater and Anthony Iles book *No Room To Move* (2010).

⁴¹⁰ This included bottom up, durational approaches (where the art is allowed to 'test its own hypothesis' (Beech, 2011, p.314)

that make explicit use of technological means. In developing *Landscape-Portrait* over a five-year period, I in consultation with Forma (the production agency), made use of ACE's tour funding structure to facilitate the development of each technical and conceptual iteration of the work. This approach side stepped the problem of gaining repeat production funding of a previously funded project, which could have been refused as the work was not 'new' or 'original' (a common requirement for visual arts funding).⁴¹¹ Furthermore legacy and use value within technologically intensive community art projects is often restricted by unrealistic production budgets, delivery timetables, best practice IT guidelines and the 'serially monogamous' relationship between arts professional and community (Lippard, 1995). This has led to a frustration amongst practitioners and participants alike, for example implementing costly ICT whereas 'good enough ICT'⁴¹², which is cheaper and therefore more sustainable, may suffice.⁴¹³ Although I would argue that 'good enough ICT' is not always preferable to a properly developed and tested technical solution, whilst 'good enough ICT' may work in controlled spaces such as a gallery or community centre, within the public realm, where attention is at a premium, technical solutions need to be robust, consistent and accessible, and this requires funding that allows versioning of bespoke technologies. This is what CSMP do well, they ensure a transparent connection between user and site, in that 'there is nothing to be against' in terms of user experience, which in part accounts for their ability to generate and maintain vast user communities. This transparency at all costs leads to a level of usability that the pragmatism of 'good

and localism in the form of 'home team advantage' (Kwon, 2002, p.147),

⁴¹¹ See discussion on this topic at AN Forums: <http://www.a-n.co.uk/nan/article/211273/209954>.

⁴¹² See Wallbank's email conversation Appendix (6)

⁴¹³ Wallbank cites his experiences in Brazil where his alternative approach of 'good enough ICT', has been adopted (See email conversation Appendix (6))

enough ICT' often struggles to deliver.⁴¹⁴ For an expanded community art practice the possibilities are very pertinent. Although *Landscape-Portrait* initially received a generous budget that enabled the project to deliver beyond a 'good enough ICT' approach, it did not have the budget to continually develop and maintain its communities of users after each iteration of the project. In retrospect it might have been appropriate to locate the early production of *Landscape-Portrait* project within a CSMP rather than attempt to build a costly art platform from scratch.⁴¹⁵ As Dean has commented, the problems with CSMP are not their operational methods per se, rather it is the fact that these are dictated by privately owned and managed companies, conforming the commons they produce to a sharing economy. ASMP such as Diaspora have tried to engage with this critique by employing a FLOSS and P2P methodologies in their design. Nevertheless after receiving significant start-up funding Diaspora has adjusted several of its methodological and operational goals, for instance a preference for a P2P network was dropped in favour of a federated approach, because a P2P network was too difficult to implement. As the funding term has drawn to a close two of the core members left to pursue other projects, turning the operation and running of this 'Free Software social project' over to the user community.⁴¹⁶ It is not possible to predict how this project will develop from this point, user response' range from the damming to an acceptance of a symbolic and pragmatic defeat.⁴¹⁷ What is clear is the that issue of funding strategy impacts the technical development, generation, and management of social and art platforms. In accordance with my own experiences in

⁴¹⁴ During my presentation at *Digital Engagement*, Sheffield, 2010 Access Space struggled to connect FLOSS video conferencing software, between themselves as a Brazilian team, eventually giving up, leading to a general frustration within the audience.

⁴¹⁵ Excluding obvious problems that content created and shared via CSMP would be held within a data silo, because of its adherence to a commercial logic, and therefore the value of the commons enabled would be constrained

⁴¹⁶ See Diaspora Blog at: <http://blog.diasporafoundation.org/2012/08/27/announcement-diaspora-will-now-be-a-community-project.html>

producing *Landscape-Portrait* (as well those noted in relation to the DiverCity platform), the health of a network is not technically or legislatively determined, through the ease of use of its interface or the enabling of users freedoms, networks take time and therefore budget to grow, and as *Diaspora*, *Landscape-Portrait* and *DiverCity* have found, the tech build is just phase one. This is something that is difficult to legislate for within traditional community arts funding in the UK. Even though P2P & FLOSS methodologies might be appealing (considering current economic constraints in art funding) they should not be seen as a replacement for existing systems of cultural production funding, rather they should be used as a modifier. For CSMP monetisation of the user funds the constant refinement, generation and maintenance of the mediated publics that CSMP produce. What commons economies do produce however is a subjectivity that is useful in driving expectations of existing production economies through careful consideration of a sites constitutional structure. The re-thinking of public arts funding for an expanded community art is therefore key. Failure to acknowledge the time and therefore cost required to generate and maintain networks, irrespective of their methodological design or constitutional form, will have a impact upon the quality of use and legacy values that expanded community artworks produce. The productive sites enabled by CSMP, FLOSS and open data all require a significant investment of time and money and, in respect to this research, the question remains open as to which site and productive economies to favour within an expanded community art practice. Should it locate itself within a CSMP and make use of this free to use sharing economy, irrespective of key critiques around labour, privacy, ownership and autonomy? Alternatively might it employ a FLOSS/P2P methodology,

⁴¹⁷ See: <http://news.ycombinator.com/item?id=4439840>

whereby user freedoms are legislated, yet the operational culture, the requirement for skills acquisition and IT maintenance establish significant drain on resources and therefore funding, constraining the long term generation of use and legacy value.

Failure is a useful method of resistance in developing an expanded community art practice.

In response to this conundrum *Landscape-Portrait* employed a hybrid approach, one that included CSMP practices, proprietary software as well as a commons economy in the form of open data. On reflection this approach generated a range of issues and varying degrees of success. For instance the CSMP practices employed, such as crowdsourcing and folksonomies, were fairly unsuccessful. In part this failure was due to the context and the methods used to record the video portraits, which were predominantly offline, with no explicit connection to the online platform. However it would be correct to say that I was naive in thinking it was possible to add on these services, in a top down manner, without consideration of the economic and social difficulties involved in generating and maintaining participant communities. The relative stagnation of user derived content and lack of use of the sharing services during the first three stages of production of *Landscape-Portrait* made plain that earlier problems, within the works productive methodologies, could not be resolved later, by the adoption of affirmative social media practices. This failure though was successful in drawing attention to the particular problems within the works methodological premise. In response I initially adopted the artists familiar repost, in that failure is considered a

valuable way of learning, in short you learn from your mistakes and 'move on'.⁴¹⁸ However this healthy pragmatism does mean to imply that these mistakes should be excluded either from the productive process or the outcomes of this process. As my research suggests 'negative' factors such as boredom, confusion and stagnation (Lovink, 2008) that contribute to these failings need to be understood as aggregators within the ecology of an expanded community art project.⁴¹⁹ In addition the effect of these 'negative constituents' should be included within the outputs produced by an expanded community art practice. Failure to do so may result in an artworks dislocation from site, as noted in the presentation of fixed images of community to which unrealistic claims of inclusivity are attributed. By including these negative elements the image of community produced is therefore disrupted and complicated, and therefore provides greater resistance to being co-opted to other agendas, such as has been noted in relation to culture led generation.

***Network subjectivity does not imply the exclusion of subjects,
rather it is an inclusive term that recognises difference.***

The discrepancy between the actual social constituents of site and their external perception was evidenced during the production of *Landscape-Portrait*. As a result of polling participants involved in making the artwork *Landscape-Portrait*, it became apparent that over half the people I was working with did not wish to or could not make use of social media.⁴²⁰ Traditionally within community art practice, and in

⁴¹⁸ See page: 181.

⁴¹⁹ See discussion of DiverCity in (Ang and Pothen, 2009).

⁴²⁰ See page 179.

reflection of policies within public arts and culture funding,⁴²¹ this apparent lack is often addressed through skills and awareness training.⁴²² But this approach ignores the point that some of the people I interviewed did not want to learn how to interact with social media, the Internet or computers, not because they couldn't, rather because they did not want to.⁴²³ It would be wrong however to conclude that a particular participant would have little to gain from being involved in a community art project because it employed digital practices. The understanding of network subjectivity I am implying here is not technologically determined and would seek to include those things that make us different and separates us over time and space (Gere, 2012, p.1). In making use of Laws's contention that actors within network are themselves networks,⁴²⁴ and in recognition of the aesthetic practices analysed during this research, I would argue that all subjects are themselves, and are framed by, the figure of the network. As analysed in relation to several artworks, the network operates via a variety of explicit and implicit modalities that produce network subjectivities resulting from a range of aesthetic stimuli, conformed by what has been termed the information age.⁴²⁵ Therefore to propose a productive methodology that includes an expansive understanding of site does not exclude those participants, viewers etc. who do not wish to engage with one particular constituent. Rather it is an attempt to engage complex network subjectivities that in part informs this research in its move towards an expanded community arts practice. Within this the subject is located at the very

⁴²¹ See: <http://www.ahrc.ac.uk/FundingOpportunities/Pages/digitaltransformations.aspx>

⁴²² During the making of *Landscape-Portrait* this training was called NIACE Learning Revolution Transformations Fund

⁴²³ As one of the participants 'siltow' commented 'There is no-one I need to talk to on the computer.....and I wouldn't know how to use one anyway, now that is a bad excuse, I could get one if I was interested, but I am not, I have enough people round here to talk to.... And a computer is a sitting down job, no its not for me' Siltow Do you use website such as Facebook and MySpace ? . (2010) .

⁴²⁴ See Law, J. Notes on the Theory of the Actor Network: Ordering, Strategy and Heterogeneity Centre for Science Studies Lancaster University (1992)

⁴²⁵ The source for this term is unclear, but Toffler in his book *The Third Wave* (1980) used the term to describe the post industrial third wave. (Toffler, 1980, p.9)

intersection between, 'the invisible operations of huge systems and intimate stories of individual lives' (Phillips, 1988) that Phillips (over twenty years ago) suggested should be the focus for a public art, one that attempts to engage the contradictory needs of publicness and difference within a common ground.

Productive site should be considered in terms of its operational culture, as well as its constitutional and legislative form.

The constitutional forms of this 'common ground' can be seen to play out against the productive economies implemented by CSMP as against those of FLOSS and open data. Taking the digital practices associated with CSMP as an example, it has been suggested that a general public is sometimes better served within a sharing economy rather than a commons economy. It is claimed that commons economies tend towards dispersion, whereas sharing economies, such as CSMP, strive for inclusivity through the transparency of their methods, funded through the surplus capital derived from the attention of their users. This situation has prompted some to state that the critical issue is not CSMP rapacious inclusivity, it is simply that the mediated publics of CSMP are privately owned, therefore the commons produced conforms to a commercial rather than communitarian logic. For some this factor excludes them from consideration as a site for cultural production, preferring instead to incite a practice of defection through exodus.⁴²⁶ For others the situation is one of mutual coexistence, the enjoyment bestowed by CSMP provision of freely available tools and services is offset by the users knowing commercial exploitation. In terms of an expanded community art practice I

⁴²⁶ See page 79.

would suggest that it is not possible to support a priori exodus from CSMP, as the egocentric networks they facilitate contribute significant experiences, for some users 'Facebook is real life' (Jacobs, 2012). Furthermore, it has been claimed that we live in an augmented reality at the 'intersection of materiality and information' therefore to imply that CSMP are not a part of that, however problematic that is, is incorrect (Jacobs, 2012). As my research suggests, for instance in the analysis of the artworks of Leingruber and Bunting, consideration of our network identities is inclusive of a range of sites, as a result it does not seem viable to disallow those predicated around CSMP because of an external edict.⁴²⁷ By advocating exodus externally, those artists and commentators are devaluing a particular set of site constituents, and by default the subjectivities they confer, which may or may not have a significant meaning for potential participants and collaborators engaged in a particular public artwork. A further side effect of this approach is a tacit strengthening of the cultural authority of the artist, a critique I wished to engage not endorse through the methodological design of *Landscape-Portrait* (as part of a wider focus in developing an expanded community art practice). In addition the dismissal or devaluing of CSMP sites, based upon their constitution, would seem at odds ethically with the provenance of an activist inspired community art practice, such as those developed by NGPA, that sought to challenge main stream arts categorisation of their tripartite constituents of site as 'non art issues' (Deutsche, 1991,p.49). Therefore I would speculate that all three digital practices analysed by this research (CSMP, FLOSS, open data) although flawed, should be considered as possible productive sites for community based artworks. As noted earlier in this research my analysis is cyclical, digital practice is used to engage community art

⁴²⁷ See Leingruber work on page: 84 and Buntings on page: 85

and vice versa. For that reason I would argue that community art practice, as a more critically mature form of cultural inquiry, is able to contribute to less mature forms of critique, such as those emanating from FLOSS, CSMP, ASMP, OGD, and OD. This can be evidenced from the breadth of critique which community and public art practice has developed around the use of terms such as 'community'. Therefore rather promote an exodus from the productive sites suggested by CSMP, or accept the operational culture of FLOSS or open data, I would speculate that an expanded art practice that incorporated these digital practices, framed by a critical understanding developed by community art, is able to engage and extend key critiques that have been developed around the operation and use of FLOSS, OD, OGD, ASMP and CSMP.

The methodology of an expanded community art practice needs to include methods that regularly reflect upon the operation of an artwork.

In part that is what has been attempted in this textual and practice based research. In combining and analysing specific digital practices with those taken from community art a variety of outcomes have been generated. For instance the curator and I were central to most of the productive relations enabled and sites chosen during the production of *Landscape-Portrait*, essentially conforming it to a familiar and much critiqued model of community art engagement. This structure was quite different from the one proposed, which mixed Kwon's organisational model of Praxis, strategies taken from relevant community art practices ('bottom up', durational and localism) with specific practices of social media, open data and FLOSS. In accordance with my earlier assertion of a cyclical research methodology, the inclusion of community art practices

and models was a deliberate attempt to engage some of the key critiques generated around CSMP, FLOSS and open data practices. For instance 'bottom-up' and durational approaches were employed, whereby productive methods, developed over time as part of a congruent and contingent process, were contrasted to a 'top down' approach. I would argue that this 'top down' approach effects an artworks integration with a particular site, for example in requiring the artist or institution to facilitate the acquisition of particular software skills or provide ongoing IT support, which in the short term intensifies the artists/institutions authority relative to the participants lack of technical skill. Although it has been claimed that new models of production, such as P2P and FLOSS, offer efficiencies to dominant productive practices, it is important to question the applicability of such practices in context. As noted by Myers FLOSS is a productive methodology, not an organisational principle, a confusion that is exacerbated when its productive methodologies are applied objectively within creative practice. This can be seen when viewing the schematic I developed for this research, part of an effort to predict the productive relations inherent within *Landscape-Portrait*.⁴²⁸ The schematic produced is incomplete, it quite obviously excludes most temporal and contingent variables, both positive and negative, uncovered during this research. Furthermore the visualisation of an expanded community art system is misleading in that it encourages a reading that is at once coherent and complete. As Lovink and Munster have noted the aesthetic form of the network schematic is reductive, forestalling inclusion of any form of social or dialogical process, factors that are essential to the critical operation of an expanded community art practice. In reality this schematic depicts only a starting point, an illustration of productive methodologies,

⁴²⁸ See page number 100

organisational models and art practices suspended in time, and is therefore contingent upon a range of known, unknown and unpredictable temporal constituents that comprise a holistic conception of productive site. Its use then is as an aide to begin a 'bottom-up' approach to understanding the organisational and productive constitution of a particular site, rather than as an authentic depiction of them.

Whilst licences and culture conform a sites constitution, an expanded community art practice can validate those claims.

This distinction is particularly relevant when considering the commons as a site and means of cultural production. The commons does not conform to a single ideology, economy, or set of practices or user freedoms. There are a range of formal licenses and user agreements that grant and control these, from free software (Copyleft), OS licences provided by the Creative Commons to the user agreements of CSMP.⁴²⁹ What is of interest to an expanded community art practice is that within a commons economy, as opposed to a sharing economy, these rights and freedoms are primarily focused upon the user rather than the rights of the owner. Unfortunately the terms used to describe these rights and freedoms are not fixed, there is currently an ongoing discussion concerning the applicability of terms and licences across different media, geographies and disciplines.⁴³⁰ This discussion raises a far more relevant question for an expanded community art practice. Whilst formal licences and user agreements conform certain constitutional rights on the user, there are significant issues pertaining to the culture of

⁴²⁹ See: <http://creativecommons.org/licenses/by-sa/3.0/>

⁴³⁰ Some of this discussion of complexity of terminology is captured in the lengthy discussion of the meaning of 'Libre' occurring on the Open Data blog, where it was mapped across different data types, media as well as disciplines. (<http://lists.okfn.org/pipermail/okfn-discuss/2012-March/008353.html>)

operation and resultant demography of those communities who actually take advantage of these read/write freedoms. Although the commons would seem consistent with the tripartite constitution of site (as developed by NGPA), to gauge its efficacy one must analyse the actual volume and demography of users against its constitutional form. Licences and policies do not ensure accessibility and openness, they legislate for it, and it is in fact practice that is more able to measure the operational efficacy of these principles against their ideological or institutional framing. Making use of Lefebvre's demarcation of space, it is important to decide, on a site-by-site basis, if a particular commons is representative, a *space in use*, or a site of representations, one that is controlled and ordered via a fixed set of values.⁴³¹ As noted early in NGPA's development, it is not enough to shift focus towards a staging of social process, an expanded community art practice needs to do more, critically analysing the quality and quantity of interactions between the artwork, community, users, publics and contrasting this understanding with its institutional framing and aesthetic form, developing a tension between what Bishop terms a social and an artistic discourse. As noted in *Landscape-Portraits* oscillation between artwork and resource, the task is to move beyond the collapsing of art into ethics, to work within these tensions, and to establish these practices 'as valuable in their own right' (Bishop, 2012, p.283).

From this I would speculate that artworks that do employ a holistic approach are not so easily marginalised, co-opted or derailed, and as a result are seen to be part of a contemporary cultural practice concerned with 'meaning producing, not passively expressive or transparently communicative' (Deutsche, 1991, p.52).

⁴³¹ See page 69 & 182 .

Open Data Methods and Functionality

This is particularly relevant when analysing the operation of the open data commons, which to some degree is informed by a culture of utility derived from its association with citizen empowerment and governance. Based on my research the operation of open data is understood as containing at least two distinct modalities of operation, Open Government Data (OGD) and a more grassroots orientated Open Data (OD). OD operates in a manner similar to alternative social media platforms (ASMP) such as Wikipedia, where the production of peer knowledge occurs within a social yet somewhat isomorphic meritocracy. Myers earlier question as to the relevance of the efficiencies of FLOSS to art production provokes a similar question about the reasons to locate cultural artefacts within an open data commons. What does the open data commons offer to community focused cultural production ? In the case of *Landscape-Portrait* I would argue that locating artefacts within a digital commons is consistent with the works methodological design, allowing it to operate as either artwork or resource depending upon the context of its use or reuse. During production of *Landscape-Portrait* an alternative dataset is created that offers a self-authored portrait of geographical sites around the UK, which it contrasts to the statistical view offered by demographics. Data from this alternative dataset was made available under CC licence, allowing it to be used and extended by any user for any purpose, as long as they granted comparable rights, establishing complete data cycles via read/write access and increasing the works potential use and legacy value. This dataset was also distributed via LOD,⁴³² the syntax of which provides functionality to include within its

⁴³² See Glossary (L:).

data structures references to external datasets to which it originally offered a critique, establishing a dynamic typology of reference via the semantic listing of search results.⁴³³ In this way the potential of what Fuller identified as a 'medial will' and Kluge termed 'marginal utility' (Kluge, 1991, p.61) is evidenced within the functioning of open data and LOD, providing the practitioner and subsequent users with a degree of critical reflexivity not always available within community and public artworks. However in remembering noted critiques developed from digital and community practice, this potential is checked by the need to develop methods by which these artefacts, as part of their designation as open data, might resist co-option by individuals, agencies and governments who wish to redeploy them as uncritical referents to an externalised and fixed reality.

An expanded community art practice must include strategies that resist instrumentalism.

Licensing a dataset to the open data commons and distributing it via LOD frees users to make use of the data but also suggests these data artefacts as constituents of a particular productive site, in this case an open data commons, which is marked by variables such as the locale and methodology of the datasets production as well as its legislative classification and operational culture. Some of this complex imbrication of site constituents is captured in Meyers term 'functional site' which is defined as an 'informational site, a locus of overlap of text, photographs and video recordings, physical places and things' (Meyer, 1995). However obfuscation of these 'things'

⁴³³ Such as CACI's ACORN demographic categorization (<http://www.caci.co.uk/acorn-classification.aspx>)

directly effects the constitutional form of the data commons produced, normalising certain justifications and assumptions which potentially skew and undermine its operation, a condition that is acerbated when terms such as ‘openness’ are insufficiently defined in relation to the operation and production of open data. Something of this can be evidenced by the work *logo_wiki* by Wayne Clements (2007), which identifies military, corporate, and governmental editors of Wikipedia, exposing the instrumental functioning of this supposedly egalitarian, peer-produced knowledge. Conversely whilst an artwork may work to uncover and decode the protocols and subjectivities of a particular dataset, it may, as part of its production methodology, explicitly encode or re-encode these values as metadata. This metadata may usefully feature the identities of the productive site or group as well as the methodologies employed in producing the dataset, all of which can be written into the material of the dataset or made available as part of its distribution as LOD. These are understood as important methods within an expanded community art practice, in that they seek to interpose between the private and public operation of an artwork as dictated by its institutional setting. As a result the potential image of community produced by a open data dataset is, in accordance with its subject and site of production, mutable and open to redefinition and change, and as Quaranta has stated, able to resist its co-option ‘by the powers that be’ due to its changeable and accessible source code.⁴³⁴ It is through these methods and methodologies that commons artefacts, such as an open data datasets, are recognised as possible constituents within a productive or to use Meyer’s term, ‘functional site’.

⁴³⁴ See page: 65

An expanded community art practice offers the possibility to reconnect the relations between the 'community' of public art and the 'publics' of community art.

The potential to move beyond the illustrative image of community, a constant criticism of community art and open data alike, leads to a speculation that there is, within the methodologies and methods of open data, a broader opportunity to reconsider community arts relationship with public artworks. The operation of open data offers an expansion of site and productive economy to community art practice. In turn community and public art practices, as representative of a mature body of critical enquiry, are able to engage directly with open data' noted constraints, leading to a consideration of what Phillips suggested should be the focus of public art practice, i.e. 'the construction of a public' (Phillips, 1995, p.67). Whilst accepting that the construction of a singular public is, in light of my analysis about the mutable constitution of community, Lazzarato's desire for transversality and Young's request for a challenge to 'oppositional categorization', not the intention of this research, it is conceivable that the methods and methodologies of open data production and dissemination, via the form of an anti-open-data 'minument', can restore some of the common interest between public and community art practice.⁴³⁵ Furthermore this anti-open-data 'minument' would be able to engage the charges of instrumentalism, of an amplification of governmental power, that have been made in regard to the operation of open data. Support for this viewpoint can be found in postmedia's validation of the 'indeterminacy and dissemination' found in OD operation in the form of 'proper' data

⁴³⁵ See page 137.

cycles.⁴³⁶ I would speculate that through the changeable constitution of expanded community artworks, a circular path is traced from the site of production, via its public read/write access, back to the community of production. In this way the commons and the artefacts or artworks it locates conform to Cartiere and Willis four rules of public art, for they are:

1. In a place accessible or visible to the public: in public
2. Concerned with or affecting the community or individuals: public interest
3. Maintained for or used by the community or individuals: public place
4. Paid for by the public: publicly funded

(Cartiere and Willis, 2008, p.15)

However due to its lack of 'proper' data cycles any artwork located within a OGD commons would not conform to condition three. OGD datasets operate in a manner akin to that attributed to monumental works, in that they form a 'closure inhibiting the imaginings of alternative futures by denying the possibility of alternative pasts', (Miles, 1989, p.81). OGD is dislocated from the context of its production (who produced it, why and how was it made who has updated it ?), requiring the methods of data forensics and subjectivity to answer these questions. Nevertheless I would speculate there exists at least the possibility to maintain, preserve, acknowledge and build upon a tripartite understanding of site through the methodologies and methods of OD

⁴³⁶ Although this has not been extended to the operation of OGD see page 119.

production, LOD distribution and CC licensing. These methods, incorporated as part of an expanded community art practice, provide potential to produce and locate community authored artworks and artefacts that resist the critiques of monumental works, leading instead to what might be termed anti-monuments, minumental or anti-open-data artworks.⁴³⁷ In the process these artworks strengthen the relationship between public and community art practices. For public art practice this approach reinvigorates their relationship to a mutable rather than fixed and naive concept of the public (Kwon, 2002; Miles, 1997; Phillips, 1989). Conversely community artworks, which often seek to be authenticated via claims of explicit representation, are similarly complicated, disavowing their easy co-option as affirmative inflexible images of community cohesion.⁴³⁸

Keeping these methods in mind I want now to reformat some of these problematics and attendant reflections, not as data encased within the academic document currently being read, but using the practices detailed in this research. Through these methods, OD production, LOD distribution and CC licensing, the expansion of a community art practice, which forms the focus of this research, is established as an ongoing and contingent process, not one that is constrained around the restrictive practices and structures familiar to academic publishing, which is often at odds with the constitutional formation of the commons suggested by this research.

⁴³⁷ See page 137

⁴³⁸ See Kwon's analysis of Lacy's work Full Circle Kwon, M., (2002). *One place after another : site-specific art and locational identity*, Cambridge, Mass. ; London, MIT Press.

The terms of an expanded community art practice are dependent upon use and reuse to improve their efficacy.

Having stated that the aim of this research is an expansion of community art practice via a set of contingent reflections, it would seem contradictory to abandon this methodology when thinking about the form they take. As a result of the constraints and affordances that different practices, licenses and cultures impose onto the commons, for instance in terms of user demography verses user freedoms, it is important for this research to adhere to its practice methodology. Legacy and use value are important constituents of an expanded community art practice, and therefore publishing my conclusions to the commons is understood as a method that increases the value of these constituents, through exposure to diverse user communities that might make use of and derive value from them. Therefore I have chosen to publish my research conclusions jointly, as an academic text and semantically, in the form of an RDF compliant vocabulary that is published to the commons, and in contrast to some academic resources, can be freely used and updated.

Reflections in An RDF Compliant Format.

Publishing reflections upon the properties of an expanded community art practice to the commons enables them to be contested, shared, added to, edited and generally improved as a consequence of their use, an example of research in practice mode. This method is evidenced in the final production phase of *Landscape-Portrait* during which content from *Landscape-Portrait* was uploaded to a commons and distributed via

LOD.⁴³⁹ Part of this phase of production involved compiling an RDF compliant vocabulary,⁴⁴⁰ which described *Landscape-Portrait* conceptually and objectively in terms that equate to my research focus upon an expanded community art practice. I will now describe in detail the procedure I used to frame and distribute my research outcomes, which make use of certain methods borrowed from the productive methodology of an expanded community art practice described in this research.

To begin this process I first needed to define the term ‘community art’ before expanding its terms. Due to the open-ended graph structure of RDF, this can be easily achieved by invoking existing ontologies descriptions, either as they are, or using methods such as ‘closeMatch’, which establishes a conditional relationship, upon which additional emphasis can be added. The problem was I needed to define community in a manner consistent with research aims, i.e. site as a mutable entity inclusive of social, historical, geographical and technical constituents. The Library of Congress already offers a description of ‘community’ within ‘community art practice’ as ‘Neighbourhood-based arts projects’ or ‘Community-based arts projects’,⁴⁴¹ without defining ‘neighbourhood’ or ‘community-based’. Therefore I have linked to this description in my own vocabulary but expanded it to include a wider concept of community:

```
<skos:definition xml:lang="en">
```

A cultural project produced by, focused on or located within any
community, with no restrictions on its formation

⁴³⁹ See RDF dump at: <http://thedatahub.org/dataset/landscape-portrait>

⁴⁴⁰ See Appendix (3) page 238 for full vocabulary, alternatively it can referenced online at:

<http://mmisw.org/ont?form=rdf&uri=http://mmisw.org/ont/culproj/owl>

⁴⁴¹ See: <http://id.loc.gov/authorities/subjects/sh85029200.html>

```
</skos:definition>
<skos:closeMatch
rdf:resource="http://id.loc.gov/authorities/subjects/sh85029200.ht
ml#concept"/>
```

Yet I still need a granular description of 'community', the SIOC ontology defines community as; 'a high-level concept that defines an online community and what it consists of'⁴⁴² yet in terms of an expanded practice this is too specific. The FOAF ontology (FOAF, 2010) defines *group* as; 'covering informal and ad-hoc groups, long-lived communities, organizational groups within a workplace',⁴⁴³ which seems useable and equates closely with my research focus upon an expansive formation of community as productive site. So the RDF code for 'community' within my expanded community art vocabulary becomes:

```
<skos:prefLabel>Community</skos:prefLabel>
<skos:definition xml:lang="en">An unspecified number of people
who form as either site and/or a subject of a cultural
project</skos:definition>
<skos:closeMatch
rdf:resource="http://xmlns.com/foaf/spec/#term_Group"/>
```

In addition to 'community', other productive relations within an expanded community art practice need to be defined, such as 'collaborator':

⁴⁴² See: <http://rdfs.org/sioc/ns#Community>

<skos:prefLabel>collaborator</skos:prefLabel>

<skos:definition xml:lang="en">

A person who has a comparable autonomy to the instigator of a

cultural project</skos:definition>

and 'participant':

<skos:prefLabel>participant</skos:prefLabel>

<skos:definition xml:lang="en">

A person who participates within a cultural project</skos:definition>

Each of these concepts has properties that define their use. So 'collaborator' has the property 'IsCollaboratorIn' ⁴⁴⁴ which is defined as 'A person who has collaborated on a cultural project' against 'IsParticipantIn', which is defined as 'A person who has participated in a cultural project'. Trying to generate a vocabulary for an expanded community art practice involves speculating upon the relevant productive relationships that might form within the group or community. Therefore both of these properties are constrained via their relation to the class of 'Cultural_Project', which is called the domain. So the domain of 'IsCollaboratorIn' is 'Cultural_Project' and the range is 'Collaborator' - which means that you can only use the property 'IsCollaboratorIn' when describing a collaborator, who has a relation to a 'Cultural_Project'. This method of establishing relational hierarchies is useful when speculating upon the relationship

⁴⁴³ See: http://xmlns.com/foaf/spec/#term_Group

between community and public art. As stated there is, within the digital practices analysed during this research, the possibility to rethink the relationship between public and community art practice.⁴⁴⁵ Within my vocabulary this is expressed via the subclass property. In this way both 'Public_Art_Project'⁴⁴⁶ and 'Community_Art_Project'⁴⁴⁷ are structured as a *subclass* of the vocabulary term 'Cultural_Project':

```
<rdfs:subClassOf rdf:resource=  
"http://dl.dropbox.com/u/16463134/LOD/cultural-  
project.rdf#Cultural_Project"/>
```

'Cultural_Project' is defined as 'An event convened with the intention of generating cultural outcomes' and is linked with another ontological description of 'Event'; defined as 'An arbitrary classification of a space/time region, by a cognitive agent. An event may have actively participating agents, passive factors, products, and a location in space/time' (Raimond and Abdallah, 2007).⁴⁴⁸ Therefore the classes of public and community art are linked through the sharing of a set of properties, 'IsCollaboratorIn' and 'HasOutcomes'. Furthermore they also maintain an equivalent position in the relational hierarchy established within the structure of my vocabulary, in that they are both sub classes of 'Cultural_Project' class.

⁴⁴⁴ See: <http://dl.dropbox.com/u/16463134/LOD/cultural-project.rdf#IsCollaboratorIn>

⁴⁴⁵ See page 134

⁴⁴⁶ See: http://dl.dropbox.com/u/16463134/LOD/cultural-project.rdf#Public_Art_Project

⁴⁴⁷ See: http://dl.dropbox.com/u/16463134/LOD/cultural-project.rdf#Community_Art_Project

⁴⁴⁸ See: http://motools.sourceforge.net/event/event.html#term_Event

The expansion of community art requires a set of properties that equate to a projects particular constitutional and practical form.

As demonstrated the process of trying to encode these reflections semantically, within a vocabulary, requires the referencing of existing concepts and relations relevant to this research. However my aim is an expansion of an existing set of terms rather than their endorsement or replacement. So far what I have described is a systematic consolidation of existing terms and relations encoded as RDF, rather than any reflection upon their expansion. With this in mind I will now propose two properties, developed from my research findings, that expand the terms of the 'Cultural_Project' class (and by default the subclasses of 'Public_Art_Project' and 'Community_Art_Project') within my core vocabulary, with the aim of developing a reflexive space whereby the constitution of a productive site, such as the commons, might be understood legislatively, in terms of its licensing or user agreements, and reflectively, according to factors such the demography and volume of users, utility and possible legacy.

Community Art Expansion Properties

The constitution of the commons, and the economies it enables, conform to various economic modalities, as Bauwens noted in his demarcation of commons and sharing economies.⁴⁴⁹ Licence and user agreements may establish the terms of access and use, but meaningful engagement within an expanded community art practice is analysed through its practice, via a range of variables including diversity, quality, quantity and longevity of use. Making use of an expanded art practice, one that is informed by the

history of publicly funded arts, is therefore an attempt to engage these constituents through practice.⁴⁵⁰ In this way relationships, such as the principles of access and use, enabled by license or user agreement, are contrasted with the reality on the ground, through an art practice that is critically and aesthetically framed, not watered down through the promotion of its good intentions.⁴⁵¹ In attempting to expand the terms of community art practice to include sites and productive economies suggested by CSMP, FLOSS and open data, it is important therefore to utilise the criticality that has been generated by publicly funded art practice. I would therefore like to describe two speculative properties that try to encapsulate this critical reflexivity. The first of these properties gives space to record a particular art projects licence terms, the second documents the experiences and reflections of participants and/or collaborators as well as speculations upon the projects potential future use or legacy value.

Community Art Properties: Has_Legislative_Access & Had_Expanded_Practice

The first property 'Has_Legislative_Access' establishes the form of the commons in terms of access, use and redistribution via the specification of the particular license or user agreement. The property takes a string,⁴⁵² typically a URL, which specifies the license or user agreement associated with the project.

The other property 'Has_Expanded_Practice' unlike 'Has_Legislative_Access' is retrospective, it anchors the artwork to a description that includes project formation, experience and possible use and legacy. 'Has_Expanded_Practice' accepts four sub properties, 'Project_Formation', 'Project_Experience' and 'Project_Use' and

⁴⁴⁹ See page 182.

⁴⁵⁰ This history would include the naive renderings of early funding guidelines; that sort to 'give the public access to the best art of our time outside of museum walls' (NEA guidelines quoted in Jacob, 1995, p.53); to a contemporary understanding of the relational nature of community art works,

'Project_Legacy'. In this way an expanded community artwork is understood as incorporating properties through which to document an artworks legislative provenance, as well as to reflect upon the actuation of these through practice.

As noted in my research, these property values are not the place for the overly positive, retro-glossing of a completed project, but a space where all factors, positive and negative, might be recorded, with the aim to expand further a critical reflexivity. Having outlined each property structure I will now briefly illustrate their use in describing my work *Landscape-Portrait*.

***Landscape-Portrait* described using my expanded community art vocabulary**

Taking a snippet from the RDF dump describing *Landscape-Portrait*, there is the initial description of the project as a 'Community_Art_Project':

```
<proj:Community_Art_Project  
rdf:about="http://dl.dropbox.com/u/16463134/LOD//lp-  
rbl.rdf#lp">
```

After which it is noted that access to project artefacts is legislated via CC licence of the type: 'BY-SA-3.0':

```
<proj:#Has_Legislative_Access>  
rdf:resource="http://creativecommons.org/licenses/by-sa/3.0/legalcode">  
<rdfs:label>Attribution-ShareAlike CC BY-SA</rdfs:label>
```

⁴⁵¹ See: Suzi Gablik, "Deconstructing Aesthetics: Towards a Responsible Art" *New Art Examiner* Jan 1989. P32

</proj:Has_Legislative_Access>

Via the property 'Has_Expanded_Practice' the project is described via four qualitative properties, experience, use and legacy that it achieved during its production.⁴⁵³

<Proj:#Has_Expanded_Practice>

<Project_Formation> *The Bournemouth iteration of Landscape-Portrait (2010-2012) was located within the areas of West Howe, Townsend and Kinson. These were pre-selected as a condition of the works funding, therefore choice of geographical site was framed externally. Curator Helen Sloan and myself set about informing local communities about the project, inviting dialogue and looking to enable collaborative and participatory encounters. Potential collaborators were identified early on, as part of the pre-production phase, before the fieldwork of phase two was started.....</Project_Formation>*

<Project_Experience> *Within the production of this cultural work there have been a number of difficulties, naiveties, failures and unforeseen. Primarily the methodological design of the project was explicit in its attempt to engage with the issues that arise when a centralised authority is mobilised and maintained during production. However this proved unsuccessful in most instances.....</Project_Experience>*

<Project_Use>

Project collaborator Diane Humphries was due to have an exhibition of her photographs in the main Bournemouth library in the later half of 2010.

Collaborator Craig Gilbert wanted to utilise some of the video content produced in Townsend on the Townsend community website which he helped run. Craig was also involved in a separate bid for funds to develop a local wet weather

⁴⁵² See Glossary (S:).

⁴⁵³ For the full version go to: <http://dl.dropbox.com/u/16463134/LOD/lp-rbl.pdf>

football pitch, and intended to use video content from Landscape-Portrait in support of the application. However these and other longer term plans have in most cases not happened due in part to SCAN's change in funding and an unfortunate illness of Helen Sloan.

</Project_Use>

<Project_Legacy>

Landscape-Portrait was in production for a five year period. Some of the content developed during this time was located within the digital commons as open data.

This material is licensed by Creative Commons Licence BY-SA-3.0.

The work was developed as part of a PHD research project, which as well as a written PHD and installation of the work in Bournemouth, UK, produced a RDF compliant vocabulary which was used to describe the work and its outputs, as resulting from an expanded community art practice that included new forms of site and production within community art practice

</Proj:Has_Expanded_Practice>

Encoding some of the findings from this research via a set of properties in an expanded community art practice vocabulary is a direct example of the application of productive methodologies and methods cited in this research. It is equally important to note that the properties and classes featured in my vocabulary are not fixed, they are, in the structural terms of the Semantic Web, relational.⁴⁵⁴ As noted this expanded community art vocabulary cites other ontologies that are themselves fluid and invite use and reuse, re-defining and redistribution of their core vocabulary. This phenomenon equates to postmedia' validation of a 'indeterminacy and dissemination' within arts source code and is understood as a key method, for instance in addressing fixity within community representation. Through this method of an expanded community arts practice site is

confirmed as a mutable entity, the result of a complex network of constituents that operate via explicit and implicit modalities. In accepting these conditions a definition of productive site is suggested, one that is particular, in having a 'commonness', whilst concomitantly, allowinging qualities of difference to be included.

In combining certain digital practices, CSMP; FLOSS; open data; with those of community art, 'bottom up'; durational; localism; Praxis; an expansion, in terms of sites and productive economies, was attempted. Historically community art practitioners have often made use of emergent technologies in the production of artworks, however the particular approach taken by this research, in combining open data, CSMP and FLOSS with community art practices, has not previously been attempted. As a result the reflections generated by this research contribute a first step, a means to think about the expansion these practices might contribute to community and public art production. In publishing these within an academic form, and through their publication to the commons (with distribution via LOD), it is hoped they will contribute to an ongoing research practice in contingent manner, on that is legislatively as well culturally open.

⁴⁵⁴ This is not to be confused with idea of a relational database, whereby relations are 's a collection of data items organised as a set of formally described tables from which data can be accessed easily' see: http://en.wikipedia.org/wiki/Relational_database

Appendices

Appendix (1)

Below is a sample of the answers I received to the question:

Do you use website such as face book and myspace
If not why ?
If so what do you use them for & do you enjoy them ?

The collaborative group interviewed fifty one people in total. I've divided their answer accordingly:

Participant uses social media platforms and is positive about the experience: 17
Participant uses social media platforms and is negative about the experience: 2
Participant uses social media platforms and does not express an opinion: 6
Participant does not use social media platforms and does not express an opinion: 14
Participant does not use social media platforms but is positive about the it: 1
Participant does not use social media platforms but is negative about the it: 11

Total: 51

Below are some samples of responses to the questions again these are not verbatim quotes, just a selection of pertinent comments:

Participant: Dave.

'I don't know what Facebook is. You can get on a train, there's people on a laptop, they've got these things round their ears, there's fifty people on the train, they don't speak, so what type of progress is that ?

Participant: John:

'I don't currently use any of those things, I've actually got a son of mine who is on Facebook, I haven't seen him for twelve years, but apparently he doesn't want me to be his friend'

Participant: Annette:

'I'm registered, to use them but no I don't. I think they are an absolute waste of time. I'll log on just to check mail, and they are on their, then a couple of days later they are permanently on there. I'll miss nights out and they'll say "we sent

you an invite on Facebook" what about picking the phone up and talking to me'.

Participant: Kerry:

'To personal, everything in one place for everybody to see. I am not an extremely private person but I think I want to choose who sees and knows stuff about me, and I prefer one to one or face-to-face contact with my friends.'

Participant: Jacqui:

'Yeah I do use Facebook and MSN and things like that. I like to use that to keep in contact with my friends. Its good when your home on your own. You can chat away to your friends and not feel so lonely and isolated.'

Participant: Sylvia:

'There is no one I need to talk to on the computer and I wouldn't know how to use one anyway. I could buy one if I was interested, but I am not interested, I have enough people round here to talk to. A computer is a sitting down job, it's not for me.'

Participant: Michael:

'Oh yes unfortunately I do. And I get told off for it all the time. I spend far to much time on Facebook, I am also connected with Linked in, Myspace.'

Participant: Cathy:

'No, I went onto friends reunited a long time ago, but no I have decided against it.'

Participant: Karen:

'I use Facebook to stay in touch with friends and family who are no longer in this country'

Participant: Laura:

I use Facebook as a distraction from my Uni work, I don't really enjoy using it, it's become a habit that I want to break.'

Participant: Cecil:

'I don't use them because I am dyslexic. I can't read and I can't write'

Participant: Lisa:

'I wouldn't say I particularly enjoy going on Facebook, we used to do without it, but it's nice to have a chat with friends, to catch up.'

Participant: John:

'No I don't use Facebook, my girlfriend does. I think the internet and mobile phones have changed everything. It's opened up a different world.'

Participant: Jason:

'They should be burned, you try to get someone to do something in a office, 9 times out of ten they are on Facebook.'

Participant: Debbie:

'The reason I don't use them I because I am a private person. I don't want to go on their and tell everybody what I am doing etc. etc. Unlike my daughter who spends all her time on it.'

Participant: David:

'Sadly they are my main source of social interaction at the moment'

Participant: Caroline:

'I have registered on Facebook. I don't see then point of it at all. Someone wrote an email to me saying "I've written on your wall" and I was like what wall ?. Can't believe people spend hours on it, it's a complete waste of time to be honest.'

Below is a selection of answers that I have taken from the video content, these have been contrasted against the demographic portraits provided by CACI. All the answers can be viewed via the *Landscape-Portrait* website:
<http://www.landscape-portrait.com/?region=bourne-mouth>.

Participant 1: ClrGE.
Postcode: BH8 0JW
<http://www.landscape-portrait.com/?ClrGE>

Q1 - DESCRIBE THE AREA IN WHICH YOU LIVE?

Terraced houses - retirement buildings - blocks of flats

Q2 - WHAT SORT OF PEOPLE LIVE IN YOUR NEIGHBOURHOOD?

Friendly entertaining young and old a mixture

Q3 - HOW EASY TO MAKE FRIENDS HERE?

Not very easy at all - they've heard about the area from outside

Q4 - WHAT'S THE MOST IMPORTANT THING ABOUT YOUR HOME and why?

It feels like home

Q5 - NAME SOMEWHERE THAT IS SPECIAL TO YOU - PAST OR PRESENT.

The river, when you take the dog down their

Q6 - WHO IN YOUR LIFE, DO YOU VALUE THE MOST AND WHY ?

I value everyone, without them I would not be where I am today

Q7 - HOW DO YOU GET ON LIVING WITH THE PEOPLE IN YOUR HOUSE?

I get on very well with the people in my house, they are my kids

Q8 - WHAT DOES SCHOOL MAKE YOU THINK OF?

Education and special needs.

Q9 - WHAT DOES WORK MAKE YOU THINK OF?

Getting out there an enjoying yourself, finding something you can do by helping

Q10 - WHAT WOULD BE YOUR FAVOURITE JOB?

Doing what I am doing.

Q11 - DO YOU CONSIDER YOURSELF HAPPY, SUCCESSFUL OR BOTH?

Happy not successful

Q12 - HOW DO YOU DEFINE YOUR HEALTH – MENTAL AND PHYSICAL?

I have ill health and mental health which I live with

Q13 - TELL US ABOUT SOMETHING UNUSUAL YOU DID LAST WEEK?

I had a big meeting, which was very stressful.

Q14 - WHAT DO YOU THINK YOU'LL BE DOING IN FOUR YEARS TIME?

Still living here, still volunteering at the centre, but putting more into it.

Q15 - WHAT WOULD YOU THINK IT TAKES TO BE A 'GOOD FRIEND'? ARE YOU ONE?

Pretty good listener and to help when you can - I like to think so, I have helped quite a few of my friends, even complete strangers.

Q16 - HOW WOULD YOU DEFINE ENGLISHNESS? DO YOU HAVE ANY OF THOSE QUALITIES?

I am English, I was born and bred here, I don't think anyone can answer that as there is no Englishness left, it's to mixed

Q17 - HOW WOULD YOU DESCRIBE YOURSELF ?

Friendly, helpful, bubbly, I'm an open person, what you see is what you get.

DEMOGRAPHIC PORTRAIT for BH8 0JW

Low Income, Routine Jobs, Terraces and Flats

These are council estates housing young families and singles. Many of the families are single parent households.

Incomes are low. People have few, if any educational qualifications and their routine jobs are in shops and factories. Unemployment is high, and, despite the overall youthfulness of these areas, there are a number of people suffering long-term illness.

People generally live in terraced houses and purpose built low-rise flats. Homes are rented from either the local council or Housing Association. They are typically two bedroom and thus quite crowded for the size of household. People in this type are on tight budgets and food bills are low relative to the size of the families. However, children are given the odd fast food treat. Phone bills are much smaller than average, and people make use of the finance options of catalogue shopping.

A number feel they are likely to require a loan in the near future. Betting and the lottery are perceived to offer the chance of more money and a better standard of living.

Leisure activities are restricted to low cost activities such as angling, bingo, listening to music and watching television. There is some uptake of cable TV and digital television.

The biggest concentrations of this type are in Scotland. Other places with high levels include Nottingham, Harlow, Corby and Norwich.

Data supplied by CACI

Participant 2: DveR
Postcode: BH8 0JJ
<http://www.landscape-portrait.com/?DveR>

Q1 - DESCRIBE THE AREA IN WHICH YOU LIVE?

Semi-rural working class area - twinged with banking hospitals, usual shops, Tesco Sainsbury's. Got to any town centre in the UK and there mostly the same.

Q2 - WHAT SORT OF PEOPLE LIVE IN YOUR NEIGHBOURHOOD?

Young families, working class, shouldn't think there were many professional people no.

Q3 - HOW EASY TO MAKE FRIENDS HERE?

Although I lived in Bournemouth all me life I find allot of Bournemouth people rather reserved and very introvert. There's been a break up of community of society, where particularly young people, walking along a street, they do not even look at you eye to eye. They put their earphones over their ears, they don't look at you and they don't speak to you.

Years ago there use to be a community spirit all over the country, they use to talk and have something to talk about.

Q4 - WHAT'S THE MOST IMPORTANT THING ABOUT YOUR HOME and why?

My family, my wife, my two daughters and until 22 days ago our little dog Chloe.

Q5 - NAME SOMEWHERE THAT IS SPECIAL TO YOU - PAST OR PRESENT.

Australia, Sydney where my dad come from. The other place was 8 days we spread Chloe ashes, in the New Forest.

Q6 - WHO IN YOUR LIFE, DO YOU VALUE THE MOST AND WHY ?

My wife, my two daughter and little Chloe. I like animals as much if not more than most people, as I find most people shallow, greedy, selfish, and most animals are loving and caring uncompromising and they love you for who your are.

Q7 - HOW DO YOU GET ON LIVING WITH THE PEOPLE IN YOUR HOUSE?

(If you live on your own what is that like ?)

There's only Carol so you had better ask her, we get our ups and downs like everyone else, we have our rows.

Q15 - WHAT WOULD YOU THINK IT TAKES TO BE A 'GOOD FRIEND'? ARE YOU ONE?

You need to look after and care for them, in all times like you would want to be looked after yourself, treat them with respect, that also applies looking after and caring for animals as well.

Q16 - HOW WOULD YOU DEFINE ENGLISHNESS? DO YOU HAVE ANY OF THOSE QUALITIES?

In the early 19th and 20th century system it would be entwined with the class system, snobbery, owning 90% of the world, slavery, fox hunting, the royal family, that was Englishness, and everything I have just mentioned is everything I loathe, I am a human being and I live on a piece of island, that's how I would class myself.

Q17 - HOW WOULD YOU DESCRIBE YOURSELF ?

Can be moody, get depressed sometime, sometimes I can be quiet, sometime boisterous, yeah the sums up my mood sometimes.

DEMOGRAPHIC PORTRAIT for BH8 0JJ.

Low Income, Older People, Smaller Semis

These council properties house an older population, many with significant health problems.

In these areas the retired are unlikely to have any pension provision beyond that provided by the state. Working people will be in routine jobs in shops, on the factory floor or in other manual occupations. This results in low incomes. Whether due to their age or previous work, a number of people suffer from long-term illness.

The housing is small, usually one or two bedrooms. It is generally rented from the council or housing association. Fewer than half of these households have a car of any sort.

With so little spare money, spending is limited to a funeral plan, playing bingo and the lottery, betting and going to the pub. These people are unlikely to be frequent high street shoppers, preferring to buy from catalogues by mail order. Leisure activities are similarly limited. Some may do a little gardening or go fishing.

This type can be found across the country but main concentrations are in the West Midlands and the North East in towns such as Wolverhampton, Walsall and Dudley, Durham, Newcastle upon Tyne and Sunderland.

Data supplied by CACI

Appendix (2)

Email From Andrew Brown (Senior Strategy Officer, Visual

Arts at Arts Council England) 8/2/10

Dear Kevin

Thank you for your email. And apologies for not replying sooner. I can confirm that there is no official ACE definition of public art. Since public art, like all forms of contemporary visual art, is an inclusive and expansive field that encompasses an ever increasing range of practice, any definition is likely to be unnecessarily limiting and restricting for us as a funder responding to developments in the art form. Although we have no organisation-wide policy, I would expect most of my colleagues to prefer the term 'art in the public realm', which incorporates a larger range of activity, work and potential partners.

I hope that helps

Best wishes

Andrew

Appendix (3)

Curator and Commissioner Helen Sloan's reflections upon

Landscape-Portrait (09/11/2011):

Landscape-Portrait and Digital Transformations, January – March 2010

SCAN Digital Arts Agency worked with Bournemouth Borough Council Libraries and Arts Department on securing a Learning Revolution Fund grant to develop digital capability and raise positive awareness of three 'hard to reach' communities in Bournemouth (West Howe, Kinson and Townsend). SCAN had been attempting to work with the libraries to deliver a Bournemouth wide version of Landscape-Portrait that crossed demographics rather than focusing on a particular social group and/or community. However, these very specific communities were offered.

SCAN's interest in Landscape-Portrait came from its potential for individuals to describe their demographic and communities rather than work with the assumptive, often misinformed, generalised, and under-researched description of people defined by their postcode provided by market research agencies. It was an opportunity to subvert data collection and give individuals a voice. As a curator, I also liked the open-endedness of the project, its potential to go global and work as an iterative project.

Digital Transformations was a medium scale project that involved 3 artists working across all the three communities simultaneously. Although Bournemouth asked the team to work with the communities as one, each location inevitably had great diversity as well as commonality along with some rivalry across the three communities that needed to be negotiated. The one commonality across the communities was that the residents had a great pride in their locality and that it was the local and regional press along with prejudice rather than reality that largely maintained the reputation.

Three artists were selected to take part in the project including Kevin Carter with Landscape-Portrait. All three have experience of working in a social context but very differently and the project marked an experiment in seeing how different artists' practice could enhance knowledge of digital practice and the profile of a community. Simon Yuill's project looked at a parallel with the common land across the three communities and Creative Commons in virtual space – this involved him living and working in West Howe for just over a month. Tony White, author, combined his own experience as a teenager with his observations of the project to produce a piece of semi-fiction as an ebook and also contributed to Kevin Carter's Landscape-Portrait comments pages.

The three projects complemented each other – Kevin's allowed a large number of

people to be involved in the project for a short space of time (under an hour as we held sessions at key public locations in the communities inviting people to contribute to the piece); Simon's involved a core group of people working throughout the project; and Tony's was a commentary based on conversations with the artists and participants.

I was struck by the contrasts in methodology of the artists. I think Kevin did not make it clear that a lot of the work would take place after the event in analysis and interpretation of the data, and he trained other people up to run his sessions at the time of the project. I was somewhat perplexed by this and worried that he was letting us construct his work. However, I could also see that the piece was intended for self participation and that it was an infrastructure for people to work with. Kevin's piece was vital in giving the project an overview and a strong presence in all three communities. It was simple to participate in and allowed the team to occupy a lot of public areas raising awareness of all three projects at one time.

The final iteration of this project is still to take place. We have permanent outputs – Landscape-Portrait entries, two artist books, two new websites and events in planning as follow up. Kevin's is perhaps the one that has been left as yet without conclusion but we are working on that in terms of analysis and interpretation allowing the participants and local (as well as global resources) to make use of the work. The visibility that Landscape-Portrait had in the community for the months of the project was invaluable. It's function as the project that cohered some of the more specific activity was vital in allowing the whole project to flourish.

Landscape-Portrait project schedule noting face to face meetings etc.

Schedule for Digital Transformation fund visit Monday 18th–Thursday 21st

Time	Who	Where	Notes
Monday 9.15pm	Simon Yuill	Arrival Bournemouth	Booked into Royal Bath Hotel
Tuesday 10am	Helen Sloan	Royal Bath Hotel	Pick up
Tuesday 10.30am	Simon Bower, Bournemouth Adult Learning, Helen Sloan, Simon Yuill	The Bournemouth Learning Centre	Meeting about learning outcomes from the project
Tuesday 12.30pm	Kevin Carter, Simon Yuill, Helen Sloan	Meet Kevin at station and lunch	Discussion of background to the project
Tuesday 2pm	Darren Nicholson, White Lantern films and SY, KC and HS	Bournemouth Enterprise Centre	Discussion of usage of Media Bus (a fully equipped and internet access bus)
Tuesday 3.30pm	Rose Beaumont, Manager of North Bournemouth Libraries will give a tour of West Howe, Kinson and Kinleigh Libraries plus is very knowledgeable about local history		Discussion of use of libraries in project
Tuesday 5.30pm	Break (KC check in hotel)		
Tuesday 7.30pm	Dinner	Not sure yet	
Weds 9.30am	HS Pick up SY & KC	Royal Bath Hotel	
Weds 10am	Martha Blackburn and Independent Community Groups	West Howe Community Cafe	Discussion with local groups about the project and advice from Martha Blackburn (North Bournemouth Community Officer)
Weds 1.30pm	Naomi Unwin	Townsend Children's Centre	Discussion of project in Townsend
Weds 2.30pm	HS to other meeting SY and KC open	Various	Follow up leads from other meetings
Thursday am	SY and Central Library	Bournemouth Library	Studying old local maps
Thursday 12.30	SY and HS		Lunch and station

Landscape-Portrait Questionnaire used in Bournemouth 2010.

Your Home and local area

1. DESCRIBE THE AREA IN WHICH YOU LIVE?
2. WHAT SORT OF PEOPLE LIVE IN YOUR NEIGHBOURHOOD?
3. HOW EASY TO MAKE FRIENDS HERE?
4. WHAT'S THE MOST IMPORTANT THING ABOUT YOUR HOME and why?
5. NAME SOMEWHERE THAT IS SPECIAL TO YOU - PAST OR PRESENT.

You and those around you

6. WHO IN YOUR LIFE, DO YOU VALUE THE MOST AND WHY ?
7. HOW DO YOU GET ON LIVING WITH THE PEOPLE IN YOUR HOUSE?
(If you live on your own what is that like ?)

What you Know

8. WHAT DOES SCHOOL MAKE YOU THINK OF?
9. WHAT DOES WORK MAKE YOU THINK OF?
10. WHAT WOULD BE YOUR FAVOURITE JOB?
11. DO YOU CONSIDER YOURSELF HAPPY, SUCCESSFUL OR BOTH?

All about You

12. HOW DO YOU DEFINE YOUR HEALTH – MENTAL AND PHYSICAL?
13. TELL US ABOUT SOMETHING UNUSUAL YOU DID LAST WEEK?
14. WHAT DO YOU THINK YOU'LL BE DOING IN FOUR YEARS TIME?

Who you are?

15. WHAT WOULD YOU THINK IT TAKES TO BE A 'GOOD FRIEND'? ARE YOU ONE?
16. HOW WOULD YOU DEFINE ENGLISHNESS? DO YOU HAVE ANY OF THOSE QUALITIES?
17. HOW WOULD YOU DESCRIBE YOURSELF ?

Miscellaneous Question.

18. DO YOU USE WEBSITE SUCH AS FACE BOOK AND MYSPACE
IF NOT WHY ?
IF SO WHAT DO YOU USE THEM FOR & DO YOU ENJOY THEM ?

Expanded Community Art Practice Vocabulary.

```
<?xml version="1.0"?>
```

```
<rdf:RDF xmlns:rdf="http://www.w3.org/1999/02/22-rdf-syntax-ns#"

```

```
    xmlns:dc="http://purl.org/dc/elements/1.1/"

```

```
    xmlns:dcterms="http://purl.org/dc/terms/"

```

```
    xmlns:owl="http://www.w3.org/2002/07/owl#"

```

```
    xmlns:skos="http://www.w3.org/2004/02/skos/core#"

```

```
    xmlns:rdfs="http://www.w3.org/2000/01/rdf-schema#"

```

```
    xmlns:culproj="http://dl.dropbox.com/u/16463134/LOD/cultural-project.rdf"

```

```
>
```

```
<skos:ConceptScheme rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
    project.rdf#projects">
```

```
<rdf:type rdf:resource="http://www.w3.org/2004/02/skos/core#ConceptScheme"/>
```

```
<skos:hasTopConcept
```

```
    rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
    project.rdf#project"/>
```

```
<skos:hasTopConcept
```

```
    rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
    project.rdf#collaborator"/>
```

```
<skos:hasTopConcept
```

```
    rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
    project.rdf#participant"/>
```

```
<skos:hasTopConcept
```

```
    rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
    project.rdf#resource"/>
```

```
</skos:ConceptScheme>
```

```
<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
    project.rdf#project">
```

```
<skos:inScheme
```

```

rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#projects"/>
<skos:prefLabel>Cultural Project</skos:prefLabel>
<skos:scopeNote xml:lang="en">A cultural project</skos:scopeNote>
<skos:definition xml:lang="en">An event convened with the intention of
generating cultural outcomes</skos:definition>
<skos:closeMatch
rdf:resource="http://motools.sourceforge.net/event/event.html#term_Event"/>
</skos:Concept>

```

```

<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#Community_Art_Project">
<skos:prefLabel>Community Art Project</skos:prefLabel>
<skos:scopeNote xml:lang="en">A community art project.</skos:scopeNote>
<skos:closeMatch
rdf:resource="http://id.loc.gov/authorities/subjects/sh85029200.html#concept"/
>
<skos:definition xml:lang="en">A cultural project produced by, focused on or
located within specific communities</skos:definition>
<rdfs:subClassOf
rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#project" />
</skos:Concept>

```

```

<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#Public_Art_Project">
<skos:prefLabel>Public Art Project</skos:prefLabel>
<skos:scopeNote xml:lang="en">A public art project.</skos:scopeNote>
<skos:closeMatch
rdf:resource="http://id.loc.gov/authorities/sh85108616#concept"/>
<skos:definition xml:lang="en">A cultural project produced or located in a
public space</skos:definition>

```

```

<rdfs:subClassOf
  rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
  project.rdf#project"/>
</skos:Concept>

<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
  project.rdf#collaborator">
  <skos:inScheme
    rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
    project.rdf#projects"/>
  <skos:prefLabel>collaborator</skos:prefLabel>
  <skos:closeMatch rdf:resource="http://linkedevents.org/ontology#term-
  involvedAgent"/>
  <skos:scopeNote xml:lang="en">A collaborator</skos:scopeNote>
  <skos:definition xml:lang="en">A person who has a comparable position and
  autonomy to the instigator of the
  cultural project</skos:definition>
  <skos:exactMatch rdf:resource="http://xmlns.com/foaf/0.1/#Person"/>
</skos:Concept>

<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
  project.rdf#participant">
  <skos:inScheme
    rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
    project.rdf#projects"/>
  <skos:prefLabel>participant</skos:prefLabel>
  <skos:scopeNote xml:lang="en">A Participant</skos:scopeNote>
  <skos:closeMatch rdf:resource="http://linkedevents.org/ontology#term-
  involvedAgent"/>
  <skos:definition xml:lang="en">A person who participates within a cultural
  project</skos:definition>
  <skos:exactMatch rdf:resource="http://xmlns.com/foaf/0.1/#Person"/>

```

</skos:Concept>

```
<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
  project.rdf#resource">
  <skos:inScheme
    rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
    project.rdf#projects"/>
  <skos:prefLabel>Resource</skos:prefLabel>
  <skos:scopeNote xml:lang="en">A tangible outcome of a cultural
  project</skos:scopeNote>
</skos:Concept>
```

```
<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
  project.rdf#video">
  <skos:inScheme
    rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
    project.rdf#projects"/>
  <skos:prefLabel>Video</skos:prefLabel>
  <skos:scopeNote xml:lang="en">A video resource generated by a cultural
  project.</skos:scopeNote>
  <skos:broader rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
  project.rdf#resource"/>
  <skos:exactMatch rdf:resource="http://purl.org/media/video#Recording"/>
</skos:Concept>
```

```
<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
  project.rdf#hasResources">
  <skos:inScheme
    rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
    project.rdf#projects"/>
```

```
<skos:prefLabel>Has one or a collection of resources</skos:prefLabel>
<rdf:type rdf:resource="http://www.w3.org/2002/07/owl#ObjectProperty"/>
<rdfs:domain rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#project"/>
<rdfs:range rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#resource"/>
</skos:Concept>
```

```
<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#hasSubjectOf">
<skos:inScheme
rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#projects"/>
<skos:prefLabel>The resource of a project has a subject of</skos:prefLabel>
<rdf:type rdf:resource="http://www.w3.org/2002/07/owl#ObjectProperty"/>
<rdfs:domain rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#resource"/>
<rdfs:range rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#project"/>
</skos:Concept>
```

```
<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#formsPartOf">
<skos:inScheme
rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#projects"/>
<skos:prefLabel>Forms part of</skos:prefLabel>
<rdf:type rdf:resource="http://www.w3.org/2002/07/owl#ObjectProperty"/>
<rdfs:domain rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#resource"/>
<rdfs:range rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#project"/>
</skos:Concept>
```

<!-- I want to say that a collaborator is a property of a community art project -->

```
<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#IsCollaboratorIn">
  <skos:inScheme
    rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#projects"/>
  <skos:prefLabel>A person who has collaborated on a cultural
project</skos:prefLabel>
  <rdf:type rdf:resource="http://www.w3.org/2002/07/owl#ObjectProperty"/>
  <rdfs:domain rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#project"/>
  <rdfs:range rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#collaborator"/>
  <!--          state this as a subclass of dcterms 'agent' -->
  <rdfs:subClassOf rdf:resource="http://purl.org/dc/terms/Agent" />
</skos:Concept>
```

<!-- I want to say that a participant is a property of a community art project -->

```
<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#IsParticipantIn">
  <skos:inScheme
    rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#projects"/>
  <skos:prefLabel>A Participaticipant who has taken part in a cultural
project</skos:prefLabel>
  <rdf:type rdf:resource="http://www.w3.org/2002/07/owl#ObjectProperty"/>
  <rdfs:domain rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#project"/>
  <rdfs:range rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#participant"/>
  <!--          state this as a subclass of dcterms 'agent' -->
```

```
<rdfs:subClassOf rdf:resource="http://purl.org/dc/terms/Agent"/>
<skos:closeMatch
  rdf:resource="http://www.loa.istc.cnr.it/ontologies/DUL.owl#hasParticipant"/>
</skos:Concept>
```

```
<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#HasProduced">
<skos:inScheme
  rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#projects"/>
<skos:prefLabel>Has Produced</skos:prefLabel>
<rdf:type rdf:resource="http://www.w3.org/2002/07/owl#ObjectProperty"/>
```

<!-- Is this the correct constraint along domain and range. -->

```
<rdfs:domain rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#participant"/>
<rdfs:range rdf:resource="http://purl.org/media#Collection"/>
<!-- <rdfs:range rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#resource"/> -->
```

```
</skos:Concept>
```

```
<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#Has_Legislative_Access ">
<skos:inScheme
  rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#projects"/>
<skos:prefLabel>Legislative Access</skos:prefLabel>
<skos:closeMatch rdf:resource="http://purl.org/dc/terms/license"/>
<skos:scopeNote xml:lang="en">Legislative Access
Granted</skos:scopeNote>
```

```
<skos:definition xml:lang="en">Describes the type of access granted to the
user or audience.</skos:definition>
</skos:Concept>
```

```
<skos:Concept
rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#Project_Formation">
<skos:inScheme
rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#projects"/>
<skos:prefLabel>Projects Formation</skos:prefLabel>
<skos:scopeNote xml:lang="en">How the project was
formed.</skos:scopeNote>
</skos:Concept>
```

```
<skos:Concept rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#Project_Experience">
<skos:inScheme
rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#projects"/>
<skos:prefLabel>Project Experience</skos:prefLabel>
<skos:scopeNote xml:lang="en">Expereinces in producing the
project.</skos:scopeNote>
</skos:Concept>
```

```
<skos:Concept
rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#Project_Use">
<skos:inScheme
rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
```

```
project.rdf#projects"/>
<skos:prefLabel>Project Use</skos:prefLabel>
<skos:scopeNote xml:lang="en">A list of uses that the project has
enabled.</skos:scopeNote>
</skos:Concept>
```

```

    <skos:Concept
rdf:about="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#Project_legacy">
    <skos:inScheme
rdf:resource="http://dl.dropbox.com/u/16463134/LOD/cultural-
project.rdf#projects"/>
    <skos:prefLabel>Project Legacy</skos:prefLabel>
    <skos:scopeNote xml:lang="en">A list of legacies that the project has
enabled.</skos:scopeNote>
</skos:Concept>
```

```
</rdf:RDF>
```

Description of *Landscape-Portrait* using the Expanded Community Art Practice Vocabulary.

```
<?xml version="1.0"?>
```

```
<rdf:RDF xmlns:rdf="http://www.w3.org/1999/02/22-rdf-syntax-ns#"

```

```
  xmlns:rdfs="http://www.w3.org/2000/01/rdf-schema#"

```

```
  xmlns:dc="http://purl.org/dc/elements/1.1/"

```

```
  xmlns:dcterms="http://purl.org/dc/terms/"

```

```
  xmlns:proj="http://dl.dropbox.com/u/16463134/LOD/cultural-project.rdf#"

```

```
  xmlns:lp="http://light.demon.co.uk/lp-rbl.rdf#"

```

```
  xmlns:foaf="http://xmlns.com/foaf/0.1/"

```

```
  xmlns:skos="http://www.w3.org/2004/02/skos/core#"

```

```
  xmlns:media="http://purl.org/media">
```

```
<proj:Community_Art_Project rdf:about="http://dl.dropbox.com/u/16463134/LOD//lp-
  rbl.rdf#lp">
```

```
<dc:title>Landscape-Portrait</dc:title>
```

```
<foaf:homepage rdf:resource="http://www.landscape-portrait.com"/>
```

```
<dc:date>2007-07</dc:date>
```

```
<dcterms:modified>2012-08</dcterms:modified>
```

```
<!-- Kevin Carter first came up with this project idea -->
```

```
<dc:creator>
```

```
<foaf:Person>
```

```
<foaf:name>Kevin Carter</foaf:name>
```

```
<foaf:mbox rdf:resource="mailto:info@co-lab.org"/>
```

</foaf:Person>

</dc:creator>

<!-- these people have participated in Landscape-Portrait -->

<proj:HasParticipant

 rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#libir"/>

<proj:HasParticipant

 rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#cecos"/>

<proj:HasParticipant

 rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#Lau1"/>

<proj:HasParticipant

 rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#JCF"/>

<proj:HasParticipant

 rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#jaq01"/>

<proj:HasParticipant

 rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#siltow"/>

<proj:HasParticipant

 rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#kartow"/>

<proj:HasParticipant

 rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#micbtwo"

 />

<proj:HasParticipant

 rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#jobA"/>

<proj:HasParticipant

 rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#dk1"/>

<proj:HasParticipant

 rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#Jjen"/>

<proj:HasParticipant

 rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#ker01"/>

<proj:HasParticipant

 rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#Dver"/>

<proj:HasParticipant

```

    rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#debba"/>
<proj:HasParticipant
    rdf:resource="http://dl.dropbox.com/u/16463134/LOD/participant.rdf#cd1"/>

<!-- images of the project depiction -->

<foaf:depiction
    rdf:resource="http://www.flickr.com/photos/11928089%40N04/sets/72157602
167464637"/>

<!--    Language -->

<dc:language>
    <dcterms:RFC1766>
        <rdf:value>EN</rdf:value>
        <rdfs:label>English</rdfs:label>
    </dcterms:RFC1766>
</dc:language>

<!-- Licencence -->

<proj:#Has_Legislative_Access
    rdf:resource="http://creativecommons.org/licenses/by-sa/3.0/legalcode">
    <rdfs:label>Attribution-ShareAlike CC BY-SA</rdfs:label>
</proj:#Has_Legislative_Access>

<!-- description -->

    <dcterms:description>Landscape-Portrait investigates how postcode
demographics,
    as represented by the Acorn System, might reinforce certain stereotypes of
communities across the UK. </dcterms:description>

```

LP takes as its subject demographics

-->

```
<skos:subject
rdf:resource="http://dbpedia.org/resource/Demographics"/>
```

```
</proj:Community_Art_Project>
```

```
<Proj:#Has_Expanded_Practice>
```

```
<Project_Formation> The Bournemouth iteration of Landscape-Portrait (2010-2012) was located within the areas of West Howe, Townsend and Kinson. These were pre-selected as a condition of the works funding, therefore choice of geographical site was framed externally. Curator Helen Sloan and myself set about informing local communities about the project, inviting dialogue and looking to enable collaborative and participatory encounters. Potential collaborators were identified early on, as part of the pre-production phase, before the fieldwork of phase two was started.....
```

```
</Project_Formation>
```

```
<Project_Experience>
```

Within the production of this cultural work there have been a number of difficulties, naiveties, failures and unforeseen. Primarily the methodological design of the project was explicit in its attempt to engage with the issues that arise when a centralised authority is mobilised and maintained during production. However this proved unsuccessful in most instances.....

```
</Project_Experience>
```

```
<Project_Use>
```

Project collaborator Diane Humphries was due to have an exhibition of her photographs in the main Bournemouth library in the later half of 2010. Collaborator Craig Gilbert wanted to utilise some of the video content produced in Townsend on the Townsend community website

which he helped run. Craig was also involved in a separate bid for funds to develop a local wet weather football pitch, and intended to use video content from Landscape-Portrait in support of the application. However these and other longer term plans have in most cases not happened due in part to SCAN's change in funding and an unfortunate illness of curator Helen Sloan.

</Project_Use>

<Project_Legacy>

Landscape-Portrait was in production for a five year period. Some of the content developed during this time was located within the digital commons as open data. This material is licensed by Creative Commons Licence BY-SA-3.0. The work was developed as part of a PHD research project, which as well as a written PHD and installation of the work in Bournemouth, UK, produced a RDF compliant vocabulary which was used to describe the work and its outputs, as resulting from an expanded community art practice that included new forms of site and production within community art practice</Project_legacy>

</Proj:Has_Expanded_Practice>

</rdf:RDF>

Email for programmer. Richard Light. Mar 7, 2012.

Kevin,

Yes, this sounds interesting. Perhaps you could give me a bit more background on the data you want to record as Linked Data, and the form it currently takes?

Richard

Email from Helen to me and David Metcalfe (Forma), during the making of *Landscape-Portrait*, outlining technical issues the project was having in certain locations.

Helen Sloan

3/12/10

to kevin, David
Hi Kevin and David

We are experiencing real difficulties with the Landscape Portrait website. Whether we are working with fast upload connections or not, the videos take too long to upload and play. We are consequently losing people who might otherwise be interested in the project.

Would it be possible to get this fixed at the server end in Teeside (as we think this must be where the problem is) as soon as possible.

Thanks

Email from Rosie Broadley at the National Portrait Gallery (NPG) advising that I should speak to someone in the participation, access and learning department of the NPG.

From: "Rosie Broadley" <rbroadley@npg.org.uk>

Date: 23 October 2008 16:12:26 BST

To: "Kevin Carter" <kevin@co-lab.org>

Subject: RE: Kevin Carter | Landscape-Portrait | 22-10-8

Dear Kevin,

Thanks for this information, received by email and from Forma by post. It does look to be a very interesting project. In the first instance, I think your proposal should go to our Head of Participation, in the Learning and Access department. This post has just been filled, and the new post-holder is starting shortly, but I have requested that it be considered as soon as possible.

We will be in contact in due course.

Best wishes,

Rosie

Rosie Broadley

Associate Curator - Contemporary Collections

National Portrait Gallery St Martin's Place London WC2H 0HE

Writers brief written for Tony White from which he wrote fifteen prose pieces.

Project Overview:

The project presents self-portraits of real people across Britain and compares them with the stereotypes that exist based on official statistics for their postcode area, whilst creating a unique view of the region, its people, places and communities.

First presented in North East England in 2007, the project is next working with communities in Bournemouth before further touring across the United Kingdom.

By comparing real life portraits with postcode stereotypes, this project asks if communities can really be reduced to such simple sets of data - data that is often used by public and private organisations to make important decisions about how our local environments and amenities are planned for and designed. Landscape/Portrait invites and encourages citizens to think about who they are, how they are and what they would like the places they live to be like.

Writers Brief.

Overview.

Within the online environment of the LP website, there is a possibility to record comments about video portraits that have been submitted. This area is currently underused and will be the location for a series of short, written pieces or artefacts. The aim is to try and ignite some discussion of views being expressed in the video.

Once there are enough video portraits the site will be promoted across more formal online communities (forums etc.) where I think the comments box will be used much more. If we can pre-empt this by adding some written content I think we could create some interesting forum discussions.

Method.

The comments space traditionally houses reactions to the video that are quite direct, and this approach would be encouraged. For the writer however there is the possibility to push the discussion in unexpected ways; towards other online discussions happening, towards other online artefacts etc.

One idea that I keep coming back to is the idea that certain demographic portraits mention other similar areas where a certain demographic portrait might be found. This statistical twinning between otherwise unrelated parts of the UK might be a starting point.

The writer may also like to come along to some of the interviews, or using the online tools, do some interviews themselves, and in this way build a more in depth response to a particular portrait that they initiate.

The technical specification and user interface (UI) were based on my on a brief I sent to my fellow collaborators.

Landscape/Portrait. 11/4/7.

Landscape/Portrait - Design and Technical Project Brief.

The brief for the Landscape/Portrait project will be divided into two related parts. A general website interface which will include a 2D map representing the North East area and a video module, featuring a Avatar interviewer, which will allow users to upload video content directly to the Landscape/Portrait site.

Landscape/Portrait - General Web Interface. Overview.

Teeside University will produce the web based interface for the Landscape/Portrait project. This will include all visual design, programming, usability, bug checking and delivery requirements.

In the first instance Teeside University will produce a set of documents specifying design and programming requirement based upon this project brief. In collaboration with Kevin Carter and Forma Teeside University will use this documentation to agree a timetable for the delivery of all project elements.

Landscape/Portrait – Web Design Look & Feel.

At present there is no existing ‘Look & feel’ for the project. Because the Landscape/Portrait site is public facing it requires a clean ‘Look and Feel’ with the minimum complexity in terms of user interaction. Where possible the site needs to accommodate entry-level hardware and network access. The site needs to conform to recent government accessibility guidelines (as endorsed by the RNIB) and recognised usability standards such as WC3.

The design look and feel needs to be developed to accommodate a cross media perspective. Landscape/Portrait will incorporate print media, therefore design assets need to be transferable from screen to print if required, preferably vector based.

Landscape/Portrait – Web Design Site Structure.

Users entering the Landscape/Portrait project will use the following URL:
<http://www.landscape-portrait.com>.

The generic email for the site will be info@landscape-portrait.com.

Landscape/Portrait – User Functionality.

The Landscape/Portrait web interface will require the following functionality.

Users will be able select locations within the 2D map from a list of hyperlinks. These hyperlinks will be dynamically generated from a simple text or database file. Once selected the hyperlinks will zoom the map into a specific location and zoom level.

Users will be able search the map content on several criteria:

- Postcode
- Name (of the person who posted/created the video)

Users will be able to zoom into the map by entering a postcode. (This will require a Longitude/Latitude conversion).

Users will be able to click on the 2D map to zoom into a particular area.

Users will be able to zoom into an area using the zoom controls.

New video posts will be featured as links within the interface. These links will be dynamically generated.

There will be a place within the interface for featured links. These will be dynamically generated from either a text file or database.

Users will need to login to record video diaries. The site will need to incorporate a simple registration screen. The registration screen will feature a simple set of fields:

- Nickname:
- Email:
- Postcode (with postcode finder)
- Password.

The site will feature a login facility and login management for users who forget their login user name.

The site will provide users with the ability to report abusive postings to the Landscape/portrait site.

There will need to be sufficient instruction on the homepage to encourage all users to interact with the work. It might be helpful here to think of the site as an 'online application' rather than an information resource. Have a look at <http://www.daytodaydata.com/dedododo/home.html> to see what I mean.

The site will feature a help page covering all aspects of the sites functionality.

Landscape/Portrait will feature an administration module, which will allow the site admin to respond to abusive postings and update dynamic links (featured portrait etc).

Landscape/Portrait – Web Interface – User Walk Through.

On arriving at the site the user will only see Landscape/Portrait content displayed on the 2D map. The zoom resolution of map on the landing page will show all the project areas (i.e. as wide as it will go).

The user is offered various paths into an interaction with the content.

1: Users can select a 'push pin' from the a 2D map which includes all the areas of the project.

2: Users can enter a postcode and the map will zoom to that postcode.

3: Users can click on a list of recently posted/featured video portraits. The map will zoom to the location of the portrait, and the portrait will load into a pop up window. These links might be available via RSS (Tim/Kate ?).

4: Users can search for a particular video via authors name.

When the user clicks on the results the interaction will

be the same as point 3.

If the user has navigated to the content via the map they can click on a map 'push pin' this will launch a pop-up window, which will contain data relating to this area. This dataset has yet to be defined but it may be the details of the commercial demographic portrait.

Also there will be an opportunity to add data from aroundhere.net into if this is ready.

Within this window there will be links to the video portraits relating to this demographic portrait. Users will be able to click on these links and view the video portraits.

After the video has finished the user is given several options. Leave a Blog like response to the video they've seen, view other portraits related to the area, close the window and view other areas/video portraits via the map or record their own video portrait related to a particular postcode.

If they choose to record their own portrait then the video/Avatar interface will load into the pop up (see below).

Landscape/Portrait – Web interface Issues.

The map resource. The ideal scenario is that the map will be of a consistent image resolution and advert free. The choice is either Google Maps or Microsoft Maps. Tim/Kate were going to look into this.

Servers – who is hosting them – server configuration? Kevin to pester Forma about this.

Project Archive – what happens when the Landscape/Portrait project is finished. Maybe this is general topic of conversation.

Landscape/Portrait – Video/Avatar interface.

As indicated earlier the Landscape/Portrait project has been split into two elements. The second part is the video/Avatar interface. This will consist of an Avatar and video recording functionality.

Landscape/ Portrait Video/Avatar interface.

Overview:

Users would be able to create a video portrait via the Landscape/Portrait virtual interview client. The client will feature a virtual interviewer based upon the overriding demographic type for the particular area. The virtual Avatar would ask the same questions that Kevin Carter Media19 used in the creation of the original video pieces featured on the site.

Landscape/ Portrait Video/Avatar interface: Technology.

The video/Avatar interface will either make use Macromedia Flash to connect to a client side web cam or a third party solution – such as Sorenson Swift would be incorporated.

The video footage may be stored either on a stand-alone video server or we will make use of existing public video storage devices such as YouTube.

Structure.

Users will be access the Video/Avatar interface directly from the Landscape/Portrait homepage or via the pop-up window, launched from the 'pin push' markers. Obviously it is really important that users are encouraged to record video diaries.

If users wish to record a diary they will need to be registered. Users will be asked for a their login or they will be prompted to register.

Landscape/ Portrait video/Avatar interface: User Walk Through.

There will be several paths to the video/Avatar interface.

Once a user has launched the pop up window and viewed a video portrait they will be prompted to record their own video portrait using the Landscape/ Portrait video/Avatar interface.

Users will also be able to record a portrait for a particular postcode, without having to view other people's portraits first, by selecting the 'Record your portrait now' link.

To Record a video portrait via the data pop up users click on the 'record your own portrait' link. This loads the Video/Avatar interface. In order to proceed users will have to either login or register and login.

Once logged in the user may need to hook up their web cam. There will be a help to assist in this. Once connected the user will launch the Video/Avatar interface. Next the user will select the postcode they wish to record a portrait for. Users will be offered help to do this via the Royal Mail's 'Find your postcode' service.

Once the postcode is selected the application will launch featuring a virtual interviewer, possibly based on the overriding demographic type for that area.

The interview will consist of a series of question, similar to those used by Media19 & Kevin Carter in the creation of the initial video portraits.

Users will have an allotted amount of time to respond to each question. If they respond sooner they can click 'next question' to move on, After the allotted time has elapsed the application moves automatically onto the next question, there will be a 20 sec warning when recording is about to end. Once the portrait is recorded it is posted to postcode indicated by the user.

The video portrait will be available to view via the pop up data window or the recently posted links section.

Issues.

Storage. We need to know if Dott have servers in place to handle video streaming, if not we could post to Youtube.

**Email Conversation with John Rae (Partner - Data and product development)
from demographics company CACI (10/11/11).**

John Rae johnr@caci.co.uk via co-lab.org

10/11/11

to kevin
Hi Kevin,

Good to hear from you.

Yes. Acorn is built by CACI and licenced to a variety of customers. The definition of the Acorn types and allocation of postcodes to a type uses a composite of census and a variety of third party data sets, both private and public sector. Country of birth is one but there are substantial inputs derived from catalogue transactions, lifestyle databases, housing registers, unemployment data and such like. After that that a range of market research surveys , again both private and public sector, are used to inform the descriptions we give to the Acorn types.

All the best

John Rae
Partner - Data and product development
CACI Limited
Kensington Village
Avonmore Road
London W14 8TS
T: 020 7602 6000
F: 020 7603 5862
www.caci.co.uk

Appendix (4)

Email correspondence with artist Ele Carpenter:

Ele elecarpenter@gmail.com

Feb 28

to kevin

Hi Kevin,

Good to meet you - And I've just put your name and face together! And it would've good to catch up properly. I'd love to hear more about your research.

There are several analogies between embroidery and software (you raise the importance of open learning methods). But there are many more analogies between textiles and computing which really give a historical depth to this interdisciplinary field.

The subject of the embroidery is the poetic description of the digital commons. To understand the work you really need to close read the lexicon.
It's all on my website: <http://www.open-source-embroidery.org.uk/EDC>.

I have to say that I don't think the 'public' exists. So the notion of public access is a principle and not a reality.

The work is dense, and it takes time to understand and engage with. This is tedious for me because it takes a lot of explaining to novices. It really works when people are either crafters or programmers. If they don't have either interest then it's a steep learning curve for them to understand what's going on. In this way, the project is about bringing together two communities of interest, and not about general public access.

This is hard because institutions want the project to provide a kind of 'public participation' which from my experience is clunky, argumentative and often alienating. 'Ah' I hear you say - like most people's experience of FLOSS!

That's why it should be limited to an interdisciplinary skill share. And not instrumentalised as public participation.

So we'll see what happens!

See you soon,
Ele

Appendix (5)

(11/26/11) Email from Graham Harwood in response to six questions.

Hi Kevin

1: Recently I attended a Open Knowledge Foundation conference in Berlin, I was surprised that there was only one artist speaking. In your own work you've made use of government data, do you have anything to say about how the debate about open data is being framed ?

One way of looking at the open-data debate is to see it a technical one between those Database administrators who work for people in power and those database administrators standing in the shadows working for another bunch of people who are awaiting power. As I'm sure your aware open data is not usually public facing and can only be read by another database. So you immediately hit complications like transparency which is context specific.

The current liberal democratic project seems to be reliant on vast sets of data with which to evidence a decision and or avoid personal liability. Since at least 1801 census and the discovery of population, government has relied on data, if this liberal democratic project is to continue then it is required to share it's data. In this way we can view opendata as a technology of power.

See

http://goldsmiths.academia.edu/harwood/Papers/564155/Steam_Powered_Census

2: Leading on from this question there seems, amongst those enabling distribution (such OKF) and those using the data (For example data Journalists) a reluctance to investigate the provenance of data-sets or its wider cultural production. Would you be able to offer some thoughts on this ?

Hmm – I think I would approach this more from a critical computing perspective with a focus on how databases operate on us and through us. How they allow new forms of power to emerge from the machine's ability to push and process large sets of information into the gaps between knowledge and power.

One trick is to not think about the data but instead think about what structures hold that data in place. People often refuse to give me

datasets but will hand over the table structures and even role based permissions structures. What I'm trying to say is -look at how the database constructs it's user and it's subject, what decisions did it evidence.

Another trick is to allow the machine to agency. As databases order, compare and sort they create new views of the information they contain. New perspectives amplify, speed-up and restructure particular forms of power as they supersede others. You can see this taking place in local authorities.

Then we have normalisation – terrible word
Creating a database throws a particular light on the items it records. It breaks the process down into discrete steps of a re-ordering. The database compares lists and creates new knowledge from the relations that sorting produces. This new knowledge then acts as a kind of remote control on the elements it defined.

3: Michael Gurstein talks about a Data Divide, whereby Open Data is made available publicly, but is only certain groups who can access and make use of it. (He uses the examples of land grabs, whereby ownership of tracts of land are published as Open Data, and parcels of land that are not officially owned, but may have been in the stewardship of a particular family for generations, are bought by contractors and the families evicted). What do you think some of the issues emanating from this drive towards openness and transparency might be ?

I think it is useful to see governance as a kind of truth machine with open data acting as a new technology of power. (this is an excerpt from the Bristol work, Invisible Airs)

In it's attempt to convince us about parting with or not complain to much about the use of our personal data, government has set up a number of open data initiatives. A recent high-profile case would be the publishing of MP's allowances. The website mpsallowances.parliament.uk allows anyone with an internet connection to view all the MP's expenses in something resembling a software panopticon, an equal gaze over all the MP's allowances in which anomalous spending of the bad may be foregrounded against the normal spending of the good.

A gaze such as this is normally associated with technologies of power in which population can be policed for health, crime, security or be quickly made ready for war as we saw earlier. Governance witnessing the effectiveness of the gaze as a technology of power, turned it on itself as an inoculation against the infection carried in by it's parasite MP's. Governance in this way appeared to martyr itself in a public

atonement for it's infection. In acknowledging and reflecting on it's own subjugation before the relational machine the government enables this technology to amplify it's power to create ever larger machines. Look we did it to ourselves, we are all in this together. The equal gaze afforded by MP's expenses databases is a set of truths, a register of moral victories on which to build the next round in the arms race of technologies of power.

4: I know you have used governmental data-sets in your work, could reflect on past works and where you see this going in the future ?

Invisible airs is the main work with local authorities – some films are here.

<http://vimeo.com/32030928>

<http://vimeo.com/32030340>

We are working with the NHS looking at birth records but not much published as yet.

5: Do you see the work you make, for example Invisible Airs, as a public art work ? If so what are the terms for its success as a public art work ?

It's an investigation with multiple outcomes – some of which include laughter

6: In publishing Open Data government agencies invite users to work with and manipulate public data-sets. Part of that process involves cleaning up the data (adding new or removing out of date data). However once cleaned this data is no longer accepted back by Governmental agencies as reliable. Besides the obvious irony there is something about eradication of legacy value, contributed by the users of the data, that is of interest to me, do you have anything to say about this ?

Stephen Fortune worked the most on this aspect and has some good text and slides on the issue which I'm sure he would not mind sharring.

Stephen Fortune <stephen.j.fortune@gmail.com>

I'll cc him

best H

Additional email questions to Graham Harwood (2011-11-28).

On Mon, 2011-11-28 at 13:02 +0000, Kevin Carter wrote:

> Graham,

>

> cheers for your timely reply, very helpful thanks. One thing I didn't

> quite

> understand:

>

>> As I'm sure your aware

>> open data is not usually public facing and can only be read by another

>> database. So you immediately hit complications like transparency which

>> is context specific.

>

> Did you mean that Open Data is an abstract machine readable thing

> therefore

> other machines are need to 'make sense' of it - or have I got the

> wrong end of the

> stick ?

Yes- machines needed

>

> And this question, I wonder if you might add a bit more to it.

>

>> Do you see the work you make, for example Invisible Airs, as a public

>> art work ?

The commission was for a public art work. We also produced other layers that were interesting.

> Once again thank you for your time with this,

>

> Kevin

Additional email questions to Graham Harwood (2012-01-06).

Hi Kevin,

Yes there is some misunderstanding generally in this area.

The database record creates a prism through which the subject of the record is seen. I'm not using the term in a general cultural studies manner.

best H

On Fri, 2012-01-06 at 14:01 +0000, kevin carter wrote:

> Graham,

>

> hope you had a good break, just getting back to it and there was something you

> talked about in your post to Nettime, in talking about the uses and

> manipulations

> of data, you wrote:

>

> 'it would also be illuminating to see in which positions the data

> places the subject of its

> records, and where too it places the user of the data. '

>

> could you expand on this a bit, not quite sure what you mean by the

> subject of its

> records ?

>

> cheers

>

> Kevin Carter.

Appendix (6)

Email conversation with James Wallbank of Access-Space (09-01-2012).

James Wallbank jw@access-space.org via co-lab.org

Jan 9

to kevin
Hi Kevin,

Yes, I'm very interested. As you probably realise, Redundant Technology Initiative activity spawned Lowtech Ltd, which then went on to run Access Space, the UK's longest running open access media lab.

We're very interested in openness - open culture, open opportunities, open source, open participation. Last year we published "CommonSense" an open submission book, (technically, an APazine - Amateur press Association Magazine) on the theme of "The Commons" - in which each contributor had complete control over the pages they were allocated. The book, itself, was an experiment in openness.

Are you particularly interested in open governmental data? I have seen a few "hack days" where open data has been explored - but I fear that the data released is distinctly selective (and usually out-of-date) and that government's only interest is to co-opt communities to do their data analysis for them, for free.

I'm skeptical that "open data" will lead to a fundamental power-shift, as has been touted. If open data is so great, then where is the `_real_time_` supermarket price comparison site - that's NOT run by a supermarket? This said, I think that the principle of open data is absolutely critical - but more, besides "technical openness", is required for open data to be truly understandable, and to have an impact. Where are the business models for interpreting and presenting data in an INTELLIGENT and UNBIASED way? The only ones I can see (specialist magazines, or academic journals, for example) then make the interpretation inaccessible to the general public.

So, does any of this sound of interest? Let's talk!

Best regards,

James
=====

Email conversation with James Wallbank of Access-Space (24-02-2012).

James Wallbank jw@access-space.org via co-lab.org

Feb 24

to kevin
Hi Kevin,

Happy too help!

This is quite an open question.

Can you suggest to me what a "typical scenario" is?

My "typical scenario" is maintaining the Access Space LAN. We're finding that recent Ubuntu "upgrades" have been quite disruptive - they've changed the Desktop, and that has caused a huge number of problems. We find that users don't complain - they just lose functionality. There's a lot of shrugging, and accepting the loss.

This is quite unhelpful for us. We need people to identify and express the problems - and to be proactive in solving them. I'm finding that many "naive" PC users simply accept changes - even when it means losing functions that they used to rely on. Can't access your email? Never mind - just make another email address! We need PC users to be ASSERTIVE in expressing their needs for functionality.

Best regards,

James
=====

Email conversation with James Wallbank of Access-Space (05-03-2012).

James Wallbank jw@access-space.org via co-lab.org

Mar 5

to kevin

I guess my question was, what happens when the production time is over, how is the legacy (computers, skills, maintenance) of the project managed?

This is a huge question - and one which we've been wrestling with for years.

Here in the UK we often encounter broken models for ICT integration into businesses, charities and community groups, which see ICT as something separate from "daily operations", and "technical people" as separate from other workers. WRONG!

The key to sustainable operations is to SUFFUSE groups that we work with with expertise, and the ability and impulse to pass on BOTH the expertise AND the impulse to pass it on.

We like to talk with groups about how to acquire free ICTs, and how to KEEP ACQUIRING them. Also, we need absolutely EVERYONE in an organisation (INCLUDING the dumb, lazy leaders, who think that these things need to be addressed by some kind of cyber servant, AND the hands-on but under-confident teaching and admin assistants who think that the knowledge is above their pay grade) to get to grips with some basic ICT troubleshooting knowhow.

While everyone doesn't need to be able to fix everything, everyone DOES need to get into the habit of making a reasonable diagnosis (in less than 90 seconds) and slapping a label on which describes the problem (or at least the CATEGORY of the problem) if they can't fix it.

This said, in the UK our approach is beset by difficulties. Many, many third sector organisations just don't have the time or resources to invest in their resilience - they just lurch from funding crisis to funded overwork; and many organisations fail to retain staff, so are constantly working with people who don't know their own systems.

In Brazil things have been different. Since 2002 the "Metareciclagem Network" (meta-recycling) has set up nearly 100 centres on our model, and advised the Brazilian Government on their model b- which became the "Pontos de Cultura" (culture points) network of more than 600 centres.

In 2010 I was giving a presentation in Sao Paulo, and I asked "Given your huge success with this DIY approach to technology, what is it that you understand in Brazil, that we fail to get to grips with in the UK?". The researcher Felipe Fonseca stood up in the audience and responded "In Brazil we can make much faster progress than you in the

UK, because we are disorganised."

This response suggests a very deep insight - here we're so concerned with "best practice models" and "risk reduction" that we fail to understand how to make do and mend. Access Space's approach suggests that if a job's worth doing, it's worth doing badly - just get stuck in, and make sure that EVERYONE is trying. "Good enough" ICT provision may be achievable and resilient, whereas "high spec" ICT provision is limited by necessarily restricted resources, and is all too often deeply unhelpful, leaving organisations out of control of their own core services.

I hope this helps.

Best Regards,

James

=====

Glossary:

A:

Art Platform: The best description of an Art Platform, one the one I make use of in my research is supplied by Gourinova:

'In practical terms, for example, an art platform can be a stand-alone website that, together with other actors, forms an ecology of aesthetic production. However, it might also take place as a subsection of a large participatory platform, or even as a space in-between a corporate service, artists' work, hacking, collaborative engagement and a process of aesthetic generativity. In all these cases, whoever, an art platform engages with a specific current of techno-social creative practices and aims at the amplification of its aesthetic force.'

(Goriunova, 2011, p.19)

C:

Centralised Platform:

This is a web platform that makes use of Web 2.0 technologies to constrain rather than enabled movement. This is usually achieve by means of their user agreements, to which uses must sign up to before access is granted and is indicative of privately own commercially orientated social media platforms.

The Commons:

'Commons are resources that are owned in common or shared among communities. These resources are said to be "held in common" and can include everything from natural resources and common land to

software.’ (Wikipedia, 2012)

Of particular interest to me is the ‘digital commons’ which is produced as a outcome of specific licences, such as Copy Left and Creative Commons.

Copy Left Licence:

Copyleft is a general method for making a program (or other work) free, and requiring all modified and extended versions of the program to be free as well. (see: <http://www.gnu.org/copyleft/>)

Creative Commons (CC) License:

A Creative Commons license is one of several copyright licenses that allow the distribution of copyrighted works. The licenses differ by several combinations that condition the terms of distribution. They were initially released on December 16, 2002 by Creative Commons, a U.S. non-profit corporation founded in 2001.

(see http://en.wikipedia.org/wiki/Creative_Commons_License)

When releasing content developed during *Landscape-Portrait* I used a CY-BY-SA 3.0 CC licence, which allows users permission to Share, copy, distribute and transmit the work. To Remix, adapt and to make commercial use of the work, as long as they granted similar rights to any new work they created.

Crowdsourcing:

“Crowdsourcing” means that a company outsources a job usually executed by an employee to a large, undefined group of people through an open call over the Internet. This group receives little compensation or no pay at all.’ (Scholz, 2008)

In terms of my research this term is used in a broader, benign, cultural sense to include the manner that participants might become involved in a cultural project, for example the old weather project (<http://www.oldweather.org/>) whereby participants view and record old ships logs, in the process building a model of past weather details.

D:

Data Silo:

A data, information silo is a datastore that is not able accessible by outside parties. In terms of commercial social media practice it may also be referred to as a walled garden.

Dataveillance:

Dataveillance is the collecting of data about users browsing activities that occurs transparently, generally without the user being aware.

Demographics:

The characteristics of a human population or part of it, especially its size, growth, density, distribution, and statistics regarding birth, marriage, disease, and death. See: Encarta® World English Dictionary © 1999 Microsoft Corporation. All rights reserved. Developed for Microsoft by Bloomsbury Publishing Plc.

In terms of my research and the creation of *Landscape-Portrait*, I make reference to post-code based demographics. Which locate these variables within a specific post code area.

F:

Flash Video/Media Server

Flash Media Server (FMS) was one of the first affordable commercial video streaming servers, allowing users to view and record video in real time (bandwidth permitting). This software was used when building *Landscape-Portrait*.

Folksonomies

A folksonomy is a system of classification derived from the practice and method of collaboratively creating and managing tags to annotate and categorize content. Folksonomy, a term coined by Thomas Vander Wal, is a portmanteau of folk and taxonomy. (Wikipedia, 2012).

G:

Google maps API

The Google maps API (Application programming interface) was used within the *Landscape-Portrait* online work to position the recorded video portraits upon a map of the UK.

L:

LOD

Linked Open Data is an extension of linked data that was first discussed by Tim Berners Lee as part of the Semantic Web project. LOD specifically links together open data resources via RDF, producing an open data commons.

M:

Mediated Publics.

Hannah Boyd identifies four parameters that differentiate mediated publics from unmediated ones:

Persistence: online expressions are automatically recorded and archived.

Replicability: content made out of bits can be duplicated.

Scalability: the potential visibility of content in networked publics is great.

Searchability: content in networked publics can be accessed through search.

These lead to three dynamics:

Invisible audiences: not all audiences are visible when a person is contributing online, nor are they necessarily co-present.

Collapsed contexts: the lack of spatial, social, and temporal boundaries makes it difficult to maintain distinct social contexts.

The blurring of public and private: without control over context, public and private become meaningless binaries, are scaled in new ways, and are difficult to maintain as distinct.

(Boyd, 2001)

O:

Open Data.

Open data is the idea that certain data should be freely available to everyone to use and republish as they wish, without restrictions from

copyright, patents or other mechanisms of control.
(See: http://en.wikipedia.org/wiki/Open_data)

Open-ended Graph Structure.

'A graph database uses graph structures with nodes, edges, and properties to represent and store data..... This means that every element contains a direct pointer to its adjacent element and no index lookups are necessary.' See: http://en.wikipedia.org/wiki/Graph_database

Ontology:

In computer science and information science, an ontology formally represents knowledge as a set of concepts within a domain, and the relationships between those concepts. It can be used to reason about the entities within that domain and may be used to describe the domain.
(See:http://en.wikipedia.org/wiki/Ontology_%28computer_science%29)

OWL Ontology:

The Web Ontology Language (OWL) is a family of knowledge representation languages for authoring ontology's. The languages are characterised by formal semantics and RDF/XML-based serializations for the Semantic Web. OWL is endorsed by the World Wide Web Consortium (W3C)[1] and has attracted academic, medical and commercial interest. OWL ontology
(See: http://en.wikipedia.org/wiki/Web_Ontology_Language)

Open Source Software:

Open-source software (OSS) is computer software that is available in source code form: the source code and certain other rights normally reserved for copyright holders are provided under an open-source license that permits users to study, change, improve and at times also to distribute the software.
(See: http://en.wikipedia.org/wiki/Open-source_software)

P:

P2P:

A peer-to-peer (abbreviated to P2P) computer network is one in which each computer in the network can act as a client or server for the other computers in the network, allowing shared access to files and peripherals

without the need for a central server.
(See: <http://en.wikipedia.org/wiki/Peer-to-peer>)

R:

RDF:

The Resource Description Framework (RDF) World Wide Web Consortium (W3C) approved specification for metadata, specifically that used to describe LOD.

RDF Dump:

An RDF is a document that uses RDF structure to describe a set of data entities.

S:

Semantic Web.

'The Semantic Web provides a common framework that allows data to be shared and reused across application, enterprise, and community boundaries. It is a collaborative effort led by W3C with participation from a large number of researchers and industrial partners.'
(See: <http://www.w3.org/RDF/FAQ>)

Socially Engaged New Media Art (SENMA).

Within the content of my research Ele Carpenters PHD dissertation *Politicised Socially Engaged Art and New Media Art* (2008) indentified the hybrid practice of socially engaged art practice with that of New Media Art coining the acronym SENMA.

Social Graph:

The social graph, within the context of social media, is the global mapping o everybody to everything. An extension of this, the Open Graph, includes non human objects as well.

String:

In computer programming a string is a sequence of characters, representing either a literal constant or a variable.

Surveys:

During the making of *Landscape-Portrait* the collaborative team made use of various interview methods.

Mall Intercept:

A mall-intercept interview is where the respondent is interviewed in or near a shopping centre. Interviews tend to be quite short with the respondent not formally known to the interviewer.

Street Intercept

Street intercepts are the same as mall intercepts, but are located in the street.

In-home:

The interviews are located within the home of the respondent.

U:

Ubuntu

Ubuntu is a Open Source software project based on Linux.

URI.

'In computing, a uniform resource identifier (URI) is a string of characters used to identify a name or a resource. Such identification enables interaction with representations of the resource over a network (typically the World Wide Web) using specific protocols. Schemes specifying a concrete syntax and associated protocols define each URI.' (Wikipedia, 2012)

V:

Vocabulary:

Within the context of the Semantic Web, a Vocabulary provides descriptions of classes, entities and their relationships about a specific subject. In the case of *Landscape-Portrait* myself and fellow collaborator Richard Light created a vocabulary about public cultural works, which we used to describe the *Landscape-Portrait* project.

'The fundamental difference between an ontology and a controlled vocabulary is the level of abstraction and relationships among concept. A formal ontology is a controlled vocabulary expressed in an ontology representation language. This language has a grammar for using vocabulary terms to express something meaningful within a specified domain of interest. The grammar contains formal constraints (e.g., specifies what it means to be a well-formed statement, assertion, query, etc.) on how terms in the ontology's controlled vocabulary can be used together.

Controlled vocabulary uses in making ontology not only to reduce the duplication of effort involved in building an ontology from scratch by using the existing vocabulary, but also to establish a mechanism for allowing differing vocabularies to be mapped onto the ontology.'

(See: <http://semwebtec.wordpress.com/2010/11/23/contolled-vocabulary-vs-ontology/>)

W:

Walled Garden.

A walled garden is an analogy used in various senses in information technology. In the telecommunications and media industries, a "walled garden" refers to a carrier or service provider's control over applications, content, and media on platforms (such as mobile devices) and restriction of convenient access to non-approved applications or content. (Wikipedia, 2012).

Web Crawlers.

'A web crawler (also known as a web spider or web robot) is a program or automated script which browses the World Wide Web in a methodical, automated manner.'

(See: http://www.sciencedaily.com/articles/w/web_crawler.htm)

Web 2.0

Web 2.0 is a term coined in 1999 to describe web sites that use technology beyond the static pages of earlier web sites. The term is closely associated with Tim O'Reilly because of the O'Reilly Media Web 2.0 conference which was held in late 2004. (Wikipedia, 2012).

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