

**Facts and Artifacts in the Collective Matrix
by Valerie LeBlanc**

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Preamble: Art is a Cultural Marker

One of the integral strengths of art is its ability to serve as documentation of its time. The trickledown effect that social, political and economic systems of management have on individuals and the public psyche is evident through revisiting the art of a specific time period. It is possible for chains of thought and lines of discussion to open up from the clues laid out through all preserved information that has been placed in museums and data banks. Taking the concept further, the public archiving of artworks, artifacts and written accounts as carried out through institutions, sets its audience up to hold that acquired work in high esteem, solely by virtue of its acquisition and preservation. As each increment of revisited data has an effect on its viewer, that artwork, artifact or written account has, at least, an assured place in the matrix of the collective public memory. At best, the place markers set by public institutions might be seen to represent the collective public memory, in essence, the past itself.

On the other hand, some of the personal archives and collections of artists and persons in all fields can, in time, become interesting to museums and other institutions housing cultural repositories. This is evidenced through the period objects, photographs, and accounts; everyday musings and historical records donated to public institutions such as galleries and museums. The 17th century diaries of Samuel Pepys [\[1\]](#) might be one of the most famous to fall into this category. Through Pepys' firsthand accounts, it is possible to have insight into many aspects of life from a British perspective, including conditions during the time of the 1665 Plague and the Great Fire of London in 1666.

The keeping of records whether through systems of oral history, mark making, representative imagery, written language, or through objects, speaks literal messages. Those direct messages might also attest to power and subjugation. They might show the sophistication of research in the fields of the natural and pure sciences. The messages might reveal mysteries solved according to prescribed paths; they might educate by revealing benefits, or warn of dangers encountered in the physical or psychological progress of the biological world. Stories are relayed for the pleasure of telling them, and they might also teach a lesson. The message might begin simply as an account of the beans, seen in the example of Egyptian hieroglyphs. The name or state seal of the largest stakeholder will always be attached to such documents. On closer examination, the study of collections and archives also reveals intricate details about a culture. Cross-referencing such information offers possibilities for picking up on other meaning and value. The kind of records kept might even be read as a kind of public diary; the laying out of what a culture decides to place in the time capsule, for descendants or inheritors.

The more detailed the records, the easier it might be to gain insight into a culture. Or would that necessarily follow? In our current time

period, the digital age, we have the tools to reach back and to alter past historical references. Those same tools can be used to influence the future. Altering the facts was perhaps less simple when printed books and newspapers were relied upon for research. The past was put to rest as records were buried in libraries and repositories. The search through archives attested to the past with more certainty. The dawn of modern digital technology made it possible to make changes to records in an often-seamless manner. In 1949, George Orwell's novel '1984' [2] spoke of future society in which state control was so invasive that past records were systematically rewritten to confuse the intelligence of the reader, to justify social and economic conditions, as well as to bolster political support for making war. These Orwellian predictions were premature when birthed but almost daily, we are confronted with proof that original records can and are being altered and, that media spin is playing out its effect. [3] Sensational news dissemination through television and the Internet carries the power to influence the decisions and actions of populations to a far greater degree than in previous eras. By example, the horrific images of the World Trade Centre bombing on September 11, 2001 so graphically portrayed actual events that it became easier to influence the American public of the need to make war in Afghanistan and in Iraq. We have recently been told that the US went to war with Iraq based on false information. That example alone brings questions of who kept the records and who altered the facts. Decisions made through acting upon such information are irreversible and it brings forward questions that must be closely examined by democratic civilizations that advertise their interest in the 'fair play' of opportunity, and those who propose to do war on the premise 'to defend their own nation.' The question for the spectator in such a political climate becomes, 'How can we discern facts from fiction?' Following that comes the question, 'What should we preserve of today's news?'

Thinking about establishing systems of public record keeping presents many questions. Perhaps the first are; who writes the agenda, who takes care of the input, and which systems are sustainable in the digital age. Costs have skyrocketed, making the establishment of new recordkeeping systems virtually prohibitive. This is the case, in spite of the fact that the size and the weight of digital apparatus continue to go through a miniaturization process. Changing technology continues to adversely impact the ability to review and to include whole spectrums of cultural activity as playback equipment becomes obsolete and irreplaceable. The next questions might be: who steps up to launch the establishment of a repository system and whose records will be kept. Suddenly we are faced with the obvious dichotomy of concept: do we entrust this important work to the altruistic, if eccentric, monk with esoteric tastes and; how will we discern if it is Machiavelli volunteering his services. If not one of these, then how many other variations of these two agents are employed to the task in the battle between subjective and objective representation of political, economic, scientific and cultural data?

When I started working on this project and talking to people, I realized that collecting and archiving is widely important to many

people in either, or both of their professional and personal lives. In seeking the answers to questions surrounding who collects and/or archives, and why, I have interviewed seven persons about their concerns and methodologies. In order to form order some links, I have placed excerpts from those conversations in the following sequence:

1. Archive of Research, Doug MacLeod
2. Archive of Meanings, Robert Woodbury
3. Archive of Family Treasure, Vera Gartley
4. Archive of Conflict, Richard Halliday
5. Archive of Connecting Archives, Tomas Johsson
6. Archive of Odds and Ends, Marc Parenteau
7. Archive of Change, Seiko Karakama

The Reader should feel at liberty to re-arrange the sequence. Following the excerpted interviews is my epilogue: How do Individuals find themselves in the database, and notes - mainly comprised of Internet links.

- Valerie LeBlanc
August 18, 2004

Notes:

[1] [The 17th century diaries of Samuel Pepys](http://www.pepys.info) <http://www.pepys.info>

[2] [George Orwell](http://www.george-orwell.org/) <http://www.george-orwell.org/>

[3] Ben Fritz, Bryan Keefer, and Brendan Nyhan wrote the book [All The President's Spin](http://www.spinsanity.org/book/): <http://www.spinsanity.org/book/>
They also edit the website [Spinsanity](http://www.spinsanity.org/).

Archive of Research

Excerpted from a conversation with Doug MacLeod

Director of Projects for the Netera Alliance

June 25, 2004.

In March 2004, I attended the Arts Netlantic International Conference on New Media Research Networks at UPEI and the Charlottetown Confederation Centre. [1] The Netera Alliance of Alberta presented the panel discussion: 3D Web New Media Research Network. Following up on that presentation, I arranged to later conduct telephone interviews with both Doug MacLeod, Project Director for Netera, and Dr. Robert Woodbury, the panelist from Simon Fraser University.*

*From the [Netera Alliance website](#): Netera Alliance is an Alberta-based, not-for-profit alliance that coordinates Alberta's Information and Communications Technology research infrastructure, in the shared interests of the major research and education organizations in the province. Its mission is to build an information and communications infrastructure that is among the best in the world, and foster its effective and efficient use by researchers in the province of Alberta, Canada. It supports research in any discipline -- from science to education to the arts -- enabled by high-speed research networks, high performance computing, distributed data storage, advanced collaboration tools, scientific visualization resources, remote instrumentation, and other more specialized information technologies.

Valerie LeBlanc: I heard your talk at the Arts Netlantic Conference in March, and I have since guided myself through online information about the Netera Alliance. To start today, can you give me some information about your background and involvement with the Netera Alliance?

Doug MacLeod: I am the Director of Projects at the Netera Alliance until next Wednesday.

VL: Have you made plans for what's up next?

DM: Well I am looking at some new and different things, in particular I am working with one of one of our projects; the 'eduSource' project, [2] to try to make it work as a viable initiative, relating a lot to what you are talking about, using digital archives. ... What is so important is to enable sharing the archiving of individual collections, while valuable to an individual institution, or a person, it is not as valuable as if that archival information could be shared not only across the city but across the province, across the entire country, and hopefully, across the world. This is particularly important in the educational community where it costs so much to produce multimedia-learning objects that can be shared easily. If they can be found easily, then they become so much more valuable. ... That's where I am coming from and that's where some of my future work is going. However, to answer your question, I started out as an architect. I did work on a number of architectural projects but I got involved with computer graphics of an early age, at an early stage of design. Then I started to work back and forth between architecture and the advanced aspects of computer graphics. I left architecture in 1991 to head up the Banff

Centre's Program in Virtual Reality, in the Arts Virtual Environment Project.

That was a real eye opener, not only in terms of the many different possibilities for the new media itself, but also in the deficiencies of the new media. All of those wonderful beautiful projects that those artists worked on, none of them run anymore. The whole project wrapped up in 1994, so less than a decade afterward, none of them now operate.

VL: That is really significant to hear.

DM: Well it is relevant to the current discussion because if there were proper standards in place, at least for archiving these projects, they would have some life after the equipment is long gone. Like how do you store something like that? We haven't even begun to scratch the surface of how to store interactive pieces in a meaningful way.

VL: Speaking of digital repositories, I would like to ask you how Netera became connected with A.VI.RA (a contributor controlled digital gallery) and I am not sure what the connection is except that I saw you present together at the Arts Netlantic Conference.

DM: As the Director of Projects, I was looking for opportunities for Netera and its various partners. So when the New Media Research Fund became available, I looked around. From my knowledge of who was doing what, we put together a team from four universities across the country, to try to work together. (The University of Toronto, Simon Fraser University at Surrey, the University of Alberta and the University of Calgary) I had known of Rob's (Woodbury) work with A.VI.RA and was very interested in it because it was architectural, reflecting my own background and, because he has a unique point of view on how to archive; in a sense, to metatag information.

VL: I would like to talk about metaging and the metaging methods that are being explored.

DM: Metataging is bad and the methods are worse, but what it is all about is how do you describe things in a manner that makes them useful. That's really what metaging is, how do you organize your information. A lot of our metaging is in response to the chaos of the World Wide Web where, if you search for something, you may get thousands of hits. Most of them will be irrelevant, some of them will be wrong, some will be inappropriate and some will be dead links. So by the time that you find what you actually want, you will have expended a lot of time. What we are trying to do with metataging is to provide people with the information they need to find exactly what they want, when they need it.

VL: So, specific metaging. That's where I believe Dr. Brian Wyvill of the University of Calgary; Computer Science Department of the University of Calgary and his 'non-polygon' representation research would come in? *(Also presented with the Netera Panel at the Arts Netlantic Conference)*

DM: No, that was mainly Rob Woodbury with the A.VI.RA project, and us at Netera. We have been building tools to help out with projects like eduSource. So Brian's work is very important in terms of its approach to representing complex forms in a simple fashion.

VL: One of the things that Brian mentioned at the UPEI Conference was how much less space that non-polygon representation takes. Can you comment about that?

DM: We need all of these kinds of methods to represent 3 dimensional works across the World Wide Web, but it only emphasizes the need for really flexible standards to describe them. The way I see it, there are all sorts of different kinds of digital content; there is stuff that is just simply scanned, like a 3d scan of an artifact and Richard Levy's work shows some of that. (Dr. Richard Levy, Faculty of Environmental Design, University of Calgary also presented at UPEI) You can elaborately model something using a program like AutoCAD or Visualization Studio, or you can describe it with a mathematical formula like Brian Wyvill has, or you can generate it algorithmically like some of the wilder people in the field do. Those are all different approaches but how do you describe each of those things so that you can find them? We don't really have the words yet to figure out how to really describe 3d content on the web, so that is part of the thing that we were trying to do with the project.

VL: Can I ask you what kind of bugs you found, or what kind things you were able to work out so far?

DM: The real thing we found is that these are very early days. There are not really good standards for 3d content on the web, there are not really good standards for metatagging, and quite frankly, even the stuff that we have been working on for other projects isn't really appropriate for digital content and 3 dimensional digital content. A lot of the things that are put into current metadata standards don't reflect the needs of real users. I have seen this in educational projects where there are 85 fields in the current IEEE (The full name being the Institute of Electrical and Electronics Engineers, Inc.) long standard in their learning object metadata standard but a lot of them have no relevance to a teacher in the classroom.

And some of the fields that should be there are not. These are the kinds of things that we need to work out. And what does that mean, how do we do it. We know that there is a need for standards, but we have to make those standards as invisible as possible. Here I would use the example, in computer music, of the MIDI standard. (Musical Instrument Digital Interface) The explosion of instruments and different possibilities that it permitted was absolutely astounding. It was a huge thing, it allowed all kinds of different controllers, and everything now speaks MIDI. And again, perhaps it is a bad standard, perhaps an ill considered standard, but as a standard, it enabled so much.

VL: In your address at UPEI, you talked about accessibility from the low end - the home pc and open source tools, and sharing content - and

you mentioned something about the development of the (SONY) Interactive PlayStation.

DM - ... I think that I was talking about video games in terms of their abilities to actually embody higher order learning skills while at the same time, engaging people with what they are doing, so that they don't really know that they are learning. But one of the things that I find so interesting about video games is that, unlike our online projects like the 3d web, they have a really robust set of tools for supporting the people who are using their products. So if you are playing a video game, you can go to a website and get all sorts of hints and tips, you can become part of a chatroom. You can see snapshots of other places, you can even download the code for some of these games so you can modify them yourself, and the companies encourage this. So think about that in terms of our own approaches, to not only software; think if Microsoft made the code available so that you could change it and make it better. But think about what it would mean to artists as well. Would they ever feel comfortable about letting their works out to be modified and modified significantly; perhaps in ways that they don't intend and that they don't want? But that is just part of the game now, it puts content creators in a very different space. Let's say you are a painter, then how do you distribute your work? If someone takes your painting, and then you see it as a background in somebody's music video, is that fair use? It is really difficult to say.

VL: There are a lot of copyright issues at present. Actually the legal system should be scrambling as it has a lot of catching up to do. I would like to ask you about the need to have continuous research and project funding. You brought up the topic at UPEI and I wonder if you could talk more about that concern.

DM: I am always happy to talk about that and I can go on for quite some time...

VL: I wasn't sure if it was a side issue or a main point when you brought it.

DM: It is an absolutely critical issue, no more so that right now. Just imagine if we don't enable research, or think that research is important; then Canada will fall further and further behind. I thought it was very brave of Heritage Canada to go forward with a new media research project. They knew it was different, they were a little bit clumsy in the way that they did it, and yet at the same time, it was absolutely necessary. But now we are faced with the specter of all these research streams coming to an end. The e-learning program is now ended; there is no more national research in e-learning going on. The Canarie e-content program has similarly stopped, nothing more happening there.

VL: I didn't realize that Canarie was cut.

DM: These are critical things and I shouldn't show my bias, but we are fighting this rear guard action against the value of research and at the same time, we need a radically different and enlightened approach to research. We need to understand why open source is so important, not

just as a research tool but also as a business tool. In other words, we cannot jumpstart any Canadian industry without providing small and medium sized enterprises with the kind of software tools that will allow them to build businesses. If Microsoft comes in with a learning object repository tool that is closed, proprietary, and can't be easily purchased by other people, we will be in a big battle. So these things are critically important and the unfortunate part about a lot of the research programs that were set up is that they were set up with an old business model in mind. From my point of view, the graduate students and university research groups provide the best means of quickly, easily and inexpensively generating software tools. I have got real examples. On one of our early e-learning projects, a huge company said that they would build the tools for us. They couldn't do it on time, and they took all of the money. They wouldn't share the source code. We had to scramble and go back to our research partners, our grad students who quickly cobbled together the kind of things that we are still using today. And from that point on, I said this is the way to do it; work with the universities who want to do these things, and get them the proper kind of resources so that they can actually share the information. At this point in time, Canada still maintains a slim leadership role in e-learning internationally but with the collapse of Canarie's application programs, we are soon going to find that we are out of the running. There are people in Australia, Africa, Europe, and in the United States who want to work together with us to get an open source code. But we now find ourselves without any national programs to help us with that.

VL: Did all of this happen in the last few weeks, was there some press release about Canarie losing its funding?

DM: No, unfortunately. What happened was, when the Chrétien Government became the Martin Government, everything went on hold. Because everybody is focused elsewhere, it is simply not considered important enough to get the funding that would allow tech to keep ongoing.

VL: I came back to Canada, from doing my masters degree in the fall of 1993, to Alberta. I found there were a lot of cuts to educational funding. Do you feel that it was similar to the present time period?

DM: Well what happened, in that exact year 1993, when the Liberals came to power, we had a huge research grant at the Banff Centre, and they cut it. In fact, there were contracts in place and they still pulled the money from those contracts. And they dismantled the Department of Communications as well. That was a significant blow to the whole field. It goes in cycles. And then in 1998, all of a sudden the floodgates opened because there was money and they couldn't throw it out fast enough. It is almost like we need a rational program of research. And it is stupid because you can get money to buy a super computer any day of the week, but you can't get the money to do the kind of applications development that would actually prove the worth of the networks and those super computers! As far as I am concerned, we could do a lot more with a lot less money, if it was full funding, and if we could make sure that there were projects done for the common good. It could really seed the market if those people who did those projects were willing to make all of their findings open source and freely available.

VL: Along the same lines, you are speaking of the federal level, but what about other sources of funding? I know that many individuals and groups have sponsored the Banff Centre research, and there are many companies involved in the Netera Alliance Group, I am just wondering what is your perceived ideal breakdown of funding?

DM: Since 1991, I have been working to raise funds for new media, for education and online learning. The amounts of money that I actually got out of industry are miniscule. Industry hasn't stepped up and probably won't step up.

VL: There is a danger there too, isn't there, when funding is coming only from industry?

DM: Yes, and typically, if they do contribute, they don't contribute cash, they contribute in-kind, yet, in-kind contributions are not recognized by most funding agencies. So the role that industry can play is small, and it gets even worse when we are talking about small and medium sized enterprises that really need to be involved to take these tools and commercialize them. We can't expect them to put cash in.

VL: They usually don't have it, small and medium sized businesses are often struggling.

DM: They are, and some of the most significant problems on the projects that I have worked on come from getting the private sector companies to ante up and fulfill their commitments. It is always difficult for them to put anything, even the things that they say they will put into the projects. We need a new deal. We need a new understanding of how research actually happens.

VL: So that has been a major part of your work, keeping things happening, through fundraising?

DM: Yes, I write proposals. I do fundraising and then I get the whole thing moving. And then I start looking for the next one. That is what I have been doing for about the past 14 years.

VL: So you are the good grant writer.

DM: Well, I had a great deal of success from 1998 to about 2003 and then the money started to dry up, so we got into a whole different thing here.

VL: We have already 'sort of' talked about this but, I would like to ask about the sharing of costs when a project is in the research stage. For instance, Nortel is part of the Netera Alliance, and Nortel has had some trouble in the market. There are also a lot of educational institutions in there, and other companies. I am just wondering if any of them step up when there is a need for some research. Well I guess you have already answered that.

DM: Yes, the short answer is no.

VL: Well, the other thing is then, how equal is the Netera Alliance then? What kind of alliance is it?

DM: The Netera Alliance essentially, includes government agencies and private sector companies, but sometimes I have felt that the private sector companies are really there, simply to monitor what is going on, to make sure that it doesn't intrude into their own business. The private sector companies don't put much into these things. It is really a group for the universities to get together and plan common research infrastructure. I don't think the private sector companies in Canada have the inclination, or the resources to really contribute to research and even if they did, they have to be so careful in terms of proprietary work, that they have to put all kinds of restrictions on the research. So if we develop a set of software tools that would make the best learning object repository in the world, and if a major company puts money into it, they are not just going to let us give it away.

VL: Right, they want a user fee or they want to sell the software.

DM: User fees, they want royalties; they want this and they want that, what can you do? It is really difficult in terms of this work. That's why we are saying, let's make it open source, then those companies can take it and commercialize it, if they want. But a small company can do it as well as a large one. We really need our politicians, our government officials, and our business leaders to understand the value of open source.

VL: Yes, that's a hard idea to sell isn't it?

DM: Now, notice, I said open source. I am happy for any major company to take our open source code, package it in its own way and sell it. Add value to it, if they can do it, that's great. That's what the Linux model is, and I think that's where we are moving, versus this whole...

VL: That's a really good point to make, and a really good selling point.

DM: Well, versus the Microsoft approach, which is to bludgeon the competition so there is no competition and then make products that are really pretty crappy but because they have a monopoly on the market, we have to suffer through using them.

VL: And then they are updated so quickly that you are tied into it and don't really have any other way to move. And here I would like to ask you about the concept of the digital divide [3]; if you see one, do you ever see it becoming a thing of the past?

DM: Well there will always be a digital divide. I am just back from Africa (doesn't mention which country / countries) and I can tell you that the problems that they are facing are so much greater than ours that we should be ashamed to complain at all. But nonetheless, the group that I was meeting with SchoolnetAfrica [4] still wants to proceed, and what they said to me was, " If we have an Internet connection, we will certainly use it and share any content that we can, if we just

have a computer without an Internet connection, we will take information to Students on CD's and DVD's. If we don't have computers, we'll print information out on the nearest computer that we have and take it as hard copy to the students who need it. We will do whatever we have to in order to get the content out to the students." And if they can do that, if they are willing to do that, then we should be equally willing to find innovative ways so that everybody can share. No matter if they don't have a computer, if they don't have the Internet. Don't stop this new revolution in terms of content and education because we can't get the same bandwidth for everybody in the country. And where they could, like in Uganda, people were creating fabulous learning objects that are absolutely as good as anything that we are producing. And if we could share our tools with them, those content pieces could be available right around the world. And the best way to solve the digital divide again comes back to not saying to the developing country, "You should buy this and this and this," but to say, "Okay, you've got some great content, we've got some great content, for no cost to either of us, why don't you share your thousand objects with us and we will share a thousand objects. And we'll have a community, our children will actually have a better sense of the world view than if we didn't." These things are enabling and we know that there are all sorts of bottlenecks along the route. There are lots of places in Canada that don't have Internet connectivity, we certainly have to address that, and we will certainly never have equal connectivity for every Canadian but we still have to move forward.

VL: In terms of Information Technology, some countries are really far ahead. A lot of the IT Databank contracts, were being awarded to companies in India way back in the early 1990's. Do you know anything about how it got to be so strong?

DM: Well, I am hoping to find out more about the Indian situation this summer. I have been invited to India in August, so I am interested in seeing what they do. But I think that we just have to accept the fact that people over there are hungry and they realize the value of; I mean hungry perhaps in more than one sense, including - hungry in the sense that they want to do things. They are not going to be limited by any of the things that might slow us down; they are just going to do stuff. We have interesting situations where architect friends of mine say they get these emails saying that for seventy-five dollars, somebody in India is offering to do computer rendering of their buildings. They get five renderings for seventy-five dollars. When I started out, full colour rendering cost you ten thousand dollars. How are we going to compete against that? We have to be clever about the way that we decide to compete. It comes back to design, which brings the whole thing together. Design is the one thing you can't outsource, and it is the one thing that our government agencies don't seem to value enough. For example, we can get scientific research grants, you can even get some arts grants, but they don't know what to do with design. It is very short sighted because it is design that makes a big difference in how people use websites, get information, and use the tools. They don't seem willing...

VL: Usually it is left to the private sector.

DM: Yes, and while the government makes a big noise about innovation and productivity, it doesn't matter if you produce the goods faster and better if nobody buys them, and that's where design comes in. I mean look at the iMac, you know, its an okay computer, but people bought them because they were well designed, and that latest VW bug, the retro bug, they bought it because it was a cool design.

VL: Yes, and also because of the marketing.

DM: We say it dismissively sometimes but after WW2 there was that collective initiative in France to position it as the manufacturer of high quality goods and they did everything they could in terms of product placement, and now for example, French fashion is always considered to be some of the top-notch stuff.

VL: But actually Japan started to move ahead more in terms of manufacturing.

DM: Absolutely, and there is no reason why Canada, with a very focused initiative couldn't establish itself as one of the top design nations in the world. We've got the people to do it; we just have to support them.

VL: Well, when you come back from India, if you are willing, I would really like to talk to you about what happens there. If you look at India, there is a huge film industry that puts out billboards and huge posters, and a huge art industry, and every time there is an election campaign, the artwork that goes out for it is just amazing. I guess the power of numbers helps, but I also think that it is the education, and a good sense of design too.

DM: Yes, there is power in numbers but there is also power in the quality that we can put out. For Canada, I regard the entire English speaking world, and the entire French speaking work to represent our markets. We need to provide good products, good design, and probably in more languages as well - but you know that the opportunities for a country like this shouldn't be limited by any kind of boundaries, not provincial and not national ones either.

VL: Okay, that's great. Another question, you work on a lot of projects that deal with data sharing and I would like to ask if you have any personal collections or archives, or anything that you would like to mention.

DM: Well, one of the things I was trying to do a couple of years ago, I started out way back in maybe 1984 or so; creating a royalties database with McClellan and Stuart so that they could track their royalty payments to people. And it was done in FileMaker on a Macintosh. Since then, I have kept using FileMaker for a variety of different things. At some point, I decided that I would make a database of really important notes and quotes and things and, that is one of the things that I have done with it. **Now, I have been trying to figure out a way that I could integrate those notes with all of the meta data. I support meta data stuff, and I realize that top-notch researchers are working with it. They are very smart, and they are important in the projects that I work**

on, but the work that is done seems so esoteric sometimes. It doesn't seem connected to what real people want and I would be delighted if there was a universal note-taking thing that people could use and work it as a database. It would be a fascinating thing to see across schools. (Sounds like what Rob Woodbury is working on) For example, looking at the work flow of a teacher preparing a lesson plan, transferring it onto a chalk board or a white board, students writing it down in their notebooks and then nobody looks at it until the test. At the end of the year the students throw away all of their notes, the teacher just does the same thing next year, and the wasted energy is fascinating. I am wondering why you couldn't make one set of notes that is shared, or enhanced each year, and built on so there would be continuity between courses and teachers. So everything gets better each year, rather than just repeating the same old stuff.

VL: Right, so we can go further.

DM: Yes, and that is something that I am interested in.

VL: Thanks for talking to me today.

DM: Thanks.

Notes:

[1] [Arts Netlantic International Conference on New Media Research Networks](http://www.upei.ca/artsnetlantic/documents/conference/NMRN%20Conference%20Web%20Site/NMRN%20Conference/pdfs_docs/proceedings.pdf) at UPEI and the Charlottetown Confederation Centre proceedings:
http://www.upei.ca/artsnetlantic/documents/conference/NMRN%20Conference%20Web%20Site/NMRN%20Conference/pdfs_docs/proceedings.pdf

[2] [eduSource](http://www.netera.ca/projects_current.html) http://www.netera.ca/projects_current.html

[3] [digital divide](http://en.wikipedia.org/wiki/Digital_divide) http://en.wikipedia.org/wiki/Digital_divide

[4] [schoolnetafrika](http://www.schoolnetafrika.net/) <http://www.schoolnetafrika.net/>

Archive of Meanings

Excerpts from a conversation with Robert Woodbury

Thursday, June 17, 2004

In March 2004, at the Arts Netlantic International Conference on New Media Research Networks at UPEI and the Charlottetown Confederation Centre. Dr. Robert Woodbury, of Simon Fraser University, formed part of the Netera Alliance panel that lead the discussion: 3D Web New Media Research Network. During Session 3 of the Conference: Focus on Technology, Dr. Woodbury presented: Design Elements For a Digital Repository for Cultural Artefacts. The focus of that talk was the A.VI.RE System. [1] (A contributor controlled digital gallery)

Valerie LeBlanc: As I understand, the implementation of the A.VI.RE System in Australia was the first large-scale use of the gallery system?

Rob Woodbury: The gallery design evolved from several systems and A.VI.RE is kind of the culmination of that design. I am very cautious about using the word first in a field where the librarians will tell us that in fact, they have had important archiving systems for centuries. They are also our biggest source of how to meaningfully structure cultural information. They have been at it a long time and librarians receive several years of education around how to do that in terms of access to information, sharing information and re-use of information. But they do not present the entire solution to society; they don't provide the whole picture.

VL: Did the A.VI.RE project originate in Australia, in Canada, or was it a combined effort?

RW: It originated in Australia through the University of Adelaide and the University of Queensland. We (the creators of A VI RE) had done similar projects, found each other through those earlier projects, and got together to collaborate. My connection with Canada is that I am Canadian and I moved back here 3 years ago bringing the A.VI.RE project with me.

VL: I want to ask you about the scope of the project. I saw that with the article that you published for the Arts Netlantic Conference at UPEI, there were a lot of researchers mentioned. I am wondering if you could give me an idea of how many people were involved initially in setting the project up?

RW: Like all projects, it has related projects. That large author list is a group that worked with me on the Heritage Canada Project and reported at the PEI Conference. A.VI.RE was only a part, and the core A.VI.RE group is much smaller - 3 people. But there are other people, in Australia in particular, who are now involved in it. The actual technical design and implementation for the system has been a 3-person enterprise for about 4 years.

VL: How extensive is the browsing system? For example, in Australia, did it span one museum, an entire university, a state, states, or over the whole continent throughout different universities?

RW: Well every university is far apart from every other university in Australia. The A.VI.RE system is the latest in a series of such systems and in fact, its first really serious public release will be in a couple of weeks. (*Date of interview: Thursday, June 17, 2004*) Prior to that, my partners Michael Docherty and Hank Szeto (*both of the Information Environments Program, School of Information Technology and Electrical Engineering, The University of Queensland*) with another person built something called DigiLib. [2] That was a small trial system intended as an image archive system. It received some use within the university there. At Adelaide, we built vGallery. It didn't start off as a gallery system, it started off as a way for students to post work to their instructors. We quickly zeroed in on the gallery metaphor for designing it, because it worked. That system has now been used in literally dozens of courses across the University of Adelaide, by thousands of students and dozens of teachers. So it is through those 2 early systems that we worked out the design and user model that we really wanted to support. It is the very familiar metaphor of a 'gallery.' The project has been picked up by RMIT University. We worked with them on other projects, in and around, vGallery. [3] They have the Spatial Information Architecture Laboratory [4] and some very large collections of digital material. We are working with them now to get that collection into A.VI.RE. In answer to your question of the scope of the thing, we are being cautious of this concept of building 'vapourware' - people are saying they have things that they don't.

VL: I am familiar with the term.

RW: Well, what is there of A.VI.RE, is very well engineered, and we are being careful to develop it along a model where we expect people to really use it. A.VI.RE is really the opposite of a big splashy demo; it is a carefully considered, carefully constructed system that we intend to use for a variety of purposes.

VL: Can I step back for a second, to ask about your work with Michael Docherty and Hank Szeto? You mentioned that over a four-year period, you were the three main people working with the A.VI.RE.

RW: Yes, Michael is the Director of the Information Environments Program at the University of Queensland, which is really Australia's major digital media school. And Hank is a very talented software engineer and web designer.

VL: I would like to ask about audience reaction. So far there have been researchers, and curators involved, and I think there has been some public, from what I understood from the paper presented at UPEI. Am I correct in thinking, that there has been some public involvement as well?

RW: Yes, through the predecessor systems and right now, we are running user trials on A.VI.RE. Michael Docherty is in Germany at present, using it with a group of Students. Basically they are documenting the

city of Ruebeck, Germany on video. We haven't put A.VI.RE to the kind of use that its predecessor vGallery was put to; it was used by literally hundreds of Students for handing in their creative work, and not just handing it in. We used it to set up assignments where they had to evaluate each other's work, where the Instructors would engage in, almost ongoing, studio critique setup, mediated by the vGallery. So we used it in a variety of ways to make the process of conversation around designs, richer for architecture students.

VL: So was it like a blog, or a chatroom?

RW: It was much more sophisticated. Blogs, chatrooms, they all are flat, they just record. A blog is one person writing; a chatroom is people talking; a Wiki is collaborative authoring. With this system, a curator has the ability to set up a gallery space and to invite exhibitors. In this case, students in courses can put exhibitions in a particular form in the gallery. Then there is a process of critical engagement with the subject in the gallery. That is also displayed, so it is filled with social process, models of social process of running a gallery as kind of a protean process that can be used to serve a lot of different ends. For example, posting creative new work in design classes, to run an e-journal. It works with more standard conceptual standards of what online galleries might be, to really capture the core social process that goes on between the participants in a gallery.

VL: Do you use live web cam interaction?

RW: When you use a metaphor to build a system, when you use an idea, you pick aspects of it; you've just described the synchronistic, the immediate event, while what we really pull out of that idea of gallery is that part of it that exists over time. Now most of the time, in a physical gallery, the only thing that exists over time is the catalogue; everything else is ephemeral. **For us, an online gallery has the potential to be a much more durable object, once an exhibition is in it, why ever take it down. You don't need to, you can engage in discourse around the content of the gallery, so why ever take that down?**

VL: In what form would the discourse take place? (To this point it doesn't sound different than what many people currently do; build websites, leave them up, sometimes for use in online education. Rob explains the unique security system to me.)

RW: Well, it floats between the sort of classical act of writing marginal notes, going back to the Talmud* - the Talmud is a massive system of marginalia. (*Collection of Jewish law and tradition) We have conventions for writing in the margins, and we worked those out over a thousand years. That's one way in which the discourse takes place. We are supporting/ harmonizing the technical device for this using Wikis. They are like blogs from more than one person, they are really places for people to write collaboratively, and one of their peculiar properties is that if you type something called a Wiki name, which is really just a word with capitals in it, it makes a new page for you, with that name. It provides for a wonderful kind of free writing. **The thing with the gallery though is: if you know what is written there has**

meaning and value to the participants, you have to be more careful when you are in a bulletin board, an online conference, or a chatroom. It's the system, not the people that have to be more careful. An annotation is about something. It might be about an element in the exhibition, it might be about the exhibition; it might be about the artist or exhibitor. The exhibitions are about things, some are works of art in their own. But exhibitions in architecture tend to be about just that, so we need to be able to link the material that is exhibited to the reality of the 'out there in the world,' and people do them, and they have identities. So it is a system that captures 'who' is exhibiting, 'what' are they exhibiting, and by focusing the conversation around the appropriate parts of the exhibition, our hope is to create a richer form of discourse than you could get in a chatroom.

VL: Are you saying that there would be blind memos that you wouldn't want to go back directly to the Architect or Artist, depending upon the group of people who were actually looking at the work?

RW: You've got it, there is, in an online gallery, an inevitable need for permission, and you need to have that permission system to work within the social process of the gallery. So, there isn't one central permission system and it's because of the computing systems. The people who play the role of curator, and there is not one curator; the people who have control of a space in which they act as the mediators of the discourse, are the ones who really have to make the decisions about setting things up so that the appropriate kind of privacies are respected.

VL: I see. I want to talk a little bit about the 'footprints' that you talked about at the UPEI Conference. I can perceive of some of the dangers, but you mentioned that there was some reticence about putting up 'footprints', trails.

RW: Well, imagine what our standard convention of a library contains for the public. There is no notion of 'footprints'. When you go in, you have no idea of how the stacks have been browsed, and you wouldn't want to know that because it is huge amount of information. However in the case of a gallery system, let's use someone as interesting and dead as Robertson Davis.

VL: Excuse me?

RW: Let's just use the example of someone interesting, and dead as Robertson Davis, the Canadian author. Let's say he walked into a gallery system. His novels were permeated with hagiography. (The writing and critical study of the lives of saints) If you walked into an exhibition of art that he interpreted, organized into religious tones, and wrote about it, it would be nice in the future to have that essay associated with that artwork. Lots of people would be interested. So a gallery system is about finding ways to preserve meaning, not just to preserve, to engage in and preserve meaningful discourse. That's what the idea of 'footprints' is about. You want to know the significance of 'footprints' that have gone through the gallery before, because they might be really interesting. But you need to pull that out from all of the noise, which is why we have the role of critic in the

gallery. And the critic might be the Curator; the critic might be the exhibitor. In a gallery that is being used as a workshop, only the people exhibiting might ever see inside of this creative workshop, so they might play the role of exhibitor, critic, and viewer in that particular gallery space. In using a gallery to run a studio course with Students of Architecture, you assign external reviewers. Their job in the critical process context is to write to the gallery's contents, and you assign those people because you value their opinions. In the context of the design class, you want those opinions to be public to the design class. You want them to know what this architect brought in from the outside, the professional world, has to say about a student's work, and you want all of the other students in that class to know.

VL: So I suppose in the world without the archive (gallery setup), the visiting Architect would hold individual discussions, with students, and that person would know what the Architect thought of the work, and have time to assess it. If the whole group has access to the discussion, everyone in the class can learn from what the Architect has to say to a particular Student.

RW: Further, in the following years, if the next group knows that, and here is where the curator (the class instructor for example), builds another gallery of exemplary work and presents it at the beginning, or part way through a design class, 'Here are some responses to a similar problem last year, here is what some of the best people in town thought about them. Now we can look at these examples and look at the work you are developing in the light of these approaches.' This is what we have done with vGallery. It is a way for a design teacher to keep a discourse going across student's cohorts. It was designed to support creative teaching the way I do it but it was also designed to support architecture schools. Lots of architectural design and art history (departments in) schools have online slide collections but most are doing it very badly, not because of any lack of curator skill or insight, but because getting a system to do this well isn't easy. You can do it on a small scale very effectively, but if you want to do it across the school it gets quite complex from an information environment perspective.

VL: I want to ask you a question about what is sometimes called the digital divide. Do you think it exists?

RW: I am not quite sure what you mean by that.

VL: Ok, do you mean anything by it?

RW: I don't use the term, I use the much older 'C. P. Snow's concept' - of the science/ humanities divide. [5]

VL: Well I guess I kind of mean the same thing, polarized societies where some people will never have the chance to be in on the scientific side. They will be in the humanities, if anywhere, I am talking about the everyday world and the quality of lifestyle that people are able to obtain.

RW: Look at kids today.

VL: Look at kids today?

RW: Look at their ease with digital material of all kinds, and look at, - You know we complain about our schools being under resourced, but there is a relative richness of access inside schools. With the existence of access, our kids are growing up with complex computer systems. They find it as easy as the way we used to think of the telephone, they are living in such a highly mediated world that I don't think that they know anything else.

VL: Yes, I think that in North America, that is the case by and large.

RW: Yes and in Europe, Australia, Korea and Japan ...

VL: So I guess we are mainly talking about the northern hemisphere. You know I have been a little shocked lately while teaching in media arts and digital technologies, of coming across a few students who feel that once they leave the Institution, they may just drop off the radar. I am concerned about it because these are kids who grew up with computer access from a very early age.

RW: They may drop off for what reason?

VL: Yeah, well that's what I am looking at.

RW: For reasons of their technical skills?

VL: No, they are pretty technically adept, but they are worried about technology changing so fast, that if they don't immediately get into a job that supports the changing technology, in a couple of years, they may not be able to adapt.

RW: But that's the universal, I would argue that in every top field, if you take a significant break, you almost have to retrain. In every field, it requires not just technical but current knowledge and I am hard pressed to think of a white-collar domain in which that is not true.

VL: I agree with you there and I just wanted to talk to know your views.

RW: Pragmatic people stay engaged with the professional side of life, and they inevitably change what they do over their lives. And what they do when they are 30 might bear very little resemblance to what they do when they are 50. I recently read a book written by a person who started his professional life as a computer programmer and became a manager. He viewed his professional life as a game of trading. He said the overall pattern throughout his life was to trade computer expertise for social expertise. ...So whether starting as engineers, or librarians, or teachers, or anything else, by the time of turning 50, the role of teachers, if they remain in their field is one of mentorship.

VL: That transition kind of makes sense to me. It probably involves many steps along the way.

RW: Yes, many people's professional life are transitions made of many steps.

VL: Thanks. You have an extensive profile as a scholar and a researcher. Do you have any personal archives or collections that you would like to mention?

RW: Well I have children so I don't have time for hobbies but my own archives are around my research. I carry on personal research papers, but the archives that I am most interested in terms of architectural education, which is where my roots as a teacher lie, are in Australia alone. I cite Australia because I have actually done the numbers.

VL: How long were you in Australia?

RW: Nine years in Australia, and twelve years in the United States. Australia has fourteen schools of architecture; most of them are relatively small. Typically, I think most are smaller than Canadian schools. Canada has ten schools of architecture, that's actually pretty funny when you compare the numbers because Australia has about twice the number of students of architecture per capita as Canada. In Australia, we estimate that there are two million copyright slides free slides of architecture in faculty members offices. They are meaningful images, and when those faculty members retire or die, no one will ever see those slides again. They will end up in the rubbish bin. These are slides that faculty members may have used throughout their teaching, some of them are just record shots, some are wonderful photos that for teaching architecture. There is a pool of precedence that has a personal voice; they were taken because somebody who was seriously interested in architecture thought that they were worth taking. If I could get those schools to make those collections available online, then I reckon, I would have done architectural education an enormous service. These are different than students see in the professional glossies designed as eye candy, showing architecture in its most dramatic light. But what you want to know when you study architecture is the nitty gritty. You want to look into corners, to see the details, you want to see what does and doesn't work. It is very hard to get that kind of information out of the glossies, which form the main source of visual imagery available to students. So these resources have a huge value and in the resource-crushed societies that we are living in today, architecture schools are closing down students' access to the slide collection, because they can't afford it.

VL: That's weird.

RW: Slide collections are horrible things anyway because you can check a slide out and it can disappear. If you make them digital, they will never disappear, provided you get your backup right. I think it changes the way in which images, visual material about architecture can be used in the context of an architecture education and it applies in any visual field.

VL: So what are you doing to try and solve that problem?

RW: We have agreements from several people who have collections but the really important thing is that you have to make a process of putting the thing online as easy as it can possibly be. Then people will look at the reward of doing it, better engagement with the Students. And if they can put their material online as easily as picking slides out of folders and stuffing them into a projector tray, then they'll do it, that's the trick.

VL: To me it almost seems like a project where you have someone go around and personally see to it that it would be done.

RW: I think for the first one hundred thousand slides you are right, because they feed it. But once there is that kind of number of images online, all of a sudden, making lectures becomes a really much different kind of process. Making up lectures, finding material for your lectures becomes something that you can do from your office. Further, once you have made up your lecture, you never have to empty the slide tray; you only put the next lecture in. Students can get your lecture just as easily as you can online.

VL: I suppose conversely, another way of doing it would be to have a digitized bank that could be pulled from. They wouldn't have to be online, it wouldn't exist online, but they could be brought up for specific times.

RW: You can certainly do that if management process is your goal, my view on design school is that, except for stuff that has to be confidential, like grades, the highest level of control that you want is the entire school. I see no educational benefit to not putting everything online all the time and that's because architecture, like most creative things is disciplined study that is helped by peer conversation. The more students can talk to each other around their discipline, the better.

VL: Then our online work becomes a very useful tool. At times I think people still tend to see it as something extra or fringe in some disciplines. It is a concept that is being more developed and people are actually starting to see the wonderful advantages that there are.

RW: You are right. I just mailed you another paper on A.VI.RE that will be published shortly in the Information Technology Construction Journal; it is a whole lot more detailed. [6]

VL: I will read through it. Thank you for talking to me today.

RW: You are welcome.

Notes:

[1] [A.VI.RE](http://www.avire.net/tiki-index.php?page=Welcome+to+AVIRE) <http://www.avire.net/tiki-index.php?page=Welcome+to+AVIRE>

[2] [DigiLib](http://www.architect.uq.edu.au/digilib/) <http://www.architect.uq.edu.au/digilib/>

[3] [vGallery](#)

<http://online.adelaide.edu.au/learnit.nsf/0/4a9c6da46d21b413e92569880022a9f3?OpenDocument>

[4] [Spatial Information Architecture Laboratory](http://www.sial.rmit.edu.au/). <http://www.sial.rmit.edu.au/>

[5] [C.P Snow's concept - of the science / humanities divide](http://en.wikipedia.org/wiki/C._P._Snow)

http://en.wikipedia.org/wiki/C._P._Snow

[6] [The paper on A.VI.RE forwarded to me by Rob Woodbury on June 17:](http://www.itcon.org/cgi-bin/papers/Show?2004_10)

http://www.itcon.org/cgi-bin/papers/Show?2004_10

The Archive of Family Treasure
Excerpts from a Conversation with Vera Gartley
April 14, 2004

Based upon Vera Gartley's ideas on collecting as they relate to her art practice and theory, our conversation revolved around two of her exhibitions:

Collectively Speaking [1] at the Glenbow Museum, Calgary - February 16 to May 26, 2002. In that exhibition, Vera was invited by the Glenbow to assemble collections of her mother's belongings, her own work, and four of the Glenbow collections into an exhibition. In putting *Collectively Speaking* together, she used the contemporary elements of digital images, magnets, and LED images.

The Gap, The Stride Gallery, Calgary, September 1998, and at the Edmonton Art Gallery, November 1998 through January 1999. Based upon the reproduction and collection of a family heirloom landscape painting, the exhibition was built using audience interaction, digital and analog technology. 'The gallery space was used to symbolize a gap - a sort of laboratory for experimental and spontaneous transmissions of language and images, ... undefined or immaterial space from which the next thought may arise. ' (Description taken from the website: <http://vanitygallery.com/gartley/gartley/>)

Vera Gartley started out teaching at eighteen years old, 'with a classroom of 30 kids in all grades.' After four and a half years of teaching in that general environment, she decided to study art. She then taught art in high school for two years, children's' classes, and evening classes in Continuing Education before becoming full time at the Alberta College of Art in 1974. Vera says that she has spent more time teaching and studying things than producing art and has come to consider that as a production in itself. In the year 2000, she started a project of archiving her mother's belongings. Following are excerpts from a conversation that we had about that undertaking.

Valerie LeBlanc: Are you from Alberta?

Vera Gartley: Yes, you have to say 'all' of Alberta. By the time I came to Calgary to study art, I had lived in a lot of places, mostly in Alberta but 3 years in Ontario as well. I was never long enough in any one place to call it home. I think that has affected my practice and the way I think too.

VL: I think that is fairly common with Artists. You have to move where the opportunities are.

VG: Well, no, since I have been in the art field, I haven't moved that much. It was when I was young. My parents were schoolteachers so we moved around, then my Dad joined the air force; and that meant more moving. He died in the service, not in battle, but in the service, and then my Mother had to find her way, moving from place to place. So

relating to art and teaching, I guess I must have been apprenticing for teaching from a really young age. In my work, I probably had a mistaken idea about art for myself for quite a long time. I thought, 'What you do is you paint, and so on.' But actually, the teacher in me was so strong that I realized years later, that it had entered into my art practice. It really became evident when I did the landscape project (The Gap) because it was an interactive thing, and then again with the (archiving) project at the Glenbow Museum. (Collectively Speaking)

VL: I would like to come back to the landscape project, but first, I would like to talk to you about archiving your mother's belongings and the Glenbow project.

VG: Well, she had a system of organizing that was probably related to some kind of predisposition to orderliness, some kind of perfection. I brought a couple of things to show you. She would decide to collect something and she made a lot of scrapbooks. These are Walt Disney images, these are meditations, and these are religious things that came in the Edmonton Journal. ... It was just her sense of ordering things, and if you had looked into her kitchen drawers before she moved into the lodge, there were plastic bags, all neatly folded in the drawers, categorized into small, medium and large. And then there were these, the household hints. (Also clipped from the newspaper) Here are some pictures. (Vera brought a few photo examples along.)

VL: These are some of the pictures that you took, and you mentioned cataloguing them before the Glenbow approached you. So why was it that you had started to photograph these objects of your Mother's?

VG: I did it on a whim, to feel better, nothing else. My Mother was upset at having to give up her home. She was almost 91 years old, and she had never had anyone help her with anything ever before. Then she suddenly had to give up her home, pack everything, and go into the lodge. It was hard on both of us. I was getting very tired. My spirits were going down, from sheer fatigue.

VL: So this is a living archive of your Mother's belongings.

VG: Oh yes, she is still living. It started box by box. I had just got my house cleared out after moving a couple of times and next thing I knew, it was full of her boxes.

VL: You know the way you have done this, it almost looks as if it is a catalogue of gifts; those ones that you can order something by number.

VG: I put the numbers on them, just on impulse. I wish that I had been a little more careful with it at the time. Here is one with the final archive number in the lower left corner; I put her initials in there. (CPG - Carolyn P. Gartley) We wrote some of them by hand.

VL: You did magnets, with some of them as part of the exhibition. I'll back up a bit, you mentioned that you had started to photograph and to catalogue her belongings and then the Glenbow approached you to do this show, but can you tell me more about why you had decided to catalogue her belongings?

VG: Part of my philosophy, which I don't always manage to use very well, is; 'if something's going not so well, you look for a way to turn it into an opportunity.' So all of the boxes came to my house, and I had helped to pack them. I didn't realize that she had so much; she kept everything that anyone ever gave her. I thought, well maybe I will just start taking pictures of these things. A lot of them were kitschy, some of them were antiques, and some of them were beautiful.

VL: In terms of her belongings coming to your house, did you then have to make a decision of what would be done with them, were some things to be given away?

VG: Eventually yes, but at that moment I didn't think about it, I just thought, we are going downhill and we better do something. I used my dining room table, put some paper up, borrowed a digital camera, and learned how to use it. I had never used one before, and one by one, without any thought of what it was to be, or why I was doing it, we began. It was just to help us feel better, and she would sit there while I worked.

VL: So she would visit from the lodge?

VG: She hadn't even moved in yet, she was spending a couple of weeks at my house until I could get her settled.

VL: What year was that?

VG: It was in February and March of 2000. She would sit at the table and tell me where she got the thing and maybe a story to go with it. All of that is on the website. And I would take the pictures, but as you can see from the pictures, they turned out to be little gems. So then I had all of these pictures that I loved, and I got some help to download them. I didn't even know how to do any of that until then. I put them onto disc, and then the Glenbow invited me to do an exhibition. One thing led to another and I got the idea of involving the public. I had just been to India and I started with wanting to set up the exhibition as something ritualistic, hinting at a temple situation. I thought of the magnet idea, a visitor would have something to take away, and what they could offer in return was maybe to sit down and make a scrapbook page at the end of the gallery.

VL: So you had items that were catalogued during the exhibition?

VG: I had little facsimiles, mostly just pictures but also feathers, and various things that represented the collections. Visitors could paste them into the scrapbook pages. I had a bunch of scrapbooks there over the three months; we couldn't keep up with the pages that people made.

VL: Can I interrupt you for a moment? When we were talking earlier, you mentioned that the website tends to fall short of the overall sense of the exhibition.

VG: Yes, well it wasn't meant to represent the overall sense of the exhibition, it was meant to be a component, just like one of the

images, and it did allow for more interaction. I thought that people might like to go home and check the website for the archived number on the magnet. Then they could find out what it was, and what my Mom said about it. Here is an image of a little box with a pair of earrings. It was a gift from somebody. There were a lot of the things that she probably never used or wore, but because they were given to her, she kept them.

VL: You mentioned that your trip to India was before this? Can you tell me something about how the trip related to the exhibition?

VG: Well I had planned it, but didn't go until late December 2000 and I returned in mid February 2001. That was after the Glenbow had invited me to do the exhibition, and it influenced how I researched on my trip. I decided to make picture collections while I was there. They were of flowers, vendors, and flower offerings. Everywhere I went, flowers had been offered. When you saw them with lighted lamps, they were to make a wish for someone; perhaps someone deceased. If you saw them floating in the water like that, they had been disposed of. So as one of the six collector personalities, I showed these images. My Mother's collection was of actual objects, and the Glenbow chose the four others.

VL: Can I ask who were the other four collectors in the exhibition?

VG: General Wolseley, Mrs. Strome (Strome/Shervey Collection), Borys Malkin, and there was Dr. Edwards. (Edwards/Gardiner Collection) Here are some of the Wolseley items. (Again, Vera brought photos out.) See the silver tag here, he had an engraver hand engrave his name on it, and there is one on every single object. Then the Glenbow has their tag on it, which you see here. They were busy trying to hide the tags, and I said, 'oh no, don't hide them, keep them there.

Mrs. Strome, was a Calgary mother who saved everything that her kids (the Shervey children) ever gave her, everything that her kids made; all their stuff, comics, everything.

Then there was Borys Malkin, a Polish Collector. He was the sole person responsible for over 60,000 items that the Glenbow has on South America. He carefully archived everything. He continued to write to the Glenbow once in a while and say, "You have five of these fire fans, or something, and there is a sixth one that you need to complete your collection, " that was up until about ten or twenty years ago. And the Glenbow used him for a long time until their administration changed. Then they didn't use him as much for a while and they kind of lost out during that time. So he was a professional collector, an anthropologist or something. Here is something from Borys Malkin, from a collection of dolls. This is the way he tagged them, using whatever he could find, and then see the little Glenbow markings on there.

The fourth was Dr. Edwards. (The Edwards/Gardiner Collection) He was a turn of the (19th to 20th) century doctor on a reserve in Southern Saskatchewan. Gardiner was his daughter-in law who kept the collection. So it was a family collection rather than one person but Dr. Edwards had all of those ledger drawings from the native people down there,

wonderful, wonderful drawings, and then a lot of his own stuff was saved.

VL: On a more personal basis, I am wondering if you have come to some conclusions of why people collect things?

VG: I don't think about it too much but from time to time it comes up. Of course with doing this project, I started looking at books about it. There was the 'Walter Benjamin: Unpacking My Library'. He was going through a process as he opened his books and there were lots of them that he had never read. And then there are books on museums and collecting but, for one thing, I think it runs in the family. You know my grandmother had boxes and boxes of bits of things everywhere. If I look at my cousins and some of the relatives: an archivist, teacher, writer; they are not known writers, but they tend toward those things. Saving, collecting, storing and ordering, putting things into order almost seems to be inherited. I don't know if it is genetically inherited, or if it is a learned thing, passed down. From my point of view, I am trying to get things out of my house but I notice this tendency. **I have an obsession with collecting information. I have files and files of things that I collect; quotes, sources. A lot of it I save as possible sources for use in teaching. I have thought that it gives one a sense of power. I haven't resolved this yet in my mind, but in India now, people do collect coins and pens, and stamps and things. But I think earlier on in India, they did not collect. I don't have any way of proving that but I talked to one person from there who said, 'oh yes, Indians collect.'** But then I talked to someone who knew more of the history, and he said they didn't used to. He said it is the western influence. So I thought, where does that come, why do we do that in the West? Maybe it has something to do with owning, or power, or colonizing in a sense. I remember thinking that colonization falls under the need to collect, and I guess it's the need to have power over something. **Personal collections might have to do with having a little jurisdiction over something of your own.**

VL: I also want to ask you if you have some thoughts on why institutions collect. You worked directly with the Glenbow, so you might have somewhat of an idea of what their sense of collection involves.

VG: Well, to educate the public would be one obvious answer to that, to educate the public about other cultures and about the past of our own local culture. To preserve things that are becoming obsolete quickly would relate to all of the Borys Malkin stuff. I don't think that you could find any of those artifacts anymore with the decimation of the rain forests in South America. But why keep it, for future study I guess, for solving social and science riddles later on maybe. It has to do with entertainment too; it is a big thing lately.

VL: I agree with the idea that entertainment is a big factor!

VG: Yes, more in the last decade really, for galleries and museums. That's caused the Glenbow to change their approach. The way they've been handling exhibitions, the admission, and the way that they water

down the show, much to the disgust of a lot of the artists. It seems to be in order to make it entertaining rather than true or something.

VL: Did anything change for you as an artist when you started putting that show together, maybe through the process of taking the photos with your Mother?

VG: It really affirmed once and for all that I want to do more public / interactive things because of the teaching aspect of it, involving people in the show. Levelling the hierarchies for the viewing public was an issue in my landscape show too. It was a big issue. It affirmed my tendency to notice things more in everyday life and to start to use those more, simple things that were happening, like moving my Mother. By turning it into a project, the tendency in my own work became much stronger at that time. It seems as if my teaching and my own work are intertwined in a lot of ways. I am teaching myself and then teaching Students at the same time. **Working with volunteer help was a challenge. The Glenbow project was the biggest thing I ever did. I learned something about organizing, about databases, and that kind of thing. I had people do that for me but I had to learn it so that I could watch them and understand what they were doing and use the same vocabulary.**

VL: Of course as the Artist, you were the creative end of it.

VG: Yes, and I had to decide not to have total control, to let it happen. I could allow some freedom of control. For example, I had a set of 300 trading cards that formed another component of the show. When I went down there to put those together, I had stacks of magnets, and stacks of trading card size pictures. So, I had my Mother put them together. But, I would have liked to have thought about it and matched those things, but I decided to let go of it. She didn't have a clear idea of why I was doing this whole thing in the first place. She would just take a magnet and put it on, and I just let it happen the way she did it. She did the whole 300 cards, so there were aspects of surrender. The thing that I noticed the most about surrendering to something was when I had put up the very large images, each seven by four feet. I really liked those images, so then to cover them with magnets, I had to surrender the viewing of the image. And then I had volunteers. I let them arrange the magnets the way they wanted, so the images became completely covered with the fifteen thousand magnets. Then, that was so interesting, I didn't want the public to pull them off.

VL: I think I see what you are getting at with the surrendering thing, but in a way that talks about 'something is being collected because it is in danger of being lost.

VG: That's an interesting thought. And as they came off, it changed at every moment.

VL: Like a big puzzle?

VG: They seemed to come off in patches. Then they would look almost pixilated like digital images. I had only about 12 hundred images in all so I had to repeat them many times to make enough to cover the

large images. I replenished them instead of letting them empty out. Visitors took the magnets out very quickly. I wanted them to last longer but they didn't, so I replenished them a couple of times. There were a lot of things that came out of putting the exhibition together. ... I became intrigued with the Wolseley collection. I didn't want to go into the military section to start with, and then I saw these drawers of General Wolseley's artifacts. Then, for a while, I didn't want to look at anything else. It gave me an idea about the personalities of collectors and the levelling of hierarchies. There was my Mother's stuff and then Wolseley's stuff. And his status gave me a lot of chance to think about these things some more. I think that I was so engaged with those artifacts because I had already been to India once, and then I went again. Later it dawned on me that I had been very put out with the British influence in India. I figured that India was spoiled because of the 200 years of British influence, that kind of thing. And here was Wolseley, who went to India to put down the rebellions.

VL: So you were sort of caught on both sides of the fence.

VG: I guess I was kind of caught in my own kind of levelling of hierarchies of judgement when that came up.

VL: I would like to ask you about The Gap landscape exhibition now.

VG: That exhibition revolved around nostalgia, I think that's another aspect of collecting. The first painting was painted at a country fair in or near Minburn, Alberta. My Mother claims that she lived in Minburn, but they went to a sports day, or a fair, in another town, very near. And she claims she saw somebody painting it. She would have been about ten years old and she's 96 now, so how do we know? I don't know, but nevertheless, it was hand painted, and no doubt she saw somebody painting 'a painting.' And it found a home in my Great Grandmother's house. Mom doesn't know how it got there; whether my Great Grandfather had bought it for her or not, I don't know. Then it ended up in my Grandparents home and all of my family grew up with the painting hanging there. My mother speaks of 2 or 3 other things on the wall but that painting was one of the most choice, the treasured thing on the wall. And there were stories about it, like how my Uncle was bouncing a ball and hit the painting, cracking it. My Grandmother moaned and wailed, my Uncle told me that. When my Grandmother passed away, a lot of things were put into boxes. Then the painting surfaced again in about 1970. My Aunt was maybe looking in a box and decided to have two copies made locally, probably by an amateur painter from Westlock, Alberta. She had one made for herself, and one for her brother, my Uncle. Then my Mom got the original and she commissioned a local amateur painter to make her a copy and one for the first aunt. I think her sister in law made one too but that one disappeared somewhere. Then, who else? Well, my Mom made a copy of the copy when she was dabbling around with paint for a while. Then a cousin of mine made a copy to give to her mother, my Mom's sister. And when I heard about all of this, I asked my Mother where the original was. She said that she was going to throw it away but passed it to a cousin. So she called my cousin who still had it. I asked for it, and then I got the original painting to show at Stride. I had the thought, 'What if the copying could go on forever?' And that became the formation of the

exhibition. Public participation yielded 250 landscapes. About sixty of them were from my students, some tried to copy it accurately from the little digital print I gave them. The prints were handed out at the gallery or they could get a copy off the web, paint it and email it to me, or they could bring it into the gallery. And that was a case of surrendering too. I thought, 'What if the public comes in and sees these paintings, realizes that they are copies, and what if they think that they are mine?' On the other wall I had these LED lit versions that I did. In each of the two shows that I did, I wanted to have something of my own, in an electric signage mode that I use sometime. So in that show, I did five versions of the landscape, hung them on one wall, and the painted landscapes on the other. A lot of stories came from it and I made a book of texts. I audiotaped endlessly for that one. There is a book 'about this thick' (Vera gestures) with transcriptions of what I call, 'landscape stories.' It became another collection. And I took clips of what people had said and categorized them in the book.

VL: Would you like to add anything else?

VG: Well getting back to the saving of things, it can have to do with thinking you are going to use them again someday. That was probably the reason that my mother collected a lot of things, for future use. I think some of this collecting maybe comes from the depression years when you had to use everything.

Notes:

[1] Collectively Speaking: <http://vanitygallery.com/gartley/>

Archive of Conflict
Conversation with Richard Halliday
April 7, 2004

Quote for those who must make change:

*... Revolutionaries should not think through other people's minds.
Or, perhaps they should? Or even ought to?
How can one change the world if one identifies oneself with everybody?
How else can one change it?
He who understands and forgives - where would he find a motive to act?
Where would he not? ...*
- Arthur Koestler, *Darkness at Noon*, 1940. P.25. [1]

On the function of an individual in society, to those who once wielded power:

... It was a mistake in the system; perhaps it lay in the precept which until now he had held to be uncontestable, in whose name he had sacrificed others and was himself being sacrificed: in the precept that the end justifies the means. It was this sentence, which had killed the great fraternity of the Revolution and made them all run amuck. What had he once written in his diary? 'We have thrown overboard all conventions; our sole guiding principle is that of consequent logica; we are sailing without ethical ballast.'
- Arthur Koestler, *Darkness at Noon*, P.206.

In the quotidian functioning of any institution, ideas are presented and passed around through series of memorandums. Following standard procedure, those ideas are acted upon, rejected or brought forward for future consideration. Ideas that might bring about major changes in the functioning of any given institution might travel the memo circuit for several years before being acted upon. When an idea 'comes of age'; reaches its time to be implemented or buried forever, a special moment in time arises. To prevent a breakdown in the chain of discussion during that moment, a strict protocol must be followed. All details of correspondence and events must be treated with importance, as there is always a danger for incidents to pick up speed like a runaway train. At some later time, it will become important for individuals and the institution to look back and evaluate the record of events, to assign a level of significance to the outcome.

When the change is important enough to affect all of the members of that said institution, a highly political process rolls into action. That process must ensure that the change is dealt with in a timely and efficient manner; and that the day-to-day routine of the institution stay on course. During the implementation of major change, there is a strong likelihood that Individual(s) key to the process will, at some point, be designated as no longer useful to implementation of the change and/or to the institution at large.

A 1963 Graduate from Painting and Drawing at the Vancouver School of Art, Richard Halliday had already worked for two decades as an Artist, Art Teacher, and Arts Administrator when he found himself caught in the middle of the Alberta College of College's struggle for autonomy. It was during the 1982-83 school year, his first year as Director of the College, and he went through radical and trying career challenges. I

was enrolled in third year at ACA at the time; everyone has her/his own memories of the events. Like many others, I also saved newspaper archives of some of the events that took place. My position in the conflict was far less hinged or controversial as Richard Halliday's. I continued to work through my courses and graduated in 1984. More than twenty years later, we sat down to talk about the archive of conflict from the 1982-83 school year.

Richard Halliday: " ... Ten years prior to that, there was a slow buildup, actually a wish to become identified as a separate college with a separate identity from SAIT, the governing institution. It probably started in the early 1970's, 71-72 ... when the art school took over the building that it is in. That was when there was a large influx of new instructors and a whole new dynamic in terms of the faculty. That's when Don Kottman arrived, Roger Evans, Howard Price, John Coleman, and a whole bunch of new people ... they all came in the early 70's.

...So the school, first of all you have to think about the build up of frustration, everybody's wish to separate from SAIT, to take over our own affairs as a management group within the College. The main managerial group in the school was called the Academic Planning Group, the APG, and we would meet once or twice a week. There was an academic council, student council, etc.; but the main operation was governed by the AGP. So if you looked way back at the minutes of the APG, the subject of autonomy for the school would always come up ... and we would send memos, up to SAIT management on the 11th floor of the Tower Building, asking if some thought could be given to increasing the sense of autonomy of the school even, at that time, within the SAIT umbrella. We hadn't gotten to the point in our thinking that the best thing to do was probably to separate fully from SAIT until 79, 80 and 81.

...I remember a meeting that took place when the Minister of Advanced Education (Jim Horsman) came down to SAIT. We invited him for a tour of the Art College. I was the Acting Head at the College as Ken Sturdy (the Head) was away in England. Bob Douglas, the Building Manager was the other person there when the Minister came and there was a meeting. We sat with him for about a half an hour discussing the potential for autonomy; what it would mean, the positive aspects for the identity of the school, the future of the school, etc. There was also a Member of the Board for SAIT present. That person was very supportive. So everyone left and the next day both Bob Douglas and I were called up to the office of one of the SAIT Vice Presidents. We were told that if we ever invited anyone from Government or a Member of the Governing Board of SAIT to such a meeting again, it would come down on us and we would be immediately fired.

So that kind of put the scare into everybody for the time being and life went on. Ken (Sturdy) left the College in the spring/summer of 1982 and I was appointed Head in August. I remember making sure that my SAIT contract stated that if anything ever happened in the school that prevented me from carrying out my duties, I would immediately revert back to teacher status. And I am glad that I did that because of future developments. So anyway, the school year started.

... What threw the match into the gasoline was a memo that I was told to write by my Director John Carstairs. I think that the underlying factor in all of this was that the SAIT Board of Directors was negotiating with the SAIT Instructional Staff on a new contract. It had been worked out a few years before that the Alberta College of Art Instructors would be allowed one full day once a week in the studio to 'do your thing', enhance yourself as an Instructor. No questions were to be asked on that. SAIT was worried that because the Alberta College of Art Instructors were part of the whole body of SAIT Instructors, SAIT Instructors (as a whole), could ask contract negotiators to make sure that all SAIT Instructors had the same level of freedom to do whatever they wanted once a week. I was told by SAIT Management that it would cost millions of dollars to allow that to happen, so the updating day would have to stop. The original arrangements for this day had been approved on a handshake way back in the 70's and I was told that to allow the updating day to continue, teachers would first of all have to observe their full contract including specific articles relating to employment. The updating day would also have to be reviewed by management of the school. In other words, the work accomplished would be evaluated at the end of the year. So I was told to put this on a memo and hand it to the teachers as soon as possible. That's what I did and I sort of think that the 'December 8th memo' was the match that blew this whole thing up.

So that started it and my capability in terms of managing the school at any level, deteriorated. I didn't know from day to day what was going on, there were meetings that I didn't know about; I was basically excluded. I was wandering up the hill to SAIT Management to try to figure out what they were going to do, if anything. They never seemed to have a strategic plan in place, not one that they told me about, so I was basically out in left field without anything. I was getting nervous about it all. There was signage in the school, big monstrous ten foot by ten-foot papers hanging off the balconies, and I was sort of the 'Ayatollah Khomeini of Art Education for Western Canada' by that point.

Valerie LeBlanc: As a student I believed that the separation would ensure that a four year degree program would be initiated at some point; that it was our duty to get out there and get things happening. So I went to meetings, participated in the 'work in,' (An overnight occupation of the College) rode in a school bus to Edmonton, marched through downtown Calgary, and demonstrated. And sometimes I felt that we were left in the dark about a lot of strategies that were being played out. In the back of my mind, I knew that I had to be ready graduate by the end of the following year, and that made it more confusing. When I talked to my peers, some felt the same; in any case, we were informed of the next strategy and our roles in it, almost at a moment's notice. Your situation was much different, but there were people making moves, sending out some information while withholding other information. Can you comment about that?

RH: Well there were a lot of things going on. I remember that during the summer that I took over the school, the graffiti stairwell had been repainted to satisfy a demand of the Calgary Fire Department. And there were a couple of students in the school that wanted to get it going

again. I remember that there was a blue line or a green line that came out of the door of the Painting Department. It came out of studio 381, ended up on the wall of the graffiti stairwell. Then, week-by-week, in that time period starting from September '82, students were starting to repaint it again. That was something I was told to watch, to try to manage, but I couldn't. It got to the point where I couldn't manage anything. Nobody wanted to listen to me, nobody wanted to talk to me, and nobody wanted to allow me to contribute to anything. It took me a while to realize what was happening. I thought that I was being set up as the scapegoat for everything. Eventually of course, that seemed to be the case. That was my role in that operation. When I look at it now, I think that if nothing had changed, I think that if I hadn't written that memo, or if I had pulled it back, that we could still be writing memos to the President of SAIT. It would have taken longer and I think the whole thing needed that level of revolutionary action for anything really substantive to happen. The fact that I wrote that memo to the teachers and that they reacted caused it all to go down.

VL: I think that you are right; it is a good way of looking at it.

RH: Well, then I had to leave. Art school is a very social place and for anything to happen at the level that it did, I couldn't be in the building. In February, I got a call one morning to go up to a meeting in the SAIT Human Resources Office. I was ushered into this room, and there were 'all the president's men' (the SAIT Management team) ... The talk was basically, 'Richard, the whole situation is in a mess down there and we have to take you out of the middle so that the 2 ends can come together in some kind of conflict resolution. So we are going to send you on holiday.' They took out this piece of paper that John Carstairs had already signed and I signed myself out. I was gone from the middle of February. I was told not talk to the press and to keep away from the school.

So I was sent away, but there was an article in Alberta Report Magazine in January 1983 stating that I was being blamed for everything.

VL: Was it sympathetic toward you?

RH: Yes, it just laid out some facts. ... Anyway, that was going to be my role, so from February onward, I just stayed at home.

VL: Were you able to paint at all during that time?

RH: I had a hard time. ...I took personal letters and documents and memos that I knew I needed in case that this thing ever went to court, I phoned a lawyer and went to see him right away. After laying out the situation for him, he said, 'go home and do whatever your employer tells you to do.' So I did. And that was the day that Patrick Tivy of the Calgary Herald knocked on the door to interview me. He had a photographer with him. It was a day or two before the (Alberta Report Magazine) article came out. The first thing I said to him was that he had walked into the Watergate of Calgary culture, which I think in a sense, he did. The whole thing at ACA and SAIT was the big story that winter. At the beginning of 1983, the newspapers and the TV stations would send reporters up the hill to talk to the Susanne Agopsowicz, the President of the Student Association, or one of her representatives,

first thing in the morning. A few people who were managing this thing identified with the Polish Revolution. They took the word autonomy and transferred that into the graphics of the famous Polish slogan.

VL: Solidarity. It was not that long after the Polish Revolution.

RH: Yes, the solidarity thing. So I was sent home and the only connection that I had with what was going on was basically through the newspaper. I would make sure that I got the Calgary Herald during the hot periods of the struggle. And there were meetings; I remember the day after I was released to go on holiday, there was a big interview on CBC news. The lawyer Chris Evans had a spot on the news once or twice a week. He would interview topical people. He interviewed one or both of the Student representatives, Christian Eckart (Richard is referring to the artist known as Chris Spindler at that time) or Susanne Agopsowicz. He also interviewed James Ulrich because at the time, the ACA instructors were putting him up as a possible candidate for Head. At that time, they didn't want me back in any form whatsoever; although they realized that the solution for me was still unresolved. Even though I was sent away on 'holiday,' that was still a nebulous area and nobody knew what was finally going to happen to me. Then the negotiations started between the ACA Instructors and the SAIT Management as to how this whole thing was going to be resolved. I think that Walt Drohan finally became the Interim Head. He was the liaison until Mickey (Arthur) Meades was appointed. And so that continued, and I continued what I was doing. I just basically stayed home and did a little painting but my mind was churning all of the time about what was going on up at the school.

VL: It must have been very upsetting.

RH: It was. I didn't know where I was at; I was out in left field without anything.

VL: The art world is a very small and very public place.

RH: But I couldn't do anything about it. I understood why I was being maligned but I couldn't do anything about that either. I couldn't contribute to anything. I remember I was feeling bad at one point because people were talking to Dick Johnson, the Minister of Education and I hadn't been called in to talk to him. I did eventually get a meeting with the Minister, and I also talked to the Board of Governors at SAIT. The Minister seemed to appreciate my situation but he couldn't do anything about it. All he wanted to discuss was who caused the trouble, why they caused it, things like that. I eventually ended up in Edmonton at Advanced Education. I remember walking into this office with a blackboard on the wall. There were diagrams and information about what was going on at the Alberta College of Art. It was like a war room for Management strategy. I talked to someone for about 2 hours. Before long, people started to filter into the room from other offices in the Education Department and they listened to what I had to say. Then I left, went back home and continued to wait and hope. I still didn't know what was going to happen to me.

Archive of Conflict: Limbo

RH: So there was a time limit on my 'Halliday on Holidays' as they called it, and that was May of '83. I had a meeting with SAIT Managers and their view was that as the emotions against me were still strong, I wouldn't be able to function in the school and nobody could function with me. So I was an outcast and that hadn't been resolved as yet. But they said that they were working on it, and that they were going to put me into a new position. That was the plan, so I became the Manager of Special Projects. (Laughs) Of course you have to remember that 'special projects' is another term for, "We can't figure out what to do with you, so we are not going to give you a specific job." Nobody ever oversaw the job and I had a lot of freedom as to what I could do. So I sat in the SAIT Management Building and just worked. I did some research in art education for the (SAIT) President, which he probably never read; I did these video programs on artists, and some teleconferencing. So that was interesting and I went through a whole year working on those projects. Then I went back and became the Manager of Special Projects under a new interim contract. I still kept my Management position and Management salary for a whole year. Meanwhile, negotiations were ongoing with Dick Johnson. The problems still hadn't been totally resolved, and then I started to go through a series of negotiations with the (SAIT) President as to what was going to happen to me. I visited that lawyer quite a few times to get my contract looked at and eventually it came to a point where I had to accept the fact that I was never going to go back to the Alberta College of Art as the Head of the School. There were 2 options, I would either continue with SAIT in this Special Projects role or I would go back into ACA. My main objective at that time was what my original contract as Head stated; that I would go back as a member of the Instructional Staff at the Alberta College of Art. That took a while to resolve, as they worked on the principles of my return to the College. I think a lot of people were very nervous and I think that there was an academic planning group meeting where it was decided that Richard Halliday was still not welcome back.

VL: On a personal level, how does going through something like this affect you?

RH: I look back on all of the things that have happened at the school and I see that it was very positive for the school. It has gone through a lot of growing pains and I am actually glad that all of that happened for the school. I accept and forgive anything that happened to me regarding the autonomy struggle. I know that it made me stronger as a person. You finally have to decide that you are going to get on with the rest of your life. It put me back into the classroom as an Instructor, which I really enjoyed. I think I really made a positive contribution to a lot of lives at the school. And eventually you walk away from everything because it is your time, and it was my time last year.

VL: How many years did you teach?

RH: Basically, when I put it together, my teaching career spans about 36 years. I added it up one day; I probably dealt with over 4,000

students during that time. Since then my painting has developed and I am successful in that way, and I have another career going.

Author's note: The Alberta College of Art and Design achieved its Autonomy in 1985 and is now a degree granting institution.

Richard Halliday was able to get through the events of the 1982-83 crisis by keeping his focus, maintaining his own records of the events, and through consultations with his lawyer. By ensuring that his contract had an option clause enabling him to retire from management and return to teaching in the event of unforeseen complications, he was able to restart his professional career as an Art Instructor. Richard retired from teaching at ACAD in 2003 and is presently enjoying success in a second career as a stage and film actor.

Notes:

[1] Arthur Koestler, *Darkness at Noon* ©1940 (Penguin Modern Classics, ISBN 0 14 00.0539 0)

Archive of Connecting Archives
Conversation with Tomas Jonsson
Programming Director for the New Gallery, Calgary
March 17, 2004

Valerie LeBlanc: Can you tell me a bit about your background Tom?

Tomas Jonsson: I was born in Calgary in 1975 and I grew up here. I went to the University of Calgary, and that's when I started to study fine arts. During that time, I began volunteering at the artist run centres, Stride and the New Gallery. I started getting more involved in that community.

In September of 2001, I attended a screening of the collection of works 'Where the Sidewalk Ends' at EMMEDIA, Calgary. Can you talk about the experience of curating that series?

TJ: It was a project through EMMEDIA, part of their Homegrown Series. I was given access to their archives and to various other archives of video centres across Canada. I put together seven videos for a screening. I was working on the idea that Artists are looking at urban space and the possibilities or limitations that exist within that. Underlining that was the definition of just what a city is, how it functions, not just as a geographical object, but also as a system of networks. I was thinking of the idea that cities don't just have geographical orders, but they extend beyond. They are amalgamations of a variety of networks that happen to meet. That was the starting point for the exhibition.

VL: I would like to ask you a question about changing technology. There is no return to the previous technology, once a format has changed, whatever was done in the previous format has to be converted and archived in some way. The alternative is that it will be left on the shelf to gather dust, never to be seen again. I want to ask you if you have any experience with format change, with video, audio, photography, film, anything that needs specific technology?

TJ: Well it is definitely an issue for us at the New Gallery as in our archives we have a lot of video, a lot of tape and it is a matter of resources available to convert that material. I think that it is an issue for a lot of artist run centres in Canada. There were actually discussions held at the Art Gallery of Windsor about it in 2002. (*Part of the Symposium on the Re-Presentation and Documentation of Performance Art - Curated by: Robert McKaskell*) While presenting: 'Remembering and Forgetting Performance Art', the speaker Thomas Mulready, outlined all of the costs that were associated with bringing older works and their documentation up to date, and maintaining them. He was basically saying that it is beyond the scope of most centres to do that. His suggestion was to do either of 2 things: to spend the millions of dollars required to restore these things, or to destroy them. He had a number of boxes next to him on the stage, and a hammer. He invited anyone from the audience to come up and destroy these archives. Of course, nobody did, but he made his point.

VL: Yes, he did! On a more personal level, while you were growing up, did you have any experience with video becoming the 'family format' to document what was going with the kids or whatever? For some people, it was Super 8 film.

TJ: Yes, my family used both. I think that it has been influential in terms of my memories; some are based on Super 8 film, and some on video. We got a video camera very early on in our family and so a lot of documentation took place that way. It is interesting how it kind of compartmentalizes. I think with the 8mm, it was often things that had happened before I was born. So it sort of filled in gaps between, but video was something with which I was more actively involved, through being represented in it.

VL: Any other experiences along the same lines? You mentioned meeting with Anthea Black, (the Director at Stride Gallery) to take on an archiving project.

TJ: Yeah, a lot of it is still at the discussion stage. We are looking at models such as ARTEXTE in Montréal in terms of how they function in maintaining their history. Alberta doesn't have much representation of that kind. When you hear about archival projects, you don't necessarily hear about activities that took place here. So I think one of the first steps would be to set up an archive, to organize that material, make it accessible so that people can realize that there has been a history here. And from there, they can go on to promote that history. The New Gallery has a national archive, and thanks to people like Melodie Jacobson, it has been very well maintained. It has representation of periodicals, and publications from all over Canada, so it is a good resource that way. But we have limited resources in terms of staff to maintain and to promote it.

VL: I am wondering if it could work as a collective effort. In terms of each of the individual centres, they keep archives of their own stuff because they all book exhibitions. No centre would want to forget about what it has done and I wonder if it could be a kind of umbrella thing, a collective, but branched into each other. It is a big project to think about and most artists are interested in getting on with new work. As individuals, we can't be thinking about the past all of the time. You have to make moving ahead the priority.

TJ: Yeah, that's absolutely true. Well there are centres that have. I think ArtSpeak has a really good system and it is an interesting model to look at. At the end of each programming year, they make six copies of all of their slides and their documentation, and they send them out to libraries and universities in British Columbia. So that they have that material out there, and they are creating connections to other organizations, finding out how libraries are organized. Taking the ArtSpeak system and applying it to ours, making it accessible might work. I don't want to get too nostalgic, but at the same time, I think that it is important to recognize the connections between how things have happened, and how they have progressed. Sometimes it is good to re-explore, to see what has been done before and to build on that.

Author's note: Several years ago the Imago Artists' Print shop in Moncton, New Brunswick was picking images from their archives for a postcard and poster promotion. One person thought that they should choose the most intriguing images. The centre's President Herménégilde Chiasson (now the Lieutenant Governor of that province) brought forward the very good argument that Imago had to promote only their local members through that project. He wisely stated: 'If we do not promote our local artists, you can be sure that it is not a centre, in another location that will do it.'

There is always a problematic debate when I bring it up, but I feel that Calgary needs its own media distribution centre. There are distribution centres in Vancouver, Winnipeg, Toronto, and in Montreal as well. They do a good job of including Calgary and Albertan artists in national exhibitions when possible, but until we put ourselves on the map, by establishing local and provincial archives and distribution repositories, local artists will not have the publicity and profile that is merited by the quality and quantity of work being done here. National and International profile begins at home.

Archive of Odds and Ends
Conversation with Marc Parenteau
April 18, 2004

Valerie LeBlanc: You are presently completing third year studies in the Media Arts & Digital Technologies Program at the Alberta College of Art & Design. Can you tell me more about your background?

Marc Parenteau: I am originally from Saskatoon; I mainly grew up there. I studied in the BFA Program at the University of Saskatchewan before coming to Calgary. I sort of specialized in printmaking and photography, and I did some digitally based work. I started there in 1994 and graduated in 1998. Digital was just starting to be offered in 1997 and I took a few courses in it. After graduating, I took some time off and just moved around before deciding that things in my life were kind of boring. I decided to go back to school because that was what I was interested in. I wanted to try something new out, to explore video and other digital media.

VL: I know that you collect and archive things. Can you tell me what kinds of things?

MP: It goes through phases. Images, I go through newspapers, extensive stacks of magazines. I have a real problem with throwing things out and end up with stacks and stacks. For my Graduating exhibition at the University of Saskatoon, I re-photographed, from the computer screen, about 300 images that I collected. I reproduced them in collage, using black and white tungsten with blue tint, in large format, three feet by four and a half feet.

VL: Are you able to say what is the most important aspect of the things that you save and collect?

MP: How an image catches me has to be the most important thing. I have studied enough visual theory to recognize 'what is being shown, and how I am supposed to react.' Sometimes I can't believe what is shown. I do a lot of collage work but don't like to destroy 'originals', unless it is something really disposable like newspaper. But, if it is a magazine, I don't like to cut them up unless there is something that I can get more close to, like the original photo. As I do collage, collecting images fits in there, but I think that even if I wasn't working like that, I would still save things as it is interesting to go back and to look at them again.

VL: Are you at all interested in written articles?

MP: I just did a blog where I was fragmenting text and putting it into a different context. It is the first time that I have used text. I pulled the texts at random from two magazines. But it is mostly always visual; I will buy a magazine if an image interests me.

VL: How much stuff do you hang onto when you move?

MP: I keep a lot at my parents' place. I know that I drive them crazy. I have magazines going back to the mid 80's, just anything that I know

that I can keep. Sometimes I go through a phase where I try to 'tidy.' I go through things but I have a bookcase basically full of magazines and movies.

VL: So once you have gathered something, you have a hard time to get rid of it?

MP: Oh yes, I would just love to have more bookcases of 'just stuff' that I could just go back to. I do have stacks. It is cool to go back and look through it. I don't know why, I just do.

VL: Someone brought to my attention that there are definite differences between collecting and archiving. What is your take on that?

MP: I think that I collect more than I archive. Once I get a couple of something, I want to have more of it, like multiples, a collection. Like weird little things, once I have one bowl, I think, 'I like that, ' so why not three. Then the next thing I know, I have five or more.

VL: Do your parents collect?

MP: My mom always kind of encouraged me to collect. My dad is totally the opposite; he throws everything away. His attitude is that you read a magazine, and then you throw it. When I lived at home, I even stole some things that he wanted to throw away and I saved them. ... As for encouragement from my Mom, if a new set of action figures came out, she would say, "You should get this series." Then she would be the one to get me started. I have collections of everything from when I was a kid, little odds and ends, and things like stickers. I still collect music and comics. For archiving, I guess the only thing that I would say that I am archiving is my music collection. I have it in CD format and records. I just bought an external hard drive and am going to dedicate a couple of nights a week to sitting down and burning a few discs and archiving them. I have an eleven or twelve hundred CD collection right there alone.

VL: Do you have any take on why institutions, such as museums would collect?

MP: I guess it's probably for the same reasons that individuals do, like the idea that if you want to go back and look at something later, it's always there. You can go back and see what's been done. It is like you are either doing something for the first time, which is almost never the case, or it is kind of nice to see who has done stuff around you. At certain points you think that you are not going to look at other people's work, I never copy but if you try to do something, it always looks a bit different yet seems to become a sort of hybrid. I would like to know why I can't part with some things but it always seems that there will always be a use for something that I save.

Archive of Change

The Conversation with Media Artist Seiko Karakama, April 16, 2004 revolved around Seiko's videotape: **Technology Evolution** (2002, running time: 2min., audio: **Techno Mixes** by Seiko Karakama.) In that tape, she lined up several different video and data formats: VHS, Beta, CD's, DVD's, etc. The curving line snaked around through various rooms until she sent them tumbling. A convoluting 'domino effect' was achieved through use of visual edits. Electronic music 'kept the beat.'

Valerie LeBlanc: Can you tell me something about your background?

Seiko Karakama: I am originally from Japan and came to Calgary in 1990. I arrived in Vancouver in 1989, and came here a year later when I was almost seven.

VL: As an artist, what first drew you into electronic technology?

SK: I guess it was computers in general. When I first came in contact (with them) it was amazing, especially when the new Macs came in. Graphically, it was attractive. In grade five, I was using one of those old Apples that only did text. But I think it was 1994, when I first had access to an Apple with graphical capability. That interested me! I was in grade seven then.

VL: So you probably worked with computers to do graphics quite a bit through junior high?

SK: I tried to, there wasn't that much for graphic programs at school but, even with applications like PowerPoint and stuff, I was able to integrate different kinds of media. With others, (applications) that were text base, and clip art; I brought in movies, sound, and my own drawings.

VL: Did your parents have a computer at home for you to use?

SK: They had those old text based computers, the IBM black screen style.

VL: So by the time you were ready to start art school, you were familiar with various computer environments. In your videotape **Technology Evolution**, you set up a variety of tape and disc formats and built a domino effect with them. I was wondering how the idea to do a tape like that started?

SK: I guess because I am interested in technology and how things are developing right now, especially with digital coming in. Before, things were material based and now everything is zeros and ones. It is more abstract, less (physical) material and I guess it affects everybody right now. I think that doing the tape had to do with when I was younger; building dominoes with videotapes was a game that I played. Then, when I came to the College (Alberta College of Art & Design), I just thought it would be a way to visually demonstrate the evolution of technology.

VL: You are now getting ready to graduate; what benefits or drawbacks do you envision for future technology use?

SK: I think that new technology is becoming an elite thing where only the people with the knowledge and the money can keep up. When the average citizen buys a product, it is already becoming old and obsolete. So then, I don't know if we can all keep up with those kinds of 'corporate people.'

VL: So you think that corporations drive changes?

SK: Yes.

VL: Getting ready to graduate, do you have an idea of where you fit into it all? Do you see yourself trying to stay in that elite group that keeps up with the technology?

SK: (hesitates) ... I want to but it is even hard for artists because software keeps changing so fast, every version is different. You have to learn new technology all the time.

VL: Once you are outside of an institution, you might have more choice. Do you see benefits to learning a lot of different software; do you think that you become more adaptable?

SK: I guess that there is always new stuff that you can learn, it kind of changes how you perceive the world, and how you see yourself within the technology.

Epilogue:

How do individuals find themselves in the database?

Marketing is speeding up the frequency of new trends. The look that was once fresh is more quickly becoming old fashioned. Bombarded as we are with the pressure to consume new products, the need to remember, and sometimes to preserve artifacts of events, objects and written accounts, has become an important human value. Sometimes it is the desire to say, 'I was there,' sometimes it is the desire to say, 'I saved this object or account from that actual moment in time.' Both might relate to, 'I was there, I took part, and here is the proof of what it was like.' Web searches on eBay bring up assortments of collectables relating to recent historical events. The dismantling of the Berlin Wall in 1989 is one example. In the case of an institution, the message might be, 'this shows what we were thinking, or this is the level (of civilization) that had been achieved by that date.'

My interest in public archiving roughly coincided with the time period when digital format evolved to practical availability on the consumer level. Price, convenience and space issues caused the shift in the videotaping (television) industry and (mass) consumer availability followed. The three-quarter inch, Umatic standard became a thing of the past in the late 1990's. That is when I found out that some institutions were scrambling to quickly convert older film and video records to digital format. At the same time, through inquiry, I became aware that curatorial decisions used during the conversion were questionable. I realized that a lot of the experimental works of Canadian Artists from the 1980's were in danger of being lost, forever forgotten as the three-quarter tape, playback machines disappeared. Potentially, the work of a whole generation of artists could be lost. I am not referring to the art stars, that select system will remain intact, but to the 'middle world' of practitioners who continue to experiment, to evolve and to build their oeuvre. As technology evolves and earlier formats are eliminated, there is a danger in all fields of study, that the knowledge base will be reduced rather than expanded; that previously esteemed theory is doomed to disappear.

In the Canadian Contemporary Art Landscape, the digital technology shift coincided with the artist run centres coming of age. 25th and 30th year anniversaries were celebrated and commemorated through archiving projects. Catalogues memorializing past works and events were being researched; retrospective exhibitions were planned. I had, and still hold a concern that those kinds of projects by necessity must focus on recognizing 'brand names', products already well known in the milieu. A number of factors influence the decision making process and an element of favoritism must also come into play. Even if the work of some Artists was exceptional in its time, if they had not been able to persevere in the field, that work was in danger of becoming 'forever unknown.' Performance Au/In Canada 1970 -1990 [1] published in 1991 is an example of an anthology that hit and missed in its survey. Some earlier work; from the sixties and seventies had an assured place as it had already been documented and transferred to more recent technology. The fact that there were fewer practitioners to document from those decades simplified the process. The time period of the mid-to-late late 1980's

should cause more concern as most of that work was recorded on the now defunct industry standard of three-quarter inch Umatic format.

For several years, museums, galleries, and cultural organizations have been looking into possible solutions to the very modern problem of being able to continue to collect, to store, and to later exhibit artworks. Installation, performance and works involving computers, interactivity and other current new media, changing and ephemeral technology pose the greatest challenges. The physical durability of support media, magnetic tape, and other emulsion-based transport material are also factors to be considered. As technological changes take place, methods of dealing with these challenges multiply. In 1998, the Guggenheim Museum started developing the Variable Media Initiative. It began with the development of a questionnaire asking artists what they see as the most important facets of their work. Today, the Variable Media Network [2] conducts a proactive search for solutions to future exhibiting procedures acceptable to the artists. The search has led to other initiatives. The organization held its second major conference this year. Through partnership with the Daniel Langlois Foundation for Art, Science, and Technology, the Guggenheim Museum, New York hosted the exhibition Seeing Double and the Symposium Echoes of Art: Emulation as a Preservation Strategy, March through May 2004. As stated on the website, 'The aim of this affiliation is to help build a network of organizations that will develop the tools, methods and standards needed to implement this strategy. ...' A visit to the site provides a full education of what they have accomplished to date. They cite some of the progress to date as including: defining art forms and their essential components; using emulation (imitating) the original work by different means; reproducing original works; interpreting encoded work; migrating (upgrading equipment and source material). They state that 'reinterpreting the work each time it is re-created', is the most radical preservation method to be considered to date. While their efforts are accomplishing a lot, the process is not able to step out of the museum into the world of 'what else', or as Rob Woodbury remarked early in our conversation, when referring to library repositories, '...They have been at it a long time and librarians receive several years of education around how to do that in terms of access to information, sharing information and re-use of information. But they do not present the entire solution to society; they don't provide the whole picture.'

In his article Bad New Media Art, for Arts Atlantic Magazine, Summer 2002, Jon Tupper, Director of the Confederation Centre Art Gallery in Charlottetown, PEI examined the necessity of criticism in the process of curating of new media art: "...Looking back on the video work that was done in the late 1960s and early 70's, so much of it looks downright awful to me. And it's the same stuff that looked so fresh when I first saw it. ...It isn't surprising that so much of the discourse surrounding new media art has focused not on content but on the technology. It's a sort of return to a modernist privileging of the form. ..." In other words, fascination with new media and a disregard for content can sometimes drive the critical process. It can be the formalists' heaven, or in other words, Marshall McLuhan's 'the medium is the message.' Tupper goes on to mention that slowly some good ideas have emerged through events that have opened the discourse around new media practice. It is important to note that as critical structure for

new media evolves, experimentation will and must continue, regardless of whether it is judged to have long-term value.

To gain a well-rounded reading and to continue to build upon the cultural and scientific knowledge of the world community, many sources must be consulted. Many approaches must be tried. New media artwork, and in particular, web enabled work has made it possible to gather impressions from a wider range of sources. Through the efforts of the Variable Media Network, living artists find themselves in the very privileged position of being invited to discuss future representation of their work. Vera Gartley came to a number of conclusions about her personal sense of being; when evaluating her project Collectively Speaking, she found herself caught in 'her own kind of leveling of hierarchies.' AV IR E is currently making it possible for architectural students to benefit from the display and discussion of their work with 'real world' expert and peer groups. Netera's proposed solution of relying on graduate student skills to build the software, and to find solutions to the problematics of establishing and maintaining digital repositories is sound. As archives are testaments to witnessing, the value of interaction with living culture is also a key element to each epoch. Recognizing and archiving current new media experimentation is important. If history should later judge those experiments to have contributed to no great social or intellectual advancement, as per Jon Tupper's assessments, then the merit of those experiments can be re-evaluated as per future library / repository housekeeping practices.

Equally important is the consultation of original documents and objects. Looking at the significance of the 1428 expansion of the University in Florence to include the study of the ancient Greek language, Michael White states: 'And so the first of the great factors of change was set in place. With accurate translations of a growing collection of Greek texts came the startling realization that everything the Florentines had so far achieved culturally had been surpassed almost two millennia earlier by the Greeks. White continues: Rather than this discovery acting as a destructive force, however, it inspired them to emulate and even to dare to consider improving upon what the ancients had achieved. [3] In the centuries that followed the Renaissance, the barriers separating art, science and technology grew. Today, as individuals and organizations work to form new links between those worlds, the realm of the curator grows. Cultural curators of present and future repositories should look toward organizing objects and information with the same objectivity that science aims for. The value of an organic repository versus the folly of the fixed idea is proven time and time again. The scientific world at its best has remained flexible to further investigation of theories and when necessary, the abandonment of past theories. This July, Dr. Stephen Hawking announced a reversal in the idea of 'black holes' being places that swallow up everything that falls into them. He stated, " I've been thinking about this problem for the last thirty years, and I think I now have the answer to it. ... A black hole only appears to form but later opens up and releases information about what fell inside. ... We can never be sure of the past or predict the future precisely," he said. "A lot of people wanted to believe that information escaped from black holes but they didn't know how it could get out." [4] By announcing that he is backtracking on previously formulated scientific theory,

Stephen Hawking sets a high example. It follows that any historical data should be left open for examination and reconsideration upon demand. Rather than suggesting reductive, revisionism, I am suggesting expanding the posted data bank. It becomes increasingly important to realize that facts and artifacts might not stand up in the future as the best cultural examples of any given moment in time. A very obvious problem with relying only upon the decisions of curators lies with the example of Vincent Van Gogh. If we had only relied upon the critics and collectors of his lifetime, there is a strong possibility that his work would not have made it to the archive. On the other hand, because his work consisted of paintings, they remained accessible to the eye. The infrastructure for experiencing new media work poses a more complicated set of requirements. Decisions to acquire and to preserve work must be made within a more limited time frame.

Who makes public records and how? In the future, how will archiving be carried out for the Internet? What sites will be included, what will be discarded, and for what reasons? Will market pressure alone determine online content? Who will work to check the facts? Any number of cultural, economic or political factors could figure into the equation. There is a danger that the 'footprints' method will be adopted by governments and institutions and used to track individuals. Fictional representation of this possibility was presented in the popular culture movie *The Juror*. Alex Baldwin's character traces his prey to a village in Guatemala by virtue of performing a simple Internet search. Finding a photograph in the home of his victim, the hit man researches costumes particular to the specific village. Recent interest in placing family tree information on the Internet could conceivably fall into use for establishing categories of discrimination and exclusion of individuals and cultural groups. The perceived dangers of organized and systematic tracking of 'footprints' run the full gamut from mild snubbing to eugenics to genocide. The need for development of strong Codes of ethics, copyright, and other laws to safeguard human rights before installing a system has never been more crucial.

In the dilemma of 'who' is entrusted with curatorial tasks, one of the best examples of Machiavellian curating has to be the current race by building contractors to modernize Moscow. The Russian Artists' Union Commission on Preservation of Historical and Cultural Heritage is fighting a seemingly losing battle to preserve 19th and 20th century landmarks. Alexei Komech, Chairperson for the Commission explains one argument for the destruction is that many of the 20th century buildings are monuments to the dreaded Stalin epoch that no one wants to remember, "but, when the Communist era ended, the things left over from this time began to acquire historic importance as symbols of that time." The destruction of the Hotel Moskva is one example of what he and other architectural experts are calling 'an attack on the historic heart of Moscow.' There are accusations that City Hall is cashing in on the move for modernization, new construction, and destruction of landmarks. As Moscow's Mayor Yuri Luzhkov is leading the push to 'modernize' the look of the Russian capital, while his wife controls the giant Inteka firm, one of the companies that get the contracts to build on the cleared sites, we could think that the accusations are well founded. [5]

The A VI RE project of creating and posting an evolving archive holds the promise for organic cultural and scientific, development. Although leaving records posted stands to create vast and unwieldy data, if the process is matched with technology resource development through cooperative organizations such as Netera, the problems of space and time management can be reduced and, in an ideal world, eliminated. The value of maintaining accurate historical records persists in human development. The significance of keeping records, and referencing them in contemporary life is evident through the availability of news article archives on line. Most newspapers, some magazines, and other news agencies now make references to their latest features online, with the option to purchase full stories and past articles. There are almost as many examples of this as there are publications.

Leaving the record posted might arguably, have the eventual effect of eliminating some of the humanitarian tragedies that we witness daily, if only for reason of fear that responsibility might later be judged, accountability determined and demanded. [6] Internet searches bring up banks of information, what won't be found is the deleted information; circumstances are simplified when evidence vanishes. As Rob Woodbury suggests, we must continue, 'to have the role of the critic in the gallery, to pull that (information) out from all of the noise', but we must also listen to the noise as our own voices might be found there.

- Valerie LeBlanc
August 18, 2004

NOTES:

[1] Performance Au/In Canada 1970 –1990 © Éditions Intervention, Québec 1991. ISBN 2-920500-04-X

[2] [Variable Media Network](http://variablemedia.net/) <http://variablemedia.net/>

[3] Leonardo, The First Scientist ©Michael White, 2000, St. Martin's Griffin, NY, p. 43.

[4] For more information see:

[Hawking backpedals on theory of black holes](http://www.msnbc.msn.com/id/5452537), The Associated Press, July 16, 2004. <http://www.msnbc.msn.com/id/5452537>

[5] for more information see:

[Modernizing jackhammers tear at heart of old Moscow](http://archi.ru/photo/english/komlev/moskva/ind_mos1.htm), Globe and Mail, July 13, 2004. http://archi.ru/photo/english/komlev/moskva/ind_mos1.htm

[6] for related information see:

<http://www.thetrialsofhenrykissinger.com/trials.html>

http://www.bbc.co.uk/bbcfour/documentaries/features/feature_kissinger.shtml