

PRESENCE AND THE DESIGN OF TRUST

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voor mijn vader, MARC NEVEJAN

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TABLE OF CONTENTS

SUMMARY 10

chapter 1: AN ITERATIVE PROCESS 20

INTRODUCTION TO THE RESEARCH QUESTION 22

SCIENTIFIC RELEVANCE 24

MOTIVATION 26

EXPLORATORY CASE STUDY 29

RESEARCH DESIGN: AN ITERATIVE PROCESS 37

chapter 2: PRESENCE, A SCIENCE OF TRADE-OFFS

40

INTRODUCTION 42

PRESENCE TECHNOLOGIES 46

PRESENCE RESEARCH 56

NATURAL PRESENCE 62

MEDIATED PRESENCE 68

WITNESSED PRESENCE 79

CONCLUSION 86

chapter 3: THE GALACTIC HACKER PARTY 90

INTRODUCTION 92

CONTEXT OF THE CASE STUDIES 93

THE GALACTIC HACKER PARTY	106
WHAT HAPPENED	109
THE PROGRAMME	114
REFLECTIONS ON THE GALACTIC HACKER PARTY	119

chapter 4: THE SEROPOSITIVE BALL 134

1990: THE HIV AND AIDS EPIDEMIC HAS SURFACED, A PANDEMIC IS FEARED	138
WHAT HAPPENED BEFOREHAND	143
THE SEROPOSITIVE BALL	154
NATURAL PRESENCE IN PARADISO	158
MEDIATED PRESENCE: RADIO PARADISO	163
MEDIATED PRESENCE: THE 0+ NETWORK	166
REFLECTIONS ON THE 0+Ball	171

chapter 5: THE THINKING ACTOR 184

INTRODUCTION	186
CLASH BETWEEN INTENTION AND REALIZATION	186
ON COLLABORATION	197
GATHERING CHARACTERISTICS OF PRESENCES	213
CONCLUSION	225

chapter 6: YUTPA 228

INTRODUCTION	230
MORAL DISTANCE	230

TRUST: FOUR DIMENSIONS 237

YUTPA: WITH YOU IN UNITY OF TIME, PLACE AND ACTION 239

YUTPA AS A METHODOLOGY FOR DESIGN 251

SAMENVATTING 257

BIBLIOGRAPHY 268

appendix 1: Universal Declaration of Human Rights

appendix 2: Program Galactic Hacker Party

appendix 3: ICATA'89 Declaration

appendix 4: Program Seropositive Ball

appendix 5: Production Sketches 0+Ball

SUMMARY

Designing presence in environments in which technology plays a crucial role is critical in the current era when social systems like law, education, health and business all face major challenges about how to guarantee trustworthy, safe, reliable and efficient services in which people interact with, and via, technology. The speed and scale of the collection and distribution of information that is facilitated by technology today demands a new formulation of basic concepts for our modern societies in terms of property, copyright, privacy, liability, responsibility and so forth. The research question assumes that presence is a phenomenon that we have to understand much better than we currently do.

The title of this dissertation “Presence and the Design of Trust” reflects the inspiration as well as the outcome of the research that is presented here. The research itself was focused on the design of presence. The question that guided the study was “How can presence be designed in environments in which technology plays a crucial role?”. I argue that presence as a phenomenon is influenced by technology, and that social structures that rely on presence will therefore be affected by technology as well. One of the major findings is the fact that the design of presence relates to the design of trust in social interaction. This study does not elaborate on trust as such but it establishes the connection between the design of presence and the design of trust.

In this study presence is understood as a phenomenon that is part of human interaction. The nature of being with another person in a certain place, at a certain time, involved in a certain action is undergoing change because of the fact that technology mediates, contributes, accelerates, controls and/or facilitates communication. The broad spectrum of information and communication technologies that mediate presence facilitates acting, connecting, witnessing and being witnessed in other places at other times.

While conducting the research I found that I needed to make trust operational from the pragmatic and normative perspective of individual human beings. I have chosen to use the Universal Declaration of Human Rights as it was adopted by the United Nations General Assembly on 10 December 1948 (United Nations, 1948). Even though the universality of the declaration has been contested since 1948, the text constitutes the only secular instrument that has functioned for over 50 years as a normative reference point for the quality of well-being of people around the world. It is part of the international political discourse as a mechanism of protection for human dignity as well as a tool of empowerment that helps people to realize their rights and articulate their suffering. Information and communication technologies have an impact on the realization of Human Rights (Hamelink 2000). I have taken the position that for trust to develop human rights

have to be respected. The fact that human beings act to secure their survival and their well-being will prove to be crucial in constructing the argument that I present here. Therefore the Universal Declaration of Human Rights has been chosen as the essential normative perspective for the quality of social interaction, and thus for the potential building or breaking down of trust.

AN ITERATIVE PROCESS (chapter 1)

“Presence and the Design of Trust” is based on the analysis of two exploratory case studies of networked events, the Galactic Hacker Party and the Seropositive Ball, which took place in Amsterdam in 1989 and 1990 respectively, and in which I was personally involved as initiator and producer. A networked event entails a gathering of people in a physical space, and also these people and others who are not actually present in the same physical space gather together in an online environment. This study draws upon multiple sources, and it uses literature and methodologies from a variety of disciplines, and in this regard this study has chosen social theory as its context (Giddens 1984).

When I commenced this academic study I had already conducted extensive research into the design of presence from a variety of non-academic perspectives and professional roles. I wanted to bring to the surface the implicit knowledge that I had acquired throughout the course of these experiences. I identified three research concepts that helped me to embed the earlier non-academic work into this academic study: parresia (Foucault 1983), text laboratory (Latour 2005) and techno-biography (Henwood et al 2001). Parresia, a concept that was elaborated upon by the Greeks in the classical era, involves the revealing of truth through a process of revealing truth to oneself. The text laboratory aims to contribute to social sciences by doing experiments through rigorous writing and describing, which triggers new writing and describing, to reveal unexpected links and connections. In a techno-biography the researcher analyses the former self, possibly with the help of original texts written by the former self and/or archives and artefacts from that time.

Both in the data gathering and in the analysis these three concepts, and the classical features of an exploratory case study (Yin 2003), have been interwoven into one iterative research design, which has facilitated my professionally acquired knowledge to contribute to the academic context of this study. As a result, this study proposes a conceptual framework to support the analysis and the design of presence in social interaction.

PRESENCE: A SCIENCE OF TRADE-OFFS (chapter 2)

The amazing acceptance of the variety of technologies that facilitate the mediation of presence and generate the multiple presences that people are confronted with in their day-to-day lives is taken as a starting point for this study. It appears that the ‘presence’ of the other person and the ‘presence’ of one self can be mediated in

such a way that this is accepted or rejected as 'real' presence within the context of social interaction. After discussing the current research into presence in the military, in industry, in the commercial realm, in the arts and in European policy making, I have concluded that presence research is a science of trade-offs (IJsselteijn 2004), and presence design is characterized by trade-offs as well. In the trade-off of presence design I have identified three basic dynamics that interact, construct and confuse the sense of presence of the self and also the sense of presence of other human beings. Natural presence, mediated presence and witnessed presence (which occurs in natural and also mediated presence) each trigger certain dynamics and influence the perception and understanding of the other presences.¹

A communication process that uses multiple presences is not a linear process. Time, space, action and the meeting of other people continually alter the shape of the process. Through the different configurations an image of the situation emerges, upon which a person will base his, or her, next actions. Any perceived presence, mediated or not, can mark a moment of significance in a chain of events or in a communication process. Therefore, at the start of this study I harboured the assumption that all presences and their hybrids may be equally significant to a human being in orchestrating his or her life. This assumption has been severely challenged by the research I carried out. I first formulated these three presence dynamics more profoundly and these are summarized below.

Natural presence: the quest for well-being and the drive for survival

A human being's body, which is present at a certain moment in a certain place, defines its natural presence and this is perceived by the body itself and/or its environment. Human beings strive for well-being and survival; they want to avoid pain. This process takes place on three levels of consciousness (proto, core and extended consciousness), from the level of the cell to the organism as a whole (Damasio 1999). The sense of presence is part of human evolution and plays a crucial role in helping people to survive; it helps to distinguish between the self and the environment, between the different relationships in the environment and between imaginary events and what is actually happening. On each level of consciousness the sense of presence operates. When all levels of consciousness collaborate a maximum sense of presence is the result (Riva, Waterworth and Waterworth 2004). People make a trade-off between the multiple presences they perceive when constructing the reality upon which they will act. The claim that technology enhances the quality of natural presence is as viable as the claim that it is threatened by technology. The 'new' confusion between perception and deception, between truth and lies, between real and unreal in societies where

¹ I do not use the concepts of co-presence and social presence and argue in chapter 2 why I prefer natural, mediated and witnessed presence as distinctions for this study.

technology is embedded and media are everywhere influences people's natural presence profoundly.

Mediated presence: transcending boundaries of time and place

Human beings have been mediating presence for as long as humankind has existed. When they are moving around people leave trails of footprints, shelters and other signs that they 'have been here'. For centuries people have mediated presence consciously by telling stories, making drawings, sending messengers and writing books. Via technology people can now mediate their presence to other places in real time. Via radio, mobile phones, Internet and TV we perceive other people's presence in a variety of ways. In this study I do not focus on the media-industry and the way it operates; I focus on social interaction between people from the perspective of an individual human being. Even when it is possible to meet in real life, people regularly choose the partial perception of another person that mediated presence offers. In mediated presence one does not have to use all senses and one does not have to address the cognitive, emotional and social structures that usually have to be confronted in a physical encounter.

Through using information and communication technologies people develop media schemata that help them to operate and understand the machines, help them to accept the mediated presence of other people and help them to distinguish the one 'agreed' reality from the other. Media schemata are particular to a certain time and place, to a certain generation of people and to different social groups. When involved in mediated presence, processes of attribution, synchronization and adaptation take place all the time (Steels 2006). Because the senses have limited input and output in mediated presence — it is not the context but generally the connection itself that matters — these processes of attribution, synchronization and adaptation can become very powerful.

Witnessed presence is a catalyst for good and bad

The perceived presence of other human beings plays a crucial role in the social organization of communities in natural presence as well as of communities in mediated presence. Witnessed presence influences natural presence and mediated presence. An action that is witnessed becomes a deed. That is why 'witnessing' is an important action in social life. Witnessing, being witnessed and witness reports are part of the negotiation of trust and truth between people in communities, organizations and societies. Throughout evolution people have changed shape in each other's eyes. 'The other' has acquired more and more identities over time. In general terms it is clear that the variety of divisions of labour, the development of science and technology, urbanization and globalisation have changed how people perceive each other.

A crucial distinction in the diversity of other human beings we perceive is between those who we have a relationship with and those we do not know (Buber 1923). The relationship that we have, or do not have, with another person defines how we will orchestrate our own presence. I argue that witnessing the presence of other people, as well as being witnessed, influences the sense of presence of the self. Witnessed presence causes an acceleration in what occurs next; it can generate more that is 'good' and also more that is 'bad'. It functions as a catalyst.

THE CASE STUDIES: THE GALACTIC HACKER PARTY

(1989) AND THE SEROPOSITIVE BALL (1990)

(Chapters 3 and 4 and 5)

The Galactic Hacker Party explored 'The Computer as a Tool for Democracy' and connected the international hacker practice to scientific and political debates about the evolving information society. The Seropositive Ball was about 'Living with HIV and AIDS' and aimed to shatter the silence and social exclusion surrounding people living with HIV and AIDS, for which there was not yet a cure at the time, while many young people were dying. The Seropositive Ball connected Dutch national and international political movements, self-help organizations, health institutions, policy makers, artists, scientists, people in hospitals and many who were touched by or concerned about AIDS. In the Galactic Hacker Party electronic networks that already existed and the fledgling Internet were used and demonstrated. The Seropositive Ball utilised a variety of media and created its own network, which was also linked to existing networks.

Both networked events were produced and staged by Paradiso, a music venue with a distinct international reputation located in the heart of Amsterdam. Over the years Paradiso has developed a methodology, which I will discuss in this study, whereby it nurtures the direct experience of the artist as well as that of the audience. When organizing a networked event, in which a new sense of place is meant to come into existence, dramaturgical laws not only have to be applied to performance elements of the show, but also to the possible contributions of participants in the networked event. They will influence what happens and invent things that cannot be foreseen.

The basic dynamic of both events was influenced by the experience of multiple presences in Paradiso and of mediated presence for people outside Paradiso. Natural presence and also mediated presence were witnessed. Natural presence, witnessed presence and mediated presence were perceived in connection with each other, and in the experience of the event these presences 'merged' and influenced the 'reality' of the other experienced presences.

ANALYSIS OF THE CASE STUDIES

By focusing on brief moments of perception and by drawing on my experience as the producer of these events, through acts of parresia and the writing in the text laboratory, which was then contrasted with the more than 2000 documents that were archived in a techno-biographical manner, I conducted an analysis from four different perspectives. A primary analysis consists of reflections in which I share and elaborate upon insights that I acquired as the producer of these events. A secondary analysis deals with the clash between intention and realization that every actor has to deal with. A third analysis concerns the collaboration between people of different disciplines, skills, interests and cultures. The fourth analysis focuses on what can be formulated about natural, mediated and witnessed presence given the research done.

1. Reflections

In the reflections on the Galactic Hacker Party the conveying of trust between people in natural presence and in mediated presence, and also the trust people have in the technology, was an issue both during the production and the execution of the event. To address this problem, the notion of the 'social interface' surfaced. This is a person who bridges different realms of time, place, relations and networks, and who is dramatically positioned to be able to convey trust. The fact that 'words act' in digital technology made me realize profounder questions about the influence of technology on identities. I realized that in the first instance human beings deal with technology as actors. The notion of the 'thinking actor', who will use whatever works, became crucial in the development of the argument I set out in this study.

In the reflections that evolved from the text laboratory on the Seropositive Ball, the idea of 'vital information' was elaborated upon. In this event technology was used without hesitation because the interface was easy and beautiful and the need to find good information was a matter of life and death at the time. Information is 'vital' only in the exact time-place configuration where the receiving person is physically located and it has to provide this person with the opportunity to act. A person will only do this when he or she rightly or wrongly trusts what he or she receives. One of the ways to create trustworthy vital information is to gather what I formulated as 'the crucial network': thus everyone and everything that has contributed to the state of affairs and everyone or everything that has the potential to change the status quo has to be present. Orchestrating the crucial network involves the shaping of the space between the different disciplines, skills, interests and cultures. Collaboration in a crucial network requires a perspective that is shared by all and which has the capacity to synchronize natural and mediated presence and provides the catalyst effect of witnessed presence with a direction (which in certain conditions can also cause counter-directions).

2. Thinking actors

Being involved in a networked event, and any day in our regular lives can be considered a networked event, creates an unavoidable clash between intention and realization. This clash occurs physically, emotionally and cognitively and this clash provokes our 'thinking' as actors. The word 'thinking' refers to the fact that people are confronted with a discrepancy, which evolves from the clash between intention and realization, and which they have to resolve. In mediated presence concepts of causality change because the connection provides the context. The context offered by a place with an embedded culture has disappeared. Context, and especially local and implicit knowledge, can hardly be mediated. Mediated presence does contribute information that influences the mental maps that people have of a certain situation and it can influence how people may adapt this map following such a clash.

The emotional clash between intention and realization appears to be much more profound and significant than I had realized before I conducted this study.

Emotions, basic feelings of pain and pleasure, happiness and sadness, about what is good for life or bad, guide a human being towards well-being and survival on different levels of consciousness. This includes not harming others, which leads to the assumption that human ethics are grounded in emotions and the more elevated feelings like compassion, love and solidarity, which people acquire over time (Damasio 2003). In mediated presence the personal ethical experience is not as profound because mediation involves a limited sensorial experience. Strong feelings and emotions that may be triggered through mediating presence do not inform the body of how best to act to ensure well-being and survival. I conclude that when issues of an ethical nature are confronted, natural presence offers a better understanding upon which one can act towards ensuring well-being and survival because the sense of presence can be maximized.

3. On collaboration and incommensurability

For the accomplishment of an act, an actor is dependent of the work of other actors. When collaborating incommensurability (a fundamental not sharing of an understanding) between practices is a factor that has to be overcome for acts to be successful. Actors share terrains of incommensurability and terrains of commensurability. Project management, meta-cognitive skills, boundary objects and a shared perspective help in this. In communities of practice, taxonomies are built that represent conceptual schemes that define how actors act. In this context an act cannot be true or false. It is a result of the being-in the world that a taxonomy provides (Kuhn 2000). In the community that an actor operates in multiple mediated presences contribute to the evolving taxonomies, which influence and are a consequence of the way actors interact. Mediated presence contributes to the evolving taxonomies in communities in which witnessed presence plays a crucial role. I conclude that especially when vital information is generated mediated presence contributes significantly to the capacities that natural presence provides,

When actors have conversations about 'what to do' and 'how to do it', these also include the 'what would be good to do' and this is a question of an ethical nature (Pols 2004). I therefore argue that when questions arise, which also have ethical implications, people need to meet in natural presence. When people brainstorm, innovate, find solutions and evaluate, their personal ethical experience in natural presence, and the embodied presence of power positions, interests, disciplines and skills, contribute more significantly to the outcomes than a meeting via mediating presence could provide. Mediated presences add to taxonomies and these may reflect the shared ethics in a certain community, but they do not offer such a rich personal and collective ethical experience as natural presence does when having to invent or adapt to situations.

4. On presence

Natural presence is distinct and grounds ethical behaviour in one's own, as well as other people's, survival. Mediated presence can provide vital information and significant communication. Through social interaction, witnessed mediated presence may contribute to taxonomies of communities of practice. The dynamics of witnessed presence create grounds, rightly or wrongly, for trust to build up or to break down. Witnessed presence in mediated communication does not trigger a sense of responsibility and respect for human dignity in the way that this happens in natural presence.

Before analysing the case studies I was inclined to think that we, as human beings, were dealing with multiple presences that each have their own reality and are of equal importance because the experience of each presence can be very immersive. By carrying out this study I came to realize that all presences are ultimately rooted in natural presence. Without natural presence, no mediated presence or witnessed presence can be received or generated. To be able to partake in mediated presence one needs to have enough physical and psychological energy, access to financial and technological infrastructures and attention. It is the different natural presences that are mediated by mediated presences. Mediated presence has to be comprehensible and acceptable to the natural presence where it is received, and the mediator has to have confidence that what he/she mediates will convey what is intended. Competent intercultural communication between natural presence contexts is indispensable for mediated communication to succeed. Catharsis is bound to natural presence, to have spent time here, now and with you. The fact that in natural presence the personal ethical experience is most profound, makes natural presence distinct.

Through mediating presence one can reach out to another human being in different time/space configurations, which is often not possible in natural presence alone, and people really appreciate this. When connecting in mediated presence, only elements of the human being can be mediated. Input is not output; only bits are exchanged. People can handle this very well because they contextualize and attribute missing elements to the communication. Mediated

presence is edited and framed by the technology and it is also edited and interpreted within these frameworks by people using the technology. Mediated environments that offer both information and communication facilities are attractive. The more layers of consciousness that can be addressed, the stronger the presence experience. Previous knowledge and opinions (including prejudices), media schemata and processes of attribution, synchronization and adaptation define how people receive and contextualize the mediated presences they perceive. Other media also influence the media schemata of a particular mediated presence. Mediated environments contribute to the taxonomies of communities. When mediated presence generates vital information, it can add elements to natural presence which natural presence otherwise would not have possessed. Vital information creates the bridge between mediated and natural presence in a very convincing way.

Through witnessing each other, in mediated and in natural presence, people construct shared realities. Witnessing in natural presence and witnessing in mediated presence have different effects. Witnessing in natural presence changes the situation because the witness can also decide to act on his or her behalf. Also, the witness can change the nature of an action by testifying about it. For an act to exist in natural presence it has to be witnessed because the act itself elapses. Being seen, having certain interests or shared feelings recognized (without the social judgment and/or limitations that may be part of natural presence) is a powerful trigger for contributing to mediated environments. In mediated presence, which can be endlessly stored and copied by the digital technologies, acts do not have to disappear, which diminishes the need to testify.

In natural presence, being a witness includes having a responsibility for what happens subsequently and people sense this. In mediated presence the responsibility for what happens next is more limited and often people do not sense that they can or need to influence what happens next, they just enjoy being seen.

YUTPA (chapter 6)

The question in all social interaction is whether people will treat each other with the respect that their human dignity requires. In natural presence this is already problematic. In mediated presence, where responsibility is much more difficult to sense and act upon, this is even more so. As a result people adopt a moral distance towards others, towards their own actions and even towards themselves. Adopting a moral distance ultimately diminishes the sense of presence, the quest for well-being and the survival of the self.

Because human beings are for the most part thinking actors in their relation to technology, I propose to analyse and design products and processes from a conceptual framework, which I have called YUTPA. YUTPA is the acronym for 'being with You in Unity of Time, Place and Action'. You, time, place and action can be understood as dimensions that can have different values between You and not-You, Now and not-Now, Here and not-Here, Do and not-Do. The word unity refers to the specific set of relations between these four dimensions that is

designed in a certain product or process, which makes certain interactions possible while it excludes others.

To be able to act and receive feedback, and to be able to contextualize how one relates to other human beings, is essential when living in a world full of multiple presences in which the respect for human dignity is at stake. Certain YUTPA configurations of presence design foster respect for human dignity and create a basis for trust to develop, while others clearly do not. In a communication process, in which multiple presences are enacted, a certain YUTPA configuration is built through the multiple presences, which informs the actor in which time/space configuration he relates, or does not relate, to certain people in a certain way, based upon which one can act or not. In the design of information and communication technologies — in its infrastructures, servers, hardware, software and interaction design — a YUTPA awareness that is founded on respect for human dignity should reflect this, for trust to be built up in social interaction.

chapter 1: AN ITERATIVE PROCESS

Introduction to the research question

Scientific relevance

Motivation

Exploratory case study

Parresia

Techno-biography

Text laboratory

Research design: an iterative process

INTRODUCTION TO THE RESEARCH QUESTION

The title of this dissertation “Presence and the Design of Trust” reflects the inspiration as well as the outcome of the research that is presented here. The exploratory research itself was focused on the design of presence. The question that guided the study is “How to design presence in environments in which technology plays a crucial role?”.

The question “How to design presence in environments in which technology plays a crucial role?” is critical in the current era when social systems like law, education, health and business all face major challenges about how to guarantee trustworthy, safe, reliable and efficient services in which people interact with, and via, technology. The speed and scale of the collection and distribution of information that is facilitated by technology today demands a new formulation for basic concepts for our modern societies like property, copyright, privacy, liability, responsibility and so forth. The research question assumes that presence is a phenomenon that we have to understand much better than we currently do, if we want to be able to formulate new concepts of design that will be capable of dealing with these new challenges. In this study, presence is understood as a phenomenon that is part of human interaction. Being with another person, at a certain place, at a certain time in a certain action is changing because of the fact that technology mediates, contributes, controls and/or facilitates communication. This study accepts all kinds of presences as a starting point. Generally I do not distinguish between the different technologies that facilitate mediation. My focus is on the effect of mediation itself.

As a concept, presence does not only have philosophical, biological, psychological and technological dimensions. It also affects sociological structures. A considerable amount of research into the development of information and communication technology has focused on how to transmit and translate presence via technology. Over the last century technologies have been developed to mediate presence that have deeply influenced the way people organize their day-to-day lives. The popular acceptance of these technologies has created a new range of behaviour and patterns of social interaction. Furthermore, in the last few decades many public services and business structures have embedded ICT deeply into their systems.

Today, human beings are faced with multiple presences in multiple ICT systems when going about their daily lives. The way modern societies organize and negotiate trust and truth are based on the concepts and structures that were developed before these technologies were developed. For many centuries presence was understood to be a person’s physical presence. Physical presence has been, and still is in large part, one of the organizing structures in our modern societies. In schools and at work presence is measured and has an effect on the evaluation of the performance of students and employees. In legal cases ‘being present’ is often

required by law. Within the dynamics of the web of social relationships that any community is composed of, presence is connected to the way trust and truth are negotiated. To be present at a certain moment, in a certain place and to have one's actions witnessed by another person who is also present at the same moment in the same location is considered to be proof of one's presence there and then. Presence is actually one of the primary mechanisms that people use to establish trust and truth.

Technology strives to develop better and more numerous translations and mediations of presence. The 'classical structures' try to adapt, but they must cope with a totally different scale of memory, tracing and tracking capability, speed of calculation, reproduction and representation than could be imagined only a few decades ago. For many reasons, but particularly as a result of these dynamics, social structures are under pressure in current modern societies. Presence research and presence design face quite a challenge in the decades to come when translating the new mediated presences and consequently moulding mixed realities into sustainable life forms that will actually generate conviviality between the variety of cultures and life-styles that humankind produces.

In nature, adaptation processes have created bio-diversity. In today's world, where technology is embedded in so many systems, we are creating techno-diversity through similar processes of adaptation. A human being in 2006 is confronted with the multiple presences of other people, organizations and systems, in which technology plays a crucial role. In this study a distinction will be made between natural presence, mediated presence and witnessed presence. This study will focus on the relationship between these presences.

The word 'design' in the research question of this study refers to the practice of creating experiences for people by making products or shaping processes. Whether it is a process or a product that is designed, the act of designing aims to contribute to the existing body of experience that users, participants or clients have. Environment is understood in this study as the setting in which social interaction takes place.

The word 'trust' in the title of the dissertation points to the qualitative standards for the settings of social interaction I intend to investigate. In this study I will argue that presence as a phenomenon is influenced by technology, and that social structures that rely on presence will therefore be affected by technology as well. The design of presence appears to have a profound influence on the way we trust, and how the delegation of trust between actors develops. This study will not elaborate on trust as such, it will establish the connection between the design of presence and the design of trust. Further research would be required to understand how trust, and what kind of trust, evolves as a consequence of the design of presence.

While conducting the research I found that I needed to make trust operational from the pragmatic perspective of individual human beings. I have chosen to use

the Universal Declaration of Human Rights that was adopted by the United Nations General Assembly on 10 December 1948 (United Nations, 1948, appendix 1)². Even though the universality of the declaration has been contested since 1948, the text constitutes the only secular instrument that has functioned for over 50 years as a normative reference point for the quality of well-being of people around the world. It is part of the international political discourse as a mechanism of protection for human dignity as well as a tool of empowerment that helps people to realize their rights and articulate their suffering. I have taken the position that for trust to develop human rights have to be respected. The fact that human beings act to secure their survival and well-being will prove to be crucial in constructing the argument that I present here. Therefore the Universal Declaration of Human Rights has been chosen as the essential normative perspective for the quality of social interaction, and thus for the potential building or breaking down of trust.

The study “Presence and the Design of Trust” wants to explore the influence of technology on the social structures that evolve from integrating mediated, natural and witnessed presence in social interaction. Social interaction is a complex process. Therefore social theory as formulated by Anthony Giddens will be the context of the work presented here. The tradition of ‘social theory’ implies the use of a variety of sources from a variety of disciplines (Giddens 1984).

This is an exploratory case study in which two networked events that took place in Amsterdam in 1989 and 1990 will be analysed. A networked event entails a gathering of people in a physical space, as well as these people and other's not actually present in the physical space gathering in an online environment. This study will draw upon multiple sources and it will use literature and methodologies from a variety of disciplines. As a result, it aims to propose a conceptual framework to support the thinking on the design of presence in social interaction.

SCIENTIFIC RELEVANCE

Presence Research, which has become an area of research in itself over the last 20 years, focuses on presence as a phenomenon that can be mediated by technology. It was, and still is, concerned primarily with inventing the technology that makes it possible to transmit elements of human presence. As will be argued in chapter 2, with hindsight media history can also be described in terms of presence.

Nevertheless, the human reality that is facilitated by technology is of such a complex nature that a clear understanding of its effect on the developing social structures between human beings remains a terrain full of unknown dynamics. In presence research, the social effect of mediating presence is hardly addressed.

² f On the initiative of Mrs. Eleanor Roosevelt the original text of the Universal Declaration of Human Rights was written in 1948 by Professor John Humphrey (Canada), the United Nations' Human Rights Director, with contributions by Dr. Charles H. Malik (Lebanon) and Dr. Peng-Chun Chang (China). The result of the final vote was: 48 countries in favour, none against, 2 absent, and 8 abstentions, mostly by Soviet bloc countries. (N.B. In 1948 there were 58 member states of the United Nations; in 2006 there are 192 member states of the United Nations)

This study hopes to contribute to this field of research by emphasizing the impact of mediating presence on how people interact socially.

In philosophy, scholars have concerned themselves with understanding the essence of presence. In this study presence is specifically studied as a social phenomenon, which structures social interactions between human beings. Therefore, I have not entered into the philosophical debates about the essence of presence, but have chosen to approach presence from a perspective of science and technology studies.

Science and Technology Studies (STS), which has been a discipline in its own right for the last few decades, studies the social functioning and implications of science and technology. In addition to many other focuses, a variety of disciplines collaborate in STS to unfold or deconstruct 'the obvious' way technology is embedded into the day-to-day lives of people. By carefully describing certain situations, by following links between different actors in a network, by constructing and deconstructing how inventions are actually introduced into the world, by analysing in a semiotic way how meaning and social networks are produced around a certain object, STS unravels how technology contributes to the construction of our day-to-day lives in a variety of ways. The two methodologies for analysis that have been used in this study, the text laboratory and the techno-biography, were developed in science and technology studies. Thus the work carried out here can also be understood in the context of Science and Technology Studies.

One of the major findings of this study is the fact that the design of presence relates to the design of trust in social interaction. Trust is a qualifying factor in social interaction. The last few years have seen the formation of specific interdisciplinary research groups that are concerned with the issue of trust. Research into trust encompasses many fields of application. I hope that the findings in this study may inspire further research into the relationship between presence and trust.

"Presence and the Design of Trust" is also a material contribution to the field of design research. In design research, disciplines like art history, industrial design, architecture, cognitive psychology, human computer interaction, cultural studies and communication research all contribute in order to facilitate a more informed and more elaborate practice of design. Design is a broad term used to cover many things. This study focuses on the design practice of technology. In every period of social change new design evolves and new technologies also create new design. Design is an actor as well as a reflector of the society in which it functions. It operates on many levels, from global industrial business to the personal lives of people. Design as a practice can be understood as the conscious creation of an experience for other people by making things and/or by structuring processes. As will become clear in the section below, the field of design research is where this study discovered its source of inspiration and it hopes to make a reciprocal contribution to that field.

MOTIVATION

The impetus for undertaking this study emerged from my professional practice of 'making things happen' in the evolving digital culture of Amsterdam between 1988 and 2003. As will become clear later, I draw upon a great number of my own experiences and perceptions in trying to understand more about the design of presence. Therefore, my work as a designer and producer of concepts has had a significant influence on the work conducted here. The manner in which I have embedded my own experiences will be addressed in the next section. Here, I want to sketch briefly how the question "How to design presence in environments in which technology plays a crucial role?" has been informed by my 15 years of 'making things happen'.

Because of the development of digital technology, design practice has changed rapidly over the last two decades: the tools used to design have changed (hard- and software), the execution of design has changed (modelling, testing, making, controlling), and the research methodologies have changed (searching, finding, monitoring). "With all the hype about new design tools (from HyperCard to Director to Flash to whatever's in beta today, to be released tomorrow, and a technological cliché the day after that) and the concomitant backlash against them, this is precisely the time to revisit the debates about deep design versus styling. But the very people who should be talking about this lack the historical and aesthetic background to see their work in larger contexts." (Lunenfeld 2003, 12)

This statement by Lunenfeld resonates with the experience that the research question at the heart of this study was originally formulated from. The distinction between 'deep design and styling' has become more and more important. Until the present day design has been considered in many places to be part of the final phase of a project in which something is made to look 'attractive'. But when one designs anything, one is actually designing people's behaviour, and aesthetics is only one of the parameters that influences how we behave.

While I was associated and involved with Internet design over the last 15 years I observed hype after hype arise. New tools shed new light on new possibilities. At a certain moment in the mid nineties the pace of innovation was so great that all attention was directed to trying to understand new possibilities and make these ideas visible as soon as possible, to be able to hit the market or to be able to shape new insights in the public domain. Many applications were developed simply because it was possible. Some were hugely successful and many failed. The pace at which an idea was required to become visible was great, there was often no time for thinking, and what occurred when something was released was regularly a surprise for the makers as well as the consumers.

The many design methodologies that were developed over these years had to match this need for speed in innovation. 'Demo or Die', a phrase often used in these years, reflects this breathless need for success. And because so many new

'things' were to be explored and seen, the optimists grew more and more optimistic and any doubt or criticism was ruled out for several years. This resulted in the hype of the Internet and eventually the bursting of the Internet bubble at the end of the nineties. The need to revisit the debates about 'deep design' have only become more urgent since that time.

Lunenfeld argues for a deeper understanding of design from a historical and aesthetic perspective. "Even more important than improving our interfaces with machines is design research's potential contribution to improving our relationships with each other, our communities, our cultures and our democracies. Design is not only about serving the needs of business, but also about determining and working towards the greater good for society, government, education and the environment." (Lunenfeld 2003, 14).

This study aims to contribute to design as research from the perspective of the social sciences. In 1993 the graphical interface to the Internet was presented when Mosaic became available.³ Since then, millions of people 'have gone online'. The complexity of the social structures, on- and offline that have evolved because of the Internet have grown beyond our imagination. Therefore this study will use the social sciences as a perspective to research the phenomenon of Presence in environments where technology plays a crucial role.

My personal professional history during these 15 years has been characterized by affiliations to four organizations, which have each motivated me in their own way to pose the question of "How to design presence in an environment in which technology plays a crucial role?", and have also influenced the way I have approached this question.

Between 1994 and 2004 I worked with two creative labs, The Waag Society in Amsterdam and Performing Arts Labs (PAL) in London, which were concerned with finding new applications for technology that would contribute to the public domain and inspire the arts.⁴ It was not only The Waag and PAL that conducted research of this sort, such work had been carried out in a variety of labs over the previous decades as will be discussed in chapter 2. The Waag and PAL both have their roots in the performing arts and both invited people from different disciplines to collaborate. These two features have informed my research question deeply.

In the performing arts the "Unity of Time, Place and Action", which is attributed to Aristotle even though he did not actually formulate it, is a well-known theatre law of the 19th and 20th centuries.⁵ One of the understandings that evolved from the use of digital technologies in the performing arts was their capacity to function

³ Developed by a group of students from the University of Illinois, Mosaic was the first widely accepted browser to the Internet.

⁴ <http://www.waag.org> en <http://www.pallabs.org>

⁵ Aristotle does write about the need to stage the complete action. I will use this notion later in chapter 4.

as a catalyst in this discourse about the unity of time, place and action. The changing shape of presence was understood in these basic terms, which functioned as an ingredient for composition and orchestration. Some questions that were asked included:

Time: how can one share a rhythm when confronted by time delays between two locations that are connected via technology? How can one orchestrate public shows in two time zones where the feeling of the particular day is very different?

Place: How can one create a 'mis en scène' in which two places are connected? How can people look each other in the eye when mediated via a camera?

Action: Can I dance with you at a distance? How can we share what we create when we are building something while not in the same place?

The staging of 'networked' performances was especially useful because fundamental issues could be explored in short periods of time. This 'fundamental research' has informed my perception, my motivation and my analysis of the research carried out here.

The second issue that inspired me to undertake this research concerned the flaws in communication in the variety of collaborations. In design trajectories, people with different skills needed to collaborate, and we regularly discovered that we needed a certain skill only while actually 'making things happen'. One of the major issues in such collaboration was to find a way to discuss what we wanted to create. How does one discuss synchronization between natural and mediated presence and its effects? We set ourselves a design task in which we had to solve issues around the relationship between natural, mediated and witnessed presence in projects like the Reading Table for Old and New Media, Demi Dubbel and Pilotus for the Waag, in labs about broadband, multimedia labs, new literature labs and chaos lab.⁶ Even though we often did not manage to communicate, by actually 'making things' we discovered a great deal. The absence of a language, of a conceptual framework, in which to discuss our work was very difficult at times and motivated me to undertake this study.

In 1999 I started working for the University of Professional Education in Amsterdam and through this institution I was involved in the design of the Digital University of the Netherlands. In the educational realm in the Netherlands at the end of the nineties the understanding of the impact of information and communication technologies had hardly been explored, so there was no shared language whatsoever for discussing what would be good to carry out. Through organizing the OrO/OrO Teacherslab in 2001, a networked event in which all 1000 teachers and professors participated, I attempted to create a foundation for such a shared understanding.⁷ It was greatly appreciated by the participants and was judged to be an inspirational event that provided people with a better

6 See <http://www.waag.org> and <http://www.pallabs.org>

7 The OrO/OrO Teacherslab is very well documented. Participants attended the conference in the morning and participated in workshops who collaborated in a specially designed network in the afternoon. This event was made in collaboration with Doors of Perception and Mediamatic. It is documented at <http://www.teacherslab.hva.nl>. It includes all transcriptions, all contributions to the network, a sketch of the production of the event as well as a survey with the teachers afterwards.

understanding of what the evolving information and communication technologies could signify for their work. Nevertheless, when designing for a few thousand people at the University of Professional Education in Amsterdam, or when designing for thousands of students at the Digital University, such a shared understanding is not sufficient. Large budgets have to be made available, and intense reorganizations have to take place before information and communication technologies have their full impact on the standard organization. No 'hard facts' were available yet in arguments in these large organizations about strategies to invest in information and communication technologies, nor a conceptual framework to legitimise intentions. This study hopes to contribute to the development of such a conceptual framework.

A last crucial influence that I will discuss in my approach and my understanding of the research question "How to design presence in environments in which technology plays a crucial role?" is the Doors of Perception conference and network.⁸ From 1993 to the present day I have been associated with the Doors of Perception conference and network in which the creative and the commercial world 'show and tell', seek inspiration and explore philosophical themes that are connected to information and communication technologies. The big technology companies like Motorola, Intel, Hewlett Packard, Sony and Nokia all participate, and also the small promising ones, artists and designers in their own right, as well as philosophers and social scientists. The Doors conferences have taken place in Amsterdam, in New Delhi and Bangalore in India. Every conference seeks to find an answer to the ultimate question that John Thackara, Doors of Perception's first perceptor, raised again and again: "What is this stuff for?". At the first Doors of Perception Conference in 1993, I saw the 'hype' surrounding information and communication technologies for the first time. What was possible was amazing, it was beautiful, it was shocking, it was dangerous. Over the years the conference has continually posed the same question from different perspectives with more and more urgency because the ecological as well as the technological developments demand it. The shift from product design to service design has been high on the agenda. The respect for human dignity has been implicit and ubiquitous, while at the same time there has been an exploration filled with curiosity about possible perspectives that are under construction. The question 'What is this stuff for?', which suggests the question 'How do we want to live our lives?', may seem outdated since technology has become omnipresent in many places. This research aims to contribute to keeping these questions 'alive'.

EXPLORATORY CASE STUDY

In order to address the previously formulated intentions this study has to be an exploratory study, since a theory about the social implications of the design of presence has not yet been done. I have also chosen to undertake a case study because it facilitates unexpected findings as the 'nitty-gritty' of real life is always

⁸ See <http://www.doorsofperception.com> The site includes transcriptions of all the speeches that have been delivered since 1993, as well as an archive of the newsletter that the network receives.

more profound than can be imagined. In the gathering of data and in the methods of analysis, this exploratory case study will also explore new methodologies, in order to utilise previous non-academic experiences. Nevertheless, validity is constructed in an established manner. Multiple sources are called upon and key informants have reviewed the case study report. In addition to new methodologies of analysis, patterns in the data have also been matched, explanations explored, contradictory findings addressed and logic models derived from theory used as a tool of analysis (Yin 2003).

The diverse methodologies that I have used proved to be necessary because when I started this academic study I had already conducted quite a large amount of research into the design of presence from a variety of different perspectives. I wanted to bring to the surface the implicit knowledge that I had acquired throughout the course of these experiences. In my search for appropriate methodologies for data gathering as well as for analysis, I found three concepts that could help me to embed the earlier non-academic work into this academic study: parresia, text laboratory and techno-biography. I will describe these three concepts before I elaborate upon the research design.

PARRESIA

In 1983 Michel Foucault gave a series of lectures at the University of Berkeley in which he addressed the old Greek idea of parresia for critical thinking.⁹ The Greeks made a distinction between episteme and parresia. Epistème refers to knowledge production in which objective knowledge is produced by logical reasoning and by providing evidence. Modern science is largely based on this tradition. Parresia refers to the act of speaking the truth from a specific personal experience and a recognised ethical position. Because a person reveals truth to him or herself, he or she reveals truth to others. Parresia is not easily accepted as a method for producing knowledge in the scientific realm. Yet in contrast to this, we see that in the professional realm a personal speaking of the truth that derives its authority from experience and a recognised ethical position is widely accepted and appreciated. In this study I also want to use experiences from my professional life before I re-entered academia. Therefore, some of the data is gathered in a parresiastic manner. However, to be able to gather truth through acts of parresia, certain requirements have to be met. Not any truth can be accepted as an act of parresia.

According to the Greeks, to be able to speak the truth a person needs to have the right attitude. “In Parrhesia, the speaker uses his freedom and chooses frankness instead of persuasion, truth instead of falsehood or silence, the risk of death

⁹ The lecture series was part of a larger programme, Discourse and Truth. Because Foucault died in 1984, he was not able to edit the text of the lecture series himself. The tape recordings of the lectures were transcribed by J.Pearson, and edited in collaboration with D.Blyth and J.Taylor. I used a Dutch translation by Ineke van der Burg, published by Uitgeverij Parresia, Amsterdam 2004.

instead of life and security, criticism instead of flattery, and moral duty instead of self-interest and moral apathy" (Foucault 1983, 8).¹⁰

Among the various Greek schools of philosophy a diversity of interpretations of parresia existed, but they all agreed that parresia could only be the privilege of certain male citizens, whose integrity was recognized and who themselves exercised certain ascetic practices. When translating this idea of establishing an act of parresia for the current era, certain old questions about the truth have to be answered: 'Who is capable of speaking the truth, about what subject, with what consequences and in which power constellation?'

I argue that I am capable of speaking truth about the cases I am going to analyse because I was deeply involved in both the conceptualisation and the realisation of the networked events. My experiences are determined by the specific position I held in these networked events. Therefore, I asked close collaborators, who can be seen as key informants, to comment on the case study reports. I am well aware of my partial perspective. Within this partial perspective I am capable of speaking the truth, I argue, but to do so I also need to possess a certain attitude.

Foucault formulates the use of certain methodologies that such an attitude requires in acts of parresia. Seclusion, self diagnosis and self investigation are necessary for a process of revealing truth to oneself. The process of revealing truth to oneself involves formulating, taking distance, evaluating, analysing and re-formulating. Foucault was inspired by Plutarch on parresia as a methodology for analysis: "These exercises are part of what we could call an "aesthetics of the self". For one does not have to take up a position or role towards oneself as that of a judge pronouncing a verdict. One can comport oneself towards oneself in the role of a technician, of a craftsman, of an artist, who — from time to time — stops working, examines what he is doing, reminds himself of the rules of his art, and compares these rules with what he has achieved thus far." (Foucault 1983). This metaphor of the artist who stops working, steps back, gains a distant perspective, and examines what he is actually doing with the principles of his art can be found in Plutarch's essay, "On the control of anger".¹¹ The person who 'makes use of' parresia, has to speak freely about what he thinks: openly, frankly and boldly. And this person has to be as precise and complete as possible.

Formulating experiences through acts of parresia has been part of the data gathering of the research I present here. I have found the methodologies of analysis that are necessary for such experiences to qualify as acts of parresia in the methodological 'avant-garde' of the domain of Science and Technology Studies.

¹⁰ Foucault spells 'parrhesia' in a phonetic Greek way. I have chosen to spell it in a modern way and write 'parresia'.

¹¹ In the transcript of Foucault's lecture Plutarch is cited in a footnote: "A good plan, as it seems to me (...) is that which painters follow: they scrutinize their productions from time to time before they finish them. They do this because, by withdrawing their gaze and by inspecting their work often, they are able to form a fresh judgement, and one which is more likely to seize upon any slight discrepancy, such as familiarity of uninterrupted contemplation will conceal" ("On the control of anger", trans. W.C.Helmbold, 452f–453m)

The text laboratory and the techno–biography are both methodologies that facilitate an analysis of formulated experiences. The text laboratory induces insights and new links by the act of formulating and writing itself. The techno–biography facilitates a confrontation between multiple sources and the formulated personal experience. The techno–biography also facilitates the confrontation between the former self and the current self in the person who is conducting the analysis. Because the formulated experiences have been analysed by using techno–biography and the text laboratory as the methods of analysis, the formulated experiences can be considered acts of parresia. The fact that the people with whom I collaborated at the time have commented upon the case studies in the final stage, increases the validity of the research I present here.

TECHNO–BIOGRAPHY

In Science and Technology Studies (STS) actors are taken extremely seriously and are often the centre of attention in a study.¹² But in STS, like in most science practices, it is emphasized that there should be a distance between the actor and the analyst for the descriptions and the thinking presented to be reliable (Kuhn 2000, Giddens 1984, Latour 1993). Even though a lot of the data that is analysed in this study is not personal at all, I will sometimes use personal experiences in which the distance between the analyst and the actor can be questioned. At this point I will seek inspiration in the work done in the Department of Innovation Studies at the University of East London where a group of scholars, who were inspired by the work of Donna Harraway, developed the idea of ‘techno–biographies’ as will be discussed below. It has been argued by the ‘Cyborg Lives? Women’s technobiographies’ group that autobiographical texts also possess a certain distance between the analyst and the actor, as one analyses one’s former self.

In ‘Cyborg Lives? Women’s techno–biographies’ the group of scholars elaborates on their personal experiences with technology in a variety of ways (Henwood et al. 2001). Their research was motivated by the wish to achieve a better understanding of how the use of technology influences our day–to–day lives. The inspiration for the authors of ‘Cyborg Lives? Women’s techno–biographies’ was Donna Harraway’s theory of the Cyborg. Harraway argues that in a modern human being the distinction between human being and technology has disappeared and Harraway argues we have all become cyborgs because of this. By analysing small moments and objects in their lives, the authors of ‘Cyborg Lives? Women’s techno–biographies’ deconstructed the integration of technology in their identities.

They analysed how the cultural production of meaning is conveyed by the technology. They built upon a theory found in feminist politics and literature

¹² The definition of an actor is understood in a broad sense in STS. An actor can be a person, a thing or a process. In this study actors are people.

whereby ‘the personal is also political’. In the stories and essays that are presented, a confrontation between ‘objective’ material and ‘subjective’ experience is carefully described. They use personal correspondence, diary fragments, novels, media programmes, organizational structures and the use of an electrical plug, for example, as inspiration for this deconstruction of their identities.¹³ The fact that today’s perceptions and ideas colour how previous perceptions and ideas are perceived, is considered to be a challenge.

According to the authors, autobiography is as constructed as any other narrative and in that sense worthwhile analysing. It is argued that the distance in time between the analyst of the former self and the acting self in the past, ensures enough distance to generate insights that may also have value in a scientific context. From the introduction it appears that the authors who contributed to this book were involved in a debate about their work for several years. In that sense the stories that are presented in this book were academically evaluated and ameliorated from the beginning of the writing of the stories.

In this research the case studies concern networked events that took place in 1989 and 1990. In trying to understand ‘presence’ it also explores ‘hard to notice’ moments in which presence was enacted, in which meaning was produced.

Multiple objective sources are used as well as personal perceptions, memories and experiences. In this study, as in ‘Cyborg Lives? Women’s techno–biographies’, the personal perception is confronted by other sources from archives, published material and theory. This research project also deals with analysing the ‘former self’ and seeking the confrontation between objective and subjective material. In this sense, it is a true techno–biography. But in the study that is presented in this dissertation, there was no such group of scholars with whom the stories could be discussed and ameliorated over the years. It was more or less a ‘solo–adventure’ in that sense, which does qualify the work as an act of *parresia*, but also poses a problem for the development of the stories.¹⁴ In the development of the stories I have used the concept of the text laboratory, which will be described below.

TEXT LABORATORY

The term ‘text laboratory’ is attractive for describing the work that was carried out in this research project. This methodology is one of the contributions that Science and Technology Studies have made to the range of methodologies in social science. Nevertheless, it is unclear what the precise methodologies of such a laboratory might be. In ‘A prologue in form of a dialogue between a Student and his (somewhat) Socratic Professor’ Bruno Latour describes the methodology of the

¹³ I do not elaborate here on the notion of performativity, which is used by the authors of “Cyborg Lives?” to understand and deconstruct identity. In chapter 2 I will argue that presence as a phenomenon can also be considered as an act of performativity, in the sense that a person also ‘enacts being alive’.

¹⁴ I discussed the stories with Prof. Cees Hamelink, promotor, and Dr. Sally Wyatt, co-promotor of this dissertation. On three occasions I also discussed part of the stories with ‘the Internet PhD club’ (ASCOR) and the ‘STS–Reading club’ (ASSR), comprised of PhD students from the University of Amsterdam, between 2002–2004.

text laboratory as an integral part of Actor Network Theory (ANT) (Latour 2003).¹⁵ The professor in this text argues that in good social science the text functions as the laboratory. He argues that social science is not about applying a theory to a social reality. It is about following the links and relationships between apparently incommensurable things. It is about giving actors (and these can be objects, concepts and human beings, professional roles, a certain practice) the space to express themselves and reveal the variety of meanings and relations they produce.¹⁶ Especially in situations where things are changing quickly, like in science and technology studies ‘where the boundaries are so terribly fuzzy’, it is appropriate to use this methodology. Primarily it is about description, a radical form of empiricism, as the professor says to his student: “describe, write, describe, write.. (...) To describe, to be attentive to the concrete states of affairs, to find the uniquely adequate account of a given situation.” (Latour 2003, 62–76).

In Science and Technology Studies the design and implementation processes of technologies are described. The actors involved, including the producers, are often interviewed and understood from a semiotic perspective in terms of the way they partake in the network that surrounds them. Actor Network Theory aims to describe as well as possible this network of relationships and interactions around a certain actor, be this actor a person or an object or an innovation. Little research is actually carried out by these actors themselves, and in this sense their inner dialogues and parresiatic truths and opinions are not presented. For example, in any innovation process a great deal of personal frustration is also part of the process, it influences relationships, it influences the solutions that are chosen and that are discarded. Such dynamics are generally understood from a political perspective, but there is plenty of other truth to be found in the personal experience as well.

Text Laboratory is presented as a method that one can use to understand the world better by describing it more and more accurately. No scheme or description of the process of research is formulated, apart from the fact that creating a good description “requires an incredibly imaginative protocol”. Bruno Latour in his discussion with a student reveals his ideas about the text laboratory: “The text, in our discipline, is not a story, not a nice story, it’s the functional equivalent of a laboratory. It’s a place for trials, experiments and simulations. Depending on what happens in it, there is or there is not an actor and there is or there is not a network being traced. And that depends entirely on the precise ways in which it is written –and every single new topic requires a new way to be handled by a text.” (Latour 2004, 62–76).

15 This text was published in 2003 and rewritten and re-published in 2005. I cite here the version from 2003.

16 In my perception Latour accelerates and translates the work of Roland Barthes to the domain of the social sciences. The careful semiotic descriptions of media appearances that Barthes carried out in “Mythologies suivi de Le Mythe, aujourd’hui” (1957), resonate with the deconstruction and careful descriptions of certain actors and their network as they are facilitated by Actor Network Theory.

I have continually written and described within this research trajectory, as will become clear in the section about research design. I used multiple sources to inspire the writing: published material, experiences and theory. The experience of writing resonates with the description of the text laboratory as Latour describes it. Having been inspired by a great number of materials, theory, systematic analysis and by the recollection of perceptions at the time, the act of writing the text then induced new insights and unexpected findings. Once one begins to describe a scene, the description itself induces new memories and induces new links to other elements that were previously unseen and these descriptions trigger new links and insights. It is at first sight a strange experience to be able to surprise oneself in the writing of one's own text. This happens the moment that one enters into inner dialogues through a process of inquiry. A process of self-investigation, as is required for acts of parresia, demands such an inquiry. One has to be receptive and courageous enough to know and find out what is perceivable and thinkable. When the findings of such processes of inquiry are confronted with multiple sources, fixed inner images begin to change and other perceptions become available.

By paying attention to the question posed, by going deeper and deeper into perceptions, by writing and describing these, one finds new links and insights. Any formulated perception gives rise to more sensorial memories and to more questions. What happened, what did I literally see, what did I think was happening, what did I feel, what did I sense? How should I understand this in the context of the theory I read and the archive material I uncovered? The text itself suggests the next questions and the next writing. According to Latour a text laboratory also suggests 'trials, experiments and simulations', which includes analysis of these trials, experiments and simulations. They have to be contextualized against earlier and other research; values like verification and falsification should be part of this. Latour states that a text laboratory is the most radical empiricism one can apply.

The fact that in Actor Network Theory the ultimate goal of social sciences is to write and describe, has to be understood within its context. It is applied to innovation processes where things "change fast and the boundaries are terribly fuzzy" (Latour 1983, 62–76). The events that are described in this study were dealing with new issues at the time, which were also explored in a format not seen before. And the focus of attention in this study, 'presence', is a 'fuzzy' concept in itself.

Using the text as the laboratory one does need to find cues for validity though. While writing I have focused on creating inner validity by ensuring that patterns were matched, that explanations and explorations were confronted with each other, and by focusing on building an ultimately logical argument. I have also constructed validity by using multiple sources, and key informants have commented on the case study reports. Nevertheless, there is a flow of thinking, a stream of consciousness, a chain of moments of serendipity, which defines what I finally discovered.

After having worked in my particular text laboratory for over a year, I would argue that a variety of methodologies that were developed in social science research can be used in a text laboratory. Both quantitative as well as qualitative methodologies have their place. In this study, in this particular text laboratory, I used methodologies from case studies, Science and Technology Studies and techno-biographies and the text laboratory itself. This is an interdisciplinary study, using theory from different disciplines and using sources of different kinds. In the construction of the interdisciplinary and iterative process of designing the research by writing the text, and at the same time analysing what was written, the normative character of the research carried out here appeared to be of vital importance. Because this study has had a normative character from the beginning, the direction in which I wanted to develop new insights was clear. As I will argue in chapter 5, incommensurability between disciplines can be tackled when it is clear to what purpose such disciplines collaborate. The normative perspective I took determined the sequential questions that were asked, the analyses that were made and therefore also influenced the insights that emerged. Because this is an exploratory study such an approach was appropriate to use.¹⁷

It has been suggested by Latour that the use of exquisite language will trigger a more eloquent use of the text laboratory as a methodology. I want to argue that the use of simple language also facilitates certain explorations because it forces the writer to pose questions and find answers in a clear way. The lack of possible nuance is balanced by a quest for clarity. The writing in the text laboratory was done in English, while my native language is Dutch. Because I wrote in English there was a greater distance between my words and myself. The way I express myself is less eloquent in English than in Dutch. So I had to say things in a more simple way. This exercise turned out to be useful. In 'technology talk' there is a lot of speculation and a lot of jargon. Also, because people speak about things that hardly exist, the suggestive capacity of words is stretched to its limits. A suggestive use of words is much harder for me to achieve in English than in Dutch. On the one hand, English was simpler to use since it is the language of technology and it was used in the events as well. On the other hand, it was harder, because I had to look for words and sentences longer than I would have in my own language. The distance, which the English language provided me in relation to my own text, was especially fruitful because I was writing about events in which I was involved. Because English is not my native language my choice of words is more limited, my understanding of grammar as a signifier of certain meaning is minimal. Therefore, the language that I used had to be simple. This forced me to formulate in an open, frank and bold way. Because this is an exploratory study, such a way of formulating can be appreciated. It makes the findings of my research accessible to non-scientists as well. Future opponents, from within academia as well as from outside academia, may be more easily triggered by this 'bold' formulation.

¹⁷ Even the double hermeneutic in social sciences, as formulated by Anthony Giddens, emerged from my work in this text laboratory as will become clear in chapter 4. (Giddens, 1984)

RESEARCH DESIGN: AN ITERATIVE PROCESS

“Presence and the Design of Trust” is a normative exploratory case study. I knew I wanted to explore presence because it had surfaced in my professional practice again and again, as I have previously explained. Because this is an exploratory study, the research design was established in an iterative manner; a step taken would inform the next step. The normative objective of the research informed the following steps as well. At first not even the choice of doing case studies had yet been made. It had been agreed that this would involve a PhD trajectory, so each step that was taken was discussed in the academic context that a dissertation provides. I will describe below the different phases that this research has gone through. These phases were not previously formulated, but evolved out of each other. They can be understood as a guideline for a text laboratory and as such they aim to contribute to the systematic articulation of this methodology.

Phase 1: The first proposal

Phase 2: Text Laboratory 1: stories art and technology

Phase 3: Literature: presence research

Phase 4: First sketches: theoretical context and conceptual framework

Phase 4: Text Laboratory II: stories on several networked events

Phase 5: Literature: STS and case study research

Phase 5: Text Laboratory III: thinking actor

Phase 6: Literature: Human Rights

Phase 7: Second Sketches: conclusion and conceptual framework

Phase 8: Writing chapter 2: Establishing theoretical framework

Phase 9: Writing chapter 3 and 4: Doing two case studies

Phase 10: Writing chapter 5: Analysis and conclusions from three perspectives

Phase 11: Writing chapter 6: Proposal YUTPA

With hindsight the research process of this study has been a consequent building of an understanding of presence as a phenomenon. The interaction between creative writing and analytic reading and writing has been fruitful. After Text Laboratory I and II, I decided to ground the research in two exploratory case

studies. I chose to analyse the Galactic Hacker Party (GHP) and The Seropositive Ball (o+Ball), two networked events that took place in 1989 and 1990 (chapter 3 and 4). The choice of these two cases is grounded in the fact that they took place before the Internet became a commodity. No habits concerning the use of networks had been shaped, no shared understanding had yet been formulated. The technology was relatively ‘raw’, for which reason basic issues surfaced easily that in later days would become much harder to perceive. From a personal point of view I realised through the writing in Text Laboratory I and II that I had learned lessons from these events, which influenced my work in later years profoundly. But I never explicitly formulated or analysed what perceptions had triggered this understanding.

Together with other people, I conceptualised and produced the GHP and the o+Ball from the context of Paradiso, a musical venue of international reputation that also hosts special conferences with a social and cultural agenda. During the production of these events I put all papers that passed over my desk into folders. This facilitated the collaboration between the different people who were involved in the production. In these folders many personal notes, contracts, reports of meetings, sketches, correspondence and financial details are to be found. In hindsight the twelve folders and two archive boxes, over 2000 documents all together, contain a rich source of original material. This is not a historical study though. I only used this material to shed more light on my research question.

When I eventually did the case studies, only in phase 9 after I had formulated the theoretical background of this study in chapter 2, it turned out to be a real adventure. In the archive boxes there were more than 2000 documents. The confrontation between the recollections that I recorded in the stories and the original material triggered many more insights than I had expected. I realise with hindsight that because I had previously formulated my memories and perceptions they had a pre-defined influence on the analysis of the original material, which also made the analysis surprising to me. For this reason, the researcher today has more distance from the actor I was at the time. By formulating my personal perceptions before analysing the data, my personal involvement had less influence because the stories from Text Laboratory I and II had become data as well. I had not previously realised the effect that the use of the methodology of techno-biography provides. The distance between the former self and the current researcher increased because the former self was properly addressed. Because it was addressed, the shape and colours of the former self were defined and therefore its influence was known and could be analysed. The stories from Text laboratory I and II inspired the “Reflections” that I wrote after every case in chapter 3 and 4 as well as having informed the proposal I make in chapter 6.

Text Laboratory III, on the thinking of the actor, had a different dynamic. In this Text Laboratory I focused on my understanding of myself as actor through the years and confronted this with literature. The two networked events that I analysed were highlights in my career and as a producer I have learned a lot from

them. This Text laboratory inspired the perspectives of analysis of the cases that I present in chapter 5 as well as informing the proposal that I describe in chapter 6.

The very act of describing a case already includes analysis. As much as emergence is involved, what is described is of course determined by the research question. But because the 'dense' descriptions of the cases allow for many detailed insights, I decided to conduct a second round of analysis. In chapter 5 I consciously match patterns and confront different explorations and explanations with each other. I needed to do this to extract more clear conclusions, which would help to give me a better understanding of the research question. I needed to find out whether the theoretical framework I had built in chapter 2, would actually work when applied to the case studies. Because of the work in Text Laboratory III, I decided to undertake this analysis according to three perspectives: the perspective of presence, the perspective of collaboration and the perspective of the actor. The normative character of this study in particular was addressed through this analysis. It clarified the motivation as well as the implications for the proposal that I make in chapter 6 to be aware of the specific relationship between time, place, action and the person, people or systems that one is communicating with and consciously design the YUTPA, this specific relationship, in every product or process in such a way that the human dignity of all the human beings involved is respected.

Some conclusions may sound trivial to certain professionals who work in the field of information and communication technologies. I choose to include those conclusions because information and communication technologies have become so embedded in many areas of everyday life that we often do not realise the obvious. Presence as a phenomenon is easily taken for granted. Because I am concerned with the design of presence I also want to include the obvious, because choices are made 'in the obvious' too.

chapter 2: PRESENCE, A SCIENCE OF TRADE-OFFS

Introduction

Presence Technologies

Automation and transaction technologies

Surveillance and identification technologies

Social network technologies

Sharing economies

Presence Research: a 'science of trade-offs'

Military research

Industrial and commercial research

Art as research

European research

A science of trade-offs

Natural Presence

Being alive

Neuropsychological perspective

Cyborg identity

Mediated Presence

Real versus unreal

Attribution, synchronization and adaptation

Media schemata

Witnessed Presence in natural and mediated presence

Civil law, Criminal law

You and not-You

Human rights

Conclusion

INTRODUCTION

Through the use of media people try to overcome the boundaries of time and place to which our physical bodies are bound. With the development of information and communication technologies over the centuries it became possible to experience distinctions between synchronous and asynchronous communication and between physical and non-physical communication. Communication models of 'one to one', of 'one to many' and of 'many to many' evolved. The term 'virtual' was introduced when digital technologies entered the media arena in the second half of the 20th century and was used for mediated communication facilitated by these digital technologies. Of course, long before the digital technologies were developed, humankind had found many ways to transcend the limits of time and place. But the digital technologies facilitate an entirely different scale of memory, tracing and tracking capabilities, speed of calculation, reproduction and representation possibilities than could be imagined only a few decades ago.

In a study about the design of learning environments for higher education for the University of Professional Education in Amsterdam, I used the following graph which shows what kind of communication the variety of media provide (Nevejan 2001). Every medium uses distinct time-space configurations in relation to the body and the different media can be mapped in this graph.

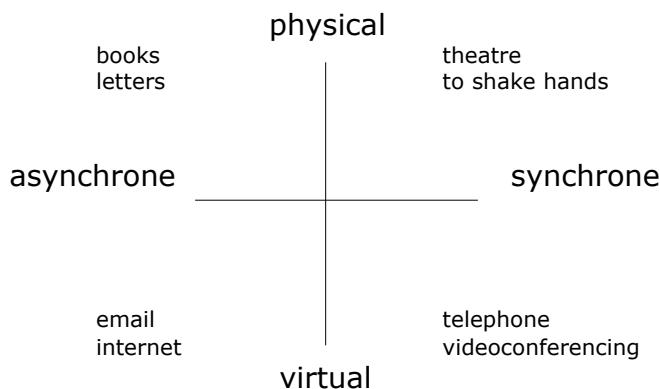


Diagram 1: every medium uses distinct time-space configurations

How to move from one medium to another in one communication trajectory is often unclear. How does a conversation in a bar influence the reading of email, the next phone conversation, a radio broadcast, a publication on the world wide web, the dynamics in the market-place, etc.

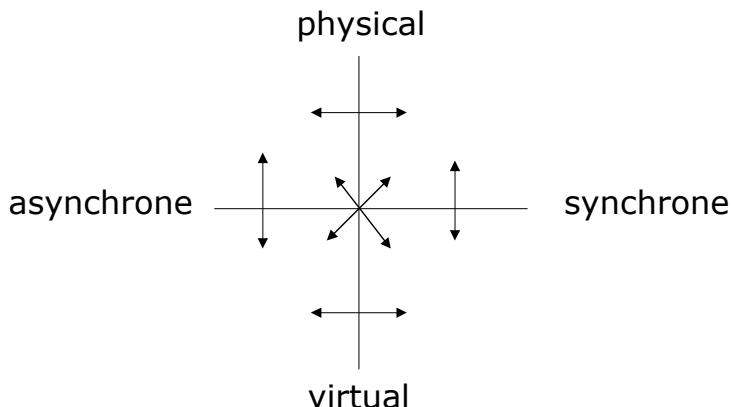


Diagram 2: In one communication trajectory information and communication pass through different media spaces

This has given rise to a great deal of confusion, particularly when communication processes have a legal status and affect the lives of others. It became clear in the thinking about the design of learning environments that it is necessary to design the processes that take place in the physical, and the processes that take place in the virtual, world, as a single communication process. For example, two people meet, exchange emails in which they refer to the meeting and make a phone call as was agreed in the email. A student reads an announcement about a lecture series in a magazine, attends the lectures, finds the material that is to be studied on the web, exchanges questions and answers in a dedicated learning environment, checks the library for more information, does a test while physically present in a room, receives an email with the results and arranges a meeting with the professor because he/she disagrees with the results. Students and teachers – human beings – experience the sequence of communication moments as one communication process in which the different actors have to perform consistently. Every action, be it physical or virtual, is accepted as a moment in the process of communication

that has the capacity to affect this communication process and therefore the relation between different actors.

In the patterns of presence and absence in the variety of mediated and unmediated forms, people produce and reproduce social relationships. When designing such an environment there is great confusion about how to do what, where, when, with whom and in what way.

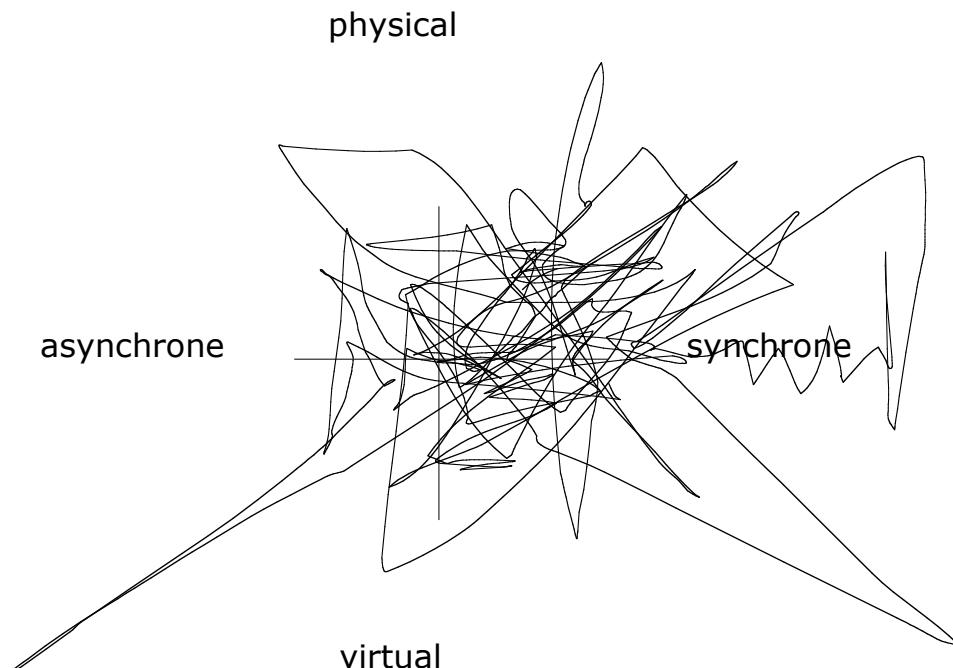


Diagram 3: What is communicated in which way via which medium, and how these influence each other, is often unclear.

The amazing acceptance of the variety of media that facilitate communication moments in a communication process is taken as a starting point for this study.¹⁸ I will not use the term 'virtual' hereafter since it suggests a different form of reality which may be appropriate to some narrative environments, as are created in

¹⁸ The 'amazing acceptance' refers to the billions of people who have watched television around the world for the last few decades, the millions of people who 'went online' in the last decade and the millions of people who use mobile telephones, bank accounts, etc. The amazement is also based on the realization that when my grandmothers were born there were no cars, no radios, no airplanes, no telephones, no space programmes, no nuclear technology and not even any penicillin. I realize that there has been a conscious effort to have these technologies accepted, nevertheless, the fact that they have become so embedded in many day-to-day lives remains 'amazing' to me.

videogames, but it does not pay heed to the way people integrate physical and non-physical moments of communication in the communication processes upon which social relationships are based. Apparently, people will quite easily accept a variety of mediated presences, and also the implied absences. The understanding of the pattern of presence and absence qualifies their relationship.¹⁹

A trajectory exists from being a non-user to being a user of new technologies. Frustrating as this can be, once this has occurred the new models of communication are accepted as being part of communication processes and are allowed to affect relationships between people. Yet at the same time, some people refuse to accept such mediated presence at all and some people refrain from using certain technologies after having used them for a while. Thus presence is a phenomenon that can be accepted in mediated form, but mediated presence can also be refused because of the fact that it is mediated. Apparently, the 'presence' of the other person and the 'presence' of one self can be mediated in such a way that it is accepted or refused in functioning as 'real' presence. In technology development attention is directed towards users of technology, while the environment of non-users may be affected deeply because of the implementation of these technologies (Wyatt 2003). Even when one is a non-user of certain technologies, even when one refuses to accept certain mediated presences, if they are implemented and accepted in the environment in which one operates, one has to deal with them.

Presence is a phenomenon that is studied more and more because technology facilitates the mediation of presence ever more effectively. Even though I realize that communication processes can be characterized as patterns of presence and absence, I will focus here on presence. Presence and absence are related to one another. There can be no absence if there has not been presence and vice versa. Between presence and absence, presence is the qualifying factor. And because it is the qualifying factor, presence is at the heart of the research carried out here. The dynamics of absence may also be quite different than the dynamics of presence. The fact that absence exists in relation to presence is taken as given and not elaborated upon in this study. Nor do I elaborate upon possible transitional states between presence and absence. In this chapter, I will gather a variety of building blocks for thought about the phenomenon of presence.

Below I will first make an inventory of presence technologies that exist today, dd. 2006. Then I will sketch current presence research as it is performed in Europe and the USA, and I will conclude that presence research is a 'science of trade-offs' (IJsselsteijn 2004). Focusing on social interactions to better understand the 'trade-off' I will distinguish between three basic modes of presence: natural,

¹⁹ John Law and Vicky Singleton, writing about liver disease caused by alcohol abuse, describe objects as a set of relationships that both change and remain the same. Such an object can be a social relationship. Objects are characterized by patterns of presence and absence. Any presence equally implies absence and is also defined by what was present previously or will be absent later. The pattern of presence and absence signifies the transformation that an object goes through. (Law & Singleton 2005).

mediated and witnessed presence. I will not use the concepts of social presence and co-presence, which are mainly used in presence research that is concerned with creating Virtual Reality Environments, even though the research carried out in that field will appear to be of great value for this study. Physical presence, co-presence and social presence are used in connection with each other in current presence research to distinguish between the different senses of presences a person can be aware of while being involved in mediated presence, whether this is a book, a video conference or an elaborate virtual environment (IJsselsteijn & Riva 2003).²⁰ The question that guides this research is concerned with how mediated and non-mediated presence influence the communication processes of social interaction. I will not distinguish between the variety of senses of presence that can be generated by the different technologies. The effect of mediation itself will be my focus of attention.

Because the presence of other people has a distinct influence on how people orchestrate their own presence — in natural as well as in mediated presence — I introduce the concept of witnessed presence. As I explained in chapter 1, I have chosen The Universal Declaration of Human Rights (UDHR 1948) as the essential normative perspective for the quality of social interaction. In this chapter I will touch upon the UDHR regularly to understand better how presence technologies affect human rights, and thus influence the potential building up or breaking down of trust. In the conclusion to this chapter I will argue that we are dealing with multiple presences in our day-to-day lives and the ‘trade-offs’ between these multiple presences are the building blocks for social realities.

PRESENCE TECHNOLOGIES

The development of sign systems, counting systems, script, drawing, painting and the later development of mechanical reproduction technologies like the printing press, the telegraph, telephone, photo, film, radio and television was a result of the wish to communicate with people who are present in other places and/or at other times. In this sense media history can be read as the development of presence technologies. Even architecture can be read as presence technology since it shapes an infrastructure that facilitates certain forms of communication and discards others. Even though ‘presence technology’ and ‘presence research’ are words that are relatively new, in hindsight we can also describe human social history and media history from the perspective of the evolution of presence technologies.²¹

²⁰ Riva and IJsselsteijn make the following distinction between presences that media can generate. Physical Presence is triggered when one is immersed in Virtual Reality, Location Based Entertainment, Cinema, Painting or Television. Co-presence occurs when one is engaged in Shared Virtual Environments, Video conferencing or video phoning. Social presence takes place when people communicate via email, telephone, letters, online chats or Multi-User Dungeons. (IJsselsteijn & Riva 2003).

²¹ For an impression of the tools that humankind has invented to transcend the boundaries of time and place, see the work of the Dutch artist Tjebbe van Tijen at <http://www.imaginarymuseums.nl> See also the first chapters of “Presence in Depth” (IJsselsteijn 2004)

Power, in the sense of empowering and suppressing certain communication between certain people, is an integral part of communication systems and the presence technologies that facilitate them. Cultures also produce different kinds of communication between different people. Questions such as who gets to speak, who gets listened to, who will be printed, what will be distributed, who gets access, who can open channels of communication and who has the power to close them, define structures of domination and possible interactions in social systems.

Perhaps needless to say, presence technologies are not neutral in this sense. They reflect social and cultural structures, including power structures. The proverbial formulation ‘knowledge is power’ is more precisely formulated by Anthony Giddens: “Information storage, I wish to claim, is a fundamental phenomenon permitting time–space distanciation and a thread that ties together the various sorts of allocative and authoritative resources in reproduced structures of domination.” (Giddens 1984, 262). Marshal McLuhan’s often quoted line “the medium is the message” implies that the structure of information is already the carrier or (re) producer of power structures because it is the “medium that shapes and controls the scale and form of human association and action.” (McLuhan 1964, 9). The research presented here is also concerned with underlying information and communication structures, as will become clear in chapter 6.

A variety of sciences and practices can be understood from a presence perspective, as has been stated above. This study focuses on presence technologies that are the result of digital technology. Digital technology can be characterized by the fact that it may be limitlessly copied and operates at an ever-increasing speed, as has become clear today. Walter Benjamin, living in the era of the invention and implementation of photo and film, reflects on the value of the original in relation to its copy (Benjamin 1936). What is the difference between a painting and a photograph of it, between an actor on stage and the same actor on screen? Is there an ‘aura’ that the original possesses that can never be copied? And what are the unique qualities of the mechanically-reproduced copy that can highlight elements that could not be perceived in the original, because of its technical reproduction?

Because of the development of digital technology we are today faced with technological representations that were not available at the time Walter Benjamin lived: tracking and tracing, collection and distribution, presence and absence in different space and time configurations and the ever increasing speed, scale and use of a variety of representations for communication. It is a question of debate whether ‘the original’, the ‘real one’ as it is often characterised, can be produced via digital technology. The digital original already has all the qualities of the copy and it can be limitlessly distributed without any changes occurring. The context of its particular time–space configuration at the moment that it was conceived, and the context of its particular time–space configuration at the moment that it is received, appears to be its only distinction from any other copy or original. If identifiable at all, the question is whether this moment of conception, or this moment of reception, has any significance at all. In certain situations it will, in others it will not. Also, to know whether what we see or hear or feel is ‘real’, like the ‘realness’ that is produced by an original, becomes more and more difficult to

know. The insight that digital presence technologies, and the pieces of information and communication that they produce are context dependent, has guided the research that is presented here. This is why in the explorative case studies, that are described in chapter 3 and 4, the 'text laboratory' has been chosen as methodology. Any context is interminably complex, and by writing about it, which triggers new writing as described in chapter 1, elements surface that otherwise would not.

The broad spectrum of information and communication technologies can be divided into three groups of technologies from the perspective of a human being using these technologies:

To act at a distance: automation and transaction technologies

To connect at a distance: social network technologies

To witness and be witnessed at a distance: surveillance and identity technologies

This distinction is based on the kind of performance a person may expect from each of these technologies and the kind of contribution they make to social interaction. Medical and biological technologies are not addressed here, even though they increasingly merge with the broad spectrum of information and communication technologies and they are developing possibilities for affecting human social interaction. However, the way technology and culture can be understood in the biological and medical discourse demands other approaches than those chosen here, which means they cannot be properly addressed. Apart from the occasional mention of possible links, biological and medical digital technologies will not be discussed.

The world of information and communication technologies is the context of this study. Surveillance and identification, and automation and transaction technologies, are part of the domain of information and communication technologies. They will be introduced below, but will remain in the background. The focus of this study is on how people interact socially. This is why I have labelled the element of information and communication technologies that deals with social interaction between people 'social network technologies', to distinguish them from the broader term 'information and communication technologies'. The political, industrial and economic structures that are reflected in surveillance, identification, automation and transaction technologies are included because they influence how people interact socially as well.

There are many ways of describing the state of the art and the impact of information and communication technologies. Since most of the people who read this book will have an idea about information and communication technologies, because so much has been written about it, I will only highlight some elements that affect the day-to-day human life of millions of people in the light of the UDHR. Some issues that I will shortly address below include liability and control, access for all, and the digital divide, the 'great new communication space', and violations in these new spaces, data identity and the design of databases, the sharing of knowledge and copyright, surveillance and the loss of trust. I will not

elaborate on many of the issues that are mentioned below. I am providing these descriptions to offer a context for the work carried out in this study. In doing so I hope to convey a sense of urgency for thought on the social implications of the new digital information and communication technologies. The descriptions of automation and transaction technologies and surveillance and identification technologies are rather short. I elaborate more on social network technologies because they are at the heart of this study.

AUTOMATION AND TRANSACTION TECHNOLOGIES: ACTING AT A DISTANCE

In automation and transaction technologies a series of predefined actions has to be executed to allow a certain person to do something. Actually, in this case the person triggers a series of events. Sometimes one needs to use a certain object, like a credit card or a special key, and sometimes one is invested with special information, like passwords or encryption technologies. Once the trigger for transaction is given, a series of events automatically take place. How to interfere, and who can interfere, with these automation processes is often extremely unclear. The drive behind these technologies is to be able to act in a place and at a time where one is not physically present and in doing so enable 'easy' and 'cheap' transactions between places and over time. Working hours and costs are saved by the automation of these triggered processes. The triggering and executing of a series of events that can no longer be interfered with has given rise to a great deal of concern about technological developments over the last few decades.

Infrastructures have become so complex that it is often unclear who is responsible for the technology in the variety of the complexity of the systems. In a lecture about New York's infrastructure underground at the conference Doors of Perception 8 in New Delhi (India), David J. Burney²² demonstrated that the different layers of New York's infrastructure influence each other, but no one is responsible, nor knowledgeable about, the total effect of the systems. 'Control' of technology is the concern of the companies that safeguard these infrastructures, but because of the complexity of the variety of systems, it is becoming more and more of an issue of a political nature. A possible collapse and dangerous side effects of complex technology infrastructures are seldom formulated in a language of human rights, although many political activists try to influence this.

When a person triggers a series of events that he or she can no longer control, it is a matter of debate as to whether we still consider this to be an action this person is liable for. Usually when I act, I am present, and it is clear that I am responsible and liable for my actions. Today I can act and not be present, I can trigger a series of events and not even know what they entail. How can I be liable? Why do I expect certain outcomes? I learn to adapt to certain systems that I do not control,

²² David J. Burney is Commissioner of the New York City Department of Design and Construction (DDC). <http://www.nyc.gov/html/ddc/home.html>
For his speech see <http://doors8delhi.doorsofperception.com>

nor do I know who does control them, but I participate anyway since they apparently work. To be present in these systems is a prerequisite for being able to act to trigger, after which it no longer matters where I am or even whether I am alive at all. Internet banking, for example, makes me participate in systems beyond my understanding. As long as certain feedback from the system lives up to my expectations I will continue to participate and actually it may make my business flourish.

SURVEILLANCE AND IDENTIFICATION

TECHNOLOGIES: WITNESSING AT A DISTANCE

The first group of surveillance and identification technologies that I will consider is concerned with the monitoring of physical presence of people. Surveillance technologies aim to establish the fact of who is present and who is absent at a certain time in a certain place. By using video or infra-red cameras, by using GPS tracking devices and so on, our physical presence or absence is monitored. The body does not have to do anything to be noticed. The objective of surveillance technologies is that a person cannot influence whether he or she is monitored. It wants to aggregate objective proof of physical presence. Technology functions as a witness to a person's presence beyond this person's influence. The question is whether, and how, being monitored, being witnessed, influences people.

Identification technologies aim to establish a unique identity, which moves through different places at different times. To establish this unique identity one or more variables are measured. The more variables that are measured, the more unique the result. In this process of individuation, the presence of the body is equally crucial. Through DNA analysis or an eye scan, for example, the unique identity of a person can be established. These are considered to be unchangeable characteristics of the physical identity of a body, even though it is a pre-fixed set of variables that are combined and interpreted. In these identification strategies technology 'operates' our physical presence like a surgeon to establish our unique identity. In this sense these technologies also ameliorate the distance to a person by invading more deeply into the body and making it subject to calculations of probability.²³

Digital behaviour is also monitored. By gathering and analysing server information the behaviour and the actions of online identities can easily be monitored. The only issue that has to be resolved in such a case is how to connect an online identity with a 'real life' identity. This third form of witnessing evolved

²³ In the Netherlands the formal commission Posthumus II was established in 2006 to investigate whether to re-open certain court cases in which the supposed guilt was proven by a court of law. It is now commonly accepted in the judicial establishment that DNA analysis, just like any combination of facts, is dependent on interpretation and should be treated as such in court. DNA analysis is based on expert knowledge, and with the improvement of scientific methodologies of analysis the gap between scientific knowledge and the judicial understanding of these methodologies is only ameliorating (de Knijff 2004). Therefore certain evidence has been questioned and some trials may be re-opened.

with the rise of elaborate information and communication systems. “The new era is characterized by systems which link real time as well as stored personal data to monitoring systems, which have an unprecedented appetite for storing and analysing this information – data – surveillance, which equals surveillance plus elements of artificial intelligence.” (Steve Wright 2000, 201). Wright gives the history and a description of ECHELON, one of the most elaborate ‘global listening systems’ there is. The STOA Report, written for the European Parliament as early as 1998, describes ECHELON as follows: “ECHELON has the ability to intercept almost all global telecommunications. The ECHELON system thus works by indiscriminately intercepting and searching telephone calls, faxes and emails on a positively global industrial scale. Computers that can automatically search through traffic for keywords have existed since the 1970’s. Now these computers are used in conjunction with the latest electronic technologies to automatically scan all the messages passed through the world’s telecommunication satellites. Two million telephone calls, faxes and emails are checked every hour against the ‘dictionary’ to tag anything that might prove interesting. When a dictionary is triggered, the computers automatically route a copy of the material to the country whose dictionary is in question, where the transmission is printed up verbatim. The contents of the call, the fax or the email are then dumped on the desk of a security operative where it is read, evaluated and, if deemed necessary, summarized or passed up the system.” (Ford 2000, 25).

Practices like ECHELON are hardly under democratic control. This description of ECHELON is already rather outdated taking into account how rapidly these technologies develop. Since 9/11, the bombing of the Twin Towers in New York and the announcement of the “War on Terror”, we can be sure that these systems have only become more elaborate, and the laws that should control them have only become less and less subject to democratic control. Advocates of systems like these argue that these systems are making the world ‘safe’; they protect everyone from everyone. The social and political implications of using systems like this are hardly considered. “The very act of surveillance changes the behaviour of the people being watched and, as we know from the experience of Communist East Germany and the Soviet Union, the first casualty of that surveillance is trust. When we seek to apply human rights laws to cyberspace, it is important that we broaden our enquiry beyond legal technicality and examine the social and political implications of our choices.” (Steeves 2000, 191).

One of the scarcely realized side effects of surveillance technologies is the loss of trust between people in a particular environment. When trust is gone, as will be elaborated upon later, the way people live together changes for the worse. Not only governments monitor. Companies, for example, also monitor our online behaviour. “Corporations and governments alike are surreptitiously able to watch every online action we take, but their presence is hidden and the uses they make of our transactional data are completely invisible. Without reciprocity, online openness can detract from the sense of personal control and autonomy, which is essential to healthy human relationships. Ultimately, we must make a judgement call about the kind of society we want.” (Steeves 2000, 197). It is particularly the fact that there is no reciprocity possible, no feedback, between a person and these

monitoring and surveillance systems that makes them a threat to personal and political freedoms.

SOCIAL NETWORK TECHNOLOGIES: CONNECTING AT A DISTANCE

Internet facilitates communication and information exchange with people who are present 'anywhere' on the planet. The telephone and mobile phones make it possible to speak over long distances at any time at any place provided that there is an infrastructure to facilitate this. Millions of people use telephones everyday, via private phones or via public phones. We no longer have to say goodbye and see whether someone will return, we just phone or email to check whether a person has arrived somewhere else and is safe and well. In many regions in the world we can reach each other 24 hours a day. With the introduction of mobile phones many conversations open with the line 'Where are you?', whereas previously we could not communicate without knowing where a person was. We had to give a letter an address, which is physically located in a place, as we had to phone a certain number, which was connected to a specific place by way of landlines. But today, we can be 'together' even when we do not know where we are. This ubiquitous sentence 'Where are you?', used by so many people, illustrates the amazing fact of a new sharing of time without having to share place at all, while our bodies actually remain physically bound to place and time as before. It shows how 'easily' large groups of people adapt their behaviour as well as their language to a certain technology without understanding how it works at all.²⁴ If we take the vast acceptance of these technologies into account we can only conclude that people appreciate this extension of their communication possibilities with others, but it also provides an easy way out, not having to confront each other 'In Real Life' when complex situations have to be resolved. Ending a romantic relationship via sms is something experienced by many youngsters these days. Where people communicate violations also occur. In the UDHR rights are formulated for people based on their 'natural' presence'. Understanding violations of human dignity in the realm where time is shared, but not place, is very difficult. Particularly on the Internet, where one can also communicate without revealing ones identity, this causes real trouble. Can a person be raped by words?²⁵ And if the answer to this question is yes, how does one prosecute?

Internet facilitates the storage and exchange of text, images, sound, music, film, radio and live broadcasts. With over one billion users²⁶ in 2006 (which is 15,7% of the world population) it has become deeply embedded in the communication processes of civil life: in entertainment, in business, in politics, in education, in

²⁴ One may argue that mobile phones were easily accepted because they seemed to be a combination of media, radio and landline telephony, that people were already familiar with.

²⁵ The digital artist, Shu Lea Cheang, created an artwork for the Guggenheim Museum in New York that addresses this issue very profoundly. Harvard School of Law also collaborated with her in the creation of this work, which is called 'Brandon'

<http://brandon.guggenheim.org/>

²⁶ <http://www.internetworldstats.com>. ©Copyright 2006, Miniwatts Marketing Group.

health. Even though 5.5 billion people do not have access today, the expectation is that it will develop into a utility like water, electricity and gas.²⁷ If one wants to be successful it becomes more and more necessary to use the Internet, and the transaction facilities it offers. However, many people do not have access to the Internet and the distinction between the 'haves' and 'have-nots' seems to be more pronounced. The term 'digital divide'²⁸ is used to emphasize the dynamic by which the rich are getting richer and the poor are getting poorer because of the necessity for using the Internet to be successful. Not having access diminishes the chances of successfully participating in civil and business life in a global economy, which is more and more determined by the use of the Internet for the sharing of knowledge and the facilitation of communication. The 'digital divide' is not the subject of the research carried out here, even though it is a matter of great concern, also in the light of the UDHR. This study focuses on what happens when people use 'utilities' like the Internet.

It seems information and communication technologies have the capacity to store limitlessly and retrieve the stored information at high speed. The use of databases is all around us, even though we do not see them. The stored information has the capacity to affect our lives deeply. It is very difficult, particularly in modern societies, to get to know how our 'data-identity' develops: to know where it is stored, with what other information it is combined, who has access to our data, how the data are interpreted. At the same time the use of databases facilitates the easy sharing of knowledge. How databases affect human dignity, integrity and autonomy is an area that is hard to explore. Database structures and operations are often not shared, or are only accessible in the public domain in a fragmented way. Through the combining of data about health, travel, financial transactions, stored communication with others and more, the net around the autonomous human being, whose dignity is respected, is growing tighter and tighter. In the light of the UDHR, research about the social effect of databases — and especially their designs, which include and exclude certain data retrievals, changes and additions — is more than necessary. However, this study focuses on the social interaction between people in order to understand the basic principles of presence design, which we need to enable us to begin formulating a critique about how databases are designed. Even without taking the designs into account, the use of certain databases in certain situations is already an issue of political struggle today.

SHARING ECONOMIES

The new information and communication technologies facilitate a sharing of knowledge that was not possible before. Both the speed of access and the amount of stored data make vast amounts of knowledge and other data available to anyone

²⁷ Sugata Mitra's statement at the OrO OrO Teachers Lab in 2001, see <http://www.teacherslab.hva.nl>

²⁸ According to Wikipedia, the term 'digital divide' was first used by Dr. Simon Moores in a 1996 BBC television interview about digital inclusion, the digital divide is the socio-economic difference between communities in their access to computers and the Internet.

who has access to the Internet. In social network technologies people can copy, download and redistribute as they please. In previous times humankind invented 'copyright', to protect authors of text, images and other items from political and commercial misuse of their work. Increasingly it is companies, like Disney, who own copyrights and defend them vehemently against any citizen who may want to use an image. The political battle concerning the defence of copyright is driven by financial interests. Napster, one of the first Internet applications, which has facilitated the sharing of music since 1999, was prosecuted by the music industry and lost its case.²⁹ Since then such file sharing utilities on the Internet have introduced registration for their customers so that copyrights are paid. But new niches for shared knowledge, music and other items continue to multiply.

An amazing example of success in the sharing of knowledge for free is Wikipedia.³⁰ Thousands of people contribute to Wikipedia in over 50 languages. It is characterized by an elaborate social editing system through which people, anyone who wishes to share knowledge, can edit and add information to previously published material 24 hours a day. The quality of Wikipedia is ameliorating by the week. Because it is multilingual and because of its social editing process, which continues unabated, it is now challenging the Encyclopaedia Britannica for its position as the leading Encyclopaedia, according to the scientific magazine Nature.³¹ Nature compared 42 scientific articles from The Encyclopaedia Britannica and Wikipedia, had them peer reviewed and found that the Britannica contained three inaccuracies and Wikipedia contained four: "considering how Wikipedia articles are written, this result might seem surprising. A solar physicist could, for example, work on the entry for the Sun, but would have the same status as a contributor without an academic background. Disputes about content are usually resolved by discussion among users." (Giles 2005, 438). Also Nature surveyed more than 1000 Nature authors and found that "although more than 70% had heard of Wikipedia and 17% of those consulted it on a weekly basis, less than 10% help to update it." (Giles 2005, 438). Of course, Britannica has attacked the quality of the study and the argument between Britannica and Nature goes on as I write these words. For this study, I want to establish the fact that Wikipedia has shown, as many other Internet initiatives have, that people like to share knowledge and when many 'lay people' do so, quality is achieved. It changes the position of the expert as it changes the value of copyright. Open editorial structures like Wikipedia though have to deal with completely different problems, which arise from structural abuse of the open space on offer by certain individuals.

Lawrence Lessig, Professor of Law at Stanford Law School, makes the distinction between commercial economies and sharing economies.³² People like sharing

29 <http://www.napster.com>

30 <http://en.wikipedia.org>

31 The original Nature investigation can be found at
<http://www.nature.com/news/2005/051212/full/438900a.html>

This includes a formal protest by Britannica and a formal response to this by Nature

32 Professor Lessig was invited by the National Board of Culture of the Netherlands and gave a lecture in Amsterdam on 12th October 2006 in which he formulated the views described here.

economies, which are much larger than commercial economies, because they express elements of human life that people endorse. Wikipedia would never have been as big and elaborate if it had paid its contributors, Lessig argues. Copyright law is getting in the way of sharing economies and therefore Lessig and his colleagues have developed Creative Commons. On the homepage they write: ‘Creative Commons’ licenses provide a flexible range of protections and freedoms for authors, artists, and educators. We have built upon the ‘all rights reserved’ concept of traditional copyright to offer a voluntary ‘some rights reserved’ approach³³. Authors can choose to attach a creative commons licence to their work, which regulates how other authors may or may not use their work. Creative Commons licences are free and specifically adapted to the copyright law of each country that participates. Where media technology facilitated a Read Only culture in the first instance, in which the content owner controls how culture is consumed, the technologies of Internet have revitalized the Read and Write culture that has been such a characteristic of human development, and something that people appreciate highly. In the light of the UDHR it does not make sense if each and every piece of information becomes an economic asset. It would exclude all children from even learning a simple song at school. Also, a total absence of copyright protection does not make sense since authors need to be able to protect their work. Creative Commons, which aims to solve these issues in a pragmatic way, is based in over 30 countries now and Lessig claims that over 137 million Creative Commons licences are in use.

Creative Commons is just one of the solutions that people have created to sustain the sharing economy. Movements like Free Software³⁴ and Open Source³⁵ promote open editorial structures for the software code that makes applications run. Open Source in particular has become a policy issue for Non Governmental Organizations, city councils and even some parliaments. More and more people realize that the dependency on certain software companies like Microsoft is counterproductive for the sustaining of sharing economies and the public domain. The Open Source Initiative states on its site: “When programmers can read, redistribute, and modify the source code for a piece of software, the software evolves. People improve it, people adapt it, people fix bugs. And this can happen at a speed that, if one is used to the slow pace of conventional software development, seems astonishing. We in the open source community have learned that this rapid evolutionary process produces better software than the traditional closed model, in which only a very few programmers can see the source and everybody else must blindly use an opaque block of bits.” (Open Source Initiative, 2006). In keeping with these ideas terms like Open Content and Open Standards are frequently used. How to sustain sharing economies is relevant both in economic and in political terms.

³³ <http://creativecommons.org/>

³⁴ <http://www.fsf.org/>

³⁵ <http://www.opensource.org/>

I will not be discussing the part that encryption and closed networks already play in the development of social interactions in organizations. However, it is worthwhile realizing that for reasons of non-interference by any outsider, the development of these strategies is being increasingly improved, which will undoubtedly have an effect on the development of other information and communication technologies and also on the social structures they generate.

Presence technologies are appreciated by people because they facilitate the transcending of boundaries of time and place as was never possible before. People love to connect and love to share. But because the digital communication and information structures are new, the way human dignity is protected in these structures is unclear. Basic concepts that underlie the UDHR like autonomy, integrity and safety, are challenged by the new presence technologies. We can conclude that the new presence technologies affect social structures between people and therefore that ethics have to be applied to the design of the information and communication technologies as well.

PRESENCE RESEARCH

Presence Research is not a formal academic discipline, but it is a field of study in the sense that presence researchers know how to find each other; it is subject of magazines, conferences, research grants, publications and it has been an official research programme of the European Commission since 1998. Presence research is an interdisciplinary field that takes insights from physics, mathematics, biology, neurology, artificial intelligence, psychology, cybernetics, anthropology and also art. It is used by some researchers as an inspiration. Research into presence takes place in the military and entertainment industries, in the computer, telecom and network industries and in the arts. Every one of these domains has its own jargon, its own taxonomies. They have different reasons for doing the research, different targets to achieve, and also different funding structures. Nevertheless, results from the different fields are also meaningful and sometimes even shared with other fields.

MILITARY RESEARCH

Military research into presence has to be mentioned here first, even though I do not intend to elaborate upon it. That would require other research strategies. Nevertheless, we have to realize that technologies, which were invented by the military, will become available to the general public later, and vice versa, some technologies invented by civilians or companies will be used by the military. In some areas, the military is a funding partner of significance.

Today we can kill people simultaneously in large numbers. Technology created killing without having to meet the enemy any longer: killing at a distance, killing at another moment, killing without feeling that you kill. Technology facilitates killing without having to face the consequences of the fact of the killing. Also, in the art of representation, military research has contributed a lot to the world, as

we know it today. From maps made by hand to satellite images that can zoom in to incredible detail, from binoculars to 24 hour monitoring around the world, instrument interfaces — even when they facilitate killing and destruction — look like user-friendly, handy gadgets. Sound, images and action can be transported around the world. Representation is used for control and the execution of power and for information and communication purposes.³⁶ A system like the above-mentioned ECHELON is the result of military and scientific research.

War has been part of human history for as long as we know. Where we previously only used to fight physically, today war is also an advanced digital technological practice. Over the centuries humankind has invented more and more elaborate ways to kill each other, mislead each other, misinform each other, build defence systems from castles to star wars, from smoke signals to encrypted satellite communication. How much money is spent on which kind of presence research by which state in collaboration with which industrial partners, is beyond the scope of this study.³⁷ I merely wish to establish the fact here that military research has contributed hugely to the development of presence technologies and that the development of presence technologies by civilians is also used by the military.

INDUSTRIAL AND COMMERCIAL RESEARCH

In the media labs of large technological corporations around the world, and especially and foremost in the USA, the mediation of presence has been the focus of attention. In Bell labs³⁸, where telephone technology was developed before World War II, the research that has been conducted can be understood from a presence research perspective. Since digital technologies became part of commercial interest in the 1970's, fundamental research into presence has been done by companies like IBM, Xerox, Hewlett Packard, SUN, Apple, Nokia, Intel, Motorola, Sony and others. In the research labs, scenarios were produced in which the users of possible future technologies embedded these into their day-to-day lives. How does a hairdresser operate in 2025? (Interval demo, 1996), How does a teacher communicate with a student in the rain forest? (Apple education, 1993), How can I buy a goat for my mother in Nepal via the Internet (Intel, 2005). In conferences like CHI³⁹, about human computer interaction, Siggraph⁴⁰, about the newest technologies, The ASPEN Design Summit and Doors of Perception⁴¹, about technology and its design, and many other conferences, the strategic designers of these companies share their insights in such a way that it does not threaten the companies' plans but does facilitate new connections that may be interesting.

³⁶ Propaganda aims to make any war seem a good war. Digital technologies facilitate this even better. The first Gulf War in 1990 seemed to be a 'clean war' on television; with the help of digital technologies 'live' coverage was provided in a video game-like fashion, which hid the underlying ideology, of the USA in this case, even better.

³⁷ For an idea about the current state of affairs in the warfare and intelligence industry go to <http://www.janes.com>. Janes' Information Group is a provider of intelligence and analysis on national and international defence, security and risk developments based in the USA.

³⁸ <http://www.bell-labs.com>

³⁹ <http://www.chi2005.org/index.html>

⁴⁰ <http://old.siggraph.org/conferences/>

⁴¹ <http://www.doorsofperception.com/>

In the commercial realm products have to be developed with the intention of ultimately being successful in the marketplace. This puts pressure on people in the research labs. Within a limited amount of time they have to prove the possible value of their insights. And they also do their utmost to perform well in the competitive environments that labs provide, and often develop elaborate ideas about applications for their work. In the end the marketers often decide what will go into production and what will not, and in judging possible markets they influence possible research. In a Doors Conference in India in 2005, Younghée Jung, Nokia designer, presented her change of heart as regards the dilemma concerning privacy and mobile phones. Where as previously she would not even propose the design of certain things because of the privacy protection of the users. Because of the pressure of the market and her experience that people accept more or less anything, she decided to give up this 'old fashioned' restriction that she used to impose upon herself.

The market and research are in constant interaction in the field of commercial research and influence one another. Nevertheless, many researchers feel that their personal sentiments about ethical behaviour, educational implications and social repercussions are often not taken into consideration.⁴²

Small technology companies have also contributed to presence research. In the nineties there was a lot of talk about 'the killer application', because of the potential financial gain. With the rise of the Internet, its search engines and communication facilities, the 'killer application' appeared to be 'people' and people have presence, which can be mediated by technology. Many small companies that have been, and are, developing Internet applications try to capitalize on this insight in the hope of becoming big companies when they succeed. The 'Californian ideology' (Barbrook 1997) of becoming a successful dotcom company has stretched many small companies' capacity, often at the expense of their workers (Gill 2002).⁴³ A classical Wired Magazine story would run like this: "there are some male youngsters in a place, they have fun and get this great idea, they get hooked on the idea and work around the clock. They put their 'stuff' on the Internet and suddenly thousands of people start using it. They run into an investor, a 'business angel' as they were called at the time, and they form a company with him. They hire many people, do not pay well but promise options based on expected 'future value'. Then they go public and the youngsters become millionaires or billionaires and... live happily ever after". The truth is that some succeeded, and many did not.

Fundamental research into presence for the entertainment industry — music, film, games, TV — has a different character. Where the previously discussed research into presence is also the result of a scientific and engineering tradition, the entertainment industry stems from the fairground and the arts. Trial and error

⁴² This section is based on conversations I had over the years with people from a variety of companies: Lego, Nokia, Interval, HP, IBM, Motorola, Intel, Sony and more.

⁴³ Rosalind Gill, attached to the London School of Economics, did a revealing survey about working conditions in new media (Gill 2002).

and artistic genius, combined with good production values, makes things happen. Digital technologies play a crucial role in today's entertainment industry. The research carried out in the entertainment industry is subject to the dynamics of culture, economy and is subject to the dynamics of technology development. It is a field in itself and will not be elaborated upon here.

ART AS RESEARCH

In annual international art events like Ars Electronica⁴⁴, DEAF⁴⁵, ISEA⁴⁶, artists present their latest work in which technology plays a crucial role. Although it is not formulated in this way, these art works can also often be understood as research into presence. Research labs that work from the perspective of art, like STEIM (NL), IRCAM (FR), V2, (NL), the Waag Society (NL), Survival Research Labs (USA), Makrolab (Slovenia), Performing Arts Labs (UK) and SMARTlab (UK) contributed by developing applications, creating performances, and by writing about their work over the years which challenged the imagination and our sense of aesthetics as well as thinking about digital technologies. Coming from the worlds of music, film, video, games or the Internet, artists created revelations that had not been seen before.

In the 20th century Art and Technology have combined into a tradition in their own right. Art is fundamentally concerned with perception and the senses and presence technologies play with these. Several art works have changed the perception of many people concerning the way technology is shaping our world and invading our bodies.⁴⁷ The research in the arts has contributed deeper insights into presence, creating unusual experiences, which raise more philosophical questions.

The art world mostly functions on funding structures. This guarantees a certain freedom even though funding is also always limited, bound to a fixed sum, which has to be spent in a certain amount of time. And in this time, with this money, it has to produce a presentable work. But in the arts the question of how soon a profit will be generated because of the work is not asked. Artists have been given the social task of approaching the truth with all its rigour from their own individual perspectives; as long as they share their results and these results are appreciated by their peers, they are successful.

EUROPEAN RESEARCH

In science as in the arts a lot of research has been carried out that can be understood as presence research even though it has not been formulated as such.

⁴⁴ Ars Electronica takes place every year in Linz, Austria: <http://www.aec.at>

⁴⁵ DEAF is held in Rotterdam every two years: <http://www.deaf04.nl>

⁴⁶ ISEA travels around the world: <http://www.isea-web.org>

⁴⁷ V2, Institute for instable media, together with the NAI, Netherlands Architecture Institute, made a first inventory of art and technology work as fundamental research, as it was developed in 'art-labs' during the 1990s (Brouwer et al 2005).

Since 1998 the European Commission has funded a special research programme on Presence with the objective "To develop novel media that convey the sense of "being there". A theory of presence, emerging from interdisciplinary research that explores the cognitive and affective roots of sensory perception is expected to give rise to the design of innovative systems that offer "richer" experiences (...) that allow humans to escape the boundaries of space and time for such purposes as communication, learning, entertainment, commerce, and remote actions."

(European Commission, 1998).⁴⁸

In the 5th, 6th and now 7th Framework of the European Commission, presence research has been funded in its own right. Researchers and programmers from all over Europe were invited to participate, a network was formed and since 1998 this network has been building a solid body of work. The network consists mainly of university departments of computer science, computer human interaction, psychology and social science.⁴⁹

The work can be described in several ways. It consists of theory development, measurement development (subjective and objective), technology development, feedback assessments, research about perception, psychological research about consciousness, anthropological research about space and place, and more. The field has three areas of application: tele-operation, simulation and tele-communication. Presence research is part of the larger domain of computer human interaction, which already has a history spanning several decades.

Presence research aims to make the mediated presence experience as 'real' as possible. It is therefore concerned with media research on the one hand and research into the properties of perception and consciousness on the other.

A SCIENCE OF TRADE-OFFS

Wijnand IJsselsteijn, researcher at TU Eindhoven, has been involved with the European Presence programme and has been responsible for the publication of the work that results from the EU Programme on Presence.⁵⁰ In his PhD dissertation "Presence in Depth" IJsselsteijn presents, in addition to his own research, the results of the thinking, experimentation and measuring of presence in this network (IJsselsteijn 2004). He concludes that mediated presence will function when four issues are addressed: attention is required from the person who will experience the mediated presence; the space which is offered through which presence is mediated has to have a spatial extent (depth cues, field of view); an ongoing construction of a sense of place has to be triggered; feedback from the environment 'what is out there', should be swift, consistent and reliable and respond to our real time sensory motor probing.

⁴⁸ <http://www.cordis.lu/ist/fet/pr-5fp.htm>

⁴⁹ Results of their work can be found at <http://www.presenceresearch.org>, <http://ispr.info/>, <http://presence-connect.com>.

⁵⁰ This research is published at <http://www.presence.org>

As may be clear from this conclusion, the work in the presence network is largely determined by scientific insights. IJsselsteijn's work is therefore remarkable because he also bridges these insights with a more academic literary understanding of a sense of presence as it occurs in film, books and other narratives. "Of course, in the entertainment industry, the creative people behind non-interactive presence-evoking environments are well aware of the strengths and limitations of their trade, and make excellent use of coherent, seamless, narrative structuring, engaging our cognitive constructive processes to their fullest." (IJsselsteijn 2004, 166).

By being involved in a narrative a person can be very much present in the imaginative world and this imaginative experience of presence is challenged by technologically mediated presence. The boat that a child has made from a chair may be more 'real' than the boat that is generated on a screen. IJsselsteijn concludes his research with the following insight: "In sum, presence research is about finding out how much information is necessary and sufficient for presence to occur, and how to mix different media from factors to engender an optimal experience. As long as media systems are limited and imperfect, presence engineering will be a science of trade-offs, an endeavour which needs to be informed by a coherent presence theory, and reliable, valid and sensitive presence measures." (IJsselsteijn 2004, 165).

The idea of presence engineering as a science of trade-offs resonates greatly with my experience as a designer of networked events (the case studies that will be analysed are both networked events). One has to be aware though where the trade-offs occur. In art and in entertainment the generation of a sense of presence is also a trade-off, but the sources they use and the particular elements are different. Also, I realize, that the technologies that result from technologically driven presence research, as facilitated by the EU programme, generate new technologies that later become the working material for artists and designers. We need the physics, physiology and the psychology arising from the technology presence research. Artists and designers work with the human mind and emotions in a very different way. Until the present day it has been very hard to make these different ways of conducting research merge. The EU programme I3, which was part of the Esprit programme, was a deliberate attempt to do this.⁵¹ And in the Sony Research lab in Paris, which produced AIBO, the robot dog, insights from science, brain research and art are also applied. The interaction between art and science falls outside the bounds of this study, even though it is a great area of inspiration.

IJsselsteijn also makes the following observation about the future: "With more advanced media, it will become increasingly hard to adequately recognize the role of technology in the experience. People will need to make increasingly sophisticated judgments about what is real and what is not." (IJsselsteijn 2004, 165). The fact that the better presence is mediated the harder it is to distinguish real from unreal presence, is problematic for our living together. The possible

⁵¹ I3: intelligent information interfaces, look at <http://www.i3net.org>

confusion between real and unreal, between here and there, between now and then, between you and someone else, between man and machine, is also part of the motivation that drives this study. To understand the trade-off better — not only within mediated presence, but also between natural and mediated presence in the construction of communication processes of social interaction — I distinguish between three kinds of presences in the following sections. The distinction between these three kinds of presences is based upon the sketch of the current presence research as well as on the description of the presence technologies earlier in this chapter.

The first kind of presence I will elaborate upon is ‘natural presence’, which is characterized by being physically alive. Our natural presence can be ‘mediated’ by technologies, we can act and connect at a distance. Therefore, ‘mediated presence’ is the second concept I will discuss. Thirdly I will introduce the notion of ‘witnessed presence’, as a phenomenon that needs attention in its own right. Because of the descriptions of the presence technologies, in which the concept of ‘being witnessed’ characterizes some of them from the viewpoint of the person being witnessed, I choose to include ‘witnessed presence’. Witnessing is an action that people perform on each other and it has an effect on how people orchestrate their own presence and therefore it influences interaction. Witnessed presence, which includes witnessing as well as being witnessed, plays a significant role in natural presence as well as in mediated presence when discussing social interaction.

NATURAL PRESENCE

BEING ALIVE

Presence as a phenomenon is, in the first instance, associated with being physically present. Our natural presence is defined by our body, which is present at a certain moment in a certain place, and this is perceived by the body itself and/or by its environment. With our body, and through our body, we move through time and move from place to place. The impact of our actions can reach beyond this time and place. The action itself starts from the time and place where the body is. Natural presence is dependent upon our physical presence. This study assumes that to have presence one needs to be alive.

People who have died can have all sorts of presences in the variety of cultures that the human race has produced. Pictures, statues and objects, gravestones, special places and altars are used to communicate with people who have died. However, these are all derivatives of the person who was once alive, who once had presence in this world, and these presences are perceived and mediated by people who are alive. Presence is used in these and other religious contexts. However, this is not a subject of this study and will not be elaborated upon.

In this study the presence of a person means in the first instance that this particular person is alive. It refers to breathing and a heart that beats. In medical

practice and in religious contexts many debates pose the question of what being alive actually means. How many vital functions have to work for a person to be alive? When does a foetus become a child and when is a person declared dead? When a body dies what happens to the soul? Even though these questions can have a great deal of impact on people's lives, for this study I take the position that being present in the world refers to being alive as a body and being able to act. When we fall ill, mentally or physically, the world changes, our presence changes but we can still act. When we die, we are no longer there, according to the definition of presence chosen here. When we do not breathe, our heart does not beat and we cannot act any longer, we have lost our presence in this world. There are debates — moral, ethical, scientific, religious — about when life starts and when life ends. This study does not elaborate on any of these. It takes presence as a characteristic of people who are alive and can act as the starting point of its reasoning.

Our physical presence in this world is bound to place and time. A person is born in a particular place and at a particular time, then life continues until we die at a particular time and place. In our lives we pass through many places and experience all kinds of time. With no conscious effort we grow and age, the energy of life itself makes us move and change continually. Our senses and our cognitive and emotional capabilities inform our organism how to act. We perceive, understand, copy, learn, act and deal with the consequences. Human beings have an inner drive for survival, which builds on all these elements, on the social as well as on the individual.⁵²

Being physically present somewhere informs us via all of our senses about what is happening in this place at this time. It informs us about the environment and about the other creatures there, including human beings. When two people meet, they find out how to meet in the instant that they meet. Culture's social codes, the environment, the known historical context all inform the two people as to how they will meet. In all these given elements of a situation there is yet another layer of exchange that is defined by the perception of one another. We perceive each other in context, but we also physically perceive each other person to person. Because of these perceptions we find we fall in love, make war, take care of each other or sit and talk. Such simple facts of life have kept people occupied for centuries. And over time we have evaluated, become civilized and developed our societies, our practices, our knowledge and sciences.

This may all sound rather trivial, but since I study the design of presence in environments in which technology plays a crucial role, I have to understand and state the obvious again. We are mortal beings, we have physical presence and our bodies bear this presence.

⁵² What the drive for survival entails is subject to debate. People can be depressed; can live in internal or external circumstances that make life not worth living for them. In this study, as will become clear later, I follow the work of Antonio Damasio who is a neurological psychiatrist and emphasizes the drive for survival in every human being. How the drive for survival may be jeopardized is not part of the research carried out here.

Current understanding of evolution explains that as a species we have been developing for a considerable time: from wandering groups of ‘savages’ to tribes with certain rules, to communities cultivating the land, to the social organization of skills, knowledge and power in regions, cities and countries, to industrialization with its division of labour and development of the idea of ‘the masses’, to the global economy of today in which digital technology plays an important role. The evolution of humankind has also influenced our sense of presence. This is relevant for my research question. When designing future presences with the use of information and communication technologies, it makes sense to understand how our idea and sense of presence has evolved. What kind of adaptations did humans make in their way of being present in the environmental and social structures they were part of? To get a better understanding of how people adapt to new requirements for their ‘presence-mode’, detailed moments of presence change will be analysed in the case studies.

NEUROPSYCHOLOGICAL PERSPECTIVE

In 2004 an amazing article was written, ‘The Layers of Presence: A Bio-cultural Approach to Understanding Presence in Natural and Mediated Environments’ by Giuseppe Riva, John A. Waterworth and Eva L. Waterworth (Riva, Waterworth & Waterworth 2004). Being part of the Presence Research community the authors were well aware of the fact that in Presence Research a deeper understanding of presence as a human characteristic was lacking. In this article a connection is made between human evolution and the sense of presence as part of human evolution. To be able to do this, the authors studied the work of Antonio Damasio and colleagues at the Department of Neurology at the University of Iowa College of Medicine and the Salk Institute in La Jolla, California (Damasio 1999). While working with psychiatric patients, Damasio and his colleagues studied emotions, consciousness and the brain. They developed a neuropsychological understanding of the ‘self’ that is widely appreciated. The drive for survival in every organism, from the level of the cell to the level of the human being as a whole, is a key concept in Damasio’s work (Damasio 2004).

Damasio distinguishes three levels of consciousness of the self (Damasio, 2000). The ‘proto-consciousness’ maps the physical state of our body continuously. It is an inner experience of the self, which happens mostly unconsciously. The second layer of ‘core-consciousness’ is an experience of self that is generated in the confrontation between the self and its environment in the Here and Now. A human being becomes aware of the ‘self’, because an object outside the self is in the environment at the same place and at the same time. The third layer of consciousness is formulated by Damasio as the ‘extended-consciousness’. This layer includes all memories of the experience of self (proto, core and previous extended) and its cognitive understanding of it as well. It is the layer that helps a person to interact with the world, it is where we learn, where we speak languages, and where we are capable of planning. It is in this layer that the distinction between internal and external, between experienced and imagined worlds is used for the advantage of the human being.

Riva, Waterworth and Waterworth were inspired by Damasio in their proposal for a deeper understanding of Presence. After having studied Damasio's work they suggest that presence is the feeling that has developed in evolution to help people distinguish between 'real' and 'unreal' situations: "In its earliest evolutionary form, presence was the sense that something was happening outside the organism in the here and now, something that could affect the organism, as opposed to being part of the organism. Initially, this may have been based in the sensation (in proto consciousness) of something acting on the organism's boundary with the environment. Later, in evolutionary (and neurological) terms, sensation led to perception and presence emerged as the feeling (in core consciousness) of being in an external, perceptible world in which things happen in relation to the organism. Later still, internal modelling (in extended consciousness) allowed attention to be directed towards non-present, imagined worlds, experienced as being inside the organism (specifically in the head). To be useful in assessing possible scenarios, presumably their main evolutionary purpose, the imagined events that were used evoked similar emotional responses to those that external events would, but not the same feeling of presence." (Riva, Waterworth & Waterworth 2004, 417).

The view that Riva, Waterworth and Waterworth present on how the feeling of presence is a phenomenon that helps us survive, triggers a variety of questions when we realize that technological development is driving towards a creation of feeling-of-presence, which can not be distinguished from 'real' presence. For our survival we need to be able to distinguish between real and unreal. This is exactly why we developed this feeling of presence in evolution, to be able to distinguish between imaginary worlds and the 'real' world as Riva, Waterworth and Waterworth convincingly argue.

When I am confronted by a stranger on my path, I have to know whether he is really there and whether he will attack me or not. I have to establish the fact that he is there, who he is and whether I can trust him or not, whether I have to be prepared to fight. Riva, Waterworth and Waterworth argue that a maximum sense of presence evolves when all three layers of presence are actively involved and integrated. The more a sense of presence is developed, the greater the chance of survival. On the proto level of presence I realize the state of my own body, I am aware of its strength and its possibility to act. At the level of 'core' presence I perceive my environment with all my senses: sight, hearing, smell, touch and taste. It informs me of where I am, in what environment. I realize the distance between the stranger and myself and I realize at what time speed we are moving. With my 'extended' feeling of presence I recognize the situation, judge the stranger and remember all I have learned and experienced in situations like this. My understanding of the situation is utilised to a maximum to inform my actions in the moments to come.

When one of these layers of presence is not functioning, my chances of survival will be lessened since I don't judge the situation I am in to the maximum of my abilities. I may not be aware, or confused about the state of my body due to many factors. And also my senses may not be functioning well. I may be under the

influence of pharmaceutical drugs or technology may influence me in such a way that I misinterpret the feedback, which my own body and my senses give me. On the other hand, technology and pharmaceuticals may also improve the state of my proto, core and extended presence by making me more alert, by enhancing my sensorial perception, by accelerating my speed of thought and association.

For survival, the blurring between real and unreal situations is problematic at first sight. When one needs to act for survival one has to know what is happening. But we have to realize that any amount of received information will always include a notion about all we do not know and all we do not perceive. In receiving information there is always a moment when we decide to settle for a certain status quo as regards the information upon which we will then base our actions. That moment in which we settle for a certain status quo is very context dependent. And as I will argue in chapter 5, the fact that we settle for a certain status quo will prove to be crucial for how human beings accept and operate certain technologies (and possibly discard others).

Growing up and growing old is, amongst other things, a process of training in the distinction between deception and perception, between truth and lies, between the real and the unreal. In today's societies where technology, including medical and pharmaceutical technology, is even more deeply embedded in our social systems this training requires the achievement of new skills. In science fiction literature and film some of these new complexities are frivolously addressed, in the political and economic domain we tend to stick to the rules as we know them and try to translate the consequences of technology into terms that were fundamental to the functioning of our societies before these technologies influenced our day-to-day lives significantly. The question is whether this is a good enough strategy to deal with the new technologies in the light of our need for survival as individuals, as a group, as a community, as societies, as a global economy. The claim that technology enhances the quality of life is as viable as the claim that technology threatens the quality of life. The confusion between deception and perception, between truth and lies, between real and unreal, is changing in societies where technology is embedded and media are everywhere. The question is whether we will be able to act upon the new complexities that face us in such a manner that our intentions and expectations match the outcome of our actions in a coherent way. The question is also how we will be able to discuss and decide and act upon what outcomes are desired.

To better understand what actually happens when realities are blurred, two cases will be analysed in chapter 3 and 4. In the theoretical understanding of this analysis in chapter 5, and the development of a conceptual framework in chapter 6, I will return to the confusion as it is sketched here above. In this chapter I will continue gathering building blocks for such understanding.

CYBORG IDENTITY

Another element in thinking about natural presence in modern life is elaborated upon by Donna Haraway. She argues that technologies have also become part of our bodies. There are no 'pure bodies' any longer. Medical technology, transportation technologies, information and communication technologies and the existence of our identities in the variety of databases, affect our body identity and therefore our identity as human beings. We have all become 'cyborgs', as she argues (Haraway 1991).

The line between human and technology has become blurred. Haraway makes her argument in the political arena of science, arguing that there is no universal idea of a body possible. The boundary between animal and human as well as the boundary between machine and organism is defined by 'situated conversation'. In such conversation cultural discourses as well as power relations define identities. In eloquent language Haraway describes how situated our knowledge is and how science can only produce such situated knowledge, unless it wants to be omnipotent and make the 'God-trick' happen (Haraway 1991, 191). She also argues that our perception of the body can only be situated and that it is defined by "biological research and writing, medical and other business practices, and technology" (Haraway 1991, 201).

When discussing identity and the body, the nature–nurture debate and the work on identity and performativity are all very relevant. In this study I do not ask the question about the identity of the body. I stated earlier that a person, who has a body and who is alive, has presence in the world. The work of Donna Haraway suggests that our thinking about this body being present should be influenced by the realization that the body itself is already defined by technology as well and that the boundaries between the natural and the technological have faded.

How can one work with this insight? Physical Presence can be seen as an experience a person has, and it can be seen as a constructed fact in the way Haraway describes it. When combining this view with the insights as they are formulated by Riva, Waterworth and Waterworth, I can argue that the way a person perceives and understands information from the different levels of consciousness is determined by the discourse that surrounds this person. It may even define what presence is sensed and what presence is not sensed. In the next section about mediated presence I will argue that certain habits evolve when using media technologies and these habits change the way people act as well as changing their perceptions of these technologies.

Haraway's insights imply consequences for the sense of presence on an even deeper level. In the work of Haraway, and others like Judith Butler, it is argued that people perform masculinity, femininity and ethnicity (Butler 1993). We act out our gender and race and this performance is determined by the biological writing about the body and this biological writing reflects ideological, cultural and power positions. I can possibly argue that the same writing and power positions

influence the way we act out our physical presence. We act out our 'being alive' and this acting out of being alive also reflects biological writing and ideological positions about what it means to be alive in a certain culture within certain power relations. How to be alive, and especially how and when to stop being alive, was very different for Inuit people a 100 years ago from the practice of an intensive care unit in a hospital today. The Inuit person, living in the arctic region, who feels that strength is fading would leave the group, sit on a rock and die of cold.⁵³ In a contemporary intensive care unit being alive is proven by the sound of certain beeps from machines and no longer has anything to do with being able to act. How we understand being alive is also determined by a cultural biological writing in which power relations and technology play a crucial role. Haraway's idea about the cyborg identity has to be understood as a perspective on how deeply technology and the discourse that it produces has invaded our lives. The cyborg identity refers to the fact that technology and its discourses has also become embedded in our minds.

We are still talking of humans though. The influence on the human identity of a pacemaker, an implanted pair of kidneys, the effect of hormonal treatment, the effect of medical technologies and the effect of media technologies on our brains for example, has barely been researched and is beyond the scope of this study. Here the position is taken, until proven otherwise, that the cyborg identity is part of being human today but does not rule out the humanity of our being. In the UDHR, article 1 states "All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood." (UDHR 1948). Reason and consciousness are influenced by technology even though it is often hardly recognized. All over the world people, more and less cyborg, love and take care of each other in a spirit of brotherhood. All over the world people, more and less cyborg, hate, hurt and kill each other. For the sake of argument I will consider the cyborg identity of human beings as an integral part of their humanity. We have to be aware though that our idea of humanity is a cultural construct. Over the centuries many people have been excluded from basic human rights: slaves, women, children, indigenous people and more. Who is granted human rights is still an issue today. I argue that the cyborg identity does influence the sense of presence of a human being, but not in such a way that it deprives this human being of his or her humanity and entitlement to have his or her human rights respected.

MEDIATED PRESENCE

Human beings have been mediating presence for as long as humankind exists. When moving around people leave trails of footprints, nests and other signs that show they 'have been here'. For centuries people have mediated presence consciously by telling stories, making drawings, sending messengers and writing

⁵³ Juri Rytcheu, the author of novels that take place in the arctic region where he comes from, describes beautifully how his people, the Tsjoekstjen, have a very different understanding of life and death and how to deal with them.

books. Via technology we can now mediate our presence to other places in real time. Via radio, mobile phones, Internet and TV we perceive other people's presence in a variety of ways.

In this section I will first address the issue of the real versus the unreal, which I briefly discussed earlier in the introduction to presence technologies. Then I will discuss the processes of attribution, synchronization and adaptation that can affect an individual human being when he or she is involved in mediated presence. Lastly in this section I will discuss the notion of media schemata, which addresses how large groups of people learn to understand and integrate certain technologies in their day-to-day lives.

REAL VERSUS UNREAL

In 1935 Walter Benjamin wrote the first draft of his essay on 'Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit' (Benjamin 1936). This essay has influenced thinking about media and representation deeply. In his essay Benjamin first explores the difference between a painting and the reproduction of the same painting. Are they the same for me as a viewer of the painting? Benjamin argues that there is an 'aura' that distinguishes the original from the technically reproduced copy. A copy made by hand will have an aura, so Benjamin argues. It is the technical reproduction that kills the aura and sets it free as well. The technical reproduction can travel where the original can not and also the technical reproduction can make elements visible that can not be perceived in the original because of the use of photographic lenses, different perspectives and so on. The original has an 'aura' that the copy will never have since it can be endlessly reproduced. The copy will acquire its significance and meaning in the context that it appears. The original, through its 'aura', carries its own meaning, which is perceived by the senses and is understood in the context of its tradition. Sensorial perception of the collective of human experience changes over time, argues Benjamin. This resonates with the previously discussed work of Riva, Waterworth and Waterworth, who also base part of their argument on the evolution of the senses (Riva, Waterworth & Waterworth 2004). The sense of presence has evolved along with humankind according to them. Benjamin's analysis of the aura of the original may be understood as the aura of what we call 'natural presence'.

Benjamin continues by saying that because of its reproduction the original painting achieves a serial existence. It loses its tradition but is capable of reaching its audience in their context and doing so, it acquires new meaning in the actual situation of the perceiver of the reproduction. Benjamin also understands this change in the light of the new 'masses', which were coming into existence in the 19th century because of industrialization and urbanization. If I continue to pursue the analogy between the original painting and 'natural presence' I may understand the effect of 'mediated presence' as the reproduction of the original painting. Natural presence loses its aura and its tradition, its historical context, because of its mediation by technology but it has acquired new meaning because of the fact that it can acquire new meaning in the actual situation of the perceiver of the

mediated presence, Benjamin might have argued in 2006. Benjamin does analyse in 1935 what happens to the actor in a film who is captured by the camera. Even though the entire actor is represented, his aura cannot be represented, since that only exists in the here and now. Benjamin assumes that the machine defines the audience's attitude towards the filmed actor: it tests. In the editing, all the fragments come together and offer a new reality that was not perceivable before. That is why film is so attractive, according to Benjamin.

Seventy years of media history later Benjamin's words have to be contextualized in his time. Nevertheless some of his insights do resonate with experiences with mediated presence that people have today. The partial perception in mediated presence is a given today, but people are used to it and have found their ways to deal with it, as I will discuss in the next section. The partial perception of another person — be it a loved person or a complete stranger — in mediated presence also makes the Internet, for example, very attractive for many people. And sometimes a phone conversation can solve issues between people that a meeting In Real Life could not. Apparently, people sometimes like to communicate through just one channel so to speak, instead of having to use all senses and cognitive and emotional structures that are addressed in a real meeting.

Is there an aura that we bear that can be produced or reproduced via technology? Is our attitude towards the mediated presence of other people different than towards the real presence of a person? Do we as actors in these media change our behaviour towards each other because we know we are mediated? Do we get used to media in such a way that the 'surgical' vision that technology facilitates actually fascinates us more than 'natural presence' as we know it? And can we understand communication that is facilitated by technology only outside tradition or does it create a tradition of its own? To these questions there is no clear answer possible for now, therefore more generations of people need to grow up with these media. But we are also designing the communication environment for future generations. Therefore the question is whether we want there to be an aura of natural presence that is 'sacred'? Because I have taken the Universal Declaration of Human Rights as a reference point for this study, I take the position that any human being has human dignity, which has to be respected and defended. How human dignity survives in an era of information and communication technologies is one of the driving issues behind this study.

ATTRIBUTION, SYNCHRONIZATION, ADAPTATION

When they are involved in mediated presence people accept a partial perception of other human beings and of themselves. Technology does transmit 'real' data about a person to another place and possibly time. The better this is done, the better the sense of presence that can evolve. Presence Research, as was described earlier, is concerned with how to transmit elements of human presence by way of technology as well as possible. Nevertheless, the received mediated presence will have to be contextualized by the receiver, because mediated presence only transmits elements of human presence. In the process of contextualization human beings

attribute, synchronize and adapt to the received mediated presence. In this section I will share three stories, which highlight different perspectives on the processes of attribution, synchronization and adaptation.

The first story is about a robot dog that was made In Sony's Research Lab in Paris in 2001. Because the robot dog does not mediate the presence of another human being, the experiments done in Sony CSL Paris highlight processes of attribution, synchronization and adaptation of a receiving person in a very clear way. The name of the dog is AIBO and he has been for sale for a few years. The dog moves his head, walks, turns, sits, gives a wink and more in response to certain triggers it perceives with its sensors. Frederic Kaplan, one of the researchers who was part of the design team of AIBO, spent a lot of time with the dog.⁵⁴ Even though the dog had a fixed set of behavioural actions in response to certain predefined triggers that could be received by its sensors, and even though Frederic had been part of the dog's design team — so he knew it only consisted of hard and software and could only perform pre-programmed behaviour — he developed feelings for the dog. In a personal email exchange Kaplan writes "When doing experiments with AIBO, I never had a doubt about the fact that it was a machine (I participated in the design). This does not prevent one having feelings towards it. This has been well documented with children and their imaginary friends. Many researchers argue that children know that their friend does not exist and yet they can really be sad if the friend for one reason or another is not there. But is that so surprising? When you go to see a movie, you can really laugh, or be really sad or even cry and yet you have not doubt that what you are seeing on the screen does not exist. The reality of feelings and ontogenetic status are two independent things." (personal communication, October 2006). Kaplan argues that because he was with the dog in the rich social context of the lab, and not in isolation with the dog, that this process of attribution only became stronger. "My own research with AIBO does not suggest that isolation is an augmenting factor for attribution. AIBO, like natural pets, was used in a rich social context most of the time, as a new member of the family around which anyone could react and comment. (...) Research with natural pets (most dogs are owned by large families and not by single old ladies) does not suggest that. On the contrary, it could be argued that attribution and identity creation occur in a more powerful manner in rich social contexts. Robots and pets are part of a complex make-believe game shared by several persons." (personal communication, October 2006). When I translate Kaplan's findings to my research question, he argues that because people 'share the make-believe game', because people act together and perceive and witness each other's processes of attribution, the attribution becomes stronger. Witnessed presence, which I will discuss later, influences processes of attribution.

Luc Steels, the director of Sony CSL Paris and professor at the Free University of Brussels who conducted this research, explains Frederic's feelings by the principle

⁵⁴ For more information about Frederic Kaplan go to: <http://www.fkaplan.com>. Frederic Kaplan recently wrote a book about his research with robots that I could not use for this study, which is why I entered into a personal email exchange with him (Kaplan, F: *Les machines apprivoisees : comprendre les robots de loisir*, Vuibert, 2005),

of attribution, synchronization and adaptation.⁵⁵ In processes of attribution an exchange of triggers can create a complete reality because the human brain fills in the rest. Frederic's brain anticipated the behaviour of the dog and made it consistent. The robot dog's behaviour is a trigger for Frederic's brain to attribute missing elements to the robot's behaviour, this then influences Frederic's perception of the dog and as Kaplan argues himself, this process only becomes stronger because he shares the make-believe game with other colleagues in his case. After a while the machine and Frederic's brain synchronize and one could conclude that they did indeed enter into a relationship. Once certain structures in an interaction are set, both Frederic and the dog adapt to these structures, which defines how new moments in their interaction are perceived and so forth.

In communication processes people 'attribute' elements to the other person or object, which were technically speaking not there, but which become real because while exchanging, communicating, triggers adapt to each other over time. Further research presented at Sony CSL in October 2004, points in the direction of the crucial role that the response to anticipated feedback plays in processes of attribution, synchronization and adaptation. Even in processes of trial and error when anticipated feedback actually occurs, the basic configuration of communication changes. It adapts. According to Steels, two systems that are in motion and that confront each other will adapt to each other and develop a mutual language.⁵⁶ Processes of attribution are complex neurological and psychological processes in which the brain structures and psychological structures of a person add to a certain reality in such a way that the distinction between what is attributed and what is not, disappears. It all feels real; it all is perceived as real; it actually is real and contributes through processes of adaptation to the evolving reality in the moments to come.

A second story I want to share is about two people communicating with each other via Internet. Where feedback is almost immediate, processes of attribution easily occur. Mostly we understand these as psychological processes, since the neurological implications of online communication have hardly been studied. Even when the processes of attribution in communicating in mediated presence have become solid over the years, they remain distinct from communication that

55 The implications of the research of Steels and his colleagues reach much further than I am capable of discussing because I have a very limited understanding of neuroscience and computer science as I am a social scientist. Nevertheless it inspires my imagination when exploring the questions I raise in this study and therefore I will share the limited understanding I have of this work anyway. My understanding of the research carried out by Luc Steels and colleagues is mostly based on attending several lectures of Luc Steels between 2001 and 2004. The work of Sony CSL Paris can be found at <http://www.csl.sony.fr/>
For Luc Steels go to <http://arti.vub.ac.be/~steels/>

56 Steels shows in his experiment of the Talking Heads that machines also develop a language in this way (Steels 1999). The AIBO experiment taught the Paris researchers that attribution is a crucial phenomenon in interaction and in developing a language between two actors (human or not). Pushing this idea, further experiments were set up in which two robots developed 'grammar' between them by anticipating and evaluating the expected feedback. Anticipating and evaluating feedback appears to be a crucial factor in adaptation, learning and the development of social structures. Trust research, which I do not discuss in this study, also points to the crucial factor of evaluating anticipated feedback in the establishment of trust in relationships.

takes place in natural presence. The personal story below is an example of this distinction. Many people who work live and work online, will be able to tell similar stories, even though they may not be as extreme as what happened to a friend of mine.

Jane⁵⁷ was living far away from the centre of the western world. She spent a lot of time on the Internet. She was young and soon she was savvy and cool with this new stuff. Jane also started using the net for her work and met this interesting person Max, who she loved communicating with, through a mailing list. They became good friends. Unexpectedly, they fell in love. After a few months Jane found out that her good friend Max was not a boy as she presumed (without asking), but a girl. Because of this, the love became purely intellectual, without physical demands, and they became even more deeply connected. For another 4 years Jane and Max only communicated online, many times a day and Max deeply influenced Jane's life even though she had still not met her. The relationship gradually became even more intense up to the point that Max was dominating Jane's life while she was actually thousands of miles away. My friend Jane started to lose her grip on her life. It was like she was living a double life. Nobody saw the relationship; it took place between the two of them online in complete solitude. In the 5th year she suddenly received a phone number to call, and Jane was shocked to find out that her girlfriend Max, appeared to be a boy. After the initial surprise Jane discovered that she really preferred a boy as her lover and they continued the relationship, now spending as much time on the telephone as on the Internet. More and more she realized that the situation was getting out of hand, it had become a manipulative relationship but she could not break the spell. Finally Jane decided to go and meet Max In Real Life, at the same time cutting her ties with her now complicated life at home. By this time they had been together for over 6 years. And then Jane realised, after she had spent only a few fragmented days with Max, that she did not love him at all. She actually did not even like him. She had loved a 'fata morgana', inspired by her capacity and need for love (personal communication, 2006).

I tell this story because it is one of the strongest examples of the power of attribution in mediated presence as well as being one of the best examples of the power of natural presence I have witnessed. Had the mediated presence not been so interesting for many reasons, had her wish for and capacity to love not been so strong, my friend would never have gotten so deeply embroiled in this double life. Because she was in need of intimacy, she became a master in these processes of attribution through which the boy became this radiant figure in her life. When she had to get out, there was no stronger medicine than facing reality, meaning facing the boy's natural presence and using all senses and cognitive and emotional structures present. In a meeting in natural presence something happens that cannot be mediated by any technology. The simplicity and complexity of the here and now being present, the 'aura' as Benjamin called it, cannot be replaced. Benjamin could not know at his time that mediated presence would become so elaborate and omnipresent, nor could he foresee how utterly attractive it is for so

⁵⁷ For privacy reasons I have changed the names of the people involved.

many people to spend hours a day in mediated presence. Also, the psychological implications of mediated presences had not been explored at all at the time. People like to be captured by the machine and operate the machine as well, capturing themselves and others. People like to be partially present themselves and meet partial representations of others. Social relationships in natural presence environments can be very suffocating. Therefore, spending time in mediated presence environments via structures like the Internet is highly attractive. In all kinds of Internet environments processes of attribution occur; people trigger each other's imagination by sending and receiving all kinds of data, over longer and shorter periods of time, without having to confront each other while actually fulfilling certain personal needs⁵⁸.

The last story I want to share in this section poses the question of whether there is a distinction to be made between mediated presence that is triggered by natural presence in real time and mediated presence that is triggered by stored data in a machine. It addresses the question whether the aura of the natural presence somehow gets mediated by the technology when comparing it with mediated presence in which natural presence plays no role at all in the triggering of feedback.

Neal Stephenson argues that natural presence does make a difference in his cyberpunk novel 'The Diamond Age' (Stephenson 1995). In this book two girls are raised only by a computer book. The girls ask questions of the book, it answers and the book asks questions of them and they answer. The questions and answers of the computer book to the one girl are based completely on a database structure. The other girl, our heroine Nell, has a book that is influenced by a person who has concern for her. Both girls do not know what is 'behind' their book, nevertheless they attribute many things to it. Nell does not know there is this person who actually influences the questions and answers that her book gives her. Where the one girl is raised by the formal structure of the database, our heroine Nell is raised by personal attention even though she does not realize this. In the end Nell becomes the leader who wins and saves the world because she is capable of taking an independent position towards the world that surrounds her. Through this story Stephenson argues that personal attention to the uniqueness of a person can never be replaced by a database structure, even when it gives appropriate answers and questions and is designed with great concern. Stephenson thus argues that the natural presence of a person, who has attention and concern for another person in real time, even when this presence is mediated, makes the difference. It is the 'real time' feedback to the specific situation of a certain person, which conveys through the mediation qualities of natural presence anyway. And according to Stephenson's novel, this makes a huge difference in quality of education.⁵⁹

⁵⁸ It is not only the tremendous use of porn-sites that supports this argument, it is also the fact that in the many communities and online game environments that the Internet facilitates, people communicate intensely for short and longer periods of time with strangers they never meet, nor do they want to meet them.

⁵⁹ In chapter 4 I will make a plea for the notion of vital information, which resonates with this idea of the distinct nature of every specific situation in which a person finds his or herself.

Of course this is a novel and of course no experiment like this has been done with children. Nevertheless, mediated communication has become a significant part of the education of rich children in the northern hemisphere: radio, TV and Internet offer non-personalized environments in which children spend hours a day. Internet also offers a variety of interactive environments clouded with strangers and database structures and more personalized environments like MSN.⁶⁰ GSM tracking devices via the mobile phone show parents where their children are and daycares offer web cam monitoring to parents so they can check their babies from work. More and more on- and offline digital learning environments are being designed, marketed and used.

The design of the environment in which children grow up in the urban, rich, North-western hemisphere reveals more and more mediated presences around them. I concur with Benjamin that natural presence is very powerful, being present in the here and now. Natural presence is a vital element in human communication processes. Even when mediated presence plays a crucial role in these processes, the human dignity of all people who partake of such an exchange should be respected. Attribution is a powerful mechanism, which makes mediated presence flourish. But it can also cause confusion. As is the case in the story of my friend, sometimes people no longer realize what kind of communication they have become involved in and give up more and more of their personal space, their human dignity, which should be respected. When mediated presence is not connected to natural presence at all any longer, human beings have become subject to the logic of machines and processes of attribution may occur that they can no longer oversee. It is especially when this occurs in environments where there is no social control, as is generated by witnessed presences both on and offline, that unheard of things take place. Whether we consider the stories of Frederic Kaplan and AIBO, Jane and Max or of the heroine Nell – mediated presence has a lot of effect. Even when the channel of communication is narrow, people will attribute ‘aliveness’ to things and other people for their own supposed well-being and will actually synchronize with the attributed artefacts. Witnessed presence has an influence on these processes of attribution, it may break them, or make them stronger, as will be argued in the next section.

MEDIA SCHEMATA

‘I could not go to sleep because the lady in the television set asked me to stay and watch a bit longer’, said the aging mother of a friend of mine the other day. To her, the words of the TV presenter were like real words, so she did not want to let the TV presenter down and she stayed up till late at night. Before she’d become this old she knew perfectly well that TV presenters always ask you to stay and watch a bit longer and that they are not talking to you personally. Because of her aging process she is losing her understanding and knowledge of what media are and how

⁶⁰ One might argue that the success of a chat-environment like MSN is due to the fact that it mediates the presences of people who know each other, possibly via friends, in natural presence as well.

they function. She believes that the lady in the television set is actually present in her room, the box is there and the lady is in the box talking to her. She attributes a personal relationship to herself and the lady in the television set. The media schemata that are developed around TV and its presenters no longer function for my friend's mother (personal communication, 2005).

Every medium that is introduced to larger groups of people will trigger certain behaviour. Through a process of trial and error and through conversation about it, the users come to understand media and media schemata develop. People know how to read and/or partake of the variety of media that are available to them. This understanding develops over time. Media schemata are complex cognitive structures, which help people to express themselves and understand each other. As with language people use and recognize certain styles and rhetoric and can refer to the world in a factual or a fictitious manner. In his PhD dissertation Wijnand IJsselsteijn discusses how media schemata develop in relation to presence (IJsselsteijn 2004). He therefore discusses the history of media from a presence perspective and concludes the following:

“Thus, media schemata may act as an attenuating factor on our initial response to take the stimulus at face value and act accordingly. Despite this inhibitory effect of our media schemata, or perceived reality templates, as Rheingold (1991) calls them, there are numerous examples where we still exhibit a tendency to respond to current media in much the same way as we would to reality. At non-cognitive (e.g., automatic behavioural or psycho physiological) response levels, our brain and sensory system have simply not evolved to deal with media as something separate from reality. Evolution could not have anticipated an environment cluttered with disembodied sights and sounds. As Reeves & Nass (1996) put it: During nearly all of the 200,000 years in which Homo Sapiens have existed, anything that acted socially really was a person, and anything that appeared to move toward us was in fact doing just that. Because these were absolute truths through virtually all of human evolution, the social and physical world encouraged automatic responses that were, and still are, the present-day bases for negotiating life. Acceptance of what only seems to be real, even though at times inappropriate, is automatic (p. 12).” (IJsselsteijn 2004, 47).

The concept of media schemata is crucial for research into the domain of designing presence in environments where technology plays a crucial role. Presence, which is mediated via technology, is accepted by our brains as part of reality and as a result we attribute all kinds of elements to the communication we establish with, or through, the technology. Because technology also functions in witnessed presence, in which we share experiences and deliberate upon them, we develop schemata; concerning information and communication technologies, we develop media schemata that help us to operate and understand the machines and their messages and help us to distinguish the one ‘agreed’ reality from the other. Commercial and political propaganda influence the media schemata people develop, but I would argue that the day-to-day conversations between people also cause the deconstruction of this propaganda. People read through the lines, in

a ‘samizdat’ kind of way, people hesitate to buy the next ‘new thing’. The more elaborate the propaganda, and the more it is supported by strong power structures, the harder it is for people to make up their own minds.

We do know that when we speak to someone over the phone this person is not in the same place as we are.⁶¹ Nevertheless the presence of the person on the phone may be much more intense than the real environment where we physically are. Voices are recognized and characterize an individual, so does use of language, and because we share time while we converse, the person on the phone is very present. Before mobile telephony was introduced, it was still possible to know where the phone of the person we were talking to was located physically. As I mentioned before, today we regularly ask each other ‘Where are you?’ a question that was hardly ever posed before because we always knew where the other person was when we entered into a conversation. The ‘Where are you?’ question is part of the media schemata of mobile phones; as the understanding of TV presenters is also part of the media schemata of television. When presence is designed with technology, the media schemata define how we will perceive and understand the presence that we perceive. This perception is negotiated in our day-to-day lives.

It is not only with media that we can see schemata evolve. With other technologies that are part of our day-to-day lives we also settle for certain behaviour, and we no longer question how this technology is actually constructed, nor do we realize what we are operating. When I turn on a light switch, I just expect the bulb to produce light. I do not understand how the electrical wiring has been connected, or how the energy is generated. It is part of my ‘natural’ behaviour when I enter my house. But it is not ‘natural’, it is the result of an economic, social and cultural infrastructure that I am able to switch on a light without thinking about it. In modern societies we use technology and its infrastructures all the time without realizing what we are doing. We withdraw our money from an ATM machine and trust that the money will be real when it comes out of the wall. We drive cars on a highway with thousands of other people and expect not to be crushed to death. We heat our houses with gas and do not expect to be blown up. We use dishwashers and washing machines and do not expect our houses to flood. When we receive an automated letter from the electric company with our name printed on it, we assume it will have an effect on us. And when we include medical technology in this argument, we believe we’ll survive when the surgeon enters our body cavity with his instruments. Even though most people do not understand how this all works, we have learned to settle for certain behaviour. How we settle for this behaviour is relevant for my research question about the way to design presence, because for what ever is designed, users’ schemata will evolve.

In Science and Technology Studies the complexity of such arrangements in which nature, culture and technology are deeply interwoven, is addressed. Through analysing a simple object, a standard procedure, or the invention of a single item, underlying structures of meaning, production and social organization are

⁶¹ Small children, who have not yet learned how to use the phone, will pick up a toy and hold it in front of the receiver to show their grandmother what they are talking about.

revealed. By analysing the network and context in which such an item functions it becomes clear how structures we do not see but use everyday are actually shaped.

In the essay “Plugging into the mother country” Jules Cassidy and Sally Wyatt (2001) describe how the confrontation with the English plug made them aware of their ‘otherness’, their colonial background and the fact that they as women have a technological identity, be it as “cyborg or goddess”. Coming from Australia and Canada, they were used to other plugs and wiring of domestic electrical appliances, and they did not know that the English wire their appliances themselves and use different plugs. The fact that they did not know how to do this caused them lots of trouble and emphasized their being ‘other’. When travelling abroad one is easily confronted with the local manner of systems engineering, even though globalisation increasingly creates the same interface to technologies, as Wyatt analyses when she is ‘reading’ the house of friend that she is staying in (Cassidy & Wyatt 2001). She also notices how some interfaces are very dated in time. The technological capacity of a woman is part of her identity and can be a reason for generating feelings of humiliation even between women, as Cassidy describes. And as a response to this, a pride in ‘being other’ evolves.

By analysing a very simple object Cassidy and Wyatt demonstrate, among other things, how technology is also a bearer of a certain culture in a certain time and place. People develop their schemata in a certain place at a certain time for how to deal with a certain technology. This involves perception and understanding (the English find it ‘normal’ to wire their own plugs, while in Canada and Australia plugs come with the appliance and are already wired) and it involves a way of acting upon this perception and understanding (the English know how to wire their plugs and Cassidy and Wyatt do not). If one is not familiar with the technology schemata of a certain place, one can find oneself in serious trouble. And even though we are increasingly able to find the same products all over the planet because of the process of globalisation, which generates a sense of ‘normality’ and even of ‘naturalness’, we have to realize how technology, even simple technology, also carries cultural information. Thereby it generates certain behaviours and it contributes to the inclusion and exclusion of people.

Media schemata are deeply influenced by our cultural understanding and this understanding influences how people use the technology for the products they make. A very convincing argument for this was given by Jean Rouch, anthropological filmmaker and professor at the University of Nanterre, Paris, France. When Jean Rouch made a film about the lion hunt in Niger in 1965⁶², together with African colleagues who did not share the media schemata for film as it had developed in France at the time, he found that they used the camera differently. For the African filmmakers the feet of the lion hunters were the most important thing and in the film we see minutes long of running feet.

Media schemata change over time. When we look at a TV-series from 30 years ago we find it extremely slow. Audiences adapt and learn all the time and their

⁶² La Chasse au Lion a l’arc, Jean Rouch, 1965

media experiences are influenced by, and become part of, their identity as well. Every generation in every culture has its own media memories (Volkmer 2006). Every generation develops its own media schemata.

I conclude this section by establishing the fact that media schemata are particular to a certain time and place, to a certain generation of people and to different social groups. The media schemata influence how people deal with processes of attribution, influence how the reality of a certain technology is perceived and influence how new products will be made with the same technology. The process of how technology and media schemata evolve is crucial for designers of presence technologies to understand. At the same time it is very hard to achieve. We can use analysis from Science and Technology Studies as an inspiration, but the context in which those schemata developed was different to the schemata that will develop for future technologies. So we have to understand much better the social dynamics that make the schemata evolve.

WITNESSED PRESENCE

The perceived presence of a person plays a crucial role in the social organization of communities. In a street, in a village, in a school, in a hospital, at work, we see a person pass by and understand all kinds of things about this person. We realize whether this person looks healthy and stable, kind or threatening, whether he is moving faster or slower than we do, whether the person is anticipating our own behaviour. In our peripheral perception we see a lot of people doing numerous things simultaneously and we take this information into consideration in enacting our being, in orchestrating our own presence. When thinking about the design of presence in which technology plays a crucial role, this layer of perception of others, and orchestrating one's own presence, requires attention.

Among the crowds that characterize the many urban environments we distinguish 'the mass' and 'people we know'. We perceive the presence of others with various degrees of attention depending on how we are related to the person we perceive. Particularly in busy city streets, we are able to perceive and blinker part of our perception at the same time. We focus on our own movement and do not concern ourselves with other people. We can move anonymously in any crowd until the moment that we meet someone we know. The moment that we are recognized, our environment changes. We are seen, and this affects the nature of our actions. Because we are witnessed our actions can be testified to. It might be pleasurable to be seen, but we might also feel trapped when being seen by this or that person. The way our presence is perceived deeply influences our presence, influences how we will direct our next acts, how we will proceed with enacting our being. This is why I propose the formulation of this kind of presence as witnessed presence.

In the description of presence technologies it becomes clear that being witnessed or not being able to witness certain actions affects the way people act, both in natural and in mediated presence. Witnessed presence assumes an effect on natural and on mediated presence; it has implications for the way people 'enact

their being' in natural presence and it also has implications for how people 'enact their data-identity' in mediated presence. Because I am interested in the question of how to design presence in such a way that social interaction respects human dignity as it is formulated in the UDHR, I will focus on the effect of witnessing and being witnessed in this study. Before a person acts in relation to another person, one first has to perceive, to witness, this other person. In the UDHR human rights are formulated that wish to influence how people perceive each other and act upon the understanding of this perception towards each other. I assume the act of witnessing to include both the perception of another person and the understanding of this perception on which subsequent actions will be based.

CIVIL AND CRIMINAL LAW

All societies, even all groups, invent rules by which they channel the behaviour of their individual components. Behaviour is noticed by others, is witnessed, and it can therefore be commented upon and acted upon by others. In modern democracies social rules are also formulated in the judicial system of law. Civil law provides the rules that define how we interact as citizens. Criminal law defines how we deal with people who commit crime, who violate the rules that are given. In both civil and criminal law, presence, which is witnessed, is an important factor in establishing truth. Presence, unity of time, place and action is fundamental to how judicial process evolves. Presence is a factor in how an accusation is formulated, on how it is prosecuted or a disagreement is solved. Presence is a factor in what proof is accepted and what not. Presence and perception are intertwined. They will be checked and contextualized in a trial, because they have such crucial implications for how the judicial process evolves. In most countries all evidence has to be presented in court, in front of the judge who has to be present because he/she has to be able to perceive all proof in person. This is also the case with the International Criminal Tribunal for the former Yugoslavia in The Hague. No mediation of proof is allowed. In some countries, like the Netherlands, the court will accept written statements, which are given in the presence of a trusted third party. Media, like videotapes, sound recordings, server information may be accepted as proof as well. Such proof has to be contextualized like any other witness report.

In civil law, as is agreed in many countries, we have to be present to fulfil certain legal actions. When we marry, when the will of a deceased person is read, when we buy a house, when we sign certain contracts, the people involved have to be present. Often a third trusted party has to be present as well, as a witness. The position of the notary in civil law is interesting in this respect. A large part of the notary's job is to be present and to testify about the presence of the others who are signing a document at a certain place (usually the notary's office) at a certain time. In civil law, this way of establishing contract and binding agreements is arranged as well. A signature is one of the most widely used mediators of our presence. My signature proves that I have seen the document at a certain time and place, which is often noted as well, and approved of it by registering my signature. A signature has value for a certain amount of time, at a certain place, in a certain context and

has a pre-defined level of operation and execution of power. So the mediation of my presence by my signature is usually well defined in its operational capacity. A different point about witnessed presence in civil law is that not doing something can be considered as strong a deed as doing something. To be in a place at a certain time and not act can be judged as illegal. When one witnesses fraud for example, not interfering may make a person liable as well.

In criminal law, the unity of time, place and action has a different character than in civil law. Presence is a crucial factor in establishing whether a fact occurred or not. When I commit a crime, it becomes a deed the moment it is witnessed.

Questions will be asked in court later like 'Was the accused present at the time and place of the crime and/or did his/her actions trigger the events? Is there another person who can testify that he/she was somewhere else? Do other witness reports and other supporting materials like traces support this, for example? And also, the reverse, being present at a place at the time a crime is committed, can make a person responsible for acting under certain circumstances.⁶³ Being there and doing nothing can be as incriminating as being there and doing something. People witness each other's presence, testify about each other's presence and this influences the judicial process profoundly. It incriminates a person or sets a person free, depending on whether other evidence supports the witness reports. New technologies, which change forensic investigation and evidence, are developing rapidly at the current time. In debates about the validity of this kind of evidence, the technical methodology, as well as the context in which it is applied and the analysis of the results to be found, is under debate. DNA analysis may identify that a particular person is the one who has left certain traces that prove he/she was present in a particular place. How the DNA analysis is done, as well as how the results are understood, can be called into question. Technologically obtained evidence also has to be contextualized since any researcher makes choices in an analysis and these choices define outcomes.

Here, I want to establish the fact that 'presence', which is witnessed, is a factor of vital importance in judicial systems. It is part of the negotiation through which people establish trust and truth. Whether, where and how this can be mediated, and whether this mediation is accepted is one of the issues that is constantly discussed by policy makers and judicial institutions.

YOU AND NOT-YOU

In this section I want to argue that the way we are witnessed and witness other people, deeply influences the perception of our environment. The way we relate to the person with whom we interact has a distinct influence on what happens. I want to argue that the presence of other people influences our own sense of presence in all three neuropsychological levels as Damasio formulates them. To

⁶³ An international debate has been taking place as to whether the Dutch UN soldiers who were present in Srebrenica and did not act when eight thousand Muslim men were killed because of their non-interference, can be held responsible. Issues of hierarchy, responsibility and being present and not acting, define this debate.

make this argument I go back to the philosopher, Martin Buber, who lived in the first decades of the 20th century, a contemporary of Walter Benjamin.⁶⁴

In 1923, Martin Buber, a Jewish philosopher, published his book 'Ich und Du', which is published in English in 1937 under the title 'I and Thou' (Buber 1923). It is a philosophical and religious text in which Buber addresses the transformation of 'the other' in modern life. The text is written in poetic prose, and in religious circles this book was perceived as a revelation. Buber suggested that the Divine can be encountered in relation to another person and should not be considered as an external authoritarian entity, as had been the experience and understanding of Divinity previously. The other person that one has a relationship with should be approached as Thou because through this person divinity materializes in our world. Inter-human relationships are only a reflection of the human encounter with God. Human beings enter an I-Thou relationship with their whole being. Alongside the I-Thou relationships, we encounter many people in an I-It form. It reflects the world of people who we are not in a relationship with. In I-It relationships we see people at a distance, as a thing, a part of the environment, bound in chains of causality, according to Martin Buber.

Buber's contribution to the thinking about human nature has been significant. He inspired a scholar like Carl Rogers, who is one of the founding fathers of psychotherapy. And also Paulo Freire, for example, who developed literacy methodologies in Brazil, which functioned as a liberation movement to set the poor free. Even though he argues from a religious perspective, his perception of the tension between people who we have a relationship with and people who we don't have a relationship with, but who treat us as we treat them, as an 'It' in a causal manner, deeply influenced the thinking about human nature in the West.

The distinction between I-Thou and I-It resonates with today's tensions and confusions about how we encounter each other. In this study the Thou-It dichotomy is understood as a continuum through which we move as people when we meet each other. There are many variations between the experience of the purely individual uniqueness of a person and the experience of this person as being part of a crowd. The Thou reflects a special relationship in which individuality is celebrated. Whether this is to be understood in a religious context or not, is beyond the scope of this study and will not be addressed. The love between man and woman, between mother and child, between lovers and between friends is subject to many social rules, codes and cultural expressions in the variety of societies that humankind has produced. In this study about the design of presence I want to take this element of human nature into account. From now on, I will address this layer in human presence with the word You, with a capital 'Y'. In this way, I hope to pay tribute to Buber's work and inspiration and at the same time distinguish my understanding of the concept Thou from his

⁶⁴ I realize that these authors wrote their texts nearly a century ago. Possibly because they were among the first to witness the introduction of media and the introduction of a concept like 'the masses' their insights are still valuable today.

formulation. I do not take the religious implications into account, while this is vital to him. I ground the concept of 'You' in social rules, codes and cultural expressions in the variety of societies that humankind has produced to express and streamline lines of loyalty, hierarchical and non-hierarchical connections and feelings of love. When we take the communication facilitated by information and communication technologies into consideration, we can see very different practices and very different experiences of these technologies, dependent on how we relate to the person with whom we interact.

I become more aware of my presence in the world because I notice that another person perceives my presence. In the light of this study it makes sense to call attention to the fact that through this evolution we have also changed shape for each other. 'The other' has acquired more and more identities over time. In general terms it is clear that the variety of divisions of labour, the development of science and technology, urbanization and globalisation have changed how people perceive each other because of professional roles, hierarchies in administration, the invasion of the body by technology, living together in urban environments with large groups of people surrounded by technologies of transportation and the infrastructures of electricity, gas and water and the many mediated presences of other people. In this study I will not pose the 'chicken and egg' question as to what triggered what developments; is it technology, the way money evolved, the impact of the media, the context of power structures or whatever, which made our societies what they are today. This study takes the variety of 'others' as a starting point in their mixed and blurred realities, as they are perceived in contemporary modern city life.

People who we don't know, who are different, can easily be perceived as the enemy. The history of the concept of 'the other' is characterized by the dehumanisation of the other. If a person is not part of my group, whatever the identity of that group is, this person is perceived as 'other'. A simple reasoning goes as follows: if you are not with me, if you are other, you must be against me. And since you are against me, I will not grant you the humanity I grant people of my group and myself. And so 'others' easily become enemies. The concept of other and of enemy is different in different cultures. The dehumanisation of the enemy occurs at all times and in many places. That is why the UDHR emphasizes that human rights are to be respected at all times in all places. In this study I want to focus on more trivial interactions between people in their day-to-day lives. Even without the concept of 'the other' as enemy, we dehumanise each other all the time, purely for survival's sake. As Buber pointed out, we 'make an 'It' of each other'. In my own terms I would say that we relate to another person in such a case as 'not-You'. Between the You and the not-You people make many distinctions and create identities in the complex social fabric that determines day-to-day lives. Therefore You and not-You can be understood as a dimension through which we change shape for one another through time.

I can be with my lover, leave the house and pass a 'bump' and not even notice this person. Where did all my love go? When I am alone in a subway station I may say

hello, just for my safety's sake, but when there are 10 people waiting I do not greet any of them. When there are a hundred people I stop noticing them at all. When I pass a frontier between countries customs officials will look me in the eye, but not make any contact with me. Any official, with whom I have to deal, has been given the order to apply rules about my identity in their database and not to let any personal contact interfere with the application of the rules. In this landscape, in which thousands of people are present with whom I do not interact as humans but merely consider them to be information, I can find my loved ones, raise children, find friends, interact with neighbours and colleagues and generally act as a human being.

The way I relate to other people influences how I understand their actions and it even influences my perception of time and place. Being alone on a platform in a train station with tooth ache is a very different experience to being on the same platform at the same time kissing your loved one who is about to leave. All three levels of consciousness are involved in both situations, and our sense of presence is triggered in each of the three layers.

When considering mediated presence, the way I relate to other people also defines how I experience the mediated presence of this person. I understand the witnessed mediated presence within the context of the course of that particular relationship. It influences the processes of attribution, synchronization and adaptation deeply as was argued in the section about mediated presence above. When I perceive and witness other people in mediated presence as not-You, I merely treat their mediated presence as information about the environment I am in. It remains to be seen whether the witnessed mediated presence experience is as profound as an experience of social interaction in natural presence would be. The impact of social interaction in mediated presence can be considerable. The question is whether the sense of presence 'as a tool for survival' can be triggered to its maximum potential in mediated presence as effectively as in natural presence.

HUMAN RIGHTS AND THE INTERNET

I have already discussed the effect of information and communication technologies on the protection of human rights in the section about the presence technologies. Here I will focus on the effect of Internet for Human Rights Organizations. The act of witnessing a violation and being able to report it, so that other people can also protest is crucial for the struggle for the defence of human rights.

"The 20th century will be known both for its commitment to human rights and for the ongoing struggle to ensure that these rights are respected. At the same time, it will also be remembered for the massive changes enabled by new information and communications technology. These two developments have transformed the lives of people, including those who have previously been ignored by societies or disinherited of their rights. This is an area in which new media and the Internet

have played an extremely important role." (Abid Hussain, United Nations Special Rapporteur on Freedom of Expression 1999, X).

When discussing the positive implications of the Internet for Human Rights, the first stories that will be told are the stories about how the Internet has improved the practices of Non Governmental Human Rights Organizations. Internet has made it possible to escape from oppressive witnessing practices like censorship and surveillance by dictatorial regimes. In a survey conducted by Amnesty International among Human Rights Organizations in Latin America it states that "communications technology such as email is used daily; the use of networks has produced a way to save financial resources and enhance communication; the Internet has amplified work capabilities beyond former limits, and the Internet has enhanced the profile of their NGO internationally and locally." (Pacheco 2000, 111).

The importance of the early days of the Internet is that it could circumvent censorship and distribute witness reports as was never possible before. Because of this it became a powerful tool for liberation movements such as the ANC in South Africa. Designed as a network in which one place cannot control the entirety, "it has allowed indigenous human rights groups, in the very countries where the worst violations are happening, to quietly and quickly alert the world to violations in their territory. If you believe that real change has to begin from within, and cannot be imposed from without, you have to love what the Internet has spawned." (Sharpe 2000, 44). The experience of being able to escape the censorship of dictatorial regimes, the experience of being able to maintain communication with the outside world, while war is going on as in former Yugoslavia, the experience that people in the Diaspora are able to find each other and the experience of being able to find information about missing persons via a site like derechos.org, has had a great deal of impact.⁶⁵ The added value of information and communication technology for Human Rights Organizations is beyond doubt today.

Nevertheless, the medium is evolving and less positive implications of the Internet have surfaced as well. Certain nation states limit access and exchange by controlling infrastructures. If human rights organizations can get around censorship and surveillance, they now have to find attention on an Internet that produces huge amounts of information in little time. "One issue that Internet evangelists seem to miss is that increasing speed of transmission and quantity is in no sense synonymous with pertinence. Indeed the increase in usage of the Internet can paradoxically constitute an obstacle to communication in the larger sense of the word. When there were more difficulties in communicating, in the days of the telex and the telegram, organizations were forced to stick to essentials,

⁶⁵ Susan Meiselas, Magnum photographer, was one of the first people to understand the potential for sharing a culture, which is one of the rights that is formulated in the UDHR, even when people are driven into a Diaspora and suffer repression: <http://www.akakurdistan.com/> Written on the front page is: "This site, a borderless space, provides the opportunity to build a collective memory with a people who have no national archive"

complete and to the point, repetition was avoided and additional information weeded out.” (Sottas and Schonveld 2000, 79). Apparently, to be able to hear and understand a certain witness report, people need focused attention and the overflow of information due to the information and communication technologies diffuses attention as well.

When fighting for the Human Rights of certain individuals through global campaigns, the global attention that can be triggered via Internet can also be counterproductive. This was the case in Nigeria where Ken Saro-Wiwa, an environmental activist, was sentenced to death instead of sent to jail as a result of the global attention that his trial triggered, in which the use of the Internet played a crucial role (Sharpe 2000).

And even though Internet can have a great deal of impact, this impact may not be good enough to change certain situations. “For the Zapatistas, the Internet has helped to sustain their insurgency for six years, by keeping national and international observers informed of the oppression and action. On the other hand, six years have passed without there being substantial tangible improvements in the Zapatistas’ security and well-being. ‘The crisis in Chiapas’ will not be solved in cyberspace — clearly, more needs to be done.” (Hick & Teplitsky 2000, 63).

Internet makes it possible to enlist many people’s attention to witness and testify about a situation in which violations of human dignity occur. Also, the Internet makes it possible to be witnessed less and to get around restrictions like censorship and surveillance. For Human Rights organizations, which have benefited from this aspect of the Internet, we see that mediated witnessed presence via the Internet can function like a catalyst: both for good and for bad. The impact of witness reports has become less due to the flood of information that most people are confronted with.

CONCLUSION

Communication processes between people are defined by a pattern of the presence and absence of their natural and mediated presences. The fact of whether natural or mediated presence is witnessed influences the way natural and mediated presences function. Natural presence is defined by being alive and being able to act. Following the work of Damasio (2000), and Riva, Waterworth and Waterworth (2004) we can distinguish between three layers of consciousness. Each layer of consciousness also uses the sense of presence to survive. The sense of presence helps to distinguish between what is real and what is not real. But meanwhile we are developing technologies that intentionally confuse this sense of presence and affect the perception and range of action of a human being in his or her natural presence. Other ‘confusers’ like drugs, fraud and propaganda have been deconstructed, presence design has not yet been deconstructed in such a manner.

Following the work of Haraway I argue that human beings ‘enact being alive’. Technology has deeply encroached into how we ‘enact being alive’ in societies

where technology is ubiquitous as it is in the North Western Hemisphere. Both in our bodies and in our minds, the discourse generated by technology has become embedded. Not only by medical and biological technologies, which are not discussed in this study, but also information and communication technologies, which affect how we 'enact being alive': automation and transaction technologies, social network technologies, surveillance and identification technologies have an impact on our natural and mediated presences. This cyborg identity of the human being does not take his or her humanity away. According to the UDHR every human being with reason and conscience, who acts in a spirit of brotherhood with other people, is the bearer of human rights. Debates about who the bearer of human rights may be⁶⁶ have not (yet) entered the realm of discussion as to whether technology embedded in a body or a mind may alter this. The information and communication technologies do have an impact on human dignity, which is granted to every human being by the UDHR, and this is an area of great concern. The cyborg identity of the human being does not take his or her humanity away until proven differently.

Mediated presence poses the question of whether it is as real, whether it has the same quality as natural presence. Inspired by Benjamin I argue that the 'aura' of the original, of the natural presence, which has the quality of being here and now, is not to be underestimated. Natural presence is distinct from mediated presence. To understand how different it is, when and where and in what context, we need more experiences and more research on the technologies. It is clear though that through the process of attribution, synchronization and adaptation and through the process of getting used to something 'that works', through the development of media schemata, mediated presences can be fully accepted by people.

Witnessed presence influences natural presence and mediated presence. It can function as a catalyst. An action that is witnessed becomes a deed. That is why 'witnessing' is an important action in social life. Also in judicial systems witness reports play a crucial role. In the struggle for the defence of human rights, witness reports are very important. Social network technologies, like Internet, have ameliorated the practice of human rights organizations. The overall effect of new technologies for their work is still under debate since negative effects are also surfacing due to the overflow of information, and because the speed and amount of information that can be generated can also have the opposite effect to that intended. I argue that the witnessing of the presence of other people, and the being witnessed by other people, actually changes the sense of presence on all three levels. I argue that the dimension of You is as significant as the dimensions of time and place for the orchestration of an individual human being's presence.

Presence research is a field of interdisciplinary study and takes place in different sectors of society: in the military, in the industrial and commercial realm, in science and in the arts. The European Commission has been funding a research

⁶⁶ Who is considered a bearer of human rights is a political issue that is being addressed in the theory and practice of human rights politics every day for as long as the UDHR exists.

programme on presence since 1998 with the goal of mediating natural presence, a sense of being there, more and more effectively. One of the collaborators in this programme, Wijnand IJsselsteijn, proposes that presence research, which focuses on mediated presence, is a science of trade-offs. In the trade-off, narrative structures, media technology and cognitive and emotional human features all work together to create a sense of presence. To better understand the communication process and the variety of presences in which people operate in such a process, I have made the distinction between natural, mediated and witnessed presence. Between these three kinds of presences we make trade-offs that influence how communication processes develop.

In the following chapters, 3 and 4, I will describe two networked events in which natural, mediated and witnessed presence were interwoven in several ways. By analysing moments of trade-off, by trying to deconstruct what actually happened to the sense of presence in the multiple presences that surrounded the participants, I will analyse the case studies in chapter 5 from different perspectives in order to identify particular characteristics of each presence to better understand how to orchestrate these presences in processes of social interaction.

chapter 3: THE GALACTIC HACKER PARTY

Introduction

Context of the case studies

Amsterdam's cultural environment

Paradiso as a place

Paradiso's methodology

Designing networked events

The Galactic Hacker Party 1989

Press

What happened

Infrastructure

The Programme

Reflections

Trustworthiness

Social interfaces

Technical identity and words that act

The thinking of the actor

INTRODUCTION

In this chapter and in chapter 4, I will discuss two case studies: The Galactic Hacker Party (GHP) in chapter 3 and the Seropositive Ball (o+Ball) in chapter 4. The introduction that follows below, and the context of the case studies as described in the next section, are relevant to both case studies. As described in chapter 1, the case studies are exploratory in nature. Because I have gathered and analysed material on the events that took place in 1989 and 1990 with hindsight, recent developments have coloured my memory and my perceptions.⁶⁷ As described in chapter 1, I have used the methodology of the text laboratory to facilitate this exploration. Thus in the text below I will make the distinction between describing what happened and the memories and reflections that were uncovered when I used the writing of text as a laboratory methodology. The comments of key-informants have been integrated into the text. I mention certain contributions specifically because they are personal memories or represent a particular personal perspective of one of the key-informants.

In chapter 2 I sketched how presence and the design of presence are deeply connected with social structures and our sense of survival. The analysis of the case studies in relation to concepts of presence as described in chapter 2 will be carried out in chapter 5.

Before describing the cases I will first sketch the context in which they were conceived. Each case study is what I will call a networked event. A networked event is an event in which people gather physically in a place and in which online communication facilitated by Internet technology and other information and communication technologies play an important role. In the online environment other people who are not present in the physical location, can participate, and/or the people present can also connect in non-physical ways. Such environments became possible with the rise of the Internet. In the development of these new formats insights from art and technology, from entertainment and from the social sciences played an important role. Firstly, new collaborations evolved in art and technology and entertainment events, between artists and people who could make the technology work. Designers, programmers and hardware engineers have to collaborate to enable such work to be created. In the case studies that I present in this chapter and in chapter 4, these kinds of 'first-time collaborations' took place, in which art, technology and the individuals who presented the social agenda were required to work together. Both the Galactic Hacker Party and the Seropositive Ball took place within the cultural context of Amsterdam. These events were part of the public domain. They were produced and hosted by Paradiso, a musical venue in the centre of Amsterdam with an established international reputation.

The two events are well documented in the sense that the proceedings were made available based on the audio material (Riemens 1989, Riper et al. 1990). Paradiso and Hack-Tic published the first edition of the proceedings of the GHP in 1989. Village Design Inc. in San Francisco (USA) published the second edition of these

⁶⁷ I discussed this techno-biographical layer of the research carried out here in chapter 1.

proceedings, also in 1989 (Riemens 1989). An impression of the Seropositive Ball was published by the Centre for Innovation and Cooperative Technology at the University of Amsterdam (Riper et al 1990).

Around 1000 people took part in each of the events. Each event used on and offline communication in connection with one another. The two cases took place before the Internet became commercial, they occurred before the 'dotcom' hype, before millions of people went online. They were exploration events. On both occasions it was a first-time shared experience for many people present.

Because I have approached the case studies from the perspective of 'producing multiple presences', I have asked close collaborators of the time to review the work presented here. Key-informants for the Galactic Hacker Party, which will be discussed in this chapter, were Rop Gonggrijp, Patrice Riemens and Jan Dietvorst. Rop Gonggrijp and Patrice Riemens co-produced the event with me as external partners and I will introduce them later. Jan Dietvorst is the colleague from Paradiso who was specifically involved in the networked events to be discussed. Because I will also discuss Paradiso's methodology, I asked Jan Willem Sligting, a former colleague who at the time was, and still is, the musical artistic director, and also Pierre Ballings, the current executive director of Paradiso, to comment specifically on the section about Paradiso.

CONTEXT OF THE CASE STUDIES

The contexts of the case studies can be discerned in the climate of Amsterdam at the time, and especially in the 'underground' popular culture of music and art and design from which certain practices had evolved. Because I was the producer of the events, the context can also to be traced to some of the theoretical perspectives I had at the time, which influenced the way the networked events were conceived. And Paradiso, as a place with a remarkable tradition, has influenced the way the networked events were able to take place. I will first sketch Amsterdam's cultural and political environment at the time. Then I will describe Paradiso, after which I will address the design of networked events specifically.

AMSTERDAM'S CULTURAL ENVIRONMENT

Culture requires a certain infrastructure out of which the culture can evolve. Apart from the sharing of time a culture also needs an infrastructure consisting of spaces, tools, raw materials and a dynamic in which skills and knowledge are exchanged. The case studies that I will discuss built upon the cultural infrastructure and political climate of Amsterdam in the 1980s and early 1990s.

Amsterdam, the capital of the social democracy of the Netherlands, had a marked climate of tolerance at the time; for centuries, and till the present day, migrants have found their way to Amsterdam from all over the world; the city possesses several universities and art institutions; large corporations have their head offices in Amsterdam, many small companies create a flourishing market; there was a distinct gay culture, soft drugs were permitted, fashion was an adventure and

social security was guaranteed as never before. For international companies, Amsterdam functioned like a testing site for new trends. Because of the squatter's movement, which was rather large in Amsterdam in the 1980s a lot of 'free' spaces were available which facilitated new music, performances and experimental living styles with groups of people. The women's movement, the anti nuclear movement, the anti-apartheid movement and solidarity movements with countries like Nicaragua, Chile, Northern Ireland and others made a rather large group of young people politically aware. The Cold War between the United States of America and the Soviet Union was still going on, the 'Iron Curtain' was only 1000 kilometres away.

It is important to realize that Dutch politics were characterized by the so called 'polder model' in which the achievement of consensus between a variety of political identities was the highest goal at the time. In the Netherlands there still are over 20 political parties that collaborate at all political and institutional levels. The polder model can be explained by the struggle against water that the Dutch have had to carry out to keep the land from flooding. When the water comes, everybody has to collaborate. Certain animosities are considered 'not done'. The theatre of politics is not really appreciated; the expression of different identities is therefore limited. When people radicalise, they are invited to enter into a conversation in which their feelings and arguments are listened to and possibly acted upon.⁶⁸ Deviant opinions are valued, one may disagree, but it is not acceptable to start a fight on the road to destruction. No individuals should be criminalized as happened in many other countries' political arenas.⁶⁹ In 1989 and 1990, the polder model was still very much in the ascendancy, which made Holland a rather 'safe' playground to explore new things as will become clear in the case study about the GHP. The polder model also includes a special approach to prevention as will become clear in the case study about the o+Ball.

The two case studies were produced in the context of Paradiso and in collaboration with many other partners in Amsterdam and abroad. It was possible to build the networked events because there was a rich cultural landscape in Amsterdam in which many people participated. Art and technology, particularly, had organized itself around a few 'production houses'. And those special places, which have a history and a dynamic of their own, were partners in the creation of

68 I was deeply involved in the radicalising squatter's movement personally at the time and can testify to several such formal and informal conversations that changed the course of affairs significantly.

69 Later, in the 1990s, the polder model had fallen victim to severe criticism because the 'multi-cultural' society of the Netherlands appeared to contain many unformulated and unexpressed feelings of hate and distress. The polder model, with its inclination for compromise, had functioned like a pressure cooker, preventing the expression of diversity. During the o+Ball, the second case study that I will discuss in chapter 4, the first signs of a questioning of the polder model surfaced when some of the American guests queried the actual setting up of the ball. They missed the political polarization which they were used to in the United States and which they considered as a prerequisite for political action to succeed. Till today, Dutch politics have been characterized by the 'polder' mentality but the political climate has changed a lot. Acting like a 'satellite' of the USA, the Dutch government and media seem to have lost their independence and capacity to orchestrate deviant opinions in constructive ways.

the networked events. Making music and visual work with new digital technologies, which were very expensive in the early days, required special production places. The first 'production houses' for art and technology were established in the sixties. Composers of modern music gathered around STEIM⁷⁰ in Amsterdam. Montevideo⁷¹ and Time Based Arts were artist-driven foundations for the visual electronic arts. At the end of the eighties V2⁷², an art and technology laboratory and conference location, began in Den Bosch (and it moved to Rotterdam in the mid nineties). The Mediamatic⁷³ foundation, publisher of the first Dutch new media magazine Mediamatic⁷⁴, created bridges between artistic and commercial clients by building and developing new notions of interactivity and was one of the first groups that moved from 'art' to 'design' as its main focus (even though Mediamatic still produces and hosts amazing art works using digital technology as their medium). During the 1980s it was mostly in the arts that new and unexpected uses of technology were taking place. During the 1990s, when Internet became part of the commercial realm, 'design' as a discipline acquired a different status, since designers played such a crucial role in the creation of applications for the new digital technologies. Art as a zone of 'free' exploration was challenged by the 'applied' approach of design.

The reason for starting a 'production house', or media centre, can be found in the production values of art and technology. It requires technical and digital expertise to build and use machines with which to make art, and these have proved hard to fund until the present day. Apart from a few artists⁷⁵, the formal art world, the funding bodies and the business world would not support artists who were involved in art and technology. This is a reason why all these centres were started. By setting up 'collectives', 'foundations', 'media centres' and 'labs', both the funding effort and the expertise is shared, and in doing so, space and time for artists to produce their work is created. The GHP and the o+Ball profited from this infrastructure, which was created in the 1980s and earlier, and subsequently these two events proved to be an inspiration for events that took place during the 1990s.⁷⁶

⁷⁰ <http://www.steim.nl>

⁷¹ <http://www.montevideo.nl> In the early 1990s, Time Based Arts and Montevideo merged into one institution.

⁷² <http://www.V2.nl>

⁷³ <http://www.mediamatic.nl>

⁷⁴ Another magazine that was published between Amsterdam and the USA at the end of the eighties was Electric World. It focused on language and technology. Its founder, Louis Rosetto, lived in Amsterdam at the time and later founded Wired Magazine in New York in 1992, after which it moved to San Francisco.

⁷⁵ In the eighties some well-known artists like Nam June Paik were supported by Sony. An artist like Brian Eno, known for his musical work, received an exhibition in the Stedelijk Museum. BSO, a Dutch software company, supported the creation of Adelbrecht, the first robot ball. These were merely incidents though.

⁷⁶ Cultural centres can become key players in the democratic process, as became evident in the 1990s in Eastern Europe. After the Berlin Wall came down in November 1989, the Soros Foundation intentionally funded several media centres, conferences and networks to facilitate input into the democratic processes that were taking place following the breakdown of the communist states. During the Yugoslav War, for example, B92⁷⁶, an independent radio station and media centre, was crucial in spreading independent news during the war years. After many years of collaboration between the many initiatives, in 1999, a 'cultural backbone' was founded

The GHP and the o+Ball were two of the first events in a range of gatherings, and an inspiration to networks that still exist today like Nettyme⁷⁷, a collection of moderated mailing lists in several languages concerned with media theory and practices, and Next 5 Minutes, a string of conferences concerned with tactical media. Later, in the 1990s, the Melkweg concert hall, and De Balie⁷⁸, a political debating centre, produced and hosted experimental shows and networked events as well. In Amsterdam, one of Europe's first independent Internet providers Hack-Tic Network, which later became XS4ALL⁷⁹, and the Digital City, Europe's largest Internet community in the 1990s were founded in 1993 and 1994 respectively, by some of the same people who were participants of the GHP and the o+Ball. The government-funded Netherlands Design Institute started the conference Doors of Perception⁸⁰ in 1993, which created the Dutch connection to the international network of industrial labs and international art and design initiatives. The Waag Society for Old and New Media⁸¹, an independent Media lab for culture and the public domain, which was founded in 1994 and was supported by De Balie and Paradiso, played a significant role in creating a European network of independent media labs and it also became one of the founding partners of Sarai, a New Delhi based media lab.

Collaborations between artists, social activists and democratic institutions created a cultural landscape at the time in Amsterdam in which both cultural and commercial players collaborated, and in which local, national and European governments were funding partners. This ensured an environment in which innovation could thrive. Manuel Castells, celebrated author of the trilogy on the Rise of the Networked Society, describes the Amsterdam public digital culture as "a new form of public sphere combining local institutions, grassroots organizations, and computer networks in the development of cultural expression and civic participation." (Castells 2001, 146). This public digital culture could only come into existence because it could build on a rich cultural and political tradition in Amsterdam.

Even though there is still a network of media centres, and even though the grassroots initiatives are still very elaborate, the political, commercial and technological situation in the world has changed significantly in the last decade. This has had an impact on the position of these early digital culture initiatives; some foundations became businesses, some became institutionalised, others grew into global networks of importance, and some have just disappeared. The democratic process has been deeply influenced and changed shape on local, national and international level, because of media and Internet (Castells 2001).

with the support of the European Commission, including media centres from a variety of east and west European countries.

⁷⁷ <http://www.nettime.org> and <http://www.n5m.org>

⁷⁸ <http://www.debalie.nl>

⁷⁹ <http://www.xs4all.nl>

⁸⁰ <http://www.doorsofperception.com>

⁸¹ <http://www.waag.org>

PARADISO AS A PLACE

Paradiso has been one of the key podia in Amsterdam for new cultures, a musical venue of international reputation over the last few decades. It has been a catalyst in cultural developments by staging stars as well as young upcoming artists, and concurrently organizing debates and special performances in which the social and economic changes of the times were addressed. The fact that the GHP and the o+Ball took place in Paradiso, and were conceived and produced in the Paradiso context, has made a great deal of difference.

The culture and tradition of Paradiso guarantee a quality and a certain edge. As a producer I would use the fact that Paradiso is perceived as a special place when funding and inviting guests to participate. A tradition like Paradiso helps to convince people to participate since the credibility of Paradiso is beyond doubt. The building and the infrastructure that Paradiso possesses, helps to make the smallest initiative, as well as the largest outreach, possible. During the networked events, the GHP and the o+Ball, the technology that we were using was not standard fare at all. The GHP and the o+Ball were among the first public events in Europe in which online communication was part of a dramatic story line for a public event. The 'Rock and Roll' character of Paradiso helped with the jumping of hurdles that many other theatres would never have been capable of, or willing, to attempt.

Paradiso is a former church in the centre of Amsterdam, which was squatted in 1968.⁸² Since the early days music and debate from the current of the time have been performed there. Stars from all music traditions have left their traces⁸³; internationally renowned scholars have appeared on the podium and until the present day new and promising musicians and intellectuals have passed

⁸² As a church it was used by the 'Vrije Gemeente', a Christian community which was inspired by the Enlightenment. Evidence of the way this community experienced and practiced their religion are the figures that were portrayed on the traditional religious stained glass windows: Socrates, Marcus Aurelius, Moses, Christ, Augustine, Dante, Thomas a Kempis, Catharina van Siena, Juliana van Stolberg, M. Huldrices Zlinglius, Martin Luther, Spinoza, Kant, Lessing, Goethe, Ralph W. Emerson, A.D. Loman, After the church was left empty it served for a while as a carpet-store. Then it was empty again after which it was squatted in 1968 and almost immediately established a reputation as one of the venues in which the ideas and culture of the sixties materialized.

⁸³ International artists such as: Nirvana, Sex Pistols, Van Morrison, Ian Dury, Toots and the Maytals, Gregory Isaacs, Motorhead, Ann Peebles, Blondie, John Cage, Laurie Anderson, Hilliard Ensemble, Velvet Underground, Five Blind Boys from Alabama, PJ Harvey, Natasha Atlas, Jack Johnson, Angie Stone, The Bissarov Sisters, DJ Spooky, Mercedes Soza, Fela Kuti, Iggy Pop, Fateh Ali Kahn, Lenny Kravitz, Peter Tosh, James Brown, Celia Cruz, Nina Simone, Astrid Gilberto, U2, Police, Dr John, Manu Chao, The Clash, Paul Weller, Sting, Buena Vista Social Club, Willy de Ville, Justin Timberlake, Robbie Williams, Fugees, Artic Monkeys, Blur, James Brown, Jill Scot, Ojos de Brugo, Monu Chao, Cat Power, Lucinda Williams, INXS, Ryan Adams, Anthony Hamilton, IccT, Audio Bullys, Beck, Joe Jackson, Keane, The Black Crowes, Patti Smith, Bloc Party, Anastacia, Gino Vanelli, Baby Shambles, The Veils, Leela James, Norah Jones, Brian Setzer, Nerds, John Legend, Rolling Stones, David Bowie, Prince, Khaled, Youssou n'Dour, Dutch artists such as: Herman Brood, Golden Earring, de Dijk, Candy Dulfer, Michel Waizsfish, Paul Koek, Ilse de Lange, Asko Ensemble, Eboman, DJ Tiesto, Willem Breuker.

through.⁸⁴ Paradiso is a foundation that earns its money by organizing concerts in the first instance. It also receives funding from local and national government and funds for special shows. Over the last decade Paradiso has co-founded and supported several other foundations for nurturing new seedbeds for cultural development: for example, in the field of technology the Waag Society, Sonic Acts and Fabchannel (Winner of the Webby Awards 2006); and in the field of international and intercultural collaboration the Marmoucha foundation and the foundation Zuid–Oost, amongst others.

Paradiso produces several hundred shows annually, which attract several hundred thousand visitors, and more every year.⁸⁵ There is regularly more than one show a day. It has a 'large auditorium', the former church space with balconies surrounding it, which can hold about 1500 people. It also has a small auditorium, which can handle up to 250 people. The 19th century building is treated with care, while at the same time 21st century infrastructures are added where necessary. A simple modern layer has been added to the interior, where the 19th century building style remains dominant. The floor is painted black, the ceiling is green, and the pillars are gold, the walls and the balconies are off-white. The traditional stained glass windows behind the podium in the large auditorium — with the text "Soli Deo Gloria" in the centre — have found their counterpart in modern stained-glass windows with images of today's social life.⁸⁶ One of the windows, for example, shows a pregnant woman in a professional suit with a briefcase. One night, the space can look like a dark black box facilitating a heavy metal concert that is sold out. The next day a classical modern music ensemble highlights the lighting and acoustics of the original church character of the space.

To understand why certain programmes are successful I turn to the distinction that is made between space and place in the variety of social sciences. In general terms space is used for the literal coordinates that define a space. Place is the constellation of cultural and historical elements that are expressed in and attributed to a space. "Places are not physical containers of human presence, but the main expression of human presence itself." (Spagnoli & Gamberini 2004, 49). It can be home, a special café, a good playground in a park, the houses of parliament or a school. Some places only exist online in chat rooms like MSN, in online games environments, in companies' intranets and in certain environments on the World Wide Web. All places are also space. Some spaces are also place. When one creates a good conference, one tries to create a true place. The crucial network has to be gathered from the variety of communication flows, as will be

⁸⁴ Including: Heiner Muller, Daniel Cohn Bendit, Bernadette Devlin, Nawal El Sadawi, Mohammed Arkhoun, Fay Weldon, Marilyn French, Ian Buruma, Frits Bolkestein, Wim Kok, Hakim Bey, Peter Gay, William McNeill, Robin Lane Fox, Gerard 't Hooft, Robert Dijkgraaf, Sander Bais, Frans de Waal, Lourdes de Vries, Abram de Swaan, Johan Goudsblom, Henk Hofland, Geert Mak, Hubert Smeets, Dirk van Weelden, Ahmed Aboutaleb, Rick van der Ploeg

⁸⁵ In 1990 Paradiso made about 327 shows and had over 159,000 visitors; in 2006 Paradiso made 810 shows and had 490,000 visitors (source: Paradiso administration 2006)

⁸⁶ Jan Dietvorst from Paradiso invited the artists Hans van Houwelingen and Berend Strik to make new stained glass windows. They depict the following scenes: Death, Woman, Love, Marriage, Work, Machine, and DNA

argued in the case study about the Seropositive Ball. The culture of the participants has to be expressed through language, design and orchestration. Only then will a space turn into a place. When it really works out well, participants remember this sense of place, this connectedness between personal, social and historical awareness of one's own life in connection with other lives, now, before and in the future. Many guests of Paradiso, having been on the podium or having been in the audience, remember moments they spent in Paradiso.

The space is changed every time a new show takes place. For every show, light, sound and projections shape the space and contribute to the creation of the specific sense of place that characterizes a specific group of artists, audience or issue-based gathering. The sense of place only exists in the specific time frame in which the show is taking place. During some concerts the audience will experience 'magic' in the air, and during certain lectures the charisma of the speaker fills the space. In this sense Paradiso functions like a classical theatre. Dramaturgical theatre laws are applied for the creation of the performance place. When organizing a conference or a networked event, in which a new sense of place is meant to come about, these dramaturgical laws are also important. They not only have to be applied to performance elements of the show, but also to the possible participation of the attendants and participants of the conference or networked event. Many conference organizers do not realize that they are not only staging a play, as a conference organizer one also acts as a 'cultural architect' or 'cultural engineer' of spaces in which participants have to be capable of creating their own sense of place.

These moments when place evolves touch people in their heart and minds. Visitors and others do not realize the elaborateness required to create this time-based place-ness. The traces are subtle and fleeting. The next show happens the following day and new people take over the building and make it their place. It is only at that moment with those people present in the space, doing that certain thing that 'it' comes into existence. Nevertheless, when the experience is intense, the memory lingers and new alliances will continue to materialize. When a sense of place has evolved, when people have experienced each other's and their own sense of presence in a profound way, a conference or a manifestation can become an event that people will refer to many years later to explain what happened to their own life as well as to developments in general.

Developments in media and modern art, including the performing arts, deeply influence how the visitors will perceive and experience the place. I worked in Paradiso for 11 years. In those years the media landscape of most people in Amsterdam changed a great deal. TV now has dozens of channels and the Internet has entered the media landscape. In 1988 when I started working in Paradiso, there were only some national and commercial TV channels, there was a local TV station in the non-profit sector, CNN had not yet established its reputation, there was no satellite TV (therefore no Turkish or Arab channels could be seen in Amsterdam), and apart from a few individuals, most people had no internet at home and there were no mobile phones. In my early days in Paradiso an audience

would be willing to listen to speakers for several hours. We would have nights with talks from 19.30 to 23.00 hours. That would be unheard of today. We need breaks, intermezzos and a variety of experiences. Many conferences today offer 'choice tracks' (break out sessions, poster presentations, parallel programming, etc.). I agreed with other colleagues at Paradiso that Paradiso functioned as a medium, and this insight influenced how we took responsibility for the programme. Every medium has to interact and adapt to the media landscape that surrounds it. Paradiso also has to do this. The fact that a certain show took place in Paradiso was also a statement by Paradiso, as a medium itself.

A place like Paradiso is a continually formative influence on people. I personally learned a tremendous amount, but also these events 'educated' a new generation of cultural programmers. The Hack-Tic people, who were co-producers of the GHP for example, organized amazing events in the subsequent years like Hacking at the End of the Universe, Hacking in Progress, Hacking at Large and What the Hack in which a few thousand hackers would camp, hack and also exchange the cultural and political implications of their work. Originally inspired by the GHP, they took the lessons they learned quite a big step further.⁸⁷ Apart from learning production skills, people are mostly inspired by a certain attitude. An attitude that is inspired by and derived from the music scene where musicians like to play together, share their music and enjoy. In this sense Paradiso has been, and still is, an inspiration for many.

PARADISO'S METHODOLOGY

When discussing this text with Pierre Ballings, Jan Willem Sligting and Jan Dietvorst, all still working in Paradiso, we considered the underlying methodologies. Pierre Ballings emphasized that the production process of Paradiso is 'content-driven'. As a result the editing, the marketing, the guests (musicians or others) and the potential audience are approached as one production process. When Paradiso decides to do 'something' (like an Arab night, a programme about identification technologies, a gathering of choirs, a special musical night), then key-figures who can contribute to an editorial board first have to be identified. For this reason the networks of people around Paradiso are of crucial value for its success. Sometimes such key-figures approach Paradiso with a sketch or an idea, in which case they have to be acknowledged. Sometimes Paradiso approaches other people. The editors will suggest ideas about guests, about the programme and ideas about how to approach the audience. In collaboration with the people from Paradiso they will then further develop the idea, in which both the expertise of the editors and the expertise of Paradiso is used. The 'other person', be it a guest or someone in the audience, is the focus of attention from the start. Both guest and audience have to sense that they are in 'my Paradiso', as Ballings formulated it.

⁸⁷ Rop Gonggrijp, founder of Hack-Tic, has emphasized this in personal communication with me several times. I could not agree with him more, since I also experienced for myself how older people in the squatter's movement, as well as former colleagues at Paradiso, have had a deep impact on my way of thinking and producing.

Sligting, the musical artistic director of Paradiso, elaborates further on this approach. Paradiso does not just want to be a hall one can use, it wants to create real events. And for that to happen the organization of Paradiso has to disappear as much as possible and this requires a rather great effort. Nothing should interfere with the direct experience of the artist and of the audience in the immediate experience. No curator or editing effort should be sensed. Also, the now famous history is of no issue, it is not displayed nor used in the building or in publicity materials, even though people are aware of it. People from Paradiso wear no uniforms, there is no Paradiso merchandise. As Candy Dulfer, the Dutch saxophonist, said to Sligting “If you play here, it feels so much like your hall”. As an organization Paradiso does not interfere with what happens once something starts happening (apart from guaranteeing a safe and hospital environment). As a consequence people who perform or create events in Paradiso are allowed to make mistakes, which is quite rare these days. And later what happens is evaluated and analysed. The frame of reference for Paradiso to decide to undertake certain programmes, and how these are to be evaluated and analysed, is seldom discussed or articulated formally. The shared intuition of the programming staff and their networks determine what is done and how it is evaluated. Social relevance, artistic quality according to a variety of definitions, diversity of audiences, authenticity and a sense of urgency that evolves from what is happening ‘on the streets’ are structurally monitored. Paradiso is not so much concerned with originality or reputation, it is concerned with having the ‘right’ audience for the ‘right’ show. When a certain programme is truly relevant for a certain audience it makes sense to programme it. Music is understood in connection with the social and economic culture it comes from and in that sense Paradiso is aware of the avant-garde and the dynamics that define it. Sligting emphasizes that this approach is do-able because the scale of Paradiso can facilitate it. The dynamics of audiences of 100 people or 10.000 people are very different.

Jan Dietvorst, an independent visual artist and programmer of special lectures and modern classical concerts in Paradiso, who was also present at both networked events that I will discuss, emphasizes that in his opinion the audience does not change over time in Paradiso. Paradiso functions like a medium, and in the changing landscape the way people meet each other changes, but not the audience as such. People come to Paradiso to collectively experience an event, a concert, a lecture. Being present in a particular space and collectively experiencing what happens raises religiously inspired questions like ‘Who am I?’, ‘Where do I come from?’, ‘Where am I going?’. Even though these questions are hardly addressed directly, the experience that is carefully orchestrated by Paradiso creates a basis both for performing artists and the audience to reflect upon and express identity. What is crucial in the orchestration of ‘direct experiences’ is that the audience is able to afford an entry ticket and this defines the production values that Paradiso has worked with all along.

DESIGNING NETWORKED EVENTS

In 1989 the goal of designing networked events, including the applications that were developed, was to create meaningful interactions between its participants. Meaningful is meant to be understood here in the context of the theme, issue or situation in which the event or application functioned. The ambitions were to ameliorate understanding, express commitment and facilitate interaction so that people would be better able to act upon their own behalf. By facilitating debate and conversation, by orchestrating the network, a political space was created in which issues were formulated and reformulated. In this sense the networked events have to be understood in today's political climate, in which people's democratic participation is increasingly 'issue' based.

"Democratic politics is concerned with issues that require organization of a public, and the modification of democratic spaces, if they are to be addressed.

Accordingly, all sort of ideals, procedures, claims, and desires that may appear external to the problem at hand are drawn upon in the process of issue formation – to the point that it is unclear whether the issue can be articulated because a public had configured itself. This indeed is a feature of successful enactments of political democracy: here issues serve as occasions for public involvement in politics." (Marres 2005, 168–169).

For such political spaces to work they have to give people an experience, as was my conviction in 1989. Having studied social sciences at the University of Amsterdam in the 1980s, my perception and ideas were deeply influenced by critical theory and especially by the German concept of 'Erfahrung' as was elaborated upon by Oscar Negt and Alexander Kluge (Negt & Kluge 1972)⁸⁸. Negt and Kluge argued that an 'Erfahrung', an experience, evolves when perception is formulated and is historically contextualized. By formulating perception and connecting this perception to the specific time and the specific place in which certain actors, driven by certain motives, act, one is able understand one's own position and perception much better. This facilitates a person acting upon this formulated experience in a more conscious way and therefore the action will have more impact and the person becomes an actor in making history instead of being victimized by it.⁸⁹

88 Alexander Kluge is a filmmaker and one of the founders of the avant-garde intellectual Neuen Deutschen Film of the 1970–80s. Oscar Negt is a sociologist who worked closely with Adorno and Habermas in the Frankfurter Shule. In the Frankfurter Shule, academics like Adorno, Horkheimer, Marcuse and Habermas were concerned with how people, the masses, could become viable against totalitarian systems like the Nazis in Germany in the Second World War. Amongst other things they focused on how media and the orchestration of the public domain could influence this. The work of Negt and Kluge was remarkable and very inspirational for me, since both the theory and practice of media informed their collaboration, which resulted in texts as well as films. The implications of their work particularly came to life in a special workshop that Frans Berkers, sociologist, gave for several years.

89 I would like to argue now that the interpretation of time–space configurations was different in 1972 when Internet with its global networks and economic practice of globalization did not exist. We have yet to find how to translate issues, elaborated upon by the Frankfurters, into the current time space configurations. A variety of perspectives and analyses have been offered by social scientists during the last decade. How to survive in this new landscape as actors and also survive socially as humankind is a question of the utmost importance. We lack methodologies to

When designing events one has to provide a space in which a person can formulate his or her experiences and one has to offer elements that will facilitate the historical contextualization.⁹⁰ When designing networked events and applications one is actually designing processes that other people will have to go through. The characteristic of these processes is that participants will influence what happens, they will contribute, answer and invent things that cannot be foreseen.

It is like organizing a party. The infrastructure has to be there, one can put a lot of care into extra ingredients like food, an aesthetically-pleasing, exciting environment, music, maybe even a performance. But whether the party will rock, whether the party will become an event that people will refer to as 'meaningful' to their lives, one cannot predict. One just tries to ensure the infrastructure is as good as possible, within one's capabilities, in the hope that it will work. The better an infrastructure is conceived; the more chance it will achieve its desired goal. The question of this study derives from thinking about how to create good infrastructures in which people can act, be challenged and be satisfied.

Networked events that took place in the public domain, like the GHP and the o+Ball, were marketed as conferences and festivals. People had to show up at the door and buy a ticket to be physically present. People who attended via the network were invited by publishing the details of how to access the online environment. Networked events consist of presentations, exhibitions, performances and debates, which take place on- and offline. After gathering people from a variety of countries and practices, who all come to a particular place for the festival and 'hang around' for several days, a great number of discussions and debates take place. The assembled community acquires insights and perspectives by talking to one another formally as well as informally, seeing each other's work and debating it. It is impossible to understand the rise of digital culture without an awareness of how these thoughts and practices came into existence.

The way a networked event, which happens in the public domain, is evaluated is very different to how a scientific experiment is evaluated. People sense and feel and discuss. Audience response is not measured, it is 'sensed'. Being part of the event, one is confronted with the nature of one's own practice by seeing the work of others and this triggers deep conversations. In this sense a concept like 'contextual reflexivity', which will be discussed in chapter 5, is very appropriate for

counteract today's power structures in fundamental ways precisely because of the new time space configurations that have been made possible because of the digital network technologies. Networked events in the coming era will therefore have to be orchestrated differently. That is why lessons learned from the past decade of early digital culture may make sense, since it may help to identify the next steps.

⁹⁰ I do not address the issue of multiple identities, which is one of the perspectives on current complex social reality and issue based democracy, because I have taken the perspective of the Universal Declaration of Human Rights to undertake an initial exploration about presence design. The UDHR aims to contribute to the respect for human dignity of human beings as a complete entity in all situations. Further research about presence design may want to use the notion of multiple identities given the framework to be developed here of respect for the UDHR.

understanding the accumulation of knowledge and insight in the development of the early digital culture. The amazing talent and skills of some artists and activists has changed the perception and understanding of the time and space configurations of their audiences forever. Debates and conversations have only ameliorated this effect. In so doing they influenced design and industry in ways that are hard to trace. People who participate in an event also work elsewhere, and their work is influenced by the new insights and visual understanding they have acquired. To witness each other perform and to witness each other's presence (natural and mediated) is a key feature of networked events.

Every subsequent networked event aims to demonstrate the latest new possibilities and best practices in order to keep its own reputation up to scratch. My perception, having been part of this 'scene' in the 1990s is that through a series of events in which best practices were shared and discussed, the early digital culture evolved. When, in the mid nineties, the commercial realm entered into the Internet culture deeply, many of the dynamics changed.

To create good infrastructures is an art in itself. It requires a lot of technical insights about technology, finance and the behaviour of crowds. It also demands an understanding of cultures at certain times and places and an understanding of how cultures may clash. Culture is used here in the broader sense: the culture of a class, a scene, a gang, a region, and an ideological or religious group. One has to understand how a culture wishes to express and exchange and how it can transcend itself in relation to other cultures. And one has to realize that the designed event or application is a small part, maybe only a moment, in the life of any person who participates. For this reason it has to be very clear why and how a person participates.

When creating a networked event, one is also designing time. Dramatic events change our sense of time. A minute of pain or a minute of a daily bicycle ride feel very different in duration. Time can be very intense and time can just slip away. In a show, time is very visible in the production plans that everybody works with: the technicians, the producers, the artists, and the production-assistants. When creating ideas for shows, I often start by schematising the timeline very quickly. If every speaker needs 10 minutes, and there are 8 speakers then the programme will last 8×10 minutes plus 3 minutes change over, which is over 100 minutes. So after 6 speakers we need a break in which so many people will drink so many coffees, so you need a break of at least half an hour to be able to serve everybody. Then there is only 1 hour left, so if you also want a debate of 30 minutes, you can still programme only 30 minutes. If you show a film for 20 it only leaves you another 10 minutes for 2 more speakers, so possibly the program is prolonged or one of the speakers is cancelled. Most important is how the audience will feel by that time.

One tries to design dramaturgic timelines that take account of the different attention modes of the audience during a show. People experience the duration of a show very differently. When it is boring it takes hours, when it is thrilling people

forget about their own time. Time ‘flies’ in such a case. In creating shows, one tries to make time fly for the participants. To get them deeply involved. In designing networked events the design of time is complex. The time design of the physical gathering has to interact with the time spent in online environments. And when connecting online, one connects different time structures because people live in different cultures, which each have their specific time design.⁹¹ How does the physical communication relate to the online communication, how can one see what happens in the network in the physical space? The design of natural presence, mediated presence and the design of how and when people can witness each other’s natural or mediated presence generate new issues of dramaturgy that are only beginning to be explored. In the case studies for this research, this new dramaturgy raises interesting issues as will be discussed later.

When designing a party, an event, or an application simple questions become hugely important: how to enter, how to identify, how to meet, how to show yourself, how to leave traces, how to find another person, and many more. In the design processes of networked events, which include the design of the offline as well as the design of the online environment, these questions are solved in a variety of ways. Here I will discuss two networked events in which such interaction only lasted a few days. In all kinds of organizations (business, medical, educational, governmental, etc.) it is a question of vital importance how to orchestrate the dynamic between on and offline communication. By analysing these two events I will shed more light on the underlying issues of such dynamics.

In the design practice of Internet applications over the last 15 years these questions have been approached by the designers with a great deal of intuition. They have built on scientific insights concerning technology, and on scientific insights in psychology. Cultural studies and anthropology have also been used as inspiration. But I would like to argue that it is also in large part the intuition of designers that has defined how we perceive and act with digital culture today. Since we have had more than 15 years of work now, we can see that an underlying understanding, a meta text, has been developing. Maybe one could even call this a grammar. This meta text, in which certain things have become accepted almost to the point of being perceived as natural, is only now beginning to be discussed. Apart from conferences and publications, the character of this meta text, and of the accompanying body of knowledge, is being formulated in the design of the curriculum of the many new/multi/interactive media departments in universities all over the world that have been founded in the last decade. This study wants to contribute to this research by investigating the design of presence in these on- and offline environments.

⁹¹ In his essay “Werelden van tijd” (Worlds of time) the Dutch philosopher Hans Achterhuis explores how the thinking about globalization is focused on the change of meaning of place, while the effects of globalization on the experience and design of time are as distinct (Achterhuis 2003)

THE GALACTIC HACKER PARTY

It was dark in Paradiso in early August 1989. The light of computer screens created a blue fluorescent mood. Off to the right-hand side, in the middle of the floor of the main hall, we had built 'the cockpit', a collection of all kinds of computers, which would be able to facilitate all the connections we were planning. It was lit by one light bulb which was hanging down from the high ceiling of the former church Paradiso. Above the stage there was a screen, to show 'connections' live.

We had worked for several months to make this happen together with Rop Gonggrijp⁹² and Patrice Riemens.⁹³ Meeting the Chaos Computer Club⁹⁴ from Hamburg was an inspiration, as was the United Nations debate about a more balanced flow of information.⁹⁵ The networked event we organized had two names: "The Galactic Hacker Party" and the "International Conference on the Alternative use of Technology Amsterdam" (ICATA '89). The name Galactic Hacker Party was inspired by Douglas Adams 'Hitchhikers Guide to the Galaxy'.⁹⁶ "The International Conference on the Alternative use of Technology Amsterdam" (ICATA '89) wanted to contribute to the United Nations debate. They were explicitly designed as one event in which different communities would meet. From now on I will refer to both of them as GHP. It was a programme with very solid and serious debates as well as being a programme that convened the hacker community.

The source material for this case study consists of several kinds of publications. There are the proceedings, published by Paradiso and Hack-Tic, there is the press

⁹² Rop Gonggrijp, who was 21 at the time, founded the hacker magazine Hack-Tic in early 1989, and Hack-Tic Network in 1990. Later, in 1992–1993, he co-founded XS4ALL, one of the first independent Internet providers in Europe. After leaving XS4ALL, Rop Gonggrijp founded a number of companies in the field of computer security and cryptography. In 2006 Gonggrijp, with others, launched a campaign to criticize the use of computers for voting in democratic elections in the Netherlands. He was inspired to start Hack-Tic by NEABBS, through reading the *Datenschleuder* (D), 2600 (USA) and the Amsterdam squatter magazine *Bluf!*. He was also collaborating with Professor Herschberg at the University of Leiden at the time, which is how we met.

⁹³ Patrice Riemens, who was 38 at the time, was originally a scholar in social geography. Over the last decade he has inspired media theory with his rigorous observations. He is a regular contributor to the mailing list Netttime.org and invented the 'slacker salon', a special gathering place that opens its doors all over the planet when hackers have conferences and meet physically. Today Patrice Riemens is a fellow of the Waag Society and is a board member of Tactical Tech, the open source initiative of the Open Society Institute, the former Soros Foundation.

⁹⁴ The Chaos Computer Club was founded in 1981 by former 1960s activists Wau Holland and others who were concerned about the prominent role of information technology in all aspects of society. They hit the international news in 1987 when in one night they transferred 134,000 Deutsch Marks from the Hamburger Landes Bank into the account of the club, which they returned the next morning in front of the press. Today the Chaos Computer Club has 1500 members. For over 20 years they have published the famous 'Datenschleuder', and they also organize the yearly Chaos Computer Conference around Christmas. <http://www.ccc.de>

⁹⁵ In the United Nations there was a debate about the 'free flow of information' versus a 'more balanced flow of information'. The United States of America strongly supported 'free flow' since it would open markets for their film and television industry, amongst other things. Out of fear of 'cultural imperialism' the communist states, like the USSR and Cuba, strongly opposed this idea.

⁹⁶ At the Galactic hacker Party we also served the Pan-Galactic Gargleblaster.

coverage in national and international newspapers, there are the audio tapes of the show in the large auditorium and there are the 5 personal folders in which all correspondence and production material was archived by myself at the time. They are labelled Personal (in which all personal notes between the organizers are kept), Bizzinizz (in which all contracts and agreements with technology companies, guests and budgets are kept), Organization (in which most communication with participants is kept), Chaos Info Show (a folder which consists mostly of press material which includes the GHP as well as the Chaos Info Show, a programme that I organized in the fall of 1988 in Paradiso with the Chaos Computer Club) and Press, which includes all press clippings from the GHP. There is also the written report by Rop Gonggrijp, which was published in Hack-Tic 5/6, and which was written more from the perspective of the hackers and is the only report that addresses the online communication that took place during the GHP. Therefore it is cited a great deal. In the description below I will sketch what happened during the GHP, but this should not be viewed as a historical account of what took place. For this other methodologies would have to have been utilised like identifying other archives, using other historical sources and interviewing more people.

The description below is determined by the research question at the heart of this study. I am interested in what happened as regards the design of presence and the variety of presences the performer and the audience encountered. In a networked event that I produced later I also evaluated the audience experience by conducting interviews and surveys.⁹⁷ At the time we were just trying to make it work, nobody thought about evaluation. Any experience was immediately used for improvement, a classical trial and error methodology, which characterizes many innovations in their first phases. Therefore, I will sketch the context of the situation so that my perceptions and reflections of what happened to the audience can be better understood. To give an impression of the impact of the Galactic Hacker Party, and to show it had a public domain character, I will first give an impression below of the press coverage it received. Then I will address elements of infrastructure, discuss the programme and elaborate on some reflections of mine that were triggered when writing about the GHP in a text laboratory manner. The formulation of certain perceptions triggered more memories and perceptions that were then formulated, and which in turn became the trigger for yet more perceptions and so forth.

PRESS

In the press the issues of the new computer era, which were raised by the GHP, were sketched convincingly. Hackers want to show that systems are not safe and

⁹⁷ The thousand professors and teachers of the University for Professional Education in Amsterdam participated in a three day event in 2001. In the morning a classical conference was offered in one of the largest theatres in Amsterdam, Carre, in collaboration with Doors of Perception). In the afternoon all teachers collaborated in a specially designed online environment (in collaboration with Mediamatic). The event is well documented. The production phase, all the lectures and all the stories and interactions between the teachers, and the evaluation can be found at <http://www.nevejan.org>

help companies and governments to make these systems safer. But at the same time hackers promote the idea that information should be free. Some arrests were made in 1988 and the Robin Hood idea of the hacker, versus the Hacker as a Thief was explored in a variety of articles.

Hackers were a new phenomenon for the media at the time, while there was enough awareness that computers had become more and more important in our day-to-day lives. In the Netherlands the Franken Commission was preparing a law, which would define what computer crime would be, but this was still in process. As a producer I have to add that organizing this sort of event in the middle of the summer triggers more press attention than it would in the fall. In the summer the press is looking for news issues to cover for readers who are on holiday and like to read slightly longer articles.

We hit the national TV news and had extensive articles published in national newspapers and magazines concerning the GHP, its guests and the issues it raised. Some impressive international coverage also appeared because it was the first time that hackers from the USA and Europe had come together, and people from all continents had participated via the network: from Brazil, New Zealand, Moscow, Nairobi and South Africa, Hong Kong and more. A special edition of *Liberation* (Fr) came out, which was called “*Informatique, Le bal de Voleurs*”⁹⁸; the front page of the *Wall Street Journal* (USA) carried an article with the title “*Nerds of the World Unite – and Defend Their Right to Hack*” and the *Guardian* (UK) emphasized the connection with the Russians with the title “*Galactic Hackers log on to Glasnost*”. Below is an overview of the press coverage that demonstrates a clear build up, an extensive reporting (also in many regional newspapers in the Netherlands) and a scaling down of press attention (Press Folder, 1989).

7 May 1989: *San Francisco Sunday Examiner and Chronicle* (USA) by Denise Caruso

July, August 1989: *Terminal*, Paris

July: *Computerinfo* 8/9

9 July: *Computable*

13 July: *NN* (Amsterdam alternative magazine)

27 July: *Telegraaf*, *Nieuws van de Dag*, *Algemeen Dagblad*,

29 July: *Haagse Post*

1 August: *NRC Handelsblad*, *de Groene Amsterdammer*

2 August: *Volkskrant*, *De Groene Amsterdammer*, *Nieuws van de Dag*, *Typhoon* (Wormerveer/Amsterdam), *Haarlems Dagblad*, *Nieuwsblad van het Noorden*, *Twentse Courant*, *Leeuwarder Courant*, *Amersfoortse Courant*, *Rotterdams Nieuwsblad*, prov. *Zeeuwse Courant*, *Leeuwarder Courant*

TV: *NOS journaal*, national news 8 o'clock edition, *Nieuwslijn Veronica*, 21.15

⁹⁸ “*Informatique, Le bal de Voleurs*” can be translated as “*Computer Technology: The Feast of Thieves*”

3 August: Volkskrant, *Algemeen Dagblad*, Typhoon, Arnhemse Courant, *Dagblad Tubantia*, *Dagblad van Almere*, Leeuwarder Courant, *Nieuwsblad van het Noorden*, *Dagblad West Friesland*, *Utrechts Nieuwsblad*,
 4 August: Volkskrant, Trouw, *Telegraaf*, *Parool*, *NRC Handelsblad*, *Brabants Dagblad*, *Goudse Courant* (and several other local newspapers carrying the same article), *Prov. Zeeuwse Courant*, *Reformatistisch Dagblad*, *Eindhovens Dagblad*, *Fries Dagblad*,
 The independent (UK), *The Guardian* (UK)
 5 August, *Haagse Post*, *Liberation* (Fr), *Lordag* (Denmark),
 7 August: *The Wall Street Journal Europe* (USA)
 9 August: *Automatiserings Gids*
 11 August: *Computable*
 18 August: *Volkskrant*

WHAT HAPPENED

At the end of January 1989 the editors of the GHP, Rop Gonggrijp, Patrice Riemens, Marieke Nelissen⁹⁹ and myself decided to go ahead and create a large computer show in the summer. Possible guests and partners were identified, possible sponsors as well. At the end of March two press releases were sent out into the world, one for the GHP and one for ICATA'89. On the 29th of March a first posting was done by Hack-Tic on NEABBS¹⁰⁰ announcing the Galactic Hacker Party:

“During the summer of 1989 the world as we know it will go into overload. An interstellar particle stream of hackers, phonephreaks, radioactivists and assorted technological subversives will be fusing their energies into a media melt-down as the global village plugs into Amsterdam for three electrifying days of information interchange and electronic capers. (...) The Force must be nurtured. If you are refused transport because your laptop looks like a bomb, cut off behind enemy lines, or unable to attend for any other reason, then join us via the networks. Other Hacker groups are requested to organize similar gatherings to coincide with ours. (...) Please relay this announcement through all channels of communication you can access. Spread the Byte, Spread the Byte, Spread the Byte” (Organization Folder 1989).¹⁰¹

The same week a more formal Paradiso press release concerning the ICATA '89 stated the following:

“On August 2, 3 & 4 1989, a large gathering of technologically minded people will assemble in Paradiso, Amsterdam, for the ICATA (International Conference on

⁹⁹ At the time Marieke Nelissen was teaching computers to women for the municipal government of Amsterdam.

¹⁰⁰ Holland's first general bulletin board system (Nederland's Eerste Algemene Bulletin Board Systeem).

¹⁰¹ This text was written by Rikki Cate, according to Rop Gonggrijp, who collaborated with her at the time.

Alternative Use of Technology Amsterdam). Computer-, data-, network-, and telecommunication specialists of all ages and origin will be able to meet and interact (...) making an extensive and fruitful East/West, South/North dialogue possible. (...) A major theme of this conference will be the democratisation and the demystification of modern, and especially computer-technology in the age of global communication. (...) As the computer industry is presently structured, there is a definite risk that full access and use of modern techniques will become restricted to a limited elite of professional and/or business people. Such a development could run contrary to the hopes and expectations that were prevalent among the very same people at the dawn of the information era. (...) Thanks to desk-top publishing, the transactions of the conference will be made available to the public right at the venue's close." (Organization Folder 1989).

The language of the two announcements, including the "Force must be nurtured (...) Spread the byte" and the "desk-top publishing of transactions", reflects the atmosphere of the time.

INFRASTRUCTURE

In the months following these announcements many connections were made, people approached us and we approached people, including bodies like UNESCO. All communication that was exchanged in these months is archived in the Personal Folders. I will write about these production months in the section on the reflection on trustworthiness. In the months before the GHP opened its doors, a technical infrastructure was also created in Paradiso to enable it to become a 'wired' building. The creation of the technical infrastructure, before and during the ball, will be addressed in the reflection on technical infrastructure.

Finance

On the first day 140 three-day passes were sold for fl 25,00¹⁰² each and 154 one-day tickets for fl 10,00 each. The second day we sold 284 one-day tickets, and on the third day another 315 tickets were sold. In total we had 893 paying visitors. We had over 50 people (from outside Paradiso) who were collaborating to make the GHP happen, 19 formal guests and a guest list of about 20 people a day, consisting of friends of the collaborators, Paradiso people and formal guests (Bizzinizz Folder 1989). Therefore, over a 1000 people participated in the GHP. Overall ticket sales generated fl 13.673,-.

The preliminary costs incurred in financing the GHP were: Travel (just 2 tickets from the USA for Felsenstein and Draper were over fl 3000) fl 4875,63 Technology (cables and additional equipment that I mostly had to rent) fl 8582,64 Entertainment (film, dj, games) fl 911,80 Publicity fl 375,- Catering collaborators fl 1728,30 Hotel fl 550,- Representation fl 998,- Insurance fl 1200,- Telephone fl

¹⁰² A Guilder at the time had the user value of a Euro today. In 2003 when the euro was introduced the estimated formal exchange rate between Euro and Guilder was 1 euro to 2,20 guilders.

4682,70 All computers, including the SUN Machine, were sponsored. Most formal guests paid their own way. The total cost was fl 23.904,07. Paradiso covered the difference of fl 10.231,07.

Lay-out of the Building

The formal programme was orchestrated in the large auditorium at Paradiso. Debates, supported by presentations on the big screen were programmed in a linear fashion. The programme would start at 10 o'clock in the morning. In the afternoon workshops were organized around specific themes. The workshops took place in the large auditorium, the balconies, in the cellar and the dressing rooms of Paradiso. In the centre of the large auditorium was 'the cockpit', a variety of computers that had to facilitate the different presentations. In the back of the large auditorium is the Paradiso light and sound section. In the small auditorium was the Hack Room, which had no formal programme but enabled people to bring their own computer and connect to the network and share information and communication.

Hack Room

In the small auditorium was the hack room. Participants were invited to bring their computer and hook it up to the network. Incoming computers were registered but these records have not been kept. Only the blank form for registration. From memory I recall that there were no more than 20 computers. At the time it was quite an effort taking a computer along. In the hacker salon it was mostly young boys that gathered. With tables along the walls, you would see clusters of 'geeks' hanging around a screen. Being the producer of the event, I would only pass by now and then and leave them be. And they were happy to be left alone. From stories, I understood that people exchanged information, some 'hacks' were tried out, but none of them became a story that travelled beyond the hack room.

Network

The internal network during the GHP was based on a SUN machine, on which Unix was installed. This SUN machine was placed in one of the dressing rooms of Paradiso and only 'our' systems operators, who worked for the University of Amsterdam, or were connected to Hack-Tic, were allowed access to this dressing room. The Unix machine was the file server and was connected via Ethernet cables to terminal servers at various locations in the building. Via the terminal servers asynchronous serial connections were made to other terminals and modems. The Sun machine, as well as a dozen computers, were kindly lent to us by a few computer companies. I had to rent 'terminal servers' and the Ethernet had been installed in Paradiso previously.¹⁰³ An adapted version of the Unix program 'conf' was used as a chat facility, which would facilitate all users in the building in

¹⁰³ We obtained a 7500,- guilders subsidy for this Ethernet from the Anjerfonds.

communicating with users outside the building. An out dial modem was also accessible via the network, but because of financial constraints we decided to block international telephone traffic. In Hack-Tic 5/6 Rop Gonggrijp reports that even though we decided to block lines for international telephone traffic, it appeared that all kinds of people were 'modemming' with all corners of the world. Rop found that there were quite a number of illegal NUI's (Network User Identifications) circulating at the GHP, and with these (via a PTT-PAD) people could use DATANET-1 and in so doing all packet switched networks could be accessed. PAD's from companies were also used (Gonggrijp 1989). I will return to the making of this GHP/Paradiso network in the reflections about technological identities.

Edit group

The 'edit group' was located in a dressing room next to the server room and had regular problems posting its work on the GHP net. The edit group consisted of Geert Lovink, Geke van Dijk, Gert de Bruyne and others who helped them out.¹⁰⁴ They had the task of reporting what took place during the conference in Paradiso so that our nodes would be able to participate. From these raw bits of 'live' text, the edit group composed reports of every session, which were also posted on the net. They had to invent how to go about such a task on the spot. These reports, together with audio tapes of the programme that took place in the large auditorium, were the bases for the proceedings that were published later, edited by Patrice Riemens.

Nodes

In Wellington New Zealand a group of about 30 people gathered for all three days. They had installed dedicated lines of communication with the GHP. Professor Hamelink¹⁰⁵ and Professor Boafo¹⁰⁶ in Nairobi chaired another node. They were involved in a special course for students on communication policies, which was hosted by UNESCO and the Institute of Social Studies (The Hague). And we had agreed to contact the Moscow connections of Captain Crunch. These were connections we knew of beforehand and with whom we had agreed certain communication protocols, so their participation could be part of the programme in the large auditorium. Such 'protocols' are discussed in several faxes and email

¹⁰⁴ Today Geert Lovink is a respected scholar in media theory, published by MIT Press and founder/director of the Institute for Network Cultures at the University of Professional Education Amsterdam. Geke van Dijk, together with Bas Rajmakers started a successful company, ACS-i, media research and projects, which was sold to Lost Boys in 2000. In 2006 they are doing their PhD's at the Royal College of Art and the Open University in the UK and they have started a new company STBY. Gert de Bruyne has been deeply involved with the struggle of the Palestinian people.

¹⁰⁵ Cees J. Hamelink is Professor of International Communication at the University of Amsterdam and Professor of Media, Religion and Culture at the Free University in Amsterdam. He has lectured in over 40 countries and is special advisor to the UNESCO and the United Nations concerning information technologies.

¹⁰⁶ Professor Boafo is Head of the Department of Political Science, University of Ghana and special advisor to UNESCO.

communications in the Organization Folder. For example we agreed with Wellington, New Zealand that they would be online for 30 minutes before the programme started. After listening in for about 45 minutes the chair would ask them, via chat mode, “please Wellington, your comments and questions please”, after which it was agreed that this communication would go on for 10 minutes. This worked out more or less with Wellington and Moscow, as will be discussed in the reflection on Social Interface. In the case of Nairobi, because of the Kenyan telephone system at the time, the link that was working until 15 minutes before we started, went down. Even a phone call was not possible for several hours. Nevertheless, they sent a fax with their vision of the computer as a tool for democracy, which did influence the final ICATA declaration (see Appendix 3). As Professor Hamelink remarked in a fax sent to us as a response to this malfunctioning “do not try to make things work with ‘inappropriate technology’ (Organizational Folder 1989).

In every session where we opened other networks, people kept on participating. While debates took place, people from the edit group would try to type as fast as they could, to make interaction possible. In many debates questions were raised via the network. This was made possible by the reporting of the edit group. In those days, there was no live audio and video over the net. Only words were exchanged and often these words came from people we did not know and did not even know anything about. The Wellington people had contacted us before the GHP, after they had read some of the announcements that were made via the net. But we had no details about them.

To communicate with people who one does not know seemed to be no problem at the GHP. Hackers happily exchange information; they share with strangers as long as they are able to assume that the other person also follows the ‘hacker ethic’ when exploring systems. Though as became clear in the Wau–Pengo debate, which will be addressed later, even the hacker ethic can give rise to deep confusion (Riemens 1989). When communicating with people we do not know via mediated presence we seem to attribute qualities and context to them based on the perception and understanding of our own context. When we know for example they are hackers, or when we know they are from a certain country, we expect certain things from them that are determined by our own hacker ethic and our own image of a particular country. There often appeared to be a preconception about what kind of questions they could expect from each other before people communicated, and of course several times people in Paradiso were surprised by the questions they received. For example, the Russians, who were communicating via the San Francisco Moscow Teleport, asked questions about object oriented programming, 3D graphics and medical applications. But Amsterdam answered with more political questions like whether the Russians considered themselves part of the ‘global village’ (Gonggrijp 1989, 22). In chapter 2, I discussed the concepts of attribution and the development of media schemata that facilitate the acceptance of mediated presence in day-to-day social interaction processes. The process of attribution seemed to take place even before media schemata had been developed at the GHP.

Even though there were regular flaws in understanding one another, and some of the highlights were involved in overcoming this, there were also moments when the communication via the network really contributed to the discussions in Paradiso. For example, in the Wau–Pengo debate about the ethical responsibility of a hacker, which I shall discuss later, Wellington asked about the responsibility of systems operators at just the right moment. To orchestrate natural presence and mediated presence (which are both witnessed) in one performance in which the design of time is crucial, is quite a challenge as will be discussed later in the section about social interface.

THE PROGRAMME

2 AUGUST: TO BYTE OR NOT TO BYTE

Each of the three days had a theme. The first day was “To byte or not to byte”, about the relationship between man and machine¹⁰⁷. An animation of Max Headroom¹⁰⁸ opened the conference, after which Captain Crunch¹⁰⁹ opened the network links with other nodes in the USA, Germany, New Zealand, and France. But soon after Crunch started chatting away, the Paradiso network that had been created especially for the occasion, was hacked and went down. After an hour or so, it was up again and stayed ‘up’ for all three days, even though it was often reported to be slow, since there were only four outgoing telephone lines, which had to take care of all the traffic. Later Crunch also used a videophone to connect to the Russians, who were waving the famous ‘Hi’ to establish the fact that the connection worked. I will discuss this connection later in the reflections.¹¹⁰

While the network was down, Lee Felsenstein¹¹¹ gave his keynote speech about the computer as a tool for democracy, emphasizing the quality networks can provide for local communities. In the early afternoon Captain Crunch opened a videophone link with the USSR, which will be discussed in one of the reflections later. We saw Russians on the screen waving at us. In the afternoon several

¹⁰⁷ The programme for the three days is to be found in appendix 2.

¹⁰⁸ Max headroom was a science fiction series that built upon the cyberpunk movement in science fiction literature. It was introduced by the BBC in 1984 and brought to American television in 1987.

¹⁰⁹ Captain Crunch is the alias of John Draper, a famous hacker and phone phreak from the United States. He had been sent to prison several times in the 1980s for his phone phreaking activities. Crunch’s name refers to the breakfast cereal from which one could obtain a small whistle that ‘Captain Crunch’ used to hack the phone system because this whistle generated the right ‘2600’ frequencies. Crunch was connected to the Well, one of San Francisco’s first Internet communities. He also worked with Autodesk, an innovative software company at the time.

¹¹⁰ My sister, Maartje Nevejan who was attending the GHP, remembers this as a moment of euphoria she compares with the feeling she had when watching the first landing on the moon. The iron curtain still looked very solid at the time.

¹¹¹ Lee Felsenstein has been involved with computers and Internet since the early seventies at Berkeley, University of California. He was a member of the famous Home Brew Computer Club, and worked closely with Steve Jobs and Steve Wozniak on the development of the first personal computers, which later became Apple Computer. While most people were busy making money, Lee Felsenstein focused on community applications of the new technologies.

alternative networks were demonstrated. Michael Polman from Antenna¹¹² demonstrated and spoke about the fact that networks ultimately remain people-to-people networks which have to be orchestrated as well. Jeremy Mortimer of Greennet¹¹³ demonstrated Greennet, Peacenet¹¹⁴ and Econet and emphasized that computers are sometimes the only way to export reliable information from certain countries that are in trouble like South Africa, Nicaragua and China. Tjebbe van Tijen showed the university network and the sysop from the radical political BBS de Zwarte Ster from Rotterdam, Xytha showed the way politically sensitive information and political discussions take place on their system run completely by volunteers. Lee Felsenstein demonstrated the 'community memory' project in which people can leave messages for other people in their own neighbourhood. This was the first time I realised that mediated presence could be appreciated when people are actually sharing their natural presence by also being in the same place at the same time.

In his account of these demonstrations Rop Gonggrijp reported that the amazing feature of these networks is that people, who are directly involved, report about their experiences and perceptions without being mediated by news agencies (Gonggrijp 1989, 23).¹¹⁵ At the time this was a new feature in the media landscape: to be able to share news made by lay people that is not subject to censorship, propaganda and commercial media networks. In my experience and in many other people's experience this is one of the most amazing aspects of the Internet, the fact that lay people share information, locally, internationally and across borders that are otherwise closed. The fact that these networks were shown, and 'live' communication took place on the big screen, made this awareness resonate with the audience, including the many journalists present. The fact that people collectively witnessed the 'mediated' presence of others who were physically present somewhere else, but who were clearly communicating 'live' with us in Paradiso without being hindered by formal institutions or laws, accelerated this awareness to the point that there was a perceptible 'magic' in the air. The potential of people to people networks inspired many Internet evangelists to promote these technologies in the decades to come.

In the afternoon several workshops took place about how to make an independent computer network, about viruses and viral networks, about ecological implications of the computer industry, about artificial intelligence and the way computers may change our way of thinking. In the evening of that first day the film 'Brazil' was shown, and then Paradiso closed, while hackers in the small auditorium wanted to

¹¹² The Antenna foundation was founded in 1986 and focuses on the non commercial use of a variety of technologies for social organizations. Antenna Nijmegen specifically focuses on the design and implementation of information and communication technology for social organizations and functions in a global translocal network. Their motto is. "Networking for progress, not for profit. <http://www.antenna.nl> (Polman en van der Pouw Kraan 1995).

¹¹³ Greennet: <http://www.gn.apc.org>

¹¹⁴ Peacenet: <http://www.igc.org>

¹¹⁵ The fact that people, even when they share the same goal, often do not share the same language, was shown to be problematic by a Brazilian contributor to the GHP, which illustrated the arrogance of the assumption that everyone can speak English (Gonggrijp 1989, 23).

continue to 'hack'. As Rop Gonggrijp remarked in his report "When Paradiso closed, hackers were upset because they were just getting into it. The normal day rhythms of the GHP audience (with or without jetlag) were so diverse and the connections with the rest of the 'global village' had become so close, that Dutch local time seemed to lose its significance." (Gonggrijp 1989, 26).

The orchestration of 'global' time lines is a very hard to conceive issue (Achterhuis 2003), Especially when bio-rhythm's, which can not be active 24 hours 7 days a week, are to be respected. When inside the networks, local context loses its significance. Being in mediated presence can annihilate the awareness of natural presence. While reading a book or being immersed in entertainment this can happen as well. What is interesting about Rop's remark concerning social interaction, is that he emphasizes that every person also lives in a personal time zone, even when present in the same physical space. Some live at night, some get up at eight. The rhythm of Paradiso was different to that of the hackers, the rhythm of the hackers was different to the rhythm of the politician, the rhythm of the politician was different to the rhythm of the nurse, and so forth. Natural, mediated and witnessed presence impact on these personal time zones. People in Wellington, New Zealand, woke up when we went to bed, the Americans were having lunch when we had dinner and so forth. The rising of the sun in the different parts of the world determines the day-to-day social rhythms and these influence how people will be able to interact socially. When engaging in mediated presence with another person, the natural context of the people who are going to interact socially influences their mediated presence. When to log on and be able to meet is one of the first issues to be solved. The Wellington connection to the GHP stayed up all night to be able to communicate with us in Paradiso during our daytime. The hackers in Paradiso did not want to leave the building because in other time zones people were awake whom they could communicate with. The hackers preferred to change their personal time rhythm to be able to communicate (and I have seen many people do this for many years).

The possibility of mediated social interaction has even more deep consequences for personal time zones when people work in, or with, companies that do global business. Today in 2006, workers in Indian call centres synchronize their rhythm with American office hours, for example, which triggers certain food sellers to serve food in the middle of the night, which triggers some sorts of transportation to be made available, which means that the children of the taxi driver have to walk to school by themselves, and so on. Also, the way people interact in the morning is different to the way people interact at the end of a work-day or late at night. The synchronization people need to be able to connect in mediated presence, has an impact on their natural presence and their natural environment as well. Just as the natural presence influences the kind of mediated presence one is capable of carrying out. When interacting globally this is an issue of concern because the consequences of these kinds of adaptations of personal time zones in a 24/7 economy reach further than is easily discernable. But in 1989, at the GHP, the hackers had to leave the building of Paradiso that night.

3 AUGUST 1989: THE HACKER IN THE LION'S DEN

The second day at the GHP focused on “\$\$, secrets & the right to information”.¹¹⁶ The three-day programme stated: “This day will be about the complex relationship between big money, governments and their (secret) services. And the right to information with regard to computers and their users. Is a computer a crowbar? How do hackers and intelligence services interact? Free flow of information, the legislation on hacking, both on the national (Dutch) and on the international level, censorship in networks and BBs, but also fascist computer games and viruses will be reviewed.” (Organization Folder 1989).

It was very crowded in Paradiso because the GHP had been on the national news the day before. In the morning John Draper, alias Captain Crunch, demonstrated his findings about how the Russian phone system was structured. Around lunchtime the debate about espionage started between Pengo, an alias for the 21-year-old Hans Heubner, and Wau Holland, one of the founders of the Chaos Computer Club in Germany. Pengo, who was a member of the Chaos Computer Club, was accused of having sold commercially sensitive information to the KGB and because of this he became an item in the world news. Wau Holland wanted to excommunicate Pengo from the CCC because he had broken the trust within the CCC by selling information he had obtained via the CCC. According to Wau, Pengo had broken the hacker ethic. Pengo argued that he had never noticed anything of a hacker ethic, that he had met a lot of young boys who were fascinated by technology. He declared not to be proud of what he had done, but also argued that he did not see the difference between working for a large company and working for a secret service. “The fascination with technology easily led to a fascination with power. Hacking computer systems is a sort of unreal pleasure and the KGB agent made this all very real. It was as if I had become the star in my own espionage movie.” (Riemens, 1989). New Zealand asked the question of whether it was not the systems operators who are responsible. Wau and Pengo agreed that would be too easy, then all data would belong to everyone since most sysops are not capable of preventing hacks. The chair closed the debate with the proclamation that all people have the right to make mistakes, which triggered applause from the audience (Gonggrijp 1989). In the workshop that afternoon, led by Steffen Wernery¹¹⁷ and John Draper about secret services, this debate continued. Over 100 people participated and a lot of stories were shared about the functioning of the National Security Agency in the USA, Interpol and others. Gonggrijp remarks in his report that he recognized quite a number of Dutch intelligence people, who according to him were enjoying a great ‘course’, listening in and hanging around in the hack room, for only 25 guilders (Gonggrijp 1989, 31). Later that afternoon in the show “Information under and as a threat” Nazi-software was shown by Suzan Ugursoy from Koln.¹¹⁸ Issues were raised

¹¹⁶ This was the subtitle of the day's programme.

¹¹⁷ Wernery knew of a hack in a Philips system in 1988. When he reported this to Philips they agreed to meet him in Paris. He thought he would get a job, but upon his arrival he was arrested by Interpol and kept in a French prison for over 2 months.

¹¹⁸ She showed two games which were called “The Hitler dictator-game” and the ‘anti-Turk test’.

about what to do when such games were available via the Internet. Why show them on the GHP? Should fascist software be banned or should it be shown? Peter Klerks and Werner Pieper emphasized that 'knowledge is power'. Especially when this knowledge is aggregated by computers into large data sets about people, this power has to be broken. Hackers and political activists do have a task here that is important for the democratic development of societies (Riemens 1989). Late in the afternoon Daniel de Roulet, who is a medical ICT specialist from Switzerland, presented P.M.'s novel *Bolo Bolo*. *Bolo Bolo* is a utopian novel that has influenced the thinking about networks profoundly.¹¹⁹

The game night that evening did not take place, as it should have done. With all the hassle to make the technology work, with so many guests, and a lot of press attention in the previous days, we had not prepared this night well and the technology did not work as it should have. The good thing was that The Art Hefties, a group of Amsterdam based technology and media artists, who also had a special place in the basement for all three days, which was full of sound and images, filled the big screen in a sort of VJ session *avant la lettre*. Their slogan was "Information is Deformation".

4 AUGUST: THE FUTURE BEHIND THE COMPUTER

The morning was supposed to be taken up with an in depth talk by Professor Hamelink, Professor Boafo and their students about the relationship between the northern and the southern hemisphere as regards computer technology. They had prepared the discussion but as I reported earlier, the Kenyan telephone system in Nairobi went down the moment we wanted to start the conversation.

Nevertheless, they sent us the results of their thinking via fax later, so their thoughts were embedded in the final ICATA declaration at the end of the GHP.¹²⁰ Via Peacenet we went online anyway to discuss the relationship between the rich northern and the poor southern hemispheres, finding out how computer technology could contribute to the emancipation of people all over the world. The Universal Declaration of Human Rights was a reference point in all these debates, mostly because all of the people who participated 'wanted to do good', but many of us did not know what 'doing good' implied in those days. The fact that email and Internet facilitates cheap information that is hard to censor appeared to be of crucial value for people in the southern hemisphere during these debates.

Rop Gonggrijp, reporting about this session, cites a contribution from Mexico to this debate, in which a comparison was made to the introduction of the railways in Mexico early in 1914. Freedom fighters, farmers who were with Pancho Villa, had to pass the city of Empalme where the army was based, on their way to Mexico City. Travelling by train they decided to go around the city. They took 500 meters of train track, laid this in front of the train, moved the train, dismantled the track

¹¹⁹ In *Bolo Bolo* the argument is made that after a certain number of people has gathered in a network, in a community or in a *Bolo*, the *Bolo* should divide into two *Bolo*'s which can each grow to the ultimate size after which they will divide into two again and so forth. This idea about networks challenged the notion of an ever evolving 'global village'.

¹²⁰ The final declaration is to be found in appendix 3.

and laid it in front of the train again. Within two weeks Pancho Villa's farmers had passed the city without blood having been shed (Gonggrijp 1989, 32).

In the afternoon, while Paradiso was filled with hackers having a great time, the edit group and some other people gathered to draw up the final declaration that we wanted to launch on the networks as a result of the GHP. At that moment Gordon Pasc, a famous cybernetician, entered Paradiso. He was in town as a guest of the CICT of the University of Amsterdam, with which we collaborated, and offered to give a speech. With a huge black cape, a pipe and a plastic cup he climbed the stage of Paradiso and explained the principle of entropy to the gathered audience by blowing smoke into the plastic cup and showing how it finds a shape. Chaos is full of tensions and patterns and shapes will always evolve in the end; entropy is one of the dynamics that is responsible for this.

At four o'clock that afternoon we received a telegram announcing that all telephone lines in Paradiso would be shut down, because we had regularly used stolen NUI's. There was great excitement in the building as a result, until someone carefully looked at the telegram and saw that it was signed by P.H.Rieking. When we realized that 'phreaking' was the author of the telegram, the joke became clear. The rumour was that P.H. Rieking had hacked the telex system of the phone company. All telephone lines in Paradiso kept on working till we closed. That evening a party closed the amazing gathering, and the ICATA declaration, one of the first hacker manifestos, was sent into the world.

REFLECTIONS ON THE GALACTIC HACKER PARTY

TRUSTWORTHINESS

In the Foreword to the conference proceedings on 5 October 1989 I wrote: "Through combining these audiences, we assumed that the overall effect of those three days in August could be more intense: philosophers having to confront real possibilities and frontiers of technology and hackers realising that their deeds do affect the way society and history develop. By emphasizing the culture that is created through the existence of the hacker dream, we could both make ourselves an environment that is full of rumours and undefined ideas, as well as a meeting point for people living in very different parts of the world, all using technology to realise their wishes and convictions in this life. For us the hacker dream concerns the freedom to invent, the right to know and the need to act. (...) We started off... made the first rough drafts of the programme, planned our budget and sent messages over the networks to get in touch with other people interested in our idea. It soon appeared that organizing a conference like this only through computers is not possible. One needs to know people and a telephone and a fax-machine can be very useful." (Riemens 1989, 1).

The fact that as organizers of the GHP, we were actually connecting in person with most of the guests and contacts, made the conference and the meeting point of real value to most people participating. But the way one approaches a hacker is different from the way one approaches a philosopher. As Susan Benn, director of the Performing Arts Labs (UK) formulates in her methodology for creative laboratories “it is in the cooking of the people that magic and quality evolve”¹²¹. As a producer I had the experience that general requests for information or participation do not provide the quality result one aims for, and this has not changed till today. It was necessary to talk to someone on the phone, write personal emails or faxes and most importantly connect to a person via other people who connect to you and also to that person.

When reviewing this case study as a key-informant, Patrice Riemens contributed the following memory, which highlights the conveying of trust through people connecting with people. While travelling in the spring of 1989, Patrice Riemens met a woman activist, Nighat Said Khan, in Pakistan. When he explained to her what we were about to do, she emphasized he should contact John Sayer in Hong Kong. John Sayer, who is part of the INDOC network, had just been to Rome where he met Michael Polman. When Sayer heard what we were about to do from Patrice, he emphasized that we should contact Michael Polman, who runs the Antenna Foundation and lives in Nijmegen, 100 kilometres from Amsterdam. Polman had been on our mailing list from the beginning, but we had not identified him as a possible collaborator. Michael Polman had seen our emails, but he had treated them as mere information and not as possible collaboration. Through connecting people with people, who had met each other in natural presence, a certain trustworthiness was conveyed and collaboration could start. Patrice Riemens and Rop Gonggrijp have worked with Michael Polman for many years and this may not have happened had it not been for meeting Nighat Said Khan in Pakistan.

A certain trustworthiness has to be conveyed. Most people are not willing to act for someone they do not know, and/or, have no reference for. One has to be certain that one is dealing with a real invitation, a real connection. When one wants to invite different kinds of people one has to be capable of conveying confidence and recognition so that people have the feeling that it makes sense for them to participate. This is why we used different networks and different languages in this case and in each of these languages we explained the idea of meeting and discussing the new computer era with such a diverse group.

This trustworthiness becomes even more important when one wants to work together online, make live connections, get hardware installed in a place where one is not present and have people actually participate. In many events in the

¹²¹ Performing Arts Labs organizes labs in the performing arts that function as a catalyst in the creation of new work. Every lab is documented in a report. In 2001 PAL's methodology was assessed by all the lab directors and by the National Endowment for the Sciences, Technology and the Arts (NESTA, UK). PAL works with a 'cooking pot' model, where the diverse selection of the people guarantees the quality of the results.

early 90s this trustworthiness appeared to be a crucial element for success. If people had not trusted each other, so that they made things work at their end, the technology would simply not work. Live connections could only succeed if we had a trustworthy partner on the other side. Someone you get to know, sometimes only by telephone. People need to share the sense of wanting to connect at that moment in time, need to be able to assemble the technical expertise and need to share the sense of performance.

Being a producer, or being a participant or visitor of online public events, the trust one has to have in technicians, programmers, and designers is even greater. They have to be capable and willing to make things work, in a world where Murphy's Law rules: "Whatever can go wrong, will go wrong".¹²² Digital technology is very precise and dependant on endless details that have to be right. The plug that connects A to B is not right, the hardware is wrongly set, the beamer is not balanced, the software shows a bug that was not there before, the connectivity goes down, the database can not deal with a certain query and the license for the application just ran out...

One could argue that there is a constant confusion between the trust one has in the digital technology itself and in the people operating it. The issue of trust in the human/machine discourse has a long history. Can humankind trust technology or will the technology control humankind? This question is posed when discussing digital technologies, but also when we discuss nuclear physics, gene technology, biochemical science, nanotechnology and more. Philosophical and political views, personal integrities and economic realities determine this debate. I will not go into this debate. I want to assess the fact that the confusion is there, and that in itself it has significance for the questions I ask here in the context of looking for design requirements for presence.

At the GHP I was actually surprised so many times by the trust people placed in each other, which became clear to me because people put a lot of effort into trying to make connections work. It was a generous giving of time, mobilising expertise to make communication happen. I found that beneath the visible communication a network of trust between people, and a network of trust in the technologies, made everything happen. Rop Gonggrijp, when reviewing this text, specifically mentioned the way he was trusted by Marie de Baat, one of Paradiso's technicians, when he needed to 'rewire' the building to be able to produce and to host the GHP. Paradiso had no Internet access at the time, international phone calls were very expensive and Gonggrijp had to use audio cables to re-route the telephone lines. How far may the incidental needs of a specific programme interfere with Paradiso's structural infrastructure? Paradiso's own technicians did not know how to operate these new technologies at the time. Because Marie trusted Rop the two of them arranged for him to do it and for him to restore it afterwards.

¹²² Murphy's law is a phrase that is used regularly in complex technology projects where people try to circumvent possible flaws in technology. It is also referred to as Sod's law.

When one is not in the same place at the same time, when one wants to connect via mediated presence, this conveying of trustworthiness is a very different issue than when conveying trustworthiness in natural presence. A lot of the networks that were shown on the GHP were also people's networks, meaning that they were grounded in regularly meeting each other IRL (In Real Life), in natural presence. Also, some of the political networks and the university network were embedded in large organizations and institutions, which guaranteed a certain trustworthiness since they were also approachable and could be held liable even in court, for what happened in the networks.

One thing that did not take place at the GHP was a videoconference between Paradiso and Siggraph in Washington and some people in San Francisco. Despite the fact that I have more than 30 pages of communication about this in my folder, discussing how to set it up, who would participate, etc., it did not take place. The tone of the Americans was too slick for us. Even though we would have had impressive guests¹²³ via the video-link, the way they were producing this did not fit the way we produced things in Paradiso at the time. Immediately there was a special fundraiser (who asked Bill Gates to fund it), a marketing person, and a person who said what everyone had to say to make the image of the industry look good. They started giving orders very quickly in the communication process. Craig Larson wrote to us on July 20th:

“It is important that the media sees this gathering as a gathering of the “Positive Cyberhero” types...to begin counteracting the “Bad Hacker” image that has been wrongly projected by the fearful press in recent years. (...) I feel this is a Historical Event of tremendous importance...this is the first time in history that the cyber heroes of Europe, the East Coast and the West Coast will be aligned ‘together’ at one time. Who knows what changes will happen in the larger world as a result of this meeting! The International Press will be invited, the techno-dignitaries will be present and masses will be waiting for the results of this Euro-American Techno Summit.

Do not let anything get in your way...I know this is new for you and you can trust me and U.S. Sprint to come thru for you and everyone at the event.

It is imperative that you check your email here right when you wake up, during the day, and at night...so we can stay aligned and coordinated so that it goes easy for you.” (Personal Folder Organization, 1989)

The fact that Captain Crunch knew them through “The programmers network” did not make things any better since they behaved like his employers. Even when I re-read the exchanged communication today, it irritates me. I realise that there is a cultural difference, a difference in historical context, nevertheless, we perceived the communication as arrogant at the time. However, Rop Gonggrijp comments that he did not experience my perceived difference in the same way. He was aware of the American way of dealing with technology at the time. They were

¹²³ The contributors would have been: Steve Levy, author of ‘Hackers’, Richard Stallman who founded the free software movement, John Markhoff, New York Times reporter, among others. (Organization Folder: Archive of email exchange via the Well, 21 july 1989)

stakeholders in the concept of 'hackers', and he was impressed with the quality of their work in the different reality of USA politics at the time. For that reason we had invited John Draper (Captain Crunch) and Lee Felsenstein. Possibly Patrice Riemens' and my perception of American politics influenced how we understood the communication and it did not work out (financial considerations also influenced this decision). Intercultural communication skills, and an awareness of different political situations are indispensable in such cases. The video-link that was not established is a clear example of not conveying trustworthiness since our languages and our way of acting in the world were apparently too different.

The fact that I called this section trustworthiness instead of just trust implies an interaction. Trust is not a given, it is something that evolves out of an interaction. In this interaction, which always consists of a series of interactive moments, trust has to be established again and again. This happens in natural presence and in mediated presence. Receiving the anticipated feedback, recognizing the style and language of communication and other people/organizations who witness the interaction, can ameliorate this sense of trust or diminish it. Trust is not only a product; it is a side effect of a process that has the capacity to build and to diminish in time. Trust is both a product and a process that emerges out of interaction. A distinction can be made between the trust people have that technology will work and being able to control how the technology will work. Mediated and natural presence affect the building up and the diminishing of trust in several ways.

SOCIAL INTERFACE

At the GHP we succeeded in making links with Moscow because Captain Crunch was already their friend; we did succeed in connecting to South Africa and Brazil because the people there were in the network of Michael Polman's Antenna; we were connected to New Zealand because of Hack-Tic; and to Nairobi, where Professor Hamelink was teaching at the time.

Once the programme had been drawn up, we had to reach out for our audience. It is a question of finding the right tone in the right places. The imagery (Max Kisman made the poster in which you see a dark blue universe with a black axe drifting through space), the language used, and the indirect connections, define how one can connect to existing networks. We had visited the Chaos Computer Club in Hamburg and were already collaborating with them, but we needed to approach other Dutch, American, European and global networks to let them know about this event. At the time there was Peacenet, Greenet, Geonet, a Dutch NGO Antenna, the BBS 'De Zwarte Ster' and there was HCC-net, the hobby computer club. But who was in France? So we went to Paris and met people from the magazine Terminal and UNESCO got them involved. Lee Felsenstein, one of the guests, announced the event on the Well in the USA. When creating an event one is also creating the audience. To create both the audience and the programme one needs ambassadors, one needs real connections, one needs bridges of trust, one needs 'social' interfaces. When we were online with the audience on the big screen,

it was the perceivable relation between Crunch and the Russians that made the connection 'real'. This effect of the social interface was not intended at the time. It was just 'handy' if the person who knew the network could also demonstrate it and tell a bit about it. When people in the connected places recognised the people they knew and showed this, what happened became a true fact. It was in these moments that the effect of the social interface surfaced. When Michael said 'Hi Andy', or Captain Crunch said 'so what's up Sergei', we believed these connections were real.

The notion of 'social interface' was elaborated upon at Performing Arts Labs (UK) in 1994. Performing Arts Labs (PAL) had invited about 20 people from all over Europe who had been creating events in which technology played a major role. Many of us had used real time connections as part of a show. Several conferences, concerts and dance events had taken place by that time, Paradiso being one of the venues where this had occurred. While describing how artists, who were present elsewhere, could become real here, we coined the term 'social interface'. It is not only a relationship of trust, it is also the representation of the relationship of trust. It is stage design, it is technology design, it is evident in the lyrics and in the detail of the presence design. Good social interfaces make mediated presences acceptable in a performance setting. A social interface works well when the trust between two interacting mediated presences is shown, whereby both are witnessed in mediated presence and one in natural presence as well.

With the Russians' videophone connection on the first day, the representation of the trust relationship between Captain Crunch and the group of Russians on the picture phone was very believable. If we were to assess whether this was empirically true, we would have a difficult time. The fact that they were there and that we were here and that we were actually communicating with each other is impossible to prove without delegating some trust to someone or something. We could make a second connection, we could invent an original action that had to be replied to, we could send independent people who could monitor what happened, but in the end we could also have been faking it all.

Even when in the same place, a variety of perceptions and truths are possible. In science and literature we can see this fundamental dilemma of humankind. What is truth? What do you see, what do I see? One of the most beautiful depictions of this dilemma for me is the film *Rashomon* by Akira Kurasawa. Something happens. We see the same scene four times from the four different perspectives of the four actors. In the end we do not know whether a rape has taken place, unless we decide to identify with one of the characters. One needs a perspective to be able to be a witness, just as the measuring instrument defines what can be measured.

In the variety of cultures humankind has developed many strategies for assessing the truth. Many are based on the unity of time, place, action and presence of another person. To marry, to buy a house, to have an alibi when accused of a crime, are all set in one unity of time, place and action, with another person present. Our judicial and social systems are based upon this, as was discussed in

chapter 2. Technology, which mediates presence, seems to be a mediator of trust as well. How does it deal with this separation of the unity of time, place, and action? At the GHP we solved the problem by using ‘networks of trust’ between people and by inventing social interfaces in our stage design. Since the Internet has grown exponentially, and mediated communication has become part of vital processes in day-to-day life, this mediating of trust by technology has become an issue of greater and greater importance. Also, the confusion between trust in a person or an organization and the trust in technology has become more profound.

An interesting example, which underscores the need for social interfaces to convey trust in mediated environments, is a current policy change by the Dutch Rabobank in Amsterdam. As is the case with all banks, more and more Rabobank Amsterdam offices have been closed since its customers have started doing their financial transactions increasingly by Internet. However, Rabo Amsterdam noticed that its relationship with its customers was changing because of this, and decided to start to re-open local offices again in different neighbourhoods. Customers are still encouraged to do their financial transactions online, but are also invited to come and talk about their financial situation in their local bank branch. In so doing, they hope to sell more products. They did not only decide to elaborate their online environment, they also decided to ameliorate their service by offering to be able to meet a bank person who can again interface the complex financial world to the customer.¹²⁴

TECHNICAL IDENTITY AND WORDS THAT ACT

Two weeks before the event the doorbell rang in Paradiso. At the door was Charly Jungbauer. “I guess you are in trouble having promised this network, and so on, I like it, I will make your network happen...” And he and his gang sat in Amsterdam for two weeks in the hot summer of 1989 stripping cables, making hubs, providing a network.

Only when Charly Jungbauer appeared at the door did I realise the different specialties we needed to make this work. Before the GHP, Paradiso had an Ethernet installed in the building, at the time this was already quite something. The Ethernet connected several locations in the large auditorium, the cellar and the small auditorium, but we had not anticipated that when the variety of computers were brought into the building we would have to connect them to each other and to the Ethernet network somehow. Being the ‘producer’ of this event in Paradiso, I had to learn very fast. So many skills are involved in making a network work. I was also finding that I was nurturing and actually mediating between the different skills. The server boys in the cellar needed to go on all night and needed champagne to keep on working. The hardware guys and the cablers needed food, good music and to be left alone. The young hackers needed attention amid all the publicity that was appearing and assurance that they would be safe... (I did phone

¹²⁴ See policy plan for Ledenraad Rabobank Amsterdam about micro-markets, Rabo Amsterdam 2006.

Interpol and the Dutch secret service to check out their plans “we do not want a riot in the press, do we? What is your opinion about this? Will you collaborate...? Of course you are invited!”)

After we had opened the doors of Paradiso the network was up for about one hour. Then it was ‘hacked’. Some people were very proud, and all the guys and one girl who were part of the creation of the GHP network were very shocked.¹²⁵ Who wants to kill their own network? Do they not realise what miracle we have made happen? But of course the hacker ethic won at that moment.¹²⁶ ‘I guess we were not good enough’, and a real competition between those upstairs and the cellar hackers began. Some rules were changed in the software and luckily enough the ‘server guys’ in the basement won.

Looking back I realise that this was the first time I had become aware of the different ‘tech identities’. We did not only have the server guys, the hackers and the technicians, we also had people who made the network come into existence in terms of work and content. For them, the networks were a connection between people facilitated by technology, amongst other things. Peacenet, Greennet, Antenna and the Well were all represented by people who were present in Paradiso.

And there were computer developers. From the USA someone like Lee Felsenstein, who had been part of designing the personal computer. There were Artificial Intelligence people who saw bright brain futures and more. And there were the technicians at Paradiso, who made the basics of lighting, sound and projections work. Each person’s vision and way of talking was determined by their touch and experience with the technology. At the time, I thought this was only natural, a cook knows different things about food than the farmer does. But today, at a time when the boundaries between technology and life have become more and more blurred, I wonder in what way technology skills actually have an impact on our identities.

The people who were reporting in the edit group were all social scientists and/or journalists. The gap between the edit group and the tech guys was huge. In the

¹²⁵ I do not comment on the fact that the hacker community has been and still is nearly completely male dominated. Scholars like Brenda Laurel and Sherry Turkle were already addressing this issue in the 1980s.

¹²⁶ A ‘hack’ is finding a solution for a significant part of the problem. Executed curiosity, revealing what is found, sharing knowledge and taking social responsibility were key values that I encountered in the hacker community at the time, which was inspired by the hacker culture of MIT and Berkeley in the 1970s and 1980s in the USA. As with all social movements, deep and intense debates go on, accompanied by lots of fun as well, as could be seen at the GHP. In the 1990s the debates about hackers changed. “Executed curiosity” was challenged because computer crime and its prosecution were scaled up and as a result a distinction was made between ‘hackers’ and ‘crackers’. Because the internet became a commercial arena of significance the sharing of knowledge was challenged, which is one of the reasons why the Linux open source operating system and free software movement is mentioned as a sort of follow up of hacker ethics in the 1990s. By the end of the 1990s hackers had become the subject of study and analysis. Taking social responsibility for technological developments from an activist perspective remains the character of hacker practice (Himanen 2001). McKenzie Wark actually argues that hackers have become a class of their own “the hacker class is the class with the capacity to create not only new kinds of object and subject in the world, not only new kinds of property form, in which they may be represented, but new kinds of relation beyond the property form” (McKenzie Wark 2004).

proceedings there is lots of information about the things that were said, but none about what actually happened in the technology. Only in Rop Gonggrijp's article for Hack-Tic is this reported. The experience of realising these new skills with this amazing potential was actually the profoundest aspect of the GHP for me. I had done some sewing, knitting, cooking, plumbing, electrical wiring, pottery wood– and brickwork. I had even made a printed magazine, film, photographs and video. I understood the production process of all these, at least in a simple way. But here something else was happening: a combination of skills with an effect that was beyond what I had experienced before and with an outcome that nobody could predict.

When commenting on this case study, Rop Gonggrijp raised the question of whether I have not been describing my own first time experience instead of a shared first time experience. Having been online for 5 years before the GHP took place, he had experienced and discussed how technology changes the "modalities of communication" as he formulated it, with fellow contributors to NEABBS. I agree with him that I have described my personal first time experience of the changes in the 'modalities of communication' even though, and he agreed, the performance setting of these new modalities was new for everyone. Some of my 'obvious' perceptions are not as interesting to Gonggrijp as they are to me. I have intentionally formulated the obvious to better understand presence design as I argued in chapter 1. The fact that Gonggrijp actually finds these changes in modality of communication no longer interesting, that they are now taken for granted, supports the argument I want to make below.

The GHP was the first time I realised that people with certain technology skills, even when they are only 16, have different skills and therefore different responsibilities than other people. The fact that the hacker ethic had been developed by the Chaos Computer Club in the 1980s, and by many other computer developers in the 1970s in Berkeley and beyond, is also proof of this awareness. People who are savvy about technology also realise what it can do, both in positive ways and in negative ways. The question I raise here goes deeper. I wonder whether and how our sense and understanding of technology affects our identity. Literacy has become a distinct feature in our world, which deeply influences someone's identity, and it is also used in statistics about the development of a certain region. Will technological literacy become such a feature as well?

When I was preparing for the GHP I was working closely with people who knew how to operate computers at the time. During my studies at the University of Amsterdam I had had computer training, having to learn to work with SPSS. The mundane typing of letters as a command to make the machine do something was very bizarre to me at the time. There seemed to be no connection between the commands and the effect they would have. Today, after so many years of experience, and with mostly graphical interfaces to help us operate machines, this alienating effect has diminished, up to the point that it has nearly disappeared. Nevertheless, computers are programmed. Programming is writing with the ultimate effect of making a 5 Volt current go or not. We write Ones and Zeros to

make this happen. After the ones and zeros the ‘and’ and ‘or’ appear, and then words. Lots of words, numbers and typewriter symbols. For programmers today, there are many languages available for writing code. They believe and know from experience that their writing will actually have an effect and the machine will move. They are used to the fact that their words and signs are ‘acts’.

In 1955, J.L. Austin formulated the notion of ‘performativity’ in a series of lectures at Harvard University. They were published in the book “How to do things with words”. One can use the term performativity when saying something is also doing something: “I take this woman to be my lawful wedded wife”, “I name this ship the Queen Elizabeth”, “I bet you ten dollars it will rain tomorrow”. By uttering certain words people perform certain acts. The term ‘performativity’ has developed over the last 50 years or so. The performative is today used as a concept to describe the operation of race and gender in feminist and queer theory (Butler 1993). The biological sex and the acting out of being a woman, makes a woman a woman. As I argued in chapter 2, inspired by the work of Donna Haraway, we are also ‘enacting our being’. Even in natural presence, technology and our perceptions of it, have deeply invaded our bodies.

Even though programming is mathematics at the deepest level, for many programmers today it is writing, the writing of logic. One can hear discussions about how people write software, whether it is muddled or clear, whether it is blurred and like a patchwork, or neat and smart. Can we use the term performativity for the acts that programmers and hackers carry out? Can we use the notion of performativity for any user who logs on? Are these words the action? Is technological attitude defined by a person’s carrying out of actions through words and symbols? Can we actually formulate that performativity as a concept also addresses our technological identity?

If this was possible it would actually open up a whole new discussion. What would the categories of our technological identities be? And what defines these identities in the blurring between the natural and the technological, since the alienation of the strange command lines has disappeared for most people? The belief/knowledge/capacity/identity that one can act with a computer, that one’s words can be technological deeds, is a distinct issue. It would mean that acting in technology is not a ‘mediating presence’, since the words that I write are my deed. It would also mean that it has become part of natural presence as well. The fact that our words have often acquired the performative quality of being actions, adds another layer to our understanding of the cyborg identity of a human person.

At the GHP the technology was still hard to handle, no graphic interfaces were yet present. For that reason the technology was more visible and more touchable than it is today. We could see the performative capacity of words on the screens. We saw the strange command lines trigger other commands and in so doing they were establishing communication with people who were not present in Paradiso in Amsterdam. We could break the unity of time, place and action, because words became deeds, in operating the machines and in establishing contact with others

who were present elsewhere at the same time. When showing networks like Peacenet, Greennet, Geonet, we were also operating networks of trust that were specifically designed to connect people to people. Words were building the network and words were making the network visible. Increasingly, because of the development of information and communication technologies, we are operating networks that are not based on trust. We do not know how and where trust is to be found in these networks: we do not know who operates them, we do not know who is liable, we only know that when we write or push a button something will happen. I will not elaborate further on the idea of a new layer in the cyborg identity. I do want to pursue the fact that even when we do not know these things, and do not have basic trust structures in place, we keep on using and adapting to new technologies even when they are a threat to the human dignity of other people and ourselves.

THE THINKING OF THE ACTOR

On that first day a man who we did not know walked into Paradiso with a picture-phone. OK said Crunch, 'lets see our Russian friends, they have a picture phone as well'... 45 minutes later the blurb on the screen actually opened up. We saw an image of some guys, clearly 'Russian guys' and it was renewed every few seconds. We understood their wave. Because saying 'Hi' and a Wave is the first indication of new things in these times; because an exchange of 'Hi's confirms the connection. And I was in awe. I can still see the image in my mind. There were three or four guys, one at the top of the image who was acting as the spokesperson, the social interface, happily chatting away with Crunch.

This picture-phone connection was not documented in the proceedings, nor was it announced in the programme. It did not crop up in any of the production schemes, but Rop Gonggrijp reports on it in his article in Hack-Tic. "A computer with a colour screen and modem was connected with a similar thing in Moscow and was used to exchange images of the audience here for images of Russians who tried very hard to look as silly as possible. In the coming days the videophone connection was mostly used to connect to some west coasters who had an amazing sense of timing: whenever our programme of the GHP could NOT use it, some vague Americans were on the line." (Gonggrijp 1989, 22). In hindsight, reading through the Personal Folders, I realise this phone connection was probably a result of the contact with the Americans who tried to set up the videoconference. They had arranged for the picture phone person to come to Paradiso and any technology that could be used, was used at the GHP.

Captain Crunch had already made contact with Moscow on the first day. So we saw letters on the screen typed by Russian guys in English (the connection was made via the Well in San Francisco). The Berlin Wall had not yet come down. There was great tension in Eastern Europe (Vaclav Havel had been sentenced to prison in Prague) and the world behind the Iron Curtain was, possibly because of the start of Perestroika, in its last ludicrous throes of power. It was great to know that we were in 'contact' with Moscow, but walking in and out of the auditorium, it

was more letters on a screen. And I was happy to see Crunch was happy, and other people who all believed in the connection, were happy. We were struck; we were penetrating the Iron Curtain!

The first time that I saw an email in 1982 I was shocked by the triviality of the sentence, conveyed by so much technology. The email said: 'Hi, I bought new shoes'. This time, because we'd said Hi and waved to the other side of the iron curtain, I was shocked and touched. They, the tech guys, could actually go across borders; no politics could prevent people from connecting with each other anymore.

I was witnessing the mediated presence of the Russians and realized Crunch was mediating his presence to them. The audience was witnessing this exchange of mediated presences. As a producer I was really happy, as a person I was shocked because we could actually do it. I was touched because it meant we could cross over borders, in the good sense. Even though it was confusing, running from Amsterdam via the USA to the USSR, via the Well in San Francisco to Moscow? Who was playing what game? How the different interests were interwoven was not transparent. Political realities have an impact on connectivity, they did at the time and they still do today. This issue was discussed at the GHP a great deal. The connection with the Russians made it an experience for me. What actually happened and how it happened I do not know. I saw an interactive representation of a possibility.

Because I was curious to find out what I had actually witnessed I did some research via the Internet in the spring of 2006 and found that in hindsight this 'accidental' connection was part of a much greater development. The San Francisco Moscow teleport was founded as a charitable trust in 1983 by George Soros. Its mission was to provide communications between California and universities in Russia (Baker and Yang 1999). The first director of the SFMT was named as Joel Schatz on several Internet sites.¹²⁷ He was part of the Ark Communications Institute. Joel Schatz published with Context Publications. This Ark Communications Institute, together with the Center for Innovative Diplomacy, Community Data Processing and the Foundation for the Arts of Peace (which was Peacenet at the time) founded the Association for Progressive Communications. The APC was also founded by the Institute of Global Communication, which was funded by the Tides Foundation. I cannot find any information about the Ark Communications Institute but they are mentioned again and again as one of the founders of the Association for Progressive Communication (APC), which supports Peacenet, Greenet and Econet and also supported the US connection for Glasnet. In 1989, Glasnet was founded as a direct spin off of the SFMT. It became part of the APC and was supported by the International Foundation for the Survival and Development of Mankind (IFSDM), which was half based in Moscow with Russian officers and half in Washington

¹²⁷ Joel Schatz is also named as the founder of the San Francisco Moscow Teleport in 1986 in the report of Gordon Cook (Cook 1992)

with American officers. Gordon Cook writes in a report on the Russian telecommunications sector that at least one director of the IFSDM was proven to be a KGB agent (Cook 1992). The fact that Glasnet may have been a joint venture between the KGB and the CIA was not at all clear at the time for its users. Tracy LaQuay writes about Glasnet in the “Internet Companion: A Beginners Guide to Global Networking”:

“GlasNet became fully operational in 1991, with Voronov on staff. This time the San Francisco connection went through PeaceNet, a "detour" that proved very helpful during the August coup d'état. "Our traffic grew tenfold," Voronov remembers. "We got hundreds of 'get-well messages' from all over the world. I remember a posting from a Chinese student in America, a participant in the Tiananmen Square events in Beijing, offering to share his personal experiences of how to beat tanks in the heart of the city."

People wondered why the KGB didn't cut our connection. I wonder too. I think they simply didn't know that we existed. And we had a trick: the UUCP connection was originated in San Francisco, because at that time a non-authorized person or organization could not call abroad from Moscow. And it was impossible even for the KGB to cut the phone link for the whole of Moscow.”(LaQuay 1994).¹²⁸

This quote shows the euphoria that has characterized Internet from the beginning. The feeling of being connected and being able to exchange information and communication made formal underlying structures unimportant. The assumption that the KGB did not know that Glasnet existed, while later one of its founding partners appeared to be connected to the KGB, proved to be false in later years. What is interesting to me is that people did not ask themselves what it was that they were using. Just as we used what was offered without questioning it at the GHP. Nevertheless, Rop and his fellow hackers did realize something was the matter with the SFMT, the predecessor of Glasnet. “We also started to use a computer link to exchange questions with the Russians. We used the San Francisco Moscow teleport for this, a by governments protected ‘border’ for computer data.” (Gonggrijp 1989, 22). Rop writes ‘governments’, implying there is more than one government monitoring the traffic. With ‘hacker sensitivity’ it was clear for them that this link was ‘not to be trusted’.

Another spin off from the SFMT was the creation of SOVAM Teleport, which grew to be Global TeleSystems Group, which became Golden Telecom. Golden Telecom is one of the largest telecommunications operators in Russia today.¹²⁹ George Soros founded the Soros Foundation, later known as the Open Society Institute, which played a role of significance in the new democracies in Eastern Europe from 1989 on by supporting many initiatives including the support of independent

¹²⁹ This fragment is part of a little story in chapter 3 of The Internet Companion: A Beginner's Guide to Global Networking (second edition) to be found at:

<http://archives.obs-us.com/obs/english/books/editinc/andr-3.htm>,

¹²⁹ This is explained on the site of Golden Telecom:
<http://www.goldentelecom.kz/index.php?en=1&id=3>

media. Today, the Soros Foundation operates on a global scale and has over 2000 people working for it.

In the Wau–Pengo debate Pengo argued that the difference between intelligence and commercial enterprise was not that great. The story of the San Francisco Moscow Teleport shows in hindsight that both intelligence and community networks (Glasnet), as well as successful commercial activity (Golden Telecom), was its offspring.

A story like this makes me realise that as an actor and as a layperson, I just use what is in front of me, not realizing in which grand scenarios I play a role. The grand scenarios are hard to unravel and also, given Rop's account of the SFMT as 'a governments monitored border of computer data', it does not matter as long as the 'stuff' in front of me works. This 'thinking as actor' I assume is largely responsible for the way we accept technologies we did not know of before, and of which we do not know the way they operate, and which political and economic structures are involved. This thinking process of the actor is influenced by processes of trustworthiness, technological identities and by social interfaces in communication processes in which natural, mediated and witnessed presence all contribute. In chapter 5 I will elaborate on the 'thinking actor', it seems to be crucial for the kind of mediated and witnessed presences we accept.

chapter 4: THE SEROPOSITIVE BALL

Introduction

1990: The HIV and AIDS epidemic surfaces

HIV and AIDS and policy

Act Up

What happened beforehand

Going from nothing to something

The concept evolves from conversation

Reaching out

Deciding to do it: finding the context

Producing the event

Different discourses

Orchestrating contributions and audiences

The Seropositive Ball

Finance and Press

The Success of the 0+Ball

Natural presence in Paradiso

Atmosphere

Meeting in natural presence

Personal time zones

Mediated Presence: Radio Paradiso

Mediating context

Catharsis is local

Mediated Presence: The 0+Network

Three emails

Connecting time

Reflections:

The context of the concept of the 0+Network

Vital information

Crucial network

Orchestrating chaos

INTRODUCTION

The second case study deals with a networked event that took place in Paradiso in 1990 and builds on the same context as the Galactic Hacker Party in 1989.¹³⁰ It was concerned with “How AIDS is changing our world”. At the time the AIDS crisis was worsening rapidly and there was no cure. People who were diagnosed with AIDS had to face the fact that their life expectancy was diminished to months. People diagnosed with HIV had the sentence hanging over their heads that they were going to develop AIDS. The fact that political will is crucial when fighting AIDS, that “Silence = Death” as ACT UP¹³¹ stated, was already clear to many people in 1990. To break the silence was one of the motivational factors behind the networked event that was called The Seropositive Ball / Art Online for AIDS / ICATA 1990, in short the o+Ball. In addition to the political agenda of “How AIDS changes our World”, the o+Ball explicitly emphasized “Living with HIV and AIDS”.

The o+Ball was organized with many partners and it had a variety of issues it wanted to address, as will become clear later. The programme for the o+Ball is included in appendix 4. The source material on which this case study is based consists of The Proceedings, published by the Center for Innovation and Cooperative Technology (CICT) at the University of Amsterdam, and 8 Personal Folders that were used by the organizers during the production of the o+Ball. They are labelled: before the 1st of May, personal letters, correspondence IN/OUT, Caroline, o+Network, Workshops and Debates, Fold and Follow UP and Documentation. The Personal Folders are rather chaotically archived and contain all kinds of material, which is no surprise because a number of people worked with them. Apart from all this written and printed documentation there is my own techno-biographical layer of perception because I was the producer of the event. An historical account that attempts to understand the significance of an event like the o+Ball would also have to analyse the archives of all the partners involved and interview many people. Since I am exploring the design of presence in this case study I will only work with the above mentioned material. As a social scientist I will argue, in choosing this case study, that it was a moment of significance in the history of presence design. As Heleen Riper, one of the key-informants of this case study formulated it, the o+Ball offered a multimedia mix ‘avant la lettre’. Key-informants, who have reviewed this case study report, are Heleen Riper, David Garcia and Annette Verster. Both Heleen Riper, who was connected to the Centre for Collaborative Technology at the University of Amsterdam in 1990, and David Garcia, who was an independent visual artist in 1990, were co-producers of

¹³⁰ The Berlin Wall came down in November 1989, which had changed the international political landscape significantly.

¹³¹ ACT UP, the AIDS Coalition To Unleash Power, was founded in 1987 in New York. Until the present day they have been using the by now famous “SILENCE = DEATH” slogan, accompanied by a pink triangle. The pink triangle, being the gay sign of pride when facing top down, is turned around in the ACT UP visual material.

the o+Ball. Annette Verster, who was connected to the GG&GD, the Health Service i Amsterdam, collaborated with us as participating organization.¹³²

Going through my Personal Folders so many years later, I now find notes, letters and traces of people who have since died; Andre Bongers and Eric Hamwijk, Matthew Lewis, Gregory Given, Martien Krouwel, Wick Ederveen, Peter Zuydervliet and Bart Eijrond, among others, were crucial in creating the o+Ball and its off-shoots. Heleen Riper mentions Jeanine van Woerkom and Anita Bolderbei in this context, who were among the first women diagnosed with HIV in the Netherlands and who courageously demanded attention for the situation of women and HIV/AIDS. I have also found traces of people of whom I cannot say if they are alive or dead, but of the people who were diagnosed at the time with HIV or AIDS, I have to speculate about what might have happened to them. If they have died the cause may have been AIDS, but not necessarily so. I have met many people in my life of whose whereabouts I am now unsure, but the curse of being diagnosed with the virus changes the perception of one's own life as well as the perception of one's life by others. In 1990 there was no combination therapy, and HIV was not a chronic condition yet. Such a change of perception towards one another can easily be felt as humiliating as Martien Krouwel suggests: "Every human being is mortal, but why should I have to exchange my drive for life for waiting for death when I am seropositive? I work and live from a deep feeling that has nothing to do with the fact that I am seropositive"¹³³ (Krouwel 1990, 116).

Below, I will first sketch the situation concerning AIDS and HIV in 1990, which was a very different situation than today. After that I will introduce ACT UP and the different partners that were collaborating in the o+Ball. Then I will sketch at length how the o+Ball came about, how we decided to do it, and after that I'll elaborate upon the production phase. The o+Ball clearly built on the experience of the GHP. Notions like 'social interface', conveying 'trustworthiness', collaboration between different skills were all taken a step further. Therefore the production design was more elaborate from the perspective of presence and the design of trust in social interaction and collaboration. For this reason I focus mostly on the collaboration between people in describing the event.

My choice of describing the collaboration between the producers and participants in such detail stems from the writing of stories in the text laboratory, and I also made that choice because in 2006 many organizations are still struggling to discover how to orchestrate collaboration using different media. I will not discuss what happened literally during the days of the o+Ball. The programme in appendix 4 gives a clear impression. I will focus explicitly on the way we designed the different presences in natural presence, mediated and witnessed presence in

¹³² Annette Verster was coordinator for AIDS policy in 1990 and secretary of the Amsterdam Policy Platform for AIDS (ABA). Today Annette Verster is Technical Officer Harm Reduction and Injecting Drug Use at the HIV Department of the World Health Organization in Geneva.

¹³³ Elk mens is sterfelijk, maar waarom zou ik levensdrang moeten inruilen voor doodswachtig als ik seropositief ben? (...) Verder zal ik leven en werken vanuit een diep verlangen, dat niets met seropositiviteit te maken heeft.

Paradiso, via the radio and the network. After these accounts I will reflect on certain issues that surfaced during the o+Ball: The context of the concept of the o+Network, Vital Information, Crucial network and Orchestrating Chaos.

1990: THE HIV AND AIDS EPIDEMIC HAS SURFACED, A PANDEMIC IS FEARED

HIV/AIDS AND POLICY

Today the AIDS crisis has reached a previously unthinkable scale. In the global Report UN AIDS 2006 it is stated that nearly 40 million people around the world carry the HIV virus.¹³⁴ This is 50% more than was expected by the WHO in 1991. More than 3 million people died of AIDS-related illnesses in the year 2005, of which 500,000 were children. Since the outbreak of the epidemic at end of the 1970s over 25 million people have died of AIDS-related illnesses. Over 15 million children have become orphans because one or both of their parents have died.¹³⁵

In 2006 there is still no cure, but when people use medication every day life expectancy should be normal. It has become a chronic condition. However, drugs cost money and poor people cannot afford them. The social disruption caused by so many young people dying of AIDS, and so many children becoming orphans, only seems to be getting worse.

“I feel angry, I feel distressed, I feel helpless — to live in a world where we have the means, we have the resources, to be able to help all these patients — what is lacking is the political will.”(Kofi Annan, Secretary General of the United Nations, 2003).¹³⁶

The recognition and will to deal with the AIDS crisis has been at the heart of moral thinking in societies all over the world because the virus can be transmitted via sexual activity and intravenous drug use. It has been very hard to develop the political will to address the variety of moralities that condemn HIV carriers and AIDS patients and even deny their existence. It has been hard to direct the research, and to convince the pharmaceutical companies and governments to make care and medicine available to people, especially poor people, around the world.

In the fall of 1989, when I decided to organise an event devoted to the worsening AIDS crisis, 182,000 cases of AIDS had been officially reported to the World

¹³⁴ <http://www.unaids.org>

¹³⁵ Statistics from <http://www.avert.org>, a UK based AIDS charity citing the WHO reports. UN Aids statistics March/April 2006.

¹³⁶ Quoted on the site of Act UP New York, <http://www.actupny.org>

Health Organization.¹³⁷ The WHO regarded this as an underestimate though, since many countries did not even recognize and/or accept the existence of AIDS at the time. By the end of 1990, 307,379 people had been officially reported as being infected with AIDS. In hindsight it is estimated that in 1990 over 1 million people actually had AIDS and that over 9 million people were infected with HIV.¹³⁸

The difficulty of understanding what was happening in the beginning is illustrated by Jeanette Kok's experience. In the Netherlands the first person was diagnosed with AIDS in 1981. Jeanette Kok, working as a 'social nurse' for the Health Service Amsterdam recalls how she was asked by Dr. Roel Coutinho to interview the first patients (de Goei 2003). She would hold lengthy conversations with the people who were sometimes already very ill and their friends and family to learn about their behaviour in order to understand how these young men were infected. At the time HIV was not yet known, medical expertise did not know how to treat it, and it was unclear how it was transmitted. Because it was usually gay men in the USA and Europe who were first diagnosed, it was called the 'gay cancer' at the time (officially: Gay Related Infectious Disease, G.R.I.D.). The homosexual communities had to deal with the rapid death of friends in large numbers from an illness that nobody knew of. This was a traumatic experience for many people involved. On top of that the discrimination against homosexual life grew worse once again, whereas it had improved significantly in the seventies, because the fear of catching the 'gay cancer' dominated the public discourse (Eihblyn 1990).

HIV has only been known since the early 1980s even though research proves it had existed long before. It is believed that somewhere in the last century the virus was transmitted to human beings from chimpanzees. The HIV virus, the Human Immunodeficiency Virus, weakens the auto immune system of the body, after which AIDS, Auto Immune Deficiency Syndrome, may develop. People with AIDS easily develop infections and cancers, which ultimately cause death. The fact that the virus is transmitted via bloodily fluids was established in the middle of the 1980's. In 1986, the Dutch Union for people with HIV (BSP) was founded and early in 1987 the Dutch Union for people with AIDS (BMA) was established, which together have formed the HIV Vereniging, HIV Union, since 1989. They were concerned with the isolation of people with HIV or AIDS, and provided information, organized support and advised policy makers. The Buddy-project was started, organizing care by volunteers to make life more bearable for lovers, friends and family. And "Safe Sex" was introduced. In Amsterdam in 1987 a committee was established in which policy makers, medical and healthcare experts and representatives of the homosexual community and the community of drug users took part.¹³⁹ Such a committee was also established on a national

¹³⁷ In Personal Folder Documentation: Global AIDS Factfile, WHO Global Programme on AIDS, October 1989.

¹³⁸ http://www.avert.org/his87_92.htm

¹³⁹ AIDS Bestrijding Amsterdam which translates as Fighting AIDS Amsterdam.

level.¹⁴⁰ Because no cure had yet been discovered, attention was directed towards prevention and care.

On October 6th 1989, the AIDS fact–file of the World Health Organization lists the following numbers: 31,512 cases were reported in Africa, 435 cases in Asia, 1584 cases in Oceania, The Americas without the USA reported over 19,133 cases. The USA reported 104,210 cases and Europe 25,589 (Personal Folder Documentation 1990, Fact File WHO 1989).

Intravenous drug use and male and female commercial sex work appeared largely to be responsible for the spreading of HIV and AIDS. Heterosexuals, especially in minority communities in the USA, were increasingly reported as having been infected with the virus. Not only homophobia, but also racism had now become an issue in public health policies.

Overseas students, guest workers and long term residents were regularly forced to take HIV tests, tourists and businessmen were approached more reasonably.

While the USA was promoting ‘safe sex’, Uganda, one of the first African countries to recognize AIDS, launched a campaign called “Love carefully” (Boateng, 1988)¹⁴¹. It had become clear that AIDS was not a gay disease, everyone could get it. In 1994 the first trials with Antiretroviral therapy (ART) were started, which has turned HIV into a chronic condition like so many others. If one uses ART for as long as one lives, HIV does not need to develop into AIDS, and life expectancy becomes ‘normal’ again. In 2006 one of the main issues in the fight against HIV and AIDS are concerned with how to finance and distribute ART in the poor areas of the world. To this end UN AIDS launched a campaign in the summer of 2006 entitled “Towards Universal access in 2010”.

In 1990, and also at the o+Ball, the consequences of the epidemic for women surfaced. Sex has always been dangerous for women because one could get pregnant, and there is also the risk of social exclusion by getting pregnant outside marriage, and giving birth has been a cause of women dying for centuries (and this is still true in many regions of the world)¹⁴². With the invention of the anti–conception pill and the legalization of abortion in several rich countries in the northern hemisphere, women experienced a new level of sexual liberty and safety. HIV and AIDS have made sex dangerous in a new way. In 1990, the issue of women and AIDS was surfacing. In 2006, the AIDS pandemic is having disastrous consequences for women and their children around the world. At the International AIDS Conference in 2006 in Toronto, as Annette Verster reported to me, 130 women from South Africa demanded formal refugee status because they

¹⁴⁰ Nationale Commissie AIDS Bestrijding which translates as National Committee to fight AIDS. True to the Dutch Polder model all stakeholders took part in these committee’s, which deeply influenced how Dutch policy developed and which explains some of the misunderstandings with the USA participants at the o+Ball.

¹⁴¹ Paul Boateng was a member of the British Parliament in 1988. He is a civil rights lawyer and was vice–moderator of the World Council of Churches’ programme to combat racism in 1988 (Personal Folder Documentation, 1990).

¹⁴² This is the reason why the WHO started the programme “Making pregnancy safer”. Pregnancy can be dangerous especially for women who are poor. 53% of all child deaths in poor regions of the world are prenatal and perinatal.

have no access to medication in South Africa where only 5% of the people infected with HIV has access to antiretroviral therapy

ACT UP

ACT UP, the AIDS Coalition To Unleash Power, which started in the USA in 1987, had grown to be a significant movement by 1990. On ACT UP New York's homepage, which is still active in 2006, it states "ACT UP is a diverse, non-partisan group of individuals united in anger and committed to direct action to end the AIDS crisis" (<http://www.actupny.org>, 2006). ACT UP is famous for its political actions that attack the medical establishment and pharmaceutical industry. In 1988 ACT UP, with over 1500 people from all over the USA, shut down the operation of the Food and Drug Administration to demand that drug companies be allowed to distribute experimental drugs to AIDS patients while these drugs were still on experimental trial. In 1989 ACT UP broke into the opening ceremony of the V International Conference on AIDS in Montreal "demanding that the scientific community recognise the importance of the role people with HIV infection are playing in combating AIDS" (Eibhlyn 1990, 10). ACT UP has attacked the way science and the pharmaceutical industry conduct research, set up trials and distribute medicine. Researchers feared the effect of ACT UP for long-term research, which needs classical trials, in their opinion. The time taken from the moment of invention to the market for an average drug was over 10 years at the time (Roozendaal 1990). ACT UP members felt they did not have the time to wait because so many people were becoming infected so quickly, and that other ways of setting up trials and other methods of finding medicines had to be used. Larry Kramer¹⁴³, a writer who was one of the founders of ACT UP, is quoted in the international newspaper the 'International Herald Tribune' on 12 March 1990: "If we do not get these drugs, you will see an uprising the like of which you have never seen before since the Vietnam War in this country. We will sabotage all of your Phase II studies. (...) Our chemists will duplicate your formulas" (Kolata 1990, 3). Many artists and writers supported ACT UP. Among them were Susan Sontag¹⁴⁴, Douglas Crimp¹⁴⁵, Jenny Holzer and Keith Haring.¹⁴⁶

Because the homosexual community¹⁴⁷ was well organized and well educated it was capable of understanding and critiquing the way science operates. "There was never a politically savvy group of sick people before", stated George Annas, the

¹⁴³ Kramer wrote a theatre play in which he compared the AIDS crisis to the Holocaust (personal notes 18/3/1989, Folder Before 1st of may, 1990).

¹⁴⁴ Sontag published the influential book "Aids as Metaphor" in 1988 in which she attacked the morality whereby people who are ill are also declared guilty.

¹⁴⁵ Douglas Crimp is the editor of the book "AIDS: Cultural Analysis/ Cultural Activism", published by October Books, 1990.

¹⁴⁶ Holzer and Haring are both artists with an established international reputation, having had expositions in all major museums of modern art around the globe. Haring was diagnosed with AIDS in 1988 and founded the Keith Haring foundation with a mandate to provide funding for AIDS programmes, especially for children. Haring died of AIDS in 1990.

¹⁴⁷ In UN AIDS policy the term 'homosexual community' is no longer used because this excludes all the married men who have sex with other men. The term that is used now is Men who have Sex with Men (MSM).

director of the Law, Medicine and Ethics Program at the Boston University School of Public Health in the same article in the International Herald Tribune (Kolata 1990, 3). Unlike people with cancer, for example, ACT UP has been very effective because they share more than just their illness. ACT UP was a movement in 1990 that was fighting for the idea that “AIDS is not just a medical issue. If it were, we would not be facing mandatory testing, discrimination based on antibody status, or soaring anti-gay violence.” (Eibhlyn 1990, 9). In 2006 ACT UP is still fighting, organizing meetings and teaching civil disobedience in the fight against AIDS.¹⁴⁸

In June 1990 the VI International Conference on AIDS was to be held in San Francisco. This is the annual conference at which scientists, the pharmaceutical industry, policy makers and patient organizations come together.¹⁴⁹ The latest research is discussed and new policies are announced. The government of the United States of America did not welcome people with AIDS as had become clear earlier when Hans Paul Verhoef, chair of the Rotterdam organization for people with AIDS¹⁵⁰, was arrested in September 1989 when he wanted to enter the USA. Verhoef had wanted to enter the USA because he wished to attend an earlier conference on AIDS in San Francisco. His arrest and his trial became international news, which was covered by major news networks like ABC, CBS and CNN and also by the Dutch national news. US Immigration wanted Verhoef to declare that he would not have sex in the USA. Verhoef refused to declare this but did declare that he would not do anything to risk ameliorating sex practices. In front of the judge Verhoef explained what safe sex entails, how he used the sex toys they found in his luggage and that scientific evidence has shown that having safe sex actually prevents the virus from spreading. The judge was convinced and set him free after which Washington tried to force an ‘emergency appeal’ to prevent him from entering the USA anyway. Because this was exercised after office hours, the judge did not accept this appeal and released him. Verhoef entered the country, explained his case and his vision to dozens of journalists, spoke to congressmen and people from the Senate and put the issue of travel restrictions for people with AIDS high on the political agenda (De Geef 1989).

The fact that the country that was supposed to host the VI International Conference on AIDS did not welcome people with HIV and AIDS, was considered to be highly inappropriate by many people all over the planet. In the spring of 1990 the World Health Organization announced that it would boycott the VI International Conference on AIDS in San Francisco because of the discriminatory immigration laws of the United States, which prevented people with HIV and AIDS attending the conference.

In April 1990 ACT UP Amsterdam, recently founded by Andre Bongers and Eric Hamwijk, organized a demonstration against the travel restrictions imposed by the USA in front of the American Consulate in Amsterdam. The situation in the

¹⁴⁸ <http://www.actupny.org>

¹⁴⁹ This conference is now held biannually. In 2006 30,000 people attended the conference. In 1990 about 12,000 people participated.

¹⁵⁰ In Dutch this was called the BMA, de Bond voor Mensen met Aids.

Netherlands was different from the USA; gay culture was very much alive and integrated in Amsterdam; the medical, governmental and social organizations had collaborated since the beginning of the epidemic in the social democratic climate of the Netherlands and there was a public healthcare system, which covered the costs of medication in the Netherlands. Nevertheless this environment was also perceived as very institutionalised by some people. Once diagnosed with the virus, Andre and Eric were unpleasantly confronted with the institutionalised AIDS world in the Netherlands. Eric Hamwijk was interviewed by Ingrid Harms by the Dutch magazine 'Vrij Nederland': "It feels like the maffia, all those clubs. I was amazed to see how an alternative movement has become institutionalised. They are all busy with money and therapy X and therapy Y. Through HIV I was confronted with myself, with my life and that has nothing to do with HIV. There are plenty of possibilities, why a special AIDS care? With this special care system you never get rid of the stigma of being seropositive and having AIDS. (...) Till now the white middle class gay determines the image, but this will change. Junkies, women and black people are not welcome at the different HIV and AIDS unions. How I had to fight for women to be admitted to the Union for people with HIV." (Harms 1990, 8).

The United States Government reacted to the international boycott by granting waivers to people with HIV and AIDS giving them the right to enter the country for 10 days. Discussions took place within governments, professional bodies and grass roots organizations around the world about whether to maintain the boycott or not travel because restrictions were still in place. In the Netherlands professionals in the medical field and the para-governmental National Commission on AIDS decided to go and protest by wearing buttons with "No entry restrictions". The HIV and AIDS union decided to boycott. At the time 35 countries had declared travel restrictions for people with HIV or AIDS.¹⁵¹ The Netherlands, however, had not.

WHAT HAPPENED BEFOREHAND

When writing stories in the text laboratory I found that I had put a lot of emphasis on the way the o+Ball was produced. Having been profoundly surprised by what happened at the GHP, I wanted to consciously orchestrate a similar effect, with the aim of contributing to the fight against HIV and AIDS. Orchestrating processes for change requires attention to detail from the very beginning because any step taken includes and excludes certain possibilities for subsequent steps. Below I will discuss what had happened beforehand in three sections that in my experience are characteristic of any production: 'going from nothing to something', 'deciding to do it' and 'producing the event'.

¹⁵¹ Personal Folder Documentation: a review about "The Positive Traveler, a guide for people with HIV, AIDS and ARC", published by Richard Barker, London (UK), 1989.

GOING FROM NOTHING TO SOMETHING

(from October 1989 to March 1990)

A group of people had been meeting each other in different configurations since October 1989 to develop an idea for an event that would address the AIDS crisis: David Garcia¹⁵² from Time Based Arts, Joel Ryan from STEIM¹⁵³, Heleen Riper¹⁵⁴, Rolf Pixley¹⁵⁵, Gert Hulstein¹⁵⁶ and Matthew Lewis¹⁵⁷ from the CICT, Adelbert Duyvelshof from the Balie,¹⁵⁸ Michael Polman from Antenna¹⁵⁹, Rop Gonggrijp from Hack-Tic, Patrice Riemens¹⁶⁰, Jan Dietvorst¹⁶¹ and myself from Paradiso. We were all confronted by young people in their twenties and thirties, like ourselves, dying of this incomprehensible, unknown and guilt-laden disease. We had to do something. We had to go beyond the fear.¹⁶²

The concept evolves from conversation

In the context of absence, presence becomes a conscious experience. Having to face death, life becomes a treasure. Wanting to transcend boundaries of time and place is part of survival strategies. In the o+Ball we tried to transcend the limitations of time and place in two ways. Firstly, by organizing a party around the conference with many visual and performing artists, elements of natural presence would be triggered that would facilitate human capacities like imagination and aesthetic delight to help transcend the feeling of limits in time and space. And secondly by creating a network using Internet and other media technologies, so that we could connect with other people present in other places and in other time zones. At the GHP we had seen the power of such networks for emancipation and political struggle, and the politics surrounding HIV and AIDS, we assumed, could

¹⁵² David Garcia is a visual artist and was part of the collective Time Based Arts. He organized “talking back to the media” in 1986 and was one of the inspirers of Next 5 Minutes from 1993 on. Today Garcia is Professor of Digital Culture at Portsmouth University (UK) and director of the Masters Programme Multimedia at the Hogeschool voor de Kunsten Utrecht.

¹⁵³ Joel Ryan is a composer of electronic music with an established international reputation. He has been connected to STEIM for over 20 years.

¹⁵⁴ Heleen Riper was working with the CICT, studying death and dying since World War II. Today Riper is director of the Centre for Innovation of Mental Health and Technology of the Trimbosch Foundation.

¹⁵⁵ Rolf Pixley, connected to the CICT at the time, is an artist/ philosopher and inventor of tools and ideas about technology. Pixley works independently. The name of his company is Anomalous Research.

¹⁵⁶ Gert Hulstein is a software programmer and has had his own business in France since 2005

¹⁵⁷ Metthew Lewis was the systems operator at the CICT at the time. Matthew Lewis was the person who founded HIVnet, after the o+Ball and its network were over. Matthew Lewis died of AIDS in 1993.

¹⁵⁸ Adelbert Duyvelshof was the technical video magician in Amsterdam at the time.

¹⁵⁹ Michael Polman has been running Antenna until the present day. Antenna facilitates NGO’s Internet. At the Galactic Hacker Party Polman made a very clear statement about how it is people who run the network.

¹⁶⁰ Patrice Riemens was introduced in chapter 3.

¹⁶¹ Jan Dietvorst is a visual artist and has been member of the programming staff of Paradiso from 1986 to the present day.

¹⁶² I will use ‘we’ a lot in the description of this case, since it was the language that was used at the time. Also, it was a true collaboration that made the Ball and the network happen in the end.

greatly benefit from this. The mass media more or less denied the crisis at the time and the networks could offer a sharing of knowledge and experience as was never possible before and which seemed to be highly relevant because AIDS and HIV were already spreading on a global scale, the pharmaceutical and medical establishment were not opening up and everywhere people were in distress as to what to do about it.¹⁶³

In my experience to go from ‘nothing to something’ requires a lot of conversation and attention. The quality of the conversation and the courage to face what comes, largely defines what will ultimately happen. In the Folder Before the 1st of May I found several sketches of such conversations. The first sketch, by David Garcia, reflects a conversation between David and myself in October 1989 (see appendix 5). The second sketch I find is a first draft of the programme dated the 4th of November. And at the end of March I find a first draft for the setting up of the network (see appendix 5). “Paper, pencil, conversation and duration are what it takes to develop new cultures” said Jeebesh Bagchi, one of the founders of Sarai in New Delhi when talking about the Cybermohallah’s (a personal conversation in 2003 at Sarai in New Delhi).¹⁶⁴ To turn the Paradiso space into a place, to formulate a distinct culture for the duration of such an event and network, requires conversations and requires the conversations to be expressed. In chapter 5, I will elaborate further on the concept of conversation.

Looking at the first sketches, it is clear that we were thinking ‘network’ and we were thinking ‘international’ and we were thinking ‘art’. When reviewing this text David Garcia emphasized that to him the works of the AIDS–activist–artists were among the best in years, in terms of content and quality. For Garcia it was as if his discipline of video–art had been rejuvenated and he felt that the influence of the AIDS–activist–artists on the tradition of art and activism was significant; it reached across all areas of creative practice; there was no distinction between rich and poor, the creative industries joined in the fight against AIDS and the traditional clash between activists and the dominant political culture was different than anything that had been seen before because the AIDS–activist–artists had changed the identity politics of representation and therefore changed the semiotic landscape.¹⁶⁵

163 In an interview with Geert Lovink and Andreas Broeckmann for the Transmediale in Berlin in 2001, David Garcia clearly recalls how certain participants did not agree with this approach “This is what Gregg Bordowitz said to us more than a decade ago: “The way the conference is organised is based on a utopian notion of a free exchange of information, instituted through technology; a use of technology that is unquestioned, uncriticised, unproblematised; the notion that a universal space can be established through phone links, faxes and modems. If there is one thing that is established through the kind of work we do is that there have never been such things as universal categories, principles or experiences. In future I would like to see conferences which reflected the interest of the people with the most at stake, in which there was some acceptance of difference that isn’t evened out or erased through some notion of free exchange through some neutral means that remain unquestioned. To me this destroys community and collectivity.” (Broeckman, Garcia & Lovink, 2001).

164 <http://www.sarai.org/cybermohallah's>

165 In the same interview with Geert Lovink and Andreas Broeckmann for the Transmediale in Berlin in 2001, David Garcia states the following: “This was ACT UP, a mobilisation against the AIDS policy of the Reagan administration of the time, which in choosing to ignore AIDS was a

Reaching out

Some of us had had the experience of the Galactic Hacker Party, where we managed to establish a network and get a variety of very different people involved. Because of our backgrounds and because of this experience at the GHP, the focus of our thinking was to create an AIDS network. This would be shaped and launched by a Seropositive Ball, as it was then called. We imagined this design process for the network would carry on until September 1990 and then we would launch the AIDS network at the Seropositive Ball. The AIDS network that we wanted to build would be able to facilitate grassroots organizations exchanging information and communicating with each other and it would facilitate the contribution of artists. It is important to realise that at the time the Internet still did not have a graphical interface, there was no World Wide Web, interactivity was only to be found in exchanging text and commands and it was mostly computer experts who were using the Internet. To create an accessible network seemed to be a sensible contribution to the fight against AIDS.

In a letter I faxed to Lee Felsenstein on the 7th of November 1989, I sent a first draft of the proposal as it was conceived by me through the different conversations we had had till then. Concerning the network I wrote:

“All groups that would like to participate in the creation of the o+Ball and network are asked for their wishes and ideas about what the network should be able to provide and how it should be created. In other words: How does one dance on the wires? The structure of the network, we think, should have different space levels. One distinction that has to be made is between local, national, international and continental areas. The many languages that the world knows will force this naturally. Another distinction might be a different sort of text like poetry, prose, news, chat, knowledge, visuals, science and information. The technical form in which the network will be shaped is to be defined as ‘self-structuring’. The Community Memory project that is based in Berkeley California will inspire this. Also, in the INTERDOC network¹⁶⁶, there is a lot of experience in this field.”
(Personal Folder Before 1st of May, 1990).

In the same proposal we also sketched the concept of ‘package time’, which was elaborated upon later and ultimately was not used. Package time was supposed to

policy of silence. Artists played a critical role in both organising and giving shape and a kind of charismatic momentum to ACT UP. I believe it was the artist collective Gran Fury in their exhibition "Let the Record Show" who created the slogan (or equation) that became the symbol of the AIDS activist movement worldwide: SILENCE = DEATH. Activists carrying this statement on banners or wearing it on badges or sweatshirts were not delivering a simple polemical message from an earlier era of politics with its rigid command structures. They were developing a new language for the era of communicative networks. The activists were "wearing" a statement which required completion by others; to wear this logo was to draw people into conversation. Not a command but an invitation to discourse. Intimate media, a "user language" for both activism and the visual arts. This took the rhetorical tropes of the likes of Jenny Holzer and Barbara Kruger into a new and tactical dimension.” (Broeckmann Garcia & Lovink, 2001).

166 INTERDOC was founded in 1984, by Michael Polman among others. It uses information and communication technology to facilitate many large and small social organizations from all over the world: Chilli, Brazil, Hong Kong, Zimbabwe, South Africa, Nicaragua, Cambodia, Peru, India and many others (Polman & van der Pouw Kraan 1995)

solve the time gap that occurs when people in different locations around the world gather physically and communicate in one network, in other words share time from different time zones. When reading this text based on our conversations in late 1989, I realise that conversations about designing communities in 2006 are still concerned with the same issues: self structuring, different levels, languages and sorts of text. It is often argued that information and communication technologies develop so quickly. The concepts and issues that underlie these technologies apparently do not change that fast.

DECIDING TO DO IT: FINDING THE CONTEXT (March 1990)

The text of the proposal was used to inform and connect with an initial group of people around us, including several who had participated in the GHP. In November and December 1989 and in January 1990 little happened concerning the o+Ball. I was travelling, Patrice Riemens and Jan Dietvorst had a few meetings and some correspondence was exchanged. When I came back to Paradiso in February we had to decide what to do.

We had to find the specific context that would position the event, as we imagined it, in the right political and public context so that it could contribute to the fight against AIDS. Organising an event at a specific time generates momentum. When an event expresses what is of concern to many people in a context that makes sense, people want to participate in it and thus be able to express their own feelings and opinions. Words that are uttered in such circumstances carry more weight. New alliances and collaborations that will last long after the event is over, are more easily established because people have met each other in a moment that made a difference. Being the initiator and producer of many events in which 'change' was on the agenda resulted in sometimes having to wait several months before an idea could be realised, and sometimes this never happened.¹⁶⁷

While we were still prevaricating, we learned that Act Up Amsterdam had been founded, because Eric and Andre approached Paradiso to host The Fourth International Conference for people with HIV and AIDS, which was supposed to take place in May 1990. Both the Ministry of Health, Culture and Education and the HIV Vereniging thought that Paradiso was too much of an alternative location and would scare people away. In the end the financial support for this conference was not sufficient and the organization decided to hold it in Madrid. But our conversation with Eric and Andre had started.

We also learned about the boycott of the VI International Conference on AIDS. This gave us the historical moment in time we needed to be able to decide to

¹⁶⁷ I had a special folder in which I gathered possible programmes that did or didn't take place. It was called "klinkende kinkelaars", which can be translated as "fine sounding concepts hitching around".

undertake the project. The context of the boycott and the context of ACT UP Amsterdam, which needed support, would make the effort much more worthwhile. Early in March 1990 we decided to use Paradiso's reputation to get the network of organizations and people gathered around us, acquire the funding, and make a shadow Conference to the VI International Conference on AIDS. We also decided to change the working title Zero–Positive Ball into the Seropositive Ball.¹⁶⁸

The time between formulating an idea and deciding to go and do it is a very important one. The nature of conversations, and the actions they trigger, change. In the beginning one is exploring possibilities, afterwards one is committed to making it work. In the beginning there is lots of time, afterwards deadline after deadline has to be met. The nature of conversation changes because conversations now take place in the context of a production that is going on. Every idea bears a financial price tag or an effort someone has to make. Once one starts producing one has to make commitments to people, businesses and organizations that also have financial consequences.¹⁶⁹ The shift from being in the concept development phase to being in the production phase, is marked. During production the concept continues to be developed, but the way that contributions by people are judged is changed once in the production phase. This particularly causes regular tensions in teams with lots of volunteers and activists.

Since we were now going to hold the Ball much earlier, we decided that the o+Network would be a demo for a yet-to-be developed HIVnet. The o+Network would facilitate connections between the events in San Francisco and in Paradiso as well as permitting people who were too ill to attend to connect with Paradiso, San Francisco and other places that were linked via the INTERDOC network. We wanted the Seropositive Ball to be present at the VI International Conference on AIDS as well, so we could get the latest medical reports as soon as possible, and maybe even be able to ask questions. For the workshops and the debates to be successful in Paradiso, as well as for our coverage of the formal conference, we needed to open up the networks of people in organizations and of people around us as fast and as efficiently as possible.

PRODUCING THE EVENT (March 1990 — June 1990)

Because we wanted to address different audiences and have as many organizations involved as possible we decided to make it a threefold identity: "THE o+Ball / Art Online for AIDS / ICATA 1990". The o+ Ball was intended to be a good conference

¹⁶⁸ Through conversations with people from the HIV Vereniging, we understood that the term Zero–Positive Ball would not be appreciated because it seemed to cover up what it wanted to break the silence about. We agreed to change it into Seropositive Ball. Later this was criticized by Americans, because 'having a ball' can be understood as having a fuck in English slang, which is a double meaning we appreciated. With hindsight I think that the title has not worked in our favour. ACT NOW from San Francisco named their event, which was connected to ours, "69 hours".

¹⁶⁹ One of the major side effects of producing an event like this in Paradiso was that it could be pre–financed and Paradiso was willing to do so in the case of the Seropositive Ball.

to discuss issues at the border of what was thinkable as well as being a good party in which people could transcend the boundaries of time and place in an imaginary, aesthetic and emotional way. Performing artists and visual artists were invited to contribute on- and offline to shape the environment in which our thinking and emotions would be challenged. In the late spring of 1990 Wil van der Meer and Simone Delorme joined the core-organizing group and ensured that over 150 performing artists would contribute to The Seropositive Ball. Eric Claassens organized the catering.¹⁷⁰

In March and April 1990 we approached many people and organizations and we found that after a good conversation many people appreciated our initiative.¹⁷¹ In the following prospectus that we sent out at the end of April 1990 we stated “Paradiso is the organizer of the Seropositive Ball and its attendant activities, in collaboration with ACT UP Amsterdam, AIDS Info Monthly newsletter, Time Based Arts Gallery (Amsterdam), Antenna Foundation Nijmegen (member organization of the Interdoc network) and the University of Amsterdam’s Center for Innovation and Cooperative Technologies (research group for Support, Survival and Culture)” (Personal Folder ‘Before 1st of May’, 1990). The prospectus consisted of several elements in the following order: a press release, a description of the setting for the Seropositive Ball, which describes Paradiso and how the place would be designed¹⁷², a text about ‘package time’¹⁷³, a story which sketched the atmosphere of the o+Ball, an impression of the Art that could be seen “in Places, on Walls, on Screens, in Networks”, a provisional programme of issues that would be addressed in debates and workshops and a fact sheet about AIDS. The prospectus was sent around the various networks of the organizers. Michael Polman, from Antenna, had been part of the Galactic Hacker Party. Through his support, and the support of the INTERDOC network, at this early stage, the o+Network was able to connect to the southern hemisphere as well. Not only the USA and Europe would be on the agenda for our conference, but via the net we could invite people to participate from other continents as well. The connection

¹⁷⁰ Wil van der Meer is a well known performer, Simone De Lorme is a singer/actress and Eric Claassens is a sailor and a regular in Amsterdam’s nightlife.

¹⁷¹ The response came from unexpected corners as well. For example, I found a fax of 11 pages dated (15th March 1990) from Tim Highsted, associate director of the prestigious Institute for Contemporary Art in London, advising us about the ART Programme (Personal Folder Fold and Follow up, 1990).

¹⁷² Elaborating on the relaxed atmosphere in Paradiso we wrote in the prospectus: “tasty and affordable catering, tea houses, spaces for rest and meditation (hammocks will be provided), spaces devoted solely to the arts or to viewing video tapes. Debates will be held in the main hall, discussion groups and lectures will take place at various other locations in the building. Organization and time scheduling will be kept as loose as practicable to enhance visitors participation and create a convivial and unstrained setting for communication” (Personal Folder, Before 1st of May, 1990).

Already during production Patrice Riemens brought along his samovar, serving Turkish tea to all collaborators. Later Patrice elaborated upon his idea of hospitality by establishing the Slacker Salon, serving Turkish tea at major hacker events and other conferences.

¹⁷³ ‘Package time’ had been developed further by this stage: “to divide the 69 hours into 23 equal packages of 3 hours each. These packages, which numbered 1–23, would be the same all over the world for all our network-connected participants. In our minds (...) within widely different spaces, one time would rule (“Gaining time by losing time”). (...) And when the ball was over, three dates would have passed, but not yet three full days and our clock would show the fatidical five to twelve configuration” (Personal Folder, Before 1st of May, 1990).

with Brazil, for example, turned out to be very fruitful, inspired by the o+Ball they organized their own event later (Personal Folder Fold and Follow Up, 1990). In April 1990 we announced that the o+Network was a demo version for a yet to be developed HIVnet in the future.

We also went abroad to find support for our initiative. In May, Andre Bongers and Eric Hamwijk from ACT UP went to the conference in Madrid and announced the organisation of the Seropositive Ball and the initiative of HIVnet.¹⁷⁴ Heleen Riper travelled to the United States where she met many people in New York and San Francisco who were trying to organize collaborations. She attended a meeting of ACT UP New York and sent a fax to Paradiso “Yesterday I contacted Act Up New York and asked them to put me on the agenda for their next meeting. That was quite an experience! The ACT UP meeting was held in a hall that resembled the atmosphere of Paradiso, with about 300 activists present; it was warm, tense and prepared for action. Then it was my turn to take the microphone. I introduced myself as a member of ACT UP Holland, bringing greetings from Amsterdam, and told them about the demonstration at the American embassy. Then I told them about the Seropositive Ball (which was met by clapping and cheering, and I was overwhelmed). I was happy that all the negative stories about ACT UP New York are not all true. I made some contacts (see next page)...” (Personal Folder ‘Before 1st of May’, 1990). In San Francisco Heleen met Arawn Eibhlyn and his lover Rama. Arawn was the coordinator of ACT Now at the time, which used to be the umbrella organisation for all ACT UP’s in the USA. Arawn and Rama came to Amsterdam in May and we collaborated with them until the end of June. ACT NOW organised lots of demonstrations in the streets of San Francisco during the VI International Conference on AIDS, which we also wanted to affiliate with. Rama decided to organize an art event in association with us. It was named “69 hours”. Meeting people in Amsterdam and abroad, having people from elsewhere as our guests, and using networks of trust to convey trustworthiness ultimately resulted in a rich spectrum of collaborators. Part of the success of the o+Ball was the fact that these collaborations happened.

We registered for the VI International Conference on AIDS as members of the press and rented a room at the Marriot Hotel where the conference was being held.¹⁷⁵ We also set up technology in the ACT NOW offices. In San Francisco a group of ACT UP artists worked laboriously to organize their “69 hours”. In Paradiso we had lots of meetings to coordinate all the efforts and we communicated mostly via phone and fax to coordinate with other locations. A week before the programme was meant to take place we had a special meeting of all the Paradiso people at the special request of the cleaners. Because so many people still did not know how and when HIV could be transmitted, the Health

¹⁷⁴ Personal folder Caroline, 1990. Announcement HIVnet in Madrid, by CICT

¹⁷⁵ Ten days before the conference was due to start, we received a fax from the Housing Service denying us access to the conference for unclear reasons. After having protested and having asked for formal reasons for denying us access, we were allowed in anyway and the excuse was given that we would be using data lines (which had already been mentioned on the first registration form). Security was very strict by that time because ACT NOW had announced political actions. (Exchange of faxes can be found in Personal Folder Before 1st of May).

Service Amsterdam gave a special lecture with a question and answer session, so that all the staff at Paradiso would be informed and able to perform as good hosts.

Apple, which was one of the few companies that actually had an AIDS policy, agreed to sponsor the o+Ball with a few dozens computers.¹⁷⁶ In the days preceding the o+Ball, computers were distributed and the software was installed on the AIDS ward of the Academic Medical Centre, in the bookshops Vrolik and Athenaeum and at the houses of several people living with HIV/AIDS, who were at home ill in Amsterdam. The software was sent out on floppy disks to the States by the postal service, where friends undertook the job of installing it in Simon Watson's Project Space, at the AIDS wards of Cornell Hospital in New York and General Hospital in San Francisco and in the Act Up and Act Now offices in San Francisco, as well as at the formal conference.

Different discourses

When inviting a diverse group of people and professionals to collaborate, the issue of conveying trustworthiness between different discourses requires a great deal of attention. Through ACT UP we had met the editor of a news platform about HIV and AIDS (Aids Info Special), Janhuib Blans, who immediately supported our initiative and opened many doors in the months to come to the formal AIDS establishment. In a letter dated 14/03/1990 Janhuib reports about 'careful conversations' he had had with specialist doctors, who were going to attend the conference, about their possible participation in a satellite link with Paradiso. They liked it, but would not commit. If they were going to participate it must not cost them time and we would have to get broadcasters involved so the audience would be more substantial (Personal Folder Before the 1st of May, 1990).¹⁷⁷

Researchers, doctors and governmental officials had been collaborating throughout the eighties to try to understand what was happening and to find ways of dealing with HIV and AIDS. They had developed their own culture and ways of talking about AIDS and dealing with it. The HIV Union and the private AIDS Fund were also part of this 'scene'. ACT UP was clearly not, and we were of course entering that scene not only with Paradiso and the University of Amsterdam but with ACT UP too. ACT UP's activist reputation in the USA was known to everybody and feared by some. Together with Janhuib Blans we managed to find key people who were willing to collaborate with us, Annette Verster (GG&GD)¹⁷⁸

¹⁷⁶ In the documentation folder I find the booklet "Where does Apple stand on AIDS?", published by Apple Computer Inc. Cupertino in April 1990. In this publication Apple provides information about the current state of affairs concerning AIDS, explains their internal support programme for people with long term illnesses (AIDS, heart disease and cancer) and explains that Apple supports, financially and by other means, organizations that address the AIDS epidemic throughout the United States. We made an arrangement with Apple Europe.

¹⁷⁷ We tried to make a live satellite programme for television with Irene van Ditshuyzen, a Dutch television maker. This did not happen since we could not finance such a programme in time. The subsidy application for this programme can be found in the Personal Folder Caroline, 1990.

¹⁷⁸ Health Service Amsterdam

and Bart Eijrond (NCAB)¹⁷⁹ were crucial in convincing their colleagues that the Paradiso initiative needed support. People who were used to working together and people who were not used to working together met each other in a different context. This was an unforeseen side effect that was appreciated, as some of the participants told me at the time.

Each of the partners mentioned in the April prospectus represented a network, a language and a range of activities distinct from the other, but all apparently joined in action in the fight against AIDS during the Seropositive Ball. In the first case study on the GHP, I wrote about the trustworthiness that has to be conveyed when creating an event and connections of significance. When organizing the Seropositive Ball this was an even more elaborate enterprise since we also had to deal with many formal institutions in which people have different responsibilities. The conflict between personal positions and formal responsibilities, in which the trust of institutions is delegated to certain people, was difficult for some people at the time anyway, given the boycott of the VI International Conference on AIDS in San Francisco. Had the group of organizers not been so diverse we could not have opened so many channels of communication and collaboration. Heleen Riper, when reviewing this text, specifically emphasized that this diversity was responsible for the added value that the o+Ball provided, even though it was really difficult at times to understand each other. The political engagement and commitment that inspired the o+Ball was different from the political engagement that had existed previously. In Heleen Riper's opinion my personal role as initiator and producer was crucial in these collaborations.¹⁸⁰ As she describes it, I created a snowball effect in which every new snowflake could contribute according to its own identity and at the same time I functioned like a 'roller coaster' to make the production and collaboration work. I agree with Heleen Riper's perception that I was convinced that every participating organization had to 'feel' that its contribution was recognized, respected and appreciated, and that their participation in the o+Ball was consistent with their work and visions of their work. Otherwise no collaboration could have flourished. Many people contributed to the o+Ball because they wanted to be involved. Also, the possible press attention for the o+Ball was one of the reasons that some of the more formal AIDS institutions collaborated.

Orchestrating contributions and audiences

Throughout the months of May and June many commitments were met: raising the funds from the ministry of Education, Culture and Sciences OCW, getting Apple Computer involved, designing and programming and organizing the network, inviting people to participate in the workshops and debates, inviting artists to contribute and ensuring that artwork came to Amsterdam for

¹⁷⁹ Nationale Commissie AIDS Bestrijding, the Dutch National Council for the fight against AIDS, was started in 1987 and was discontinued in 1996.

¹⁸⁰ I understand her words as meaning that I convincingly represented 'the third point', upon which I will elaborate later in this chapter.

Paradiso.¹⁸¹ Eric Hamwijk from ACT UP Amsterdam who was concerned about the cultural programme “because AIDS benefits are not very popular and we need to involve more people so that they bring their friends as well” (note in Personal Folder, Before 1st of May, 1990). We had many conversations with people who wanted to contribute by organizing a specific activity for their own group in Paradiso as part of the o+Ball and indeed they brought their own audiences as well. Two bookshops, Perdu and Vrolijk, organized the reading of 1001 night tales continuously over the 69 hours. The Buddy league provided a special buddies lunch. The Mozeshuis, the meeting point for family and friends with HIV or AIDS, organized a special workshop. The Schorerstichting presented the Dutch translation of ‘Policing Desire’ written by Simon Watney at the o+Ball and invited their network to attend. The HIV Vereniging provided the quilts that were present.¹⁸² The many performing artists, (singers, theatre performers, dancers, musicians) brought their theatre plays, concerts and choreographies, which also generated audiences.¹⁸³ Jan Dietvorst designed the poster and other publicity material. The poster, a golden circle against a background of Yves Klein Blue expressed the dignity of the effort of so many people in dealing with HIV and AIDS. It was distributed in Amsterdam and to specific places beyond. The Dutch photographer Han Singels agreed to photograph the o+Ball.

As was elaborated upon in the methodology of Paradiso, organising events includes the creation of audiences. It may be clear from the narrative above that this is not a ‘marketing’ exercise as such. It is the content that drives the production as well as the approach to possible audiences. People have to be capable of making it ‘their’ event, making it ‘their’ place. Because we integrated a variety of audiences the place became rich and complex, which ultimately created the ‘added value’ that Heleen Riper referred to in her comments.

As the producer/director one has to be careful to honour all contributions, and at the same time make sure professional quality is maintained. My way of handling this has been twofold. The preferable strategy is that I make as much space available as possible for people to do their own thing in the context of the show and involve more people to tackle possible flaws. The other strategy has been to

¹⁸¹ Hack-Tic facilitated the production of the o+Ball with a special ‘grey telephone’ so that we could phone easily and cheaply across the planet.

¹⁸² A quilt is a piece of textile that is embroidered of woven or painted in memoriam of a loved one who has died of AIDS. On special occasions, like WORLD AIDS day on the 1st of December, the ‘quilts’ are shown.

¹⁸³ Miss Fatz Smith, Les Filles de Nord, Margreet Dolman, Wild Side-Dames S.M., Craig Eubanks, Richenel, Eric Windhorst, Connie Jansen, dansers van Djazzex, Adriaan Kans, Slagwerkgroep Den Haag, Astrid Seriese, Harmen Wijntjes, Caroline Mout, Marjolijn Touw, Ellen van Hamelen, Charlotte Lap, Inge Bakker, Machteld Wentzel, Martien Krouwel, Locke Consort, Trio de Janeiro, Jetty Terborg, Oom Maw Maw, Elly van Dooren, Willem Bekker, Bastiaan van Waard, Janneke Oosterhout, Marjolijn Weber, Annemieke Tetteroo, Ron Mesland, Karst Woudstra, Peter de Baan, Frank Groothof, Harry van Rijthoven, Rai Express & Cheb Kadri, Elkie Deadman, Antoinette van Nievelt, Femmes Vocales, Sheryn Hilton Parker, The Young Ones, Te Voi Adar, Ien van Duynhoven, Sattyricon Saxofoon Kwartet, Ellen Pieterse en Niek Barendse, Bob van Schijndel, de Cornuto's, de Alpenzusjes, J.J.C. Helderband, Jan Rot, Gary Lucas, Wick Ederveen, Hans Man in 't Veld, Henk Meulenbelt, Az Igaz, Dirk Koomwinder and Mathilde Santing (who gave a surprise concert).

position myself as the director at Paradiso in a very clear, sometimes even authoritarian way. The latter strategy has not always been pleasant for me personally, but it has prevented people dumping on each other. When creating projects like this, a good atmosphere in the team is crucial since most people collaborate in their own time and are not willing and cannot handle too much interpersonal noise. People want to be seen, and have their presence acknowledged. The confirmation of presence because one is 'seen' by another person and his, or her, contribution appreciated, is crucial for a smooth functioning collaboration. When collaborating via mediated presence, this confirmation of presence and effort by the other person appears to be crucial as well. One of the reasons for the success of INTERDOC, for example, was its carefully developed structure for collaborating online by organizing regular meetings in real life to support the online collaborations (personal communication with Patrice Riemens and Michael Polman). ¹⁸⁴

THE SEROPOSITIVE BALL

The programme as well as the proceedings bore the following text on the front page as an opening:

"The Seropositive Ball is presented by PARADISO Amsterdam in a continuous programme of 69 hours between June 21 17.00 hrs and June 24 14.00 hrs, in cooperation with TIME BASED ARTS, CICT/ University of Amsterdam, ACT UP Amsterdam / New York / San Francisco, HIV Vereniging NL, Schorerstichting, Buddy League, NCAB, Ministerie van WVC, AIDS info, ANTENNA, Mozeshuis, STEIM, Stichting Perdu, Filmtheatre Desmet, Bookshop Vrolijk, Academisch Medisch Centrum Amsterdam, Cornell Hospital New York, Simon Watson Project Space, Gay Men's Health Crisis, ACT NOW, 69 HOURS, VIth International Conference on AIDS. With the kind cooperation of Apple Computers BV". In the reflection on the 'crucial network', I will discuss why such a broad spectrum of collaborations made sense to me in this case.¹⁸⁵

From June 21 17.00 hrs to June 24 14.00 hrs, the Seropositive Ball unfolded in a 69 hour uninterrupted programme, all through the day and all through the night (even the cleaners were part of the programme). Paradiso did not shut its doors, and the network was also available for all of these hours. The time difference with

¹⁸⁴ Much later, in 2005, I was part of an online collaboration in which over 30 people had to write one EU proposal, which was called KEHO. We had met each other for 24 hours and then had to collaborate for three months online only. The director of this team, David Benyon from Napier University in Edinburg (UK), appeared to be a master in the art of confirming presence and appreciating effort. Carefully timed and without using many words, he managed to have over 30 people spending lots of their time writing the proposal. Having made a formal structure with project leaders and package leaders, he would sometimes let the self structuring happen, at other times he would use the authoritarian structure to push for decisions and take responsibilities. Presence was confirmed by posting on the mailing list, appreciation of effort mostly occurred in personal emails and only occasionally via the mailing list.

¹⁸⁵ Annette Verster comments that the GG&GD, the Health Service in Amsterdam, was not mentioned here. I have no idea why not, but I do know that they wholeheartedly collaborated in the o+Ball. The General Hospital in San Francisco and the Slotervaart Hospital in Amsterdam were also not mentioned, although they did participate.

places like San Francisco and Brazil was 9 hours. When we had breakfast they went to sleep. Because I am focussing on the design of presence in the o+Ball, I will not elaborate on the specific elements of the programme. In the introduction to this chapter I specifically addressed the situation concerning HIV/AIDS and the movement of Act UP. During the o+Ball many issues were elaborated upon. The programme (see appendix 4) gives a clear impression of how the different elements and the contributions of the different actors were interwoven. The content of the workshops and debates is well described in the Proceedings published in 1990 by the CICT. Because it is not addressed elsewhere I will briefly consider the financial situation of the o+Ball below, the press coverage it received and I will also describe some of the things that happened because of its inspiration.

For this study I focus on the formats we used and the different kinds of presences they facilitated and how these contributed to the success and the flaws of the Seropositive Ball. First I will describe and elaborate upon the natural and witnessed presence in Paradiso during those days. I will give an impression of the atmosphere in the Paradiso building, and elaborate upon meeting and sharing experiences in 'natural presence'. Then I will discuss mediated presence, Radio Paradiso and the o+Network. At the end of this section I will describe the context in which the o+Network was conceived, to be able to understand why its story has become so powerful (and yet so unknown).

FINANCE

As with the GHP, the financial situation of the o+Ball was extremely low budget. All participants more or less financed their own activities. The 55,000 guilders obtained from the ministry of Education, Culture and Sciences, and 15,000 from the AIDS Fund, were used only for those expenditures that made certain things possible that otherwise would not have been (Personal Folder Caroline, 1990). We worked with two budgets. One internal for minimal costs that we would have to incur provided people sponsored their own time and their means. The formal budget included real costs that we would have to incur without sponsored time and means. The external budget was estimated 242,250 guilders (although the Ministry had received an earlier budgetary proposal of 222,250). The first internal budget was estimated to be around 50,000 guilders in March and appeared to be 99,200 guilders at a meeting between David Garcia and myself on the 8th of June (Personal Folder Caroline, 1990). By that time we knew more or less what our commitments would entail. Apart from the 70,000 guilder subsidy we received, we were supported 'in natura' by the CICT, by Apple Computer, which lent us over 30 computers, by SUN for the server, by the AMC technical staff and the many individuals and organizations who dedicated their time and effort for free. I have no records of the final expenditure of the funds. I have also found no notes about the tickets sold, nor did Paradiso keep any records of this. In my recollection we sold between 250 and 400 tickets a day. As well as visitors who bought a ticket, there were also more than 300 people present because they contributed to the programme: performing artists, visual artists, writers, journalists, medical people,

political people, scientists and academics, people from the different AIDS and HIV organizations and people who just walked in to help. So at least a thousand or more people participated in Paradiso. This does not include the people with whom we were collaborating via the o+Network, who were located in the hospitals, bookshops and in San Francisco.

PRESS

The o+Ball was hardly covered by the press. There were two articles in Dutch weekly magazines, in “Vrij Nederland” beforehand and “de Groene Amsterdamer” later. Newspapers did not cover it. The national TV news made an appointment with us to come and film and do an interview, but decided not to come at the last moment. It was a strange experience for us, since we had expected widespread coverage. The silence around AIDS was deafening, the o+nework was a real invention, the collaboration during the o+Ball was impressive. The scientific findings of the formal VI International Conference on AIDS were reported in the scientific sections of the newspapers with no mention of the o+Ball in Paradiso. The social consequences of AIDS, which were high on the agenda in Paradiso, were apparently not considered to be news.

With hindsight the title of the o+Ball was not well chosen, which may be one of the reasons for the press silence as well. Originally we, the initial group of producers including Act Up, had intended to name it the Zero Positive Ball, wanting to emphasize that when one arrives at a ‘Zero point’ in life, being diagnosed with HIV or AIDS, one can also approach this positively and focus on Living with HIV/AIDS. The word ‘Ball’ suggested to us ‘Feast’ as a way to transcend the limits of time and place. When expanding the network around the o+Ball people in Amsterdam asked us to change the name to Seropositive Ball, which we did, and however silly, we did not realize that another meaning of the word ‘Ball’ would make many people feel uncomfortable; it means ‘fuck’, which we appreciated as a double entendre at the time (the number ‘69’ in the 69 hour duration of the o+Ball, which became the title of the San Francisco-based event, also possesses such a double meaning). When discussing the absence of press-coverage of the o+Ball with Jan Dietvorst from Paradiso, he emphasized that illness as a cultural phenomenon is not a very attractive subject and even more so when you compare it to the ‘Robin ‘Hood’ sort of fun typified by the Galactic Hacker Party.

THE SUCCESS OF THE O+BALL

In a series of interviews on the history of the HIV Vereniging and HIVnet, which were published between 2003 and 2006 in HIVnieuws, several people mention the Seropositive Ball in Paradiso as a distinct event in which they met other people with whom they collaborated for several years after the o+Ball.¹⁸⁶ The Seropositive

¹⁸⁶ HIVnieuws, 70,76,80, 100

Ball is also mentioned as a moment of change in the development of the HIV Vereniging.

When I discussed the success of the o+Ball with Heleen Riper, David Garcia, Annette Verster and Jan Dietvorst from Paradiso they all agreed on the special nature of the event, even though it received little press coverage. As Jan Dietvorst pointed out, illness as a cultural phenomenon is not an attractive subject, in addition to which the difference between the political environment of the United States and the political environment of the Netherlands surfaced in a very explicit manner. In general terms the effect of the o+Ball was that AIDS was addressed and put on the agenda through the diversity of discourses by the variety of participants. The international commitment to other regions in the world was formulated and the o+Ball was an inspiration for HIVnet. New alliances were made because of it. It was the first time in the Netherlands that issues for women concerning HIV and AIDS were addressed. In specific terms the o+Ball has inspired, motivated and comforted many individuals each in their own particular circumstances. It was particularly the energy generated by the focus on Living with AIDS that was a relief to many people present. The o+Network, which facilitated the meeting of other people via mediated presence was a revelation to many. The o+Network provided an image of the future use of networks, which caused a deep respect and thrill about what may be possible, as well as clashes of misunderstanding.

In the wake of the o+Ball several things occurred as a result of its inspiration. In Brazil, a group of people, who had been participating in the o+Network, organized a conference inspired by the o+Ball later that year (Personal Folder Fold and Follow Up, 1990). The museum of modern art in Amsterdam, the Stedelijk Museum, organized an exhibition to honour Keith Haring, who died of AIDS that same year and in this exhibition the artwork that was on view at the o+Ball was presented. However, the Stedelijk Museum excluded the electronic gallery that was part of the o+Network. At the time, and in hindsight, this was a 'silly' decision because the electronic gallery was highly appreciated in the o+Network, good artists contributed and it was also an image of the future. 'Network Art' had not yet been accepted in museum circles at the time.

Two special performances were produced especially for the o+Ball: the theatre production "Mr. Zero", written and produced by Martien Krouwel, and the ballet "Eloï, Eloï", made by choreographer Connie Jansen. They toured for several months to theatres all over the Netherlands.

In the years to come Paradiso initiated no specific shows concerning AIDS, and behaved like a classical medium in this sense.¹⁸⁷ Paradiso had contributed by hosting the Seropositive Ball, but did not take any responsibility for the follow up. Paradiso did host several shows by Hellun Zelluf, a gay artist who made very entertaining musicals celebrating Love in the middle of the crisis around AIDS.

¹⁸⁷ Hellun Zelluf, Geert Vissers, died of AIDS in 1992.

These musicals were no follow up to the o+Ball though, nor did Paradiso initiate them.

HIV net, for which the o+Network had been a demo, was established as a formal foundation shortly after the o+Ball and still functions today. Heleen Riper who, with Matthew Lewis, was involved in the creation of HIVnet, together with people from the HIV Union, recalls how a choice was made to start HIVnet as a Bulletin Board System, which is a different technology to that used at the o+Ball. The o+Network, based on Internet technology using academic networks and HyperCard stacks as an interface, would require different funding and technical expertise to the by then pretty standard Bulletin Board System technology, which could also be easily and cheaply operated by lay people. The o+Network could only be supported and built upon if institutions joined in. This may have been possible, but the main issue is that it was not what people wanted. The grassroots approach of the HIV union was chosen, specifically of Tjerk Zweers and Hein Vergeer, who clearly wanted to use a bulletin board system so the network would be within their own control.

NATURAL PRESENCE IN PARADISO

The climate in which these events took place was highly political as must be clear by now. A pandemic was feared, the epidemic had already surfaced, but in the Netherlands as in many other countries the silence around AIDS was still deafening. People who entered Paradiso were already making a statement by entering the building. This was made clear by a huge banner attached to the front of Paradiso, facing one of Amsterdam's grand streets and one of its nightlife areas. The banner was made by Gran Fury¹⁸⁸, an artists' collective from New York, and carried the text "All people with AIDS are Innocent". Condoms were placed on the characteristic Amsterdam street bollards that surround Paradiso, which are called the "Amsterdammertjes".

Jaap de Jonge, a Dutch artist, made a video chandelier inside the wardrobe of Paradiso, through which one had access to all the auditoria. The main Hall was decorated by Floris Vos, who was the set dresser for Peter Greenaway at the time, and who was allowed to use the props of Greenaway's films for decorating Paradiso. With many colours, feathers, canapés, comfortable chairs, lamps of all sorts and a dozen beds and more, Floris Vos gave the main Hall of Paradiso and its balconies a 'cosy' and 'camp' feeling. In the middle of this entourage, different

¹⁸⁸ Gran Fury is an Arts Collective connected to ACT UP New York, making all kinds of graphical material for gaining public attention for the AIDS crisis. At the Venice Biennale in 1990 there was a lot of press attention for their graphic activist posters about AIDS. Being the producer I know that In Paradiso they behaved like 'stars', not even wanting to hang their own banner properly on the front of the building. In the Art Debate during the o+Ball, they criticized the o+Ball and its organization in an 'imperialistic fashion' (Duyvendak & Schutte, 1990). The Americans thought we should discuss more drug policies, that we should connect more with ACT UP USA and that the audience in Paradiso should be more focused on interests instead of sharing information. Dutch participants and a few other Americans emphasized the different political climate in Holland compared to the States and formulated their appreciation for the orchestration of the o+Ball.

podia were set up for the performing artists, a big screen in front of the podium could be lowered when showing films and computers were available in different locations to log on to the o+Network. Good food could also be obtained 24 hours a day. The small auditorium of Paradiso was used as a podium and as a place for workshops. In the cellar, Nan Hoover had made a special room in which a light installation was placed, using the light of slide projectors and the shadows of visitors, which would change at a slow pace. In the smallest dressing room, the 1001 night tales were read in a decor of red plush. The edit group occupied another dressing room and the server and programmers also used a dressing room. The office of Paradiso's director had been transformed into a small theatre, which could host about 30 guests per theatre performance (every performance was played several times). Other dressing rooms, and the rest of the cellar, were used for workshops. Some workshops also took place on the balconies.

Many of the participants had confronted death and dying: people were ill from AIDS, people were infected by HIV and felt the public condemnation, people were taking 'buddy' care of friends who were very ill –, people had lost friends they loved or were busy trying to find out how to live with AIDS. The search for new meanings, this formulating and displaying of new celebrations of life, this vibrant energy that also contains anger and frustration, made the gathering very unique. In the variety of debates, workshops and performances different perspectives on the HIV/AIDS crisis were offered: political, spiritual, medical and personal.

ATMOSPHERE

In my memory, I can still see waves of audiences moving through the building during those three days and nights. Sometimes it was crowded and loud, sometimes it was quiet and still. Because Paradiso's main Hall is a former church space, the atmosphere is also intimate when there are not a lot of people present. This is because of the acoustics. Maartje Nevejan, one of the performing artists involved, recalls how in the early mornings, between 4AM and 8AM, the atmosphere in the building was very special. Some people would sleep, some would have private conversations in the peaceful calm of the night, some would sit and linger, a guitar player would softly play some notes.

One of the problems with the main hall was that the major elements of the programme and the presenters of the programme were using the PA system. A PA system over-rides all other sound spheres. Resting on one of the beds or canapés or having intimate conversations was not easy in these moments. When the PA system was not in use, the sound of voices talking and perhaps an acoustic instrument would create an atmosphere of concentration and relaxation, which felt peaceful. There were also moments of 'hollowness': when the programme was in transition between PA and acoustic sounds, debates that were put on via the PA but did not catch the attention. Even though one tries to orchestrate each part of the day (morning, afternoon, evening and night) specifically according to the mindset of people at the time, certain discontinuities are unavoidable. There were also clashes in atmosphere between different groups of audience that emerged

from the theatre or the cellar who had a very different mindset to the people in the main hall because of what they had just been part of. But then an artist would perform, a film would be shown, a debate would become engrossing and all attention from the various visitors would be engaged, there would be magic in the air, and the building would 'fly'. One of the most magical moments that many people remarked on at the time was the ballet "Eloï, Eloï", which Connie Jansen was the choreographer of. It was performed at the beginning and at the end of the o+Ball.

By the time the o+Ball took place I was 7 months pregnant, by which time my unborn child was very much present already. A pregnant belly is a clear sign of life. To walk around as the producer with this big belly in the midst of so many young people who had to deal with their own possible death or friends falling seriously ill was in retrospect quite something. At the time it seemed natural. I was mourning because one of my dearest friends, Ton Regtien, had died a few months earlier, other friends around me were diagnosed with AIDS and Nico, my singing neighbour, had already died of AIDS angrily.

Being the producer, one has a special position in a group that makes an event like this happen. Everything that goes wrong is your fault. Anybody who is unhappy or dissatisfied comes to you. As a producer, I was reflecting both energies, life and death circled around me. My judgment of situations did have this clarity that comes from being in confrontation with life and death. Because there were so many layers in the o+Ball, because there were so many emotions triggered by the beautiful art and performances, the powerful debates and the political situation that was evolving, I could really use this special space around me. I needed to be sensitive and open to see what was happening, but I also needed to be wise and strong to take the necessary steps. But not only me as the producer, everybody who has to deal with HIV and/or AIDS has to develop this attitude. It takes courage to dare to look into the eyes of life and death. That is why we needed a Ball, a celebration, to be able to confront life and death in the middle of all the other political and medical confrontations. We had to celebrate and facilitate being together, here and now. Everything is true, everything had happened and everything would happen, 'but' above all, we are here, now, together, be it online or offline. We are alive and not afraid to die.

MEETING IN NATURAL PRESENCE

The effect of people meeting each other, influencing each other's lives and each other's work, is significant when analysing today's realities and how they came to be the way we find them today. It may be obvious to many people, but I do want to establish the fact that when people meet in natural presence they actually have the potential to influence each other's life profoundly. Meeting people in natural presence can also influence organizational developments. When people meet in natural presence this meeting has a potential for change. In the GHP and in the o+Ball, by gathering people together physically, long-lasting relationships were

initiated that have had significant influences on how organizations and personal lives have evolved.

Vice versa, the loss of people one is in a personal or professional relation with, also changes what will happen next. The extremely sad and still angering reality of AIDS, which has caused so many people to die since the o+Ball, has also had an impact on this. ACT UP Amsterdam had a significant influence, among others on the HIV Vereniging for example, but it ceased to exist in 1992. Andre Bongers died in 1991, and Eric Hamwijk in 1992. The HIV Vereniging itself has also been dependent on people who were not ill, since so many active members died too early, too soon, too fast and their effort and expertise were lost.

The question of what happens to one's natural presence when one is facing death was shared between people who were dealing with this dilemma. Sharing the anger, sharing the fear, sharing the struggle and sharing the lust for life was important for many people. The witnessing of each other when facing changes in natural presence, and facing possible absence, became a catalyst for finding ways to deal with these issues in the 1980's. Because issues were rigorously discussed on different levels — political, emotional, spiritual and economic — new solutions and methodologies were invented, like the buddy projects, different pharmaceutical trial designs, support groups for friends and family, hospices where one can go to die, and so on.¹⁸⁹ As ACT UP wrote at the time “to be united in anger to fight AIDS” was a strategy in which war was declared on current power structures¹⁹⁰. Being together, sharing experience gives courage and imagination to engage in the fight. To conduct such a battle while people are dying is not only difficult for people personally, but also debilitating for the movement because expertise and commitment keeps on falling away and having to be replaced by new people at a very rapid rate.

Sharing time and place and action in natural presence is a very powerful situation for developing social interactions of significance. This ‘triviality’ has been taken for granted for many centuries. Since we are increasingly surrounded by mediated presence and it has become part of our day-to-day lives, this can no longer be considered a triviality. To make the effort and spend money to ‘really’ meet has an importance that is often unacknowledged compared to the potential of mediated presences. Meeting via mediated presence has a potential for change as well, but this operates very differently, as will be elaborated upon later in the sections about Radio Paradiso and the o+Network.

¹⁸⁹ The o+Network, which facilitated communication via mediated presence, was one of these contributions. When people are condemned and judged because they are ill, when people's physical features are affected by the disease, when one is too tired or miserable to go out or when one is tied to a (hospital) bed, communicating via mediated presence can be a relief.

¹⁹⁰ I will not elaborate on these power structures, I just want to make clear that within medical research and practice many people tended to do their utmost. This did not alter the fact that medication was, and still is, much too expensive for most people with AIDS, care is insufficient and prevention is inadequate.

Rochelle Griffin formulated one of the severe critiques of the o+Ball, which specifically addressed the way we facilitated how people could meet each other in natural presence. For many years Griffin has been running the Stichting Vuurvlinder, the Firefly Foundation, which gives refuge and support to people who are dying. Rochelle considered the environment of Paradiso unfit for conducting good conversations, there was not enough care and kindness to deal with the issues at hand when facing the illnesses caused by AIDS (Personal Folder Fold and Follow UP, 1990). Griffin herself arrived in a wheelchair with the dog that protected her and was received with hostility by the doormen of Paradiso. Even though we tried to facilitate as much variety of atmospheres as possible in a 'rock temple' like Paradiso, the possibilities were of course limited. When orchestrating one has to make choices. Our foremost aim was to organise a good political meeting and a worthy celebration of the courage of having to live with AIDS. Silence, care and intimate conversations were also part of the programme, but maybe more as signals of attention than as real moments and places. Thus the critique of Griffin made sense.

PERSONAL TIMEZONES

In the first case study I elaborated upon 'personal time zones' caused by habits and geographical relationships. One of the issues ACT UP has raised is that the verdict on being a carrier of the virus does have an impact on how people perceive the natural presence of oneself and of others. Social realities, including the medical, have an impact on how the perspective of a personal time zone is perceived.¹⁹¹ In principle we all live like we always will, because we do not know when and how we will die. That we will die though is one of the surest things on this planet. In that sense we have all had a verdict passed on us. But being diagnosed with HIV or AIDS limits the uncertainty about how and when a person will die, and in that sense it influences personal time zones and the way they are experienced.

The sense of presence operates in a realm where 'not surviving' is as real as 'surviving'. That is why we need the sense of presence, but we are hardly aware of it. Receiving the verdict from medical technology that one's life will end challenges the sense of presence a person possesses. In natural presence the sense of survival is challenged to the maximum, since without natural presence, a person is no more. He/she may be absent to others, may be missed and mourned, but the person who received the verdict has to deal with a changed perception of one's own presence because it has been declared limited. This influences how people 'survive' which influences how the sense of presence evolves. The change in natural presence after being diagnosed with HIV and the change after being ill is

¹⁹¹ I will not elaborate here on ideas about the presence of the virus as proven through medical technology. The actions and thinking of ACT UP have deconstructed medical technology in practice better than any theory could have done. I will not undertake a frivolous playing around with the presence and absence of the virus in a post-modern fashion for theory's sake. ACT UP attacked the idea that when one is ill, one is outside society, and many contributors to the o+Ball embodied this attitude and demonstrated it in their work.

part of the processes that people go through when facing death. However interesting, this is not a subject of the research carried out here. I do want to establish the fact that it is amazing that through ACT UP, and also through all the people who contributed to the o+Ball, a sharing of this change of perception of one's own presence and the perception of the change in the presence of others, became an issue that inspired people to have debates and conversations and create works of art. The social perception of one's own presence and the social perception of other people's presence deeply influences how we operate (and how we operate is a result of the understanding of these social perceptions). This may be for the good, but it can also generate and legitimise racism, sexism and homophobia in this case. The witnessing of each other's natural presence influences how people interact socially, and functions as a catalyst for constructing and deconstructing the dynamics of homophobia, racism and sexism.

MEDIATED PRESENCE: RADIO PARADISO

From the GHP I had learned how important it is to have a social interface when connecting internationally in a performance setting. I had also found at the GHP that 'moving letters on a screen' are not very interesting dramaturgically. In addition, the o+Network was intent on proving itself worthwhile for people with HIV or AIDS, and it was characterized by content and not by the 'flashy-connection-wave HI-thing'. In other programmes that I organised for Paradiso I had regularly used the so called 'fork', a small device that allows you to connect the telephone to the Public Address System (and use the microphone to speak). It felt as if we were broadcasting over the radio and allowed us to make phone calls to different locations. Most of all we focused on San Francisco, but we also phoned Romania, for example, where Coen Stork, the Dutch ambassador at the time, reported on the situation in that country.

Since there would be so much 'action' in San Francisco, both in the streets with ACT NOW and in the formal Conference, and the time available for people to report was very limited, I decided to send some people from Amsterdam to San Francisco and be our 'social interface'. They would create "Radio Paradiso" as we called it: Jo van der Spek, who was well-known in Amsterdam and worked for several local Amsterdam radio stations could make some free time and Paul Verstraeten, the organizer of the gay and lesbian film festival in Amsterdam was already going to attend a film festival in SF and agreed to help us out as well. Radio Paradiso broadcast 4 times per day/night¹⁹²: two Aids Info Specials and two ACT NOW reports, which were named the SF Chronicle. The Aids Info Specials were made at the Marriott Hotel where the VI International Conference on AIDS was taking place. It was attended by several Dutch delegates and contributors to the conference from other regions in the world, including the USA, participated. The SF Chronicles were made at the ACT NOW offices and involved many guests

¹⁹² See appendix 5

from ACT UP. The San Francisco 69 hours was also covered in the SF Chronicle. The edit group in Paradiso provided written reports of all this and posted them on the o+Network. Several Radio Paradiso programmes were published in the proceedings. They were informative and engaging, with interesting guests discussing the extremes of what was happening.

With hindsight I am surprised that we did not broadcast this programme in Amsterdam as there was easy access to radio via several radio stations. In the Personal Folders I have found nothing that points to any effort to have the Radio Paradiso programmes broadcast. This is even more of a pity because the radio broadcasts in Paradiso did not enjoy the success I had anticipated, even though they were good programmes. The atmosphere in Paradiso was very diffuse, many things were taking place at the same time, even when there was an atmosphere of silence. “Sometimes debates were disrupted by annoying public phone conversations with San Francisco, which did not add anything new”, stated the two chairs of the closing debate in their article on the o+Ball for a Dutch gay intellectual magazine (Duyvendak & Schutte 1990).

MEDIATING CONTEXT

Mediated presence requires focused attention, IJsselsteijn argues (IJsselsteijn 2005). This was hard to generate in the midst of all the things that were happening in Paradiso. On other occasions that I had used the ‘fork’ it had been in a classical theatre setting not in a multi disciplinary environment like the o+Ball. We changed the lighting when Radio Paradiso was broadcasting, our presenters talked with the presenters there, but what was said was hard to understand for people who had just walked in to visit the o+Ball. They were unaware of all the background information we had accumulated by that time about what was happening in San Francisco. There were no images available, and to convey the historical and political context of another location is troublesome anyway. The fact that people in Paradiso were in discussion with people in San Francisco only became meaningful on a few occasions during the o+Ball.

I had anticipated that the media schemata that had been developed throughout more than 50 years of radio would be more confrontational and contribute to the theatrical setting of the o+Ball. I had not realized that these radio schemata, when mediating presence and information that is consciously received, had become part of our private environments. People used to gather around the radio before TV took over the living rooms. I considered this habit of gathering around the radio to be a quality of the medium, while it actually appeared to be the common behaviour of a certain generation of people in a certain culture at a certain time, as discussed in chapter 2. In 1990 radio had become a medium that one used at home while engaged with other things, or when driving the car or painting the house, for example. In public places it was mostly perceived as acoustic wallpaper. The inherent power of radio was not bound to the medium, but to the habits of the time and those habits did not enable a programme like Radio Paradiso to become part of a theatrical show in this way. Heleen Riper, when reviewing this text, asked

what would have happened had the connection with San Francisco been televised. Apart from the fact that video conferencing was still a very expensive, exclusive and elaborate technical enterprise at the time, the media schemata of television did include 'watching together' in 1990 which was much more common than radio being listened to jointly in 1990.

Apart from a certain lack of attention and understanding for a medium, and apart from a social interface that meditates trust, there was also the problem that for many visitors to Paradiso the radio programme was merely sound. It did not provide them with information because they did not realise the situation in San Francisco. One also needs to mediate 'context' for mediated presence to become meaningful. Mediating context is highly complex, it requires insight into each other's situation — historical, political, social, cultural and economic — for words to become meaningful. Therefore, prior knowledge, and experiences, of the other location and people with whom one can connect in a trustworthy relationship all appear to be prerequisites for such mediated presence to succeed in the sense that it becomes part of the action in the natural presence environment where the mediated presence is received. Images convey more information in the same second than sound does. But sound makes a connection that is more 'real'.

CATHARSIS IS LOCAL

Apart from the radio and the network, which will be discussed below, we also highlighted the connection between Paradiso and San Francisco by having a person physically travel to and from San Francisco during the o+Ball. Jan Ruiter was the director of the Mozeshuis and he organized support groups for the friends and family of people with HIV or AIDS in the Mozes and Aaron Church. We had planned for Jan Ruiter to arrive during the final session of the o+Ball when the quilts were present. His arrival would be part of the catharsis, which we intended to close the manifestation with. In my personal evaluation I think that this was not well orchestrated. We had underestimated the need for 'local' catharsis and had been too naive about this. The ending did not reflect or summarize what had happened in Paradiso. We thought Jan's contribution, literally flying in, would do it. Our local experience had been too intense for this to work. He had not been with us in our place and even though we were connected to San Francisco, our experience in Paradiso had been very different from that which people had experienced in San Francisco.

This lesson of realising that a dramatic line is bound to place and time saved many shows later. Particularly when working with technology, many artists, directors and producers have assumed that the audience will feel the other place's presence via technology. I would argue that this is only possible when the dramatic structures in the here and now are well orchestrated.¹⁹³ The 'drama' is experienced

¹⁹³ My emphasis on a good local show in every place that is connected appeared to be very handy for the occasions that technology breaks down. In 1997, we did the Brandon project with the artist Shu Lea Cheang. The Brandon project concerned transgender issues and rape in cyberspace. How liable are people? Can cyber acts become part of jurisprudence? Those were the questions that

in the here and now, in the time spent with other people who are concurrently present in that same here and now, the drama is experienced in natural witnessed presence. The kind of mediated presence that the radio programme offered, and even the embodiment of distance and connection offered by a person who flew between the two connected places, did not work. No duration was evident in the here and now. These kinds of mediations only work as an element and/or as a moment in a dramatic line that has been orchestrated locally. A mediated dramatic element only works, when it impacts on the environment where it is received, which is why the environment has to be receptive as well. So mediated presence in this sense is completely dependent on the natural presence in the place it is received. I will further elaborate on this insight in the reflection on vital information as well as in the reflection on a crucial social network.

The fact that we, 'our people from Amsterdam', were at the VI International Conference on Aids, and the fact that we were in the streets with ACT UP and that 'our people from Amsterdam' did report to Paradiso, and the fact that Jan Ruiter literally travelled to and from the States during this time zone of 69 hours, was largely meaningful in itself. The fact that we had established media-connections between Paradiso and San Francisco was the message in a McLuhanian sense¹⁹⁴: the connection was living materialized proof that we were actually connected and together in this expanding crisis caused by the epidemic of AIDS. The o+Network also supported this McLuhanian connection, but in the network valuable information was also exchanged and appreciated, as will be elaborated upon below.

MEDIATED PRESENCE: THE O+ NETWORK

The o+Network consisted of the following elements: access to existing news groups concerning AIDS and HIV, the AIDS stack of Michael Tidmus, the electronic gallery, reports about the events in San Francisco and Paradiso created by the edit group and personal communication facilitated in such a way that one did not have to have technological savvy at all.

The o+Network itself and all the communication and information it facilitated does not exist anymore. Only some printed emails and records are still available and references to it in interviews. The Personal Folder o+Network also contains

She Lea Cheang raised with her project. It was the first project that the virtual Guggenheim Museum in New York acquired.

For the launch we connected via a very elaborate interface between the Guggenheim Soho and the Theatrum Anatomicum in the Waag building in Amsterdam. We were supposed to share a debate. Five minutes before the show started everything worked. All participants of the debate were ready to go and then the interface collapsed. Later we found out that the license had run out and even when you pay directly with a credit card it takes another 24 hours before the license is renewed. We still had a very interesting debate about transgender situations and liabilities in cyberspace in Amsterdam locally as well as in New York, but we just did not connect during these debates.

¹⁹⁴ "The medium is the message" (McLuhan 1964) could be rephrased in this case as "The connection is the message".

many drawings and lists of elements that were part of the o+Network: a licence agreement with community memory, correspondence with Michael Tidmus about the AIDS Stack, a list of all the news groups of INTERDOC, which formed a bridge to the o+Network, communication about the university's network that we were using, organizational notes about the physical sending of HyperCard stacks via the o+Network interface and placing of computers at certain locations, communication with Apple Computer about the setting up of the network and specifications for what we needed (every computer would need at least 4MB of memory), and communication about the electronic gallery.

The o+Network, designed by Rolf Pixley, was a success, which with hindsight only looks greater. A description of the network can also be found in the programme of the o+Ball (see appendix 4). I will consider the question below as to why it was a success and how this came about. In hindsight, it appears to have been a vision of the future; it had offered a trusted and intimate environment as well as an information rich and aesthetic experience in which the technology had disappeared and people were capable of connecting with each other.

THREE EMAILS

Below I will first quote three printed emails that I found in the personal Folders and the Proceedings and discuss the elements I find interesting about them regarding the design of presence. In the Reflections I will elaborate on the context in which the o+Network was conceived to understand its success. This will shed more light on thinking and going about the design of presence when designing networks in which substantial meaning is meant to be generated.

“Message to Rop, Gert & Rolf

Received: 23 Jun 90 09:01:10 GMT

Hello!

I was dead sick yesterday so I just lay around like a rag doll not dreaming about computers that much, let alone use one. Today there's some sunshine in the room thank god and it makes me want to go out. So I'll just log on for a while! New York's a bit of a downer...no hellos from my lover there, but I'll hear from him later. As for the rest, it all seems to be coming together well. I've been getting greetings from everyone and there's so much information on the network that a weekend is just too short. Something's going to have to be done about that.

Anyway, let me know if anything's going on on that front. Because this network is much too good, informative and important just to be used on special days..

MAKE IT INTO A PERMANENT NETWORK FOR ALL COMPUTERS WITH A MODEM! ! !

And finally thanks very much for all of your efforts. It's working faultlessly here.

Love,

Hans

P.S. Will someone translate this for Rolf. (The one on the phone with the lovely voice)”

(Personal Folder Fold and Follow up, 1990)

“Path: ooc.uva.nl!hiv-seropos-ball
From: hiv-seropos-ball@ooc.uva.nl (Hans Bronkhorst at AMC Hospital Amsterdam)
News groups: hiv.seropos-ball
Subject: New messages
Date: 23 Jun 90 12:10:56 GMT
Sender:usenet@ooc.uva.nl
Followup-To: hiv.seropos-ball
Distribution: hiv
Organization: Seropositive Network
Lines: 7

Here in the AMC we are very happy with this sero+ net. A lot of valuable information and also touching messages. We are wondering now whether we are not receiving messages anymore, we haven't seen new messages for the last two hours. Thanks for all the greetings" (Proceedings o+Ball, 1990)

“Path: ooc.uva.nl!hiv-seropos-ball
From: hiv-seropos-ball@ooc.uva.nl (Hans at Slotervaart Hospital)
Newsgroups: hiv.seropos-ball
Subject: message from Slotervaart Hospital
Message-ID: <10673@slice.ooc.uva.nl>
Date: 23 Jun 90 15:16:30 GMT
Sender:usenet@ooc.uva.nl
Followup-To: hiv.seropos-ball
Distribution: hiv
Organization: Seropositive Network
Lines: 15

Here in the Slotervaart hospital (ward 9c) There is a small aids ward. Presently there are four patients being taken care of. Unfortunately they are too ill to be able to participate in the Sero+net activities. The staff is too busy with their daily activities and therefore also unable to take part in the ongoing conversations, but they are very interested in the Ball. They admire the wonderful art gallery and value the information in the stack and the news. And they would like to hear from you in Paradiso about the events. Tonight the night-shift will certainly have time to take notice of your messages and will pass them on to patients and staff here.” (Proceedings o+Ball, 1990)

When reading these messages, the techno-biographical layer of this research calls for attention. These emails make me shiver; a feeling of being touched by the fact that people who could otherwise not connect, could now be part of a larger context that was really of concern to them; feelings of realising the potential of networks, provided they are made available in a good way; that the information, the aesthetics and the personal communication is valued. Experiences like this made many people evangelists for the Internet in subsequent years. Apparently, this possibility of communicating and having access to communication facilitates a drive that people have not to be alone, to find valuable information and beauty and to be able to contribute and connect. Apparently, the information and communication really mattered.

In all three emails nobody writes about the computer as a hurdle to overcome. Apparently computer savvy-ness was not an issue anymore. In the GHP Folders I found a great deal of correspondence about how to act online, what commands to use, which address to use. This was no longer an issue at all in the o+Network. People commented on the communication and the information they could use, but not on the way the machines behaved. The remark by the AMC that they had not received anything for two hours illustrates that the issue had become a question of 'to be or not to be connected'. How one was connected, how the network was built, how the information and communication travelled to other places was no issue at all. It just worked and one did not have to have any skills or knowledge apart from reading and writing to be able to use the network. When I saw and used the o+Network, it was the first time I had seen technology drop away. The interface was so simple and attractive that the communication and the information could shine through. Access is usually formulated in terms of technology and people have to know how to operate the technology. Rolf Pixley, the designer and developer of the o+Network, formulated access at the level of the interface design. This is why he created a Hypercard front end for the UNIX technology, which the network was operating on, so he could give the interface the aesthetic quality that would make the technology disappear from the user experience.¹⁹⁵ Pixley involved artists like Max Kisman, Jan Dietvorst, Peter Mertens, David Garcia and later Michael Tidmus, to contribute works of art.

In all three emails personal communication and good information are valued and mentioned in connection with one another. The information was really useful, but the fact that one could also communicate personally with a lover in New York, or that people elsewhere could be present via the same network, made the online-environment very 'real' in the sense that the information and communication touched a person in her or his situation. The first of them, Hans, who was ill at home, clearly felt involved waiting for a response from his lover in New York, receiving greetings from everyone and enjoying the great amount of information. The fact that the nurses on the night-shift wanted to pass on

¹⁹⁵ Also, the set up of every computer that was used during the o+Ball was undertaken by friends and colleagues in Amsterdam, New York and San Francisco. So that users would only have to approach the machine to be able to use it.

messages and enjoy the information themselves, is a sign of the value people attributed to the information and communication they found via the o+Network.

CONNECTING TIME

‘Connecting time’ is an issue in all three emails. The first Hans was too ill to log on one day, and was capable of logging on the next day. In the AMC the connection itself did not work for two hours and this was immediately noticed. In the third email the people with AIDS were too ill to log on, the staff too busy, but the night shift would have the time to pass the messages on. The fact that a network is available 24 hours a day was new to many people at the time. In the case of the o+Network this was appreciated very much since people do not always feel well enough and capable of connecting all the time. The fact that a network can ‘adapt’ to personal time zones was, at the time and still, one of the great advantages of this kind of sharing of information. In mediated presence some elements of being alive are mediated and some are absent. By devoting attention (and through a process of attribution and the functioning of media schemata), the mediated presence becomes a full experience. Certain elements of natural presence that are not mediated may be missed, but mediated presence helps to surpass boundaries of time and place and that makes it so attractive.

In making the o+Network we wanted to add quality to the natural presence of people whose natural presence had become limited. As the Hans in the first email communicates, one can not leave the house or even the bed, but one can log on and communicate with significant other people who are present in other places and in doing so one is less isolated. Also, because mediated presence only transmits a part of natural presence, one does not have to ‘face’ people when not feeling well. However, to be able to log on one needs a certain amount of energy. When feeling ill, perception changes and attention is needed for the body. To enter mediated presence one needs energy to be able to operate the machine and to be psychologically capable of cognitively and emotionally receiving and translating the mediated presence. Mediated presence does not adapt. It is fixed in a certain format like a screen or a loudspeaker and the use of buttons.¹⁹⁶ Also the interaction between natural presence and mediated presence can be very problematic because mediated presence is designed and dictated by predetermined information flows, which cannot transcend the borders of their pre-programmed format. Because having attention is a requirement for mediated presence to function, it requires energy to be able to undertake.

At the time we were happy that it was appreciated. It took effort and dedication to build it, it was something that had not been done before and it worked. When Hans Bronkhorst and Rop Gonggrijp went to pick up the computers to return them to Apple Computer after the o+Ball they returned to Paradiso rather upset. People were sad and angry that they had to return the computers and that the

¹⁹⁶ More tangible ambient media, like they are for example being developed by Hiroshi Ishi at MIT Medialab, also require the human being to adapt to the reality that the technology offers.

network had gone down and that they would not be able to connect again. At that moment I realised that we, and especially the network designers, organizers and operators had really achieved something. The experience of being connected and then losing the connectivity did not feel right to people. It had proven to be of value. It would still take a few years before networks were available cheaply and easily via the Internet. In 1991 Matthew Lewis, Tjerk Zweers and others formally founded HIVnet. HIVnet has been the formal site of the HIV Vereniging since 1999 (van Hooijdonk 2002, Polman & van de Pouwkaan 1995).

REFLECTIONS ON THE O+Ball

As elaborated upon in chapter 1, I have approached the research question of this study “How to design presence in environments where technology plays a crucial role?” through an iterative design process in which the writing of stories informed the descriptions and the analysis carried out. The descriptions of the case studies were largely the result of a techno–biographical manner of working in which I confronted the stories and memories from the text laboratory with the over 2000 archived documents. As with the Galactic Hacker Party, I will summarize and elaborate upon certain issues below that surfaced because of the act of parresia, which refers to the action of speaking the truth from a specific personal experience and a recognised ethical position. I will address the context of the concept of the O+Network, vital information, crucial network and orchestrating chaos.

THE CONTEXT OF THE CONCEPT OF THE O+Network

In the fall of 1989 we discussed what an AIDS network might entail, as can be seen from the message we sent out in November to Lee Felsenstein. Rolf Pixley, Gert Hulstein, Hans Bronkhorst and Matthew Lewis all connected to the Center for Innovation and Collaborative Technology (CICT) at the University of Amsterdam and Michael Polman from Antenna, and Rop Gonggrijp from Hack-Tic, had already met each other at the Galactic Hacker Party. All their ideas contributed to the O+net that was eventually set up. We had shared and witnessed the variety of new mediated presences together at the GHP and discussed these at length. When starting to discuss the possibility of an AIDS network, the CICT embraced this idea at once and facilitated its members to work on the project.

The CICT was a centre where insights from cybernetics were combined with insights from critical theory and knowledge about technology. It was founded and directed by Professor Gerard de Zeeuw. The CICT was internationally oriented, so the latest insights from a variety of sources were utilised: from various academic disciplines, different regions in the world, the latest technological developments. Issues were discussed philosophically, as well as real demos being made. The work carried out was conceptually very profound, and this may explain why the O+Network, and the concepts underlying it, still reflect issues that are relevant today in the design of social applications for technology. The principles that underlie the functioning of sites like Amazon, Wikipedia and MSN had already

been conceived of at this time. Even the idea of the graphical interface for the Internet (the World Wide Web did not exist in 1990) had not been conceived of earlier. Rolf Pixley, the developer of the o+Network, was deeply involved in the thinking that took place at the CICT and in its circle of international scholars. The notions for the design of new technologies that the CICT was exploring at the time were: self structuring, feedback, trustworthiness, reliability, easy access, intuitive interfaces, conversation, orchestrating chaos, entropy and others.

With hindsight, I realise that at the time I took the work that was being carried out for granted. We were 'just' pushing the limits. Professor Gerard de Zeeuw, who founded and chaired the CICT, had been the first professor I studied with 12 years earlier in the department of Andragology, and I was a student assistant under him in the early 1980's. Strangely enough, I never made the connection to the work of professor de Zeeuw during the GHP and the o+Ball. It appeared coincidental that Gert Hulstein facilitated access for the Amsterdam hackers, and that he and his colleagues got involved in the GHP. I got to know Gert Hulstein through Rop Gonggrijp, who was occasionally working with Professor Herschberg in Leiden at the time. I got to know Rolf Pixley, Matthew Lewis and Hans Bronkhorst through Gert. Naturally, they became the group of people that was also involved in the o+Ball and the network as well. But they did not only get involved; they conceptually shaped our, and my, understanding of what was happening and what was possible. They were accustomed to having conversations about these issues and were used to making things work. Matthew Lewis, who was ultimately the person who founded HIVnet following the o+Ball, was also part of this circle.

During the GHP and the o+Ball other people connected to the CICT spoke to professor de Zeeuw. I considered the contribution of the CICT to be a given, and I thought it coincidental that I worked with people who were working with the same professor as I once studied with. I just enjoyed the ideas and the work that was carried out. Much later, after the o+Ball, the CICT presented the o+Ball as part of their work to the international committee that had to judge this work's quality. I was not involved in this presentation but learned about it through others. In 2004 at the London School of Economics I met professor Patrick Humphries who was part of the committee and clearly remembered the work as well as its outstanding quality. Reading and reflecting upon the way Anthony Giddens describes the 'double hermeneutic', I realise that I could have analysed what took place in a different way if I had taken the perspective of the 'double hermeneutic' as Giddens defines it. In the glossary of terminology Giddens defines 'double hermeneutic' as "the intersection of two frames of meaning as a logically necessary part of social science, the meaningful social world as constituted by lay actors and the meta-languages invented by social scientists; there is a constant 'slippage' from one to the other involved in the practice of the social sciences." (Giddens 1984). All these facts only transpired because I, and others, were thinking in a certain way which determined our perception and determined what we thought was possible and therefore determined our actions, and vice versa our actions have influenced the work of the social scientists involved.

When I ask myself what influenced my thinking at the age of 19, I see it was the way De Zeeuw defined and explained processes of change as a methodological issue in social science and social practice. For change to occur a direction needs to be formulated, and on the bases of this formulated direction an analysis can be made of the current situation, after which steps can be formulated. When the first steps are taken, the effect of these steps is analysed from the perspective of the formulated direction as well as the formulation of the direction being evaluated in the light of the effect brought about by the steps that were taken. The direction will possibly have to be re-formulated, the next steps will possibly have to be adapted. It makes sense to me now that the notions that were at the heart of the work of the CICT in 1990 derive from this thinking about change. At the CICT, scholars were well aware that when designing technology one is actually designing social structures between people.

Just like the contributions of others, my personal contribution has been significant in the coalescing of these events and I realise that the same academic circle had apparently inspired some of us. Not everyone. Patrice Riemens, Rop Gonggrijp and David Garcia did not have links to the CICT. Patrice Riemens came from a critical tradition within the field of social geography and had specialized in the effects of globalisation. Rop Gonggrijp was influenced by the hacker community of the 1980's (2600, Datenschleuder, Bluf!) which nurtured curiosity towards the technology as well as critical thinking about technology and the responsibilities one has when understanding technology.¹⁹⁷ David Garcia came from an international tradition of art criticism, which also used new technologies. Apparently, we were all part of this 'critical' tradition.

Critique in the social sciences is quite a different thing than critique as it is applied in the natural sciences. "Theories in the natural sciences which have been replaced by others which do the same job better are of no interest to the current practice of science. This cannot be the case where those theories have helped to constitute what they interpret or explicate. The 'history of ideas' may perhaps justifiably be regarded as of marginal importance to the practising natural scientist, but it is more tangential to the social sciences. (...) theories and findings in the social sciences are likely to have practical (and political) consequences regardless of whether or not the sociological observer or policy-maker decides that they can be 'applied' to a given practical issue." (Giddens 1984, XXXV).

When I was writing stories in the text laboratory, I found that I could not initially tell the stories without revisiting the framework of the social sciences that I'd done at the time. To be able to tell what had happened, the 'frameworks' of the social sciences as I had learned them in the 1980's unavoidably surfaced. The "double process of translation or interpretation" was triggered because when describing what happens, it is not possible to not address the meaning that is produced (Giddens 1984, 284). In my case, where I have switched between a social scientist

¹⁹⁷ 2600 is a hacker magazine in the USA, Datenschleuder is the magazine of the Chaos Computer Club, Bluf! was the squatter magazine in Amsterdam in the 1980's.

and a lay person who makes things happen, the double hermeneutic, as formulated by Giddens, surfaced in a very literal way during the writing of the stories in the text laboratory. It was revealing and confusing as regards the value of the work carried out at the time, and it also confused me as to the value of the work carried out now.

The creation of the o+Network was the result of thinking from the perspective of the critical tradition in the social sciences, the arts and political movements. I realize that my evaluation so far is also coloured by this critical thinking, which may also influence new things that come as a result of the current study. In this study I have developed 'second-order' concepts and it is in the nature of the social sciences that these become 'first-order' concepts by being appropriated within social life itself (Giddens 1984, 284). How the results of this social science study will find their way into the concepts that lay people work with, cannot be dictated. However, it is interesting to see that the work carried out at the time has found its value partly in other traditions than were foreseen at the time. After seventeen years most of the work of the CICT has now become part of organization and management theory. The University of Amsterdam disbanded the CICT in 1991, its academic contributions were not considered satisfactory. Some of the scholars from the CICT have since become attached to the Social Psychology Department of the London School of Economics (UK), one of them being Professor Gerard de Zeeuw himself. In regards to the o+Network, as legendary as it is today in certain circles, I must conclude that the concept of accessibility, which is executed on the interface level by adopting human values and capacities as a starting point for design, has been proven to be valuable and used in many practices today.

VITAL INFORMATION

At the o+Ball we communicated and exchanged pieces of information that dealt with life and death issues, with finding strategies — medical, social, pharmaceutical, cultural — for survival. As I described in chapter 2, survival is the reason why humankind has developed the sense of presence. For information to be vital, it has to touch upon our natural presence physically or socially. Mediated presence, which generates vital information, will also ultimately have this effect.

At that time in 1990 I was impressed by the level of expertise that was evolving in a medical and scientific sense. Debates about how scientific research should be conducted addressed issues such as trial design, for example. If a person was participating in a trial of a new drug and was part of the test group that is administered the placebo and this drug appeared to be a good drug, then this person missed a chance of survival. Handing out drugs that have not been tested, can be as unethical though. By making the design of trials subject to debate, scientific methodology became an issue of public and political debate. As a result the notion of 'compassionate use' was introduced, which facilitated certain people to use a certain drug while it was still in its trial phase. The clash between the medical discourse and the very rapid emancipating of 'patients' was very intense. The doctors and researchers were not used to having to discuss their work in this

way. Today, medical practice has adapted to the fact that a patient can study via the Internet all that there is to know about their disease. At the time this new professional balance was just being explored for the first time.

The capacity of the Internet to share scientific results immediately challenged the way medical research was disseminated till that time. People working in Africa were used to the fact that it would take up to 6 months or more before medical insights would reach them. When publication strategies changed during the nineties, first hand information became available to doctors all over the world the moment that it was published on the Internet. Since then patients can inform themselves as well via the Internet and formulate how they want to be treated. The deconstruction of power structures in the medical world due to the rise of the Internet appears to be significant. It became clear at the o+Ball, especially through the work of ACT UP, that lay people, patients, could handle complex issues and actually contribute. The fact that the expertise of specialists was used and questioned simultaneously changed the discourse between the different stakeholders. Vital information was generated and exchanged and that made the experience very worthwhile for many people, including some of the experts who had contributed.

The fact that there were people, who were not feeling well but who had enough energy and did take the trouble to log on and appreciated what they found, made me realise the notion of 'vital information' that I have worked with since. When in trouble, one needs good information and good communication; one needs 'vital information'. By 'vital' I mean information that supports an individual in his or her specific circumstance; information that supports survival for a specific person in a specific place at a specific time. If I argue that the o+Network generated vital information it is significant that the combination of personal communication and good information was experienced as one environment. The fact that the information was valued is also due to the fact that this information was produced in a certain context; a context in which many perspectives were represented and a context that also clearly existed simultaneously in real life (in Paradiso, in San Francisco, in New York, in Brazil and elsewhere). The 'aliveness' of the information was supported by the communication, the 'goodness' by its context.

The generation of vital information is one of the reasons why mediated presence has been embraced. When presence is mediated it always loses elements of natural presence, but it overcomes these limitations because of its transcending the boundaries of time and place. When the mediated presence generates vital information, which reaches people in their own situation, the mediated presence adds elements to natural presence which natural presence otherwise would not have possessed. The surpassing of the limits of time and place added qualities to the natural presence of the people who were connected to the o+Network.

When one is confronted with information that may have a deep influence on one's survival, 'intelligence' changes. One has to deal with issues in a different way. Survival is a very powerful stimulus, which makes all sort of latent talents

manifest. It can create focus, courage and perspective. Social and political history has shown that when people unite from a perspective of survival they can win wars. At the GHP and the o+Ball it became clear to me that a computer network that provided access to lay people could be a very powerful tool in the battle for survival, provided that people generated vital information for one another.

It is possible with most issues to formulate the dimension of survival and to find where and how 'vital information' is produced. Vital information is not good or bad, it is the information that matters from the perspective of the receiver.

Survival has a social dimension, a physical dimension and a cultural dimension.¹⁹⁸ For many people it also has a spiritual dimension. Vital information is vital to that person or group of people in a certain specific context, at a certain place and at a given moment. Time is crucial for vital information, as is the fact that it has to reach the specific place where the person using the vital information is located at that time. With Patrice Riemens we pushed the notion of vital information even further in an article written for Chitrabani, a media centre in Calcutta, and published in the Economic Times of India (Nevejan & Riemens 1995).¹⁹⁹ In this article we connected vital information to social survival. With the term 'social survival' we wanted to emphasize that it is not just a question of surviving literally, but also surviving as human beings who treat each other with respect and dignity. This study builds further on the insights that we formulated at the time.

The question about where and how vital information is generated creates insights when designing environments for mediating presence. It is not only concerned with whether something will function, it actually asks about the meaning that will possibly be produced. When vital information is exchanged, meaning will evolve, because the exchange has an impact on people's presence, on their physical or social survival. Vital information may be understood as 'efficiency' in design trajectories, but I argue that is not adequate. Vital information touches people's presence and in doing so it influences how people will (inter-) act.

Because vital information can only 'work' in context, the organization of trust and truth are very important in this perspective. Therefore, the gathering of the crucial network is necessary, as I will argue in the next section.

¹⁹⁸ Music can be vital information for many people as well. When Paradiso, de Balie and Press Now, were working with people in former Yugoslavia during the war, when Sarajevo was under siege for over 9 months, friends from Sarajevo told us that one of the things that made their isolation so hard to bear was that they were cut off from the world, they could not hear the new music anymore. The downloading of music was not yet possible. Via the network of independent radio stations, organized by B92 in Belgrade, people tried to address this need while at the same time providing independent news. The cultural dimension of life appears to be of crucial value to people who were satiated with political war propaganda and were experiencing hardship.

¹⁹⁹ Chitrabani is a 'social communication centre' in Calcutta, India. Father Gaston Roberge, a Jesuit priest and writer about communication theory, has been its director for many years.
<http://www.chitrabani.com>

CRUCIAL NETWORK

When one organizes a conference the question about who will participate is of great importance. For a public debate to be a contribution to thought one cannot just throw some opinions together. After having identified what the areas of the questions to be addressed should be — and the awareness of where and how vital information is produced is important in this process — one has to locate and invite the people who the generated insights may make a difference to. In talking to them, finding out whether they are interested at all and if so, what they are interested in, is key to success. Where do their hopes and fears lie, their anger and their compassion, what insights are necessary; these are all questions that have to be addressed when starting to think about a future conference.

In every field of expertise a status quo in the balance of power evolves over time. This status quo defines what everybody is able to do and when and how they will disagree, etc. In the AIDS world, even in 1990, the status quo was already quite refined. The same people met to consider the questions of research, finance, care and so on. Certain habits evolved; certain things were taken for granted. Being new to a scene, one is of course distrusted at first. By talking to people and asking many questions, I located people who wished to participate. They stemmed from different organizations, some performing formal roles in society, some part of the medical establishment, and others were organizations in their own right, political activists and individual artists. Paradiso has a tradition of presenting the stars, the establishment, as well as presenting the underground, people who rebel and fight against the establishment. When discussing an issue, and when this discussion is supposed to impact on the way the issue is formulated and can be acted upon, all stakeholders — the stars and the rebels, the establishment and the underground — have to participate; the crucial network has to be there.²⁰⁰ Where in the ‘polder model’ diversity is levelled out as much as is possible, in gathering the crucial network diversity is expressed and elaborated upon as much as possible.

I was inspired in the notion of the crucial network by Aristotle’s concept of ‘Complete Action’, which should be represented in every scene of a tragedy (Aristotle 384 BC, van der Ben & Bremer 1986). Aristotle formulates this requirement because he wants the audience to understand what happens. To present ‘the complete action’ all elements that can change the course of events and all elements that have contributed to the course of events have to be staged. This notion is very interesting to apply to the crucial network. Change is a dramatic moment in a process, when looked upon from a theatrical perspective. What existed previously will be different from what exists later. All people, organizations and businesses that can change the course of events and that have contributed to

²⁰⁰ Annette Verster comments here that this was the way the Dutch policy initiatives in the 1980s operated concerning AIDS. Stakeholders like the homosexual community and the Union for drug users, the MDHG, did take part in these policy initiatives. Today in her practice at the UN AIDS and WHO, a similar strategy is also followed. Stakeholders take part in formulating goals as well as in planning how and when to do what. The notion of gathering the ‘crucial network’ is a very beneficiary strategy provided that the setting is well orchestrated.

the current state of affairs, have to be present at such a moment. When significant change is about to occur, the entire crucial network has to be present for the change to have an impact on what occurs next.

Because we wanted to raise the issue of 'How AIDS changes our world', because we wanted to break the silence, I felt it was very necessary to involve all actors and stakeholders possible. Even though ACT UP Amsterdam felt it had become too much of a ministry gathering, I did invite the minister of Public Health, Hedy d'Ancona, to open the conference. Not her alone though, the orchestration of the opening had to reflect to intentions of the o+Ball. The minister opened it together with Peter Zuydervliet, representing the self organizations dealing with AIDS, and the dialogue between them raised the issue of AIDS in Africa, and the issue of discrimination against people with HIV or AIDS in the USA, the Netherlands and around the world. I also invited the USA State Department to give a formal statement to the shadow conferences about their travel restrictions. I found this contribution by the State Department to be of crucial value as well. They were a reference point, a driving force, in creating the event. The presence of this 'enemy' made the space in-between 'real'. It shows there is more at stake than just having a good time. It also creates awareness that change is possible because the party, that we were all protesting against, had the courage to be present. It also feeds my conviction that as long as there is communication, change is possible. The fact that the 'enemy' is there makes the communication more serious. The stakes are high. The notion of having the 'enemy' in attendance, really presenting the crucial network, presenting the 'complete action', made the meeting real and made it possible to have a real impact as well.²⁰¹

Orchestration determines what will be possible, how far you can go. As a producer I had the responsibility for organizing the network in a transparent and direct way. I had to make sure all of the people were safe and at the same time make sure that everything could be said. I have to conclude with hindsight that not all stakeholders were present at the o+Ball. The pharmaceutical industry was clearly absent, and the State Department only participated via a phone connection. As with Radio Paradiso's contributions, the effect of the phone call from the State Department, fed through the PA system via the 'fork', did not add to the dramatic line in Paradiso. The idea sounded 'nice', providing another McLuhanian connection, but it had no impact. I want to argue that for the crucial network to function, to have an impact on what will happen next, it has to gather all strands together in 'natural presence'. The assembling of a crucial network is a dramatic moment in its history, because through conversation and dialogues the next steps to the future are formulated. To be able to formulate these next steps the conversation must address what is good and what is bad; both ethical and pragmatic elements are part of the conversation. It is the interaction between what

202 When the Americans were critiquing the conference in the art debate, this was one of their main points of criticism. Through them I realised that this idea of change is influenced by the Dutch experience of the polder model, in which everybody keeps on talking to each other to arrive at a consensus in the end (we have to stick together to fight the water and we can not have battles among ourselves when the land is flooded).

is good and what is possible that determines next actions to be taken. I will elaborate further on this in chapter 5. Here, I want to establish the fact that crucial networks can gather and that this gathering has to take place in ‘natural presence’. Mediated presence can be an element, but cannot be ‘the carrier’ of such a gathering. The way mediated presence influences the course of events is dependent upon the receivers of the mediated presence. To be able to trigger actions, it is dependent on the previously formulated ‘You’ dimension that characterizes any time–space configuration.

The experience of having to gather in natural presence with a certain crucial network is part of the orchestration of many professional communities that also work online a lot.²⁰² It is supposed to be good for motivation, it is supposed to be good for smooth–running collaboration. People look each other in the eye and they make a judgement on how they will relate to each other.²⁰³ In the physical gathering matters of ethics can be addressed, be it in formal settings or in informal moments. Having been present and having been witnessed, changes social interaction. Natural presence facilitates changes in attitude, where mediated presence facilitates an exchange of opinions in the public/professional setting. I would argue that the survival value of natural presence is much greater than mediated presence and this influences the quality of conversation. In personal communication, because of processes of attribution in which people divest qualities and circumstantial elements in the mediated presence, this can feel very different, which is why such communication can be very rewarding as well as misleading. In natural presence all three levels of consciousness can be mobilized in one action, in one conversation. The more that these three levels are mobilized, the more powerful the presence experience will be. The more powerful the presence experience is, the more ‘survival’ resonates in what happens, the stronger the outcomes of a gathering of the crucial network will be. ‘Powerful outcomes’ reflect the (changed) power structures in the network, as well as the way every node in the crucial network moves on from there.

ORCHESTRATING CHAOS

To be able to gather the crucial network, I looked for ‘the third point’ in the conferences I orchestrated. This is the point that all the different perspectives can relate to. It is not a boundary object, even though it may function like one. A boundary object facilitates translation between different practices (Fujimura

²⁰² It is also an experience that many people share who communicate over longer periods of time with each other online, as the story of my friend who fell in love also illustrates in chapter 2. The meeting in natural presence affirms connections and relationships in a way that mediated presence never can. On the other hand, do people appreciate communicating via mediated presence because of the surpassing of boundaries of time and place, and also because in mediated presence communication has to be more focused. In my own experience I call this the “My dear diary” effect, which happens when one is alone in front of a screen, and which sometimes causes real intimate exchanges of communication in unexpected ways.

²⁰⁵ Also, because people meet in natural presence, the mental maps that people have of each other when communicating online, become more elaborate. Because one has an impression of a person in Real Life, the communication online may be more easy.

1989); the point I mention here is a uniting point, a shared interest and often an ethical position to which all participants in the crucial network can relate. The third point, this ethical position, is often already part of the variety of relationships in the crucial network but not formulated in such a way. “How AIDS changes our world” was a sentence that all participants in the o+Ball could relate to, and which also touched upon the bewilderment that most people who were involved with AIDS at the time felt. The fact that we added “Living with AIDS” as a major driving force of the conference, made the first sentence only more powerful. It provided a perspective, which could be understood in a personal way as well as in a social and economic way.

The third point is the concept that is well formulated in a one liner. Many conferences are organised to exchange information and one can make an interesting thematic selection, which will be entertaining. But the conferences I produced had an agenda for social change. Of course they had to be entertaining, but that is just the starting point. The ambition is greater. They needed to be more than entertainment; they had to make a difference. For that reason, I needed all stakeholders at the table, I needed to find what bound them, and to what they all wanted to connect. All of the stakeholders taken together can be perceived as a 2D network, so to speak. In this 2D network pro-, contra- and balancing forces are organized. Habits and power relationships have been shaped over the years. By formulating a point in the 3D dimension that connects to all nodes of the 2D network, one offers a perspective for possible change.²⁰⁴

The third point evolves from the space-in-between, which I described earlier in this chapter in the section about the design of networked events. In this intermediary space a shared social need is formulated. It is not an agenda from one perspective; it is the need that evolves from realising all the perspectives. It is about content, about a quality of life where every stakeholder can commit. It has a drive, preferably a dramatic one. When designing the event, this third point is formulated in such a way that every stakeholder feels his or her perspective is connected and/or represented. Good design is a key to success. In the case of the o+Ball it was the fact that we put the emphasis on LIVING with AIDS (instead of dying of AIDS) and the opening was ‘How AIDS changes our world’ (and not how aids changes the patient’s world).²⁰⁵

Sometimes it is very hard to find the third point. In my experience one has to pursue this anyway. If you do not, random behaviour and non-commitment is the result.

²⁰⁴ The notion of the third point was inspired by Sergei Eisenstein. In film theory, Sergei Eisenstein, developed the idea of the contra point. Two lines of meaning, one in image and one in sound, generate a third line of meaning. When one sees flowers bloom and one hears the sound of guns in war, a third line of understanding and meaning evolves concerning the atrocity war generates. In today's media culture, in advertising, video clips, jingles and network designs, this generating of new meaning between the lines of image and sound is used all the time. It is a 'blurry' generating of meaning, often no more than a generating of emotions, where Einstein developed this idea to be able to convey more intellectual understanding to his audience.

²⁰⁵ Annette Verster points out that since about 10 years the UN and the WHO have used the term PLHA's, People Living with HIV and AIDS.

It is this commitment, mediated by good design and good orchestration in which all of the participants can contribute, that generates ‘collaborative authoring of outcomes’. Garrick Jones and Patrick Humphries, both connected to the London School of Economics, first formulated this concept in 2004 (Humphries & Jones 2006). Because people take responsibility for participating in the process, they will also feel responsible for what the result of the process turns out to be. This affects possible change and new developments. Jones arrived at this idea of ‘collaborative authoring of outcomes’ through participating in the peace process in South Africa and through working with multinational companies over the years. When discussing his work and my work at the International Presence Conference 2004, we came to the following conclusion: “Crucial networks create vital information for social survival. Possible change is generated through a process of collaborative authoring of outcomes in which design and orchestration are distinct.”

Neither the crucial network, nor its collaborative authoring of outcomes, can evolve from identification, I would argue. It evolves from an awareness of identity that is actually willing to negotiate. One can only negotiate when identity is strong enough to merge in one place and be distinct in another. It is even better when one can merge and be distinct at the same time. To show diversity one needs to accept a certain chaos. The ‘chaos’ is necessary to provide space for creativity and expression and unexpected contributions that may make a difference. To generate new meaning, to generate ‘collaborative authoring of outcomes’, one needs a certain amount of chaos in which people can meet or are challenged by the unexpected. If the outcomes are already known, one does not need to take the trouble to gather the crucial network together, one does not have to challenge the belief system of the people participating. But going through chaos, especially in the context of a crucial network, with a large group of people, can be painful and unpleasant. Therefore, this chaos also has to be orchestrated.

Artists play a crucial role in this process because they are capable of addressing different layers of consciousness. By organizing a good party, a musical celebration, a festival, people are offered a way to accelerate. During the festival the orchestration does not stop. A good festival or party, a good networked event, is structured in such a way that chaos and the unexpected may flourish.

In creating ‘place’, one has to confront one’s own belief system to be able to orchestrate the belief systems of others as well. And belief systems do not like to communicate. They like to rule. When organizing debates in which strong beliefs are at stake, one confronts very intractable social impasses. I surmise that the only thing that connects belief systems is a day-to-day need for conviviality, for social survival, a need that is greater than the potential victory of one belief system. A true ‘third point’ will somehow address the need for survival that underlies all identities in a crucial network centred around a certain issue. Collaborative authored outcomes are determined by the power structures in a certain crucial network, as well as the fact that they may be changed when all stakeholders feel there is more to be won by a possible change of position than by consolidating the

earlier status quo. In the networked events I have described here, ‘collaborative authoring of outcomes’ may influence the tone and the agenda in the public domain. In these two cases the ‘collaborative authoring’ dictated that because of the public witnessing of both mediated and natural presence, the relationships within the crucial network began to shift and issues were formulated differently.

The chance that one can change ambition as a producer before one even realises is very great. One is vulnerable because one is pushing for change and many people do not like change. History teaches us that some things just have to unfold naturally; one may be pushing the wrong issue. The consequences of the pandemic in parts of the world like Africa and India have reached a stage that we could not even imagine in 1990, even though we did see the potential disaster beginning to take form.²⁰⁶ It is upsetting to realize that no crucial network has been capable of breaking down the power structures in the crucial networks centred around AIDS; even in the face of the pandemic we face around the world today.

In the next chapter I will return to my original question about how to design presence in environments where technology plays a crucial role. I will first focus on the position of the thinking actor: how does one deal with the clash between intention and realization in natural and in mediated presence. In both cases the people involved acted upon intentions, stretched the limits of what was considered possible, and inevitably had to confront the results of the work carried out. Secondly, I will focus on the collaboration between people of different skills, disciplines and cultures in natural and in mediated presence. Lastly, in chapter 5, I will formulate characteristics of natural, mediated and witnessed presence, given the research carried out. In chapter 6 I will propose a conceptual framework to consider, and to design, the orchestration of the variety of presences in processes of social interaction.

²⁰⁶ In the openings speech by the Dutch minister of Healthcare Hedy d’Ancona and Peter Zuydervliet, as well as in several workshops, the rise of the epidemic in Africa was discussed.

chapter 5: THE THINKING ACTOR

Introduction

Clash between intention and realisation

Physical Clash

Interface and state of the actor

Data-walls

Cognitive Clash

Causality

Local and tacit knowledge

Mental maps

Enacting identity

Emotional Clash

Beneficial for life and detrimental for life

Human dignity as a tool

On collaboration

Conversation

Contextual reflexivity

Incommensurability

Meta-cognitive skills, project management
and boundary objects

Identifying other actors

An act cannot be true or false

Gathering characteristics of presences

Natural presence

Producing presence

Connecting natural presences

Trust and natural presence

Mediated presence

Producing mediated presence

Connecting mediated presence

Trust and mediated presence

Witnessed presence

Trust and witnessed presence

Conclusion

INTRODUCTION

In this chapter I will analyse and theoretically contextualize the findings of the case studies. When describing the Galactic Hacker Party I realized that most people deal with technology as ‘thinking actors’. The conveying of trust and the enactment of technological identities accumulated in the concept of the ‘thinking actor’. The specific thinking of the ‘thinking actor’ refers to a process I labelled “the clash between intention and realization”, which creates situations that have to be resolved. It is not a ‘general thinking about’, it is a thinking that informs subsequent actions and it operates on physical, cognitive and emotional levels. Because we were making things in both events that we had never seen before, the clash between intention and realization was even more profound. Below, I will first address this clash between intention and realization.

In the descriptions of the o+Ball I devoted a great deal of attention to how to collaborate between different practices, disciplines and political perspectives in the variety of mediated and natural presences. Therefore, in the second section of this chapter I will specifically address these collaborations and elaborate upon the notion of incommensurability. As the producer of both events it was not only the clash between intention and realization, but also the orchestration of the collaboration between different actors that was the focus of my attention. In the final section I will formulate what I discovered concerning natural, mediated and witnessed presence as such.

CLASH BETWEEN INTENTION AND REALIZATION

After more than 15 years of working in cultural and educational organizations and business, one realizes and recognizes that in every practice habits are shaped, one becomes accustomed to the particular rhythms of the work. Also in the creative process one learns about pace, crisis and catharsis. The production process can be highly addictive; adrenaline is part of the performance; perseverance and resilience are challenged, problems have to be solved, hard choices have to be made and when all goes well there is the moment – just before one finishes – where one has to settle for the end result, decide that it is finished, and then let the world take over and the work speak for itself. In this section I have taken as my starting point my reflections on my own practice as an actor and confronted this with scholars who have written about the issues that I consider relevant in thinking about my position as an actor.

Again and again in shows, publications, applications and manifestations there is a strange moment between doing the work and letting it go; the hard confrontation between intention and realization, between personal commitment and public understanding. In the depression that follows every major effort (because adrenaline subsides and the radiant brilliance of the moment passes) the clash between intention and realization manifests itself. This clash provokes movement

in a variety of ways, which are indissolubly interwoven: physically, cognitively and emotionally. These movements are part of every learning and adaptation process. I use the word 'clash' because this emphasizes the possible collision between intention and realization, which triggers the movement I wish to focus on. Not all clashes are hard though; some are even hardly noticeable. I distinguish between physical, cognitive and emotional clashes, while actually they are one movement, one process, and are deeply interwoven.

PHYSICAL CLASH

When a person is confronted with, and has to accept, the effects of something that has happened physically a person might have to overcome tiredness subsequent to an action. A configuration of context may have occurred and the actor's position in the world may have changed. New sensations may have been experienced, which have caused the physical repertoire of the actor to change. The meeting with other people may have influenced the actor's perception of his or her own body and physical position. Being exposed to the radiance that comes with success, or being exposed to failure despite the fact that one has worked really hard, has physical implications as well.

The fact that experiences change children's physical well-being has been agreed on in child psychology and in pedagogy for several decades. When adults face trauma, this is also acknowledged. But when we discuss adults as professionals who run their lives, the distance between what they do physically and how they think and feel is often not acknowledged. It is accepted, from a medical point of view, that certain styles of living and working influence the physical well-being of a person. The latest brain research proves that for adults as well as children there is a relationship between the physical experience and the cognitive and emotional reaction and the possible development that will occur as a result of this physical experience. It appears that new neural networks are formed throughout life, even when people are older, and physical activity influences this deeply (Tokoro & Steels 2003).

In a common sense kind of way people realize the physical functioning of other actors they meet: a builder moves and thinks differently to a secretary or a dancer, a nurse moves and thinks differently to a doctor. Status, success, effort, perseverance and training, being perceived and seeing others, exhaustion and boredom, these all influence how people also physically react to what occurs. In the clash between intention and realization in natural presence there is a physical effect that informs the thinking and conscious effort to understand what has happened.

The physical clash between intention and realization in mediated presence is much more complex. In mediated presence only parts of the actor are mediated. Mediated communication can have all sorts of physical effects due to the use of the interface or triggered by the emotional and cognitive involvement in the mediated communication. The enactment of being in mediated presence can be as physically

intense — if not more so — than in natural presence. Without basic energy in natural presence, and without consistent attention to the basic needs of natural presence such as food, water and excretion, there can be no mediated presence. When these are attended to, and when one is engrossed, it can feel as if there are two bodies, two enactments of being, that have to be maintained and produced, and these can also collide.

Interface and the state of the actor

When considering the physical clash between intention and realization in mediated presence, the question is whether the feedback from mediated presence is as profound as it is from natural presence. The first layer of physical experience for the actor who is involved in mediated communication is the interface, and what this interface demands of the body. The classical computer interface, in which the body sits at a table in front of a screen, requires endurance in terms of remaining seated and the repetitive movements of the fingers over long periods of time, which may not be beneficial at all. Nevertheless, the time spent can be very exciting because the actor contextualizes and attributes all kinds of elements to the perceived mediated presence, which may also trigger physical reactions. For the sake of argument I will consider these physical reactions to be psychologically triggered, even when they occur in a social environment, and not a property of the mediated presence itself. The mediated communication can be switched on and off, the physical impact of this kind of clash between intention and realization in mediated communication is as profound as the psychological state of the actor allows. One could argue that to become involved in mediated communication a person needs to possess a sound psychological state. Otherwise he or she might experience profound confusions that may not be beneficial to his or her well-being at all. Thus there is firstly a physical clash, which is triggered by the interface of the technology, in which a collision between the needs of the mediated presence and the needs of the natural presence takes place. There is a possible second physical clash triggered by the psychological state of the actor when engaging in mediated presence.

Data-walls

There is also a possible third physical clash, which is triggered by the infrastructure of information and communication technologies. Tracking and tracing procedures, which are facilitated by surveillance technologies, can not be sensed by people physically, while these technologies may use the physical presence of a person and may have physical consequences for this person. When one hits a wall in natural presence, it can be seen and felt. When one hits a wall because of data streams that deny access, one does not know where and what data is used, how it is obtained and who is in charge of maintaining this data. Until one hits such a ‘data-wall’, most actors are not even aware of its existence. Because

people are not aware of the 'data-walls', their physical presence is not informed while these 'data-walls' regularly impact upon the situation that a person is in.²⁰⁷

Physical clashes between intention and realization involve all levels of consciousness. In mediated presence these are not necessarily all involved, which already diminishes the presence experience and the impact a clash may have. The interface that a certain mediating technology offers has a limited sensorial repertoire. The physical consequences of psychological states are generally not experienced as significant in daily life. Infrastructures of information and communication technologies are not sensed either.²⁰⁸

For these reasons I would argue that the physical impact of the clash between intention and realization in mediated presence is not as profound as when this clash takes place in natural presence. People operate the technologies, learn quickly how to do this when the feedback is as expected, and find ways to integrate the technologies into their daily lives. The fact that a certain impact does not occur is another reason, I presume, that people easily accept information and communication technologies. The 'ethical' confrontation of the effect of mediated presence is hardly rooted in physical experience. Such ethical confrontations are based on physical feelings of happiness and sadness, pleasure and pain, compassion or neglect, as is argued by Antonio Damasio, and which I will discuss later in this section (Damasio 2004). When human rights are violated in natural presence in such a way that physical effects are clear, as is the case with malnutrition and (fear of) violence and torture, for example, the awareness that something that is wrong is taking place is undeniable for all the actors involved, including the people who witness it. When actions with such possible effect are not physically sensed, it is much harder to incorporate them into the awareness of the situation that an actor finds himself in, and upon which he or she bases his or her actions. While more and more networks are being developed that are increasingly vital for people's survival, so violations become more and more likely to happen, people do not seem to worry about this. I would argue that this is also partly caused by a lack of physical clashes between intention and realization when presence is mediated.²⁰⁹

²⁰⁷ Hackers in the 1980s and 1990s regularly showed that data-walls exist and also that they can actually be broken down. Living in the first decades of the third millennium the structure of 'data-walls' is changing because of the evolving ubiquitous presence of data-structures, which can be interlinked to the point that they are no longer transparent by nature.

²⁰⁸ With more and more normal people being televised in reality shows, news items, game shows etc. these 'normal' people have to deal with the effect of having been mediated. They will be recognized, praised, looked at in different ways and people may want to touch them. The mediated presence as such has no physical implications, but the fact that it has been witnessed by other people can change the physical constellation as well as the physical condition of whoever has been televised.

²⁰⁹ Other reasons that I do not mention in this study can be seen in the political and economical circumstances in which these technologies function. They are part of propaganda, marketing and advertisement campaigns, which are carefully orchestrated and difficult to deconstruct because a confrontation with the 'real' situation is impossible.

COGNITIVE CLASH

In natural presence an actor sets a task to be accomplished. Often one has a clear image of what the conditions for fulfilment will be, and what the trajectory one has to follow will entail. Also, there is the mental and public image of what the success of an action will be like. To perform certain tasks well may seem simple, but even doing the dishes causes arguments in many households. The quality of work is always under debate. Arguments arise from issues like: good functioning, transparency of work, efficiency, beauty, cleanliness, effectiveness, complexity, simplicity, transportability, time spent, money spent, solidity, and others. Such arguments include differences of opinion and also differences of interest and experience.

Once the work has been done a confrontation follows regarding the costs of the work (personal and financial) and also the confrontation with the quality of the work. This confrontation between intention and realization has a personal component and a social component. Quality is perceived by the actor, and also by people in the actor's environment. Once an act has been performed, and even more so when this act is witnessed by others, one can no longer change the situation in natural presence. The act has taken place and human beings cannot go back in time. The cognitive confrontation may be quite hard because one cannot change the effect of one's actions after they have taken place. One can evaluate, perhaps adapt, decide to do things differently next time, find solutions for possible problems that have arisen, but human beings cannot change an act once it has been performed. And this is even harder to accomplish when an act is witnessed. Cognitive structures, including the understanding of physical experiences, use concepts of causality in a variety of ways. In natural presence causality is understood because human beings learn to handle different structures of time and place in relation to other people and in relation to their own actions.

Causality

Mediated presences challenge the concepts of causality as human beings knew them. Media schemata help to make bridges, but a certain consistency of time/place configurations is broken down in mediated presence. Connecting in time remains distinct when discussing social interaction. Place, as a distinct factor of cognitive structures, seems to have been replaced by 'connection'. As long as we can connect in time, it does not matter where the person is physically located. Connection is more distinct than place in mediated presence. What kind of implications does this have for cognitive structures of causality?

Research in this field is only just beginning, but judging from the way my study has developed I suspect that the clash between intention and realization in mediated presence is largely determined by the 'other' human being or organization that we are connected to. In order to be connected one has to be 'switched on', but once 'switched on' the context of the connection, in which the clash between intention and realization takes place, is determined by the other, by

the You or the not-You. In natural presence the You is also a factor of distinction, but the social interaction between the actor and the You occurs, and is influenced, by factors of time and place. Because the You is 'placed' it is easier to understand with whom or with what one is dealing, because place involves culture and this gives context to the meeting. In mediated presence time is still a factor that is accepted as causality, but place no longer is. The not-Here is replaced by a specific position in the dimension of You and not-You. Even though cognitive structures can transcend place and time, our physical being can not. As long as the confrontation with the physical reality can be evaded, there seems to be no problem.

The moment that people need 'stuff' in real life is when connections change shape. Then they have to generate vital information and have to prove that they can leave the realm of 'connections' and transform into shapes of real life, of natural presence. A certain consistency has to evolve. The fact that these bridges between natural and mediated presence are not easily built is argued by Manuel Castells: "Thus, people do still live in places. But because function and power in our societies are organized in the space of flows, the structural domination of its logic essentially alters the meaning and dynamic of places. Experience, being related to places, becomes abstracted from power, and meaning is increasingly separated from knowledge. The dominant tendency is toward a horizon of networked, ahistorical space of flows, aiming and imposing its logic over scattered, segmented places, increasingly unrelated to each other, less and less able to share cultural codes. Unless cultural and physical bridges are deliberately built between these two forms of space, we may be heading toward life in parallel universes whose times cannot meet because they are warped into different dimensions of social hyperspace." (Castells 1996, 428).²¹⁰

Local and tacit knowledge

A second issue that demands attention when discussing the cognitive clash in mediated presence concerns the exchange of local knowledge systems. Being in an environment and being in touch with the knowledge structures that characterize that environment influences the way cognitive structures develop.²¹¹ Both in the GHP and the o+Ball people from different social environments brought their local knowledge to the table: the server programmer, the interaction designer, the network specialist, the nurse, the politician and the person who was ill at home. Places, including professional realms, contain knowledge and influence the way the cognitive structures of people living in a specific place develop in order to survive. The clash between intention and realization is also influenced by these cognitive structures that people possess. In mediated presence, where place is no

²¹⁰ Castells distinguishes between the space of places and the space of flows that consists of mediated presences and endless data streams which structure the financial, economic and social structures in the global networked society (Castells 1996).

²¹¹ The classic example here is that people who live in the arctic area have many words for snow and can distinguish between the varieties of snow, people at sea have many words for wind and can see the weather develop.

longer a factor of distinction, certain local and tacit knowledge is difficult to mediate and certain cognitive structures that people possess may not even be recognized. This is one of the deep issues of modernization and intercultural communication.

Writing about the concept of ‘reflexive modernization’, John Grin describes the risks and side effects that modern society no longer tolerates as blind spots that modernization produces because of its development towards progress through control. Grin understands these blind spots as a loss of Metis, the Aristotelian notion that refers to the ability to take contextual conditions into account. “This disdain and associated undermining of metis has reduced society’s capacity to compensate for these blind spots.” (Grin 2006, 100). Because local and tacit knowledge and contexts are hard to mediate, these blind spots will only become larger and more numerous. The more that mediated presences become part of day-to-day life, the harder it will be for such specific knowledge and cognitive structures to survive. The more blind spots that are generated, the more the capacity of society to deal with these unwanted risks and side effects is reduced.

However, there is not only a loss of local, tacit knowledge, something new may also evolve. As early as 1995 Pierre Lévy, author of “Collective intelligence, towards an anthropology of cyberspace” (1994), and Derrick de Kerckhove, former director of the Marshall McLuhan Institute in Canada, argued at the Doors of Perception 3 conference, that a new intelligence is developing as a result of the evolving networks. Inspired by the specific kind of collaborations that take place during a game like soccer, for example, Levy argues similar effects occur in many-to-many communication environments like MOO’s and MUD’s (as in online game environments today). He names this ‘collective intelligence’, which lives in and through the networks. De Kerckhove perceives of all manner of proof for Levy’s theory.²¹² How does a clash between intention and realization occur in this collective intelligence? What causality will it offer?²¹³ Are there clashes or is it a morphing atmosphere that surrounds us more and more densely like a fog? Does collective intelligence offer a new kind of tacit knowledge that will generate brilliance by itself? Does this collective intelligence only evolve online, or is it a property of the wisdom of crowds as James Surowiecki suggests? (Surowiecki 2004).

Mental maps

A third effect of the cognitive clash in mediated presence, in contrast to natural presence, concerns the formation of mental maps. The moment of the

²¹² Transcriptions of the talks mentioned can be found at:

<http://museum.doorsofperception.com/doors3/content.html>

²¹³ Do children who spend hours in online environments develop different kinds of cognitive skills to children who play at a playground? This question cannot be answered easily since being involved in social relationships and understanding social concepts like loyalty, causality and compassion influence cognitive skills. According to Levy the rules of the game are distinct, but when in mediated presence one does not easily perceive when another person is hurt beyond the rules of the game.

confrontation between intention and realization is the moment where a mind set is challenged. One has to let go of the mental map that one has made, and willingly or not one has to confront the result of the work as perceived by others, as perceived by one self. Success and failure are declared, even though time will in some instances change perceived notions of success or failure since they are also connected to political and power relationships. But the confrontation between intention and realization offers a moment where cognitively an actor cannot un-learn. There may be factors that prevent the learning. The feedback has to be accepted and perceived. It is hard to keep your mind open when original ideas and mental maps of a situation prove to be erroneous. Whether we speak about creating and doing things or whether we speak about operating with other people in constellations of dependency and power, it is difficult for human beings to question their previously perceived input about a situation. The previously perceived input about a situation is often coloured by intentions. The confrontation with the realization can shatter this image completely, a very unpleasant experience for most of us. It is hard to realize and even more hard to admit.²¹⁴ One may make the same mistakes a thousand times, nevertheless, each time the confrontation with the mistake one has made remains. Some learn fast, some learn slowly, and some things none of us will ever learn, so we simply decide not to do these things anymore.

Mediated presences influence the mental maps of the communication processes to which they contribute. Mediated communication can deeply affect the mental map of a situation because it is understood in the context of the connection to which natural presence did or did not contribute. If people interact socially without having met each other, processes of attribution and contextualization define the mental maps that people have of such interactions. How mental maps of social interaction evolve is part of a larger question about the nature and quality of social interaction in the era of modernity, which is characterized by acceleration (Virilio 1984) and by an increase of scale (Surowiecki 2004), and which are both intensified by information and communication technologies. The points and numbers of contact are multiplied while the duration of social interaction is shortened and this deeply influences how people perceive and understand the world around them. When larger groups of people collaborate in solving certain problems new ways of establishing knowledge and solutions occur. Acceleration and increase of scale introduce new dynamics to social interaction. They affect the clash between intention and realization: what feedback is expected, what thresholds define perceptions, how causality is understood, what responsibility and capacity are sensed

²¹⁴ I will not discuss the effect of mass media like television in this study. However, when discussing mental maps, the effect of mass media and their propaganda can deeply influence how people perceive the situation they are in. The more elaborately information and communication technologies evolve, the better they can prevent and blur the clash between intention and realization. In such cases it is hard to realize what is actually happening because in certain ways propaganda prevents the clash from taking place.

Enacting identity

A fourth consequence of the cognitive clash between intention and realization in mediated presence is its influence on the creation of consistent identities. In the thinking actor the adjustment of what is possible and desirable takes place in this clash between intention and realization. It is where mastery accelerates and where personal perception of one's own skill and position is challenged. Through this confrontation one also discovers the nature of one's own work and one can decide to adapt one's practice or not. Issues like personal honour, loyalty, solidarity, accountability, exploitation, malpractice, the use and abuse of power, and corruption all influence this clash and also the understanding of it. The consequences of mediated presence for the developing identity are two-fold.

Mediated presence influences how people reflect upon themselves and how people perceive the mediated presence of others. The reflection on one's own identity triggered by mediated presences is dependent upon how the You dimension is understood for it to influence people's identity. People perceive each other's identity through mediation and as in natural presence codes of conduct, meaning of style²¹⁵ and intercultural communication influence how people perceive each other's identities. Most people have more than one identity to maintain in natural presence: at work, in the neighbourhood, with friends, etc. This creation of identity also happens online, which causes people to 'behave' in a certain way in mediated presence when they are involved in social interaction. Human beings 'enact' their identity in mediated presence as they do in natural presence. Because the ethical imprint of mediated presence is not as strong as in natural presence, social feelings of care, responsibility and compassion tend to be less developed unless the mediated presence is connected to social interactions in natural presence as well.

EMOTIONAL CLASH

The presence theory of Riva, Waterworth & Waterworth is based on the work of Antonio Damasio, which he described in his book "The Feeling of What Happens. Body, Emotion and the Making of Consciousness" (Damasio 2000). I used this work in chapter 2 as a basis to formulate my understanding of presence. Four years later Damasio published his next book "Looking for Spinoza — Joy, Sorrow and the Feeling Brain", which I will use to understand the role that emotions and feelings play in the clash between intention and realization in the actor's thinking (Damasio 2004). Damasio's research resonates with, and explains, my findings that people have to meet in natural presence when they are engaged in practices of contextual reflexivity and moments of innovation. But the impact of his insights goes much further and also explains why a perspective like the UDHR makes sense. I will first sketch Damasio's work in a condensed manner after which I will discuss possible implications for the research carried out here. Damasio's work is very rich and traverses disciplines, while at the same time it is strongly rooted in

²¹⁵ Dick Hebdige, a member of the Birmingham School at the time, argues convincingly how style actually communicates social and economic structures and relationships (Hebdige 1979).

neurology. To really be able to build upon his work more research is required than this study can facilitate. Nevertheless, where possible I will try to indicate implications of his work for the research carried out here.

Beneficial for life and detrimental for life

Damasio describes how things that happen to a human being are labelled in two basic ways in our brain on a neurobiological level: beneficial for life and detrimental for life, pain and pleasure, happiness and sadness, positive for our well-being and survival, negative for our well-being and survival. An organism, and thus also the whole human being, is geared towards homeostasis. Damasio argues that this homeostatic regulation occurs from simple to complex levels in a human being and he illustrates this with the image of a tree, which becomes more and more complex the higher the branches reach. At the root and trunk of the diagram of the tree one finds the 'immune responses, basic reflexes and metabolic regulation'. The section above, where the first distinctions are made, reveals 'pain and pleasure behaviour'. Then we reach 'drives and motivations', and when the branches really become diversified we have reached 'emotions'. The top section with many small branches represents the area of 'feelings'. On each of these levels a person will steer away from pain and try to maintain the homeostasis that is beneficial for well-being and survival. Damasio asserts that 'feelings' play an important role in social behaviour and shows this by telling stories about patients, and he explains how the (lack of) capacity for certain social feelings can be neurologically understood from certain conditions of a brain which can be literally shown on a brain-map. Social feelings, like embarrassment, shame, guilt, contempt, indignation, sympathy, compassion, awe, wonder, elevation, gratitude and pride, are also rooted in all other levels where homeostatic regulation takes place. Damasio proposes a definition of what a feeling is: "a feeling is a perception of a certain state of the body along with the perception of a certain mode of thinking and of thoughts with certain themes." (Damasio 2004, 86).

Damasio came to this conclusion by working for many years with people who have brain injuries and by researching the brain as a neurological scientist. In his latest book Damasio connects his findings from his practice in neurology to the work of Spinoza, the philosopher who lived three and a half centuries earlier in Amsterdam. There is a crucial quote from Spinoza, which Damasio has cherished throughout his life and which inspired him to write this book. After 30 years of neurological research Damasio finds that the observations that Spinoza made in the 17th century resonate deeply with his findings in neurology.

"Virtutis fundamentum esse ipsum conatum proprium esse conservandi, et felicitatem in eo consistere, quod homo suum esse conservare potest."
(Proposition 18, part IV, Ethics, Spinoza).²¹⁶

²¹⁶In Dutch: "Dat het fundament/de basis van de deugd/voortreffelijkheid is de poging zelf om het eigen zijn te behouden en (het) geluk hierin bestaat, dat de mens zijn eigen zijn kan behouden." (This translation is generously provided by Drs. Anna C. Koekkoek, teacher classical languages Vossius Gymnasium Amsterdam, 2006)

Damasio paraphrases this quote in ‘deeply American terms’ as follows: “I hold these truths to be self-evident, that all human beings are created such that they tend to preserve their life and seek well-being, that their happiness comes from the successful endeavour to do so, and that the foundation of virtue rests on these facts.” (Damasio 2004, 171). Spinoza and Damasio both understand that “the biological reality of self-preservation leads to virtue because in our inalienable need to maintain ourselves we must, of necessity, help preserve other selves.” (Damasio 2004, 171). Damasio suggests that this insight “contains the foundation for a system of ethical behaviours and that foundation is neurobiological. The foundation is the result of a discovery based on the observation of human nature rather than the revelation of a prophet.” (Damasio 2004, 171).

For ‘the thinking actor’ this insight involves a careful monitoring of feelings to be able to recognise in what direction well-being and survival can be found. This may be simple to see in a baby. When people get older it often becomes more complex and/or more difficult to consciously perceive when feelings of happiness or feelings of sadness arise. As actors, people have to perform and persevere, earn a living and deal with the situations of life. The brain constantly informs a human being with signals about emotions, but how these are interpreted is a different issue. The constant flux of input about emotions colours the perceptions of the situation an actor is in. Damasio argues that during childhood one of the purposes of education and development is to teach a human being to adapt to a certain culture by learning how to interpret and evaluate this flux of emotions. From this perspective one could even argue, as Damasio proposes, “that social conventions and ethical rules may be seen in part as extensions of the basic homeostatic arrangements at the level of society and culture.” (Damasio 2004, 168).

Human dignity as a tool

Inspired by Damasio, I would argue that the UDHR can also be read as a tool for achieving the well-being and survival of humankind. When the UDHR was written and ratified by the United Nations General Assembly, humankind had just survived World War II, in which the industrial destruction of people by means of large administration systems and the atom bomb was a new development. The second phrase of the preamble of the UDHR states, “...disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind...” (United Nations 1948). Apparently, humankind is capable of destruction beyond its own imagination and this includes the scientists and inventors who are often unaware and/or incapable of dealing with the possible results of their work. The solution to the problem that is offered by the UDHR is to respect the human dignity of all human beings under all circumstances at all times. Because I am analyzing and studying the effect of new technologies on the social interaction between people, and because the effect of these technologies on social structures is still being designed — and perhaps the Internet, for example, may prove to be a ‘social atom bomb’, or the ultimate ‘planetary learning tool’ in the decades to come — my decision to use the UDHR as a normative reference point can also be understood from the perspective of Damasio as a tool for the

survival and well-being of humankind, and as such it offers a deeper explanation of why I have chosen it as a reference point for analysing the effect of the information and communication technologies and the multiple presences that people have to face as a consequence of them. A reality of multiple presences also needs to generate well-being and survival, and the respect for human dignity is crucial for all human beings at all times here as well.

“Good actions are those that, while producing good for the individual via the natural appetites and emotions, do not harm other individuals (...). An action that would be personally beneficial but would harm others is not good because harming others always haunts and eventually harms the individual that causes the harm (...). Neither the essence of the conatus, nor the notion that harm to the other is harm to the self are Spinoza’s inventions. But perhaps the Spinozian novelty resides with the powerful blend of the two.” (Damasio 2004, 172).

Inspired by Damasio and Spinoza, I conclude that in natural presence emotions and feelings are strong indicators of people’s well-being and survival, and that in these emotions and feelings the roots of ethical behaviour, triggered by witnessed presence, are to be found. When I transpose this insight to the realm of mediated presence many questions appear concerning the well-being and survival of the self and of other selves. How do feelings and emotions operate on the level of establishing a connection, on the level of the interface, of the content and the context that mediated presence can offer? And how does one actually meet ‘the other’ and does this create social emotions as a result? The main issue I suspect, is that in mediated presence the ethical experience is limited because mediation involves a limited sensorial experience, context can hardly be mediated and the action radius of the actor is defined by the formats that the technology and the editorial orchestration offers. Mediated presence increases the distance between our own self and the selves of others. Mediated presence increases the moral distance between an actor and his actions and between other people’s selves and their actions.

Which feedback mechanisms diminish moral distance? How can we design mediated presence in such a way that it will support the conatus and the ethical behaviour that is part of it? These are major questions that cannot solely be the responsibility of designers and engineers to solve. It will require a great deal of research from a variety of perspectives, which will have to be unified via interdisciplinary teams. In the final chapter I will propose an initial idea for a conceptual framework that may be of value in such a quest.

ON COLLABORATION

In this section I will explore some elements of collaboration between actors. It must be clear by now that I am using the case studies to explore presence and that I do not intend to conduct a historical study. I will not address the political implications of both networked events. Even though political and professional

motivations were part of the reason that people became involved in the networked events, I will look at what happened as a collaboration between actors. I will look at what happened when he or she acted. It is the actor that ultimately creates one reality from the perceived presences, and performs his or her presence in relation to these. It is also the actor that accepts mediated presences when certain conditions are fulfilled and it is the actor that interacts, for whatever reason.

In organizing the networked events people with different skills and different technologies had to work together. The fact that the expertise people possess influences their identity as actors was one of my observations at the GHP. The words that programmers use are their actions. The insight into how technological realities come into existence changes people's perception and radius of action in this world. At the o+Ball people did not have to know about the technology, it had already 'disappeared' in the interface. So people could just enjoy what the network had to offer them even though they had no idea what they were using. I assume that in this case they used it because a certain trustworthiness was conveyed by the crucial network that surrounded the o+Network. For very different reasons the participants of the GHP and the o+Ball both accepted most of the mediated presences and while some others were rejected (like the radio programme). Vital information is determined by the context an actor finds himself in, it is influenced by the actor's identity (including knowledge and skill) and is influenced by other actors in the environment. Collaboration between actors is also influenced by these elements.

For the hackers the important connections took place in mediated presence, the meeting in natural presence was a bonus. For the participants of the o+Ball the important connections were in natural presence and mediated presence was the bonus. Presence in itself had become the issue; well-being and survival were the issue for many involved. When I compare the actors that participated in the networked events to a group of actors in an ordinary setting, I have to conclude that the people who participated in the networked events had their attention focused, were highly motivated and skilled, and had a strong sense of presence. Therefore, certain issues will not be addressed here, which are relevant for many organizations when thinking about offering a networked environment to professionals or lay people. Nevertheless, I am convinced that the issues I do address below will make sense for users, and designers, and the managers of such environments.

Both of the networked events can also be understood as an attempt to improve the practice of the actors involved. Any act requires that certain conditions be fulfilled for the act to take place. People can reflect upon these conditions. Such conditions are part of social, political and economic realities; therefore people discuss them, reflect upon them and make conclusions about them. Thinking about actions (labelled as processes of reflexivity in social sciences) in a certain context in which certain issues are at stake takes place all the time in our personal and professional lives.

Both in the production and the execution of the two networked events processes of reflexivity, of structural conversation, occurred. Such processes take place when people collaborate: when doing the dishes, when discussing how to deal with clients, when producing an event and when participating in public debates. In the networked events there were also many interactions that do not qualify as processes of reflexivity. I would consider though that the moments in which this occurred generally do enlighten issues that one has to confront when designing presence. Because both networked events also had an agenda for social change, and were each inspired in their own way by the human rights that were and are at stake, these moments of reflexivity were also crucial in the changing awareness of the situation we found ourselves in.

Below, I will mostly write about actors as professionals. A professional is here defined as a person with a specific attitude towards a certain issue who feels a certain responsibility for this issue. This definition may also be applied to social activists, but because I am conducting research I will permit myself the intentional blurring of terms since I will not focus on motivation as a distinct factor. I will also use the word organization regularly although I realize that there are many kinds of organizations. I choose to regard the two networked events as project organizations, but these project organizations functioned in the larger context of the organization of Paradiso, and the people who participated functioned in larger health organizations, technology companies, universities and cultural and political organizations. The functioning of the variety of organizations influenced what took place.

CONVERSATION

People, who are not part of a profession, hardly ever realize how thinking is a part of everyday routine in a certain practice. We may recognize a master or an amateur; we recognize the end results of different practices. But we do not comprehend how the different methodologies that are developed by the great variety of practices are actually shaped; we do not really understand how thinking in the diversity of practices actually evolves.

In every professional practice people share experiences in various formal meetings within organizations. There are also moments when one reflects upon what takes place informally: during a coffee break with colleagues, coming home and sharing success or frustration with one's family and friends. These kinds of conversations are often not looked upon as generators of knowledge because they are usually coloured by emotions. In the previous section I elaborated upon the fact that emotions contain important information for survival and well-being. This is precisely why they are necessary in processes of contextual reflexivity. To generate knowledge, conversation must take place and the emotions that form part of these conversations need to be contextualized. How to deal with new situations, with changed conditions and how to build knowledge from the variety of experiences, are questions that are a part of conversation in many places. Also, in what seems a standard procedure, situations change: new policies and accountability

procedures are implemented, clients change, markets develop, organizations are reorganized.

On a basic level, in a large organization, a small company or in personal lives, the work of an actor is dependent upon the work of other actors. The success of an actor's work, which is the accomplishment of an act, is also dependent upon how one is capable as an actor of dealing with other actors. Other actors have other expertise, other working conditions, other authorities, other understanding of what has to be achieved. When connecting in mediated presence other actors may also live in a different culture, place and time. Actors regularly do not have attention for the situation that other actors are in. Ignorance, boredom, frustration, self-indulgence, humiliation, exploitation and other things can be the result of not devoting attention to the situation in which other actors are required to accomplish their tasks. Not acknowledging the situation in which another actor has to act can potentially seriously jeopardize the collaboration and the act itself. It may also block the thinking of all of the actors involved, and result in useless disagreements. Communication in such cases is seriously damaged. Here I understand the situation that an actor is in as a constellation of expertise, language use, working conditions, power and the inter-relations surrounding an act that one has to perform.

Where different practices collaborate, the different ways of thinking surface and this can easily lead to miscommunication. In disciplines where collaboration between different practices is needed, a great deal of the potential problems can be dealt with by a clear formulation of hierarchical and differentiated roles, results and responsibilities. In architecture, in film, in healthcare and many other areas of society these issues are solved by specialization, a clear division of labour that defines when who is meant to do what. Judicial systems have also formulated responsibilities and liabilities for many sectors. The moment that real trouble develops, collaboration becomes crucial for success. In such moments people are needed who understand each other's ways of working and thinking and can anticipate each other's skills, behaviour and solutions. One has to have an understanding of each other's ways of thinking. And each participant has to be willing to accept or to adapt to the evolving shared insights. In these processes constructive conversation is the vehicle that makes collaborations flourish or not. To better understand 'constructive' conversation, I will discuss the notion of contextual reflexivity below.

CONTEXTUAL REFLEXIVITY

In 1989 and 1990 the basic structures for producing networked events were not clear at all. I assume that this is why the notion of contextual reflexivity resonates with my experiences, and those of many people, during the GHP and the o+Ball. We had to discover what to do and how to do it while actually doing it. We were thinking actors the whole time. We had to decide what we thought would be good to do and how this could be best accomplished given the constraints we experienced.

With us as thinking actors the relationship between what would be good to do and how to do it became one conversation. How to do something and what would be good to do are closely related terrains of inquiry, as Jeannette Pols also discovered (Pols 2006). Pols conducted an impressive study in which she followed nurses in a psychiatric hospital during their daily washing practice. New accounting procedures wanted to 'streamline' the actions of the nurses when washing the patients. She found that the nurses actually had a deep understanding of what they were doing as long as they had time to discuss what was happening; in these conversations the different practices and the implicit knowledge came to the surface. She calls this process of structured conversation for understanding and adapting a practice 'contextual reflexivity'.

"Studying values and other types of practical orderings avoids the light-hearted 'taking of sides' by specific parties in the field (for instance 'the patients' or 'the nurses'). But showing different practices of 'good care' and tacit knowledge also challenges these same practices. To realize that there is not one form of good care, but that there are different conflicting ones that each have good and bad effects, invites critical self-reflection. Instead of the suspicion built in accounting procedures 'from the outside', involved descriptions are made from the analytical position that caregivers aim to 'give good care' and 'know' what they are doing, however much one might disagree with the specific aims or effects. This is a way of putting contextual reflexivity into practice by telling stories to involved insiders as well as involving outsiders. Outsiders and insiders are both challenged to think for themselves and to become involved. Practice is not justified as good but is opened up to show tragic situations as well as best practices. Wins and losses can be compared and weighed; different ways of thinking can be mobilized to imagine alternatives. This might be an interesting way to help professionals and patients striving for something as complex as good care." (Pols 2006, 427).

Any practice has its internal contradictions and contradictory perceptions of what is good and bad. Even with a practice such as doing the dishes there is a huge variety of approaches for how to do them, opinions of when they have been done well, and emotional responses as to whether it is pleasant to do them or not. The confrontation between these visions and experiences provokes debates that can result in the adaptation of a practice. In the different organizations and companies that I have worked with, this 'contextual reflexivity' is organized in different ways. Some organizations use the knowledge of the people who do the work, others do not.

In my own experience the best practice of contextual reflexivity I encountered was in Paradiso. For over 30 years the routine has existed that every Tuesday morning production values and experiences are evaluated and every Wednesday morning programme issues are discussed. Issues of how to sell tickets, how to organize the wardrobe, how to change technical infrastructure within a few hours, are standard matters of debate. And in the programme meeting, lengthy conversations would result with the intention to try and hook up with a new group of people. And doing

this would take time and demand new manners of working — manners of hospitality, manners of production, manners of technical infrastructure, and manners of how to communicate and to market — this will also be discussed. People wonder how an organization like Paradiso can remain up front and on the edge for so many years, how they can continually find new undergrounds and new issues. How can one nurture such sensitivity? How can one build upon it? In my experience it is the process of structural conversation that is responsible. A conversation that is challenged by inviting new people to join and to interact and to routinely search for 'blind spots' that have been created.

As an actor one is usually involved in work processes where the expertise of others is as vital as one's own for the achievement of success. In the case of the nurses of J.Pols, the success in the washing practice depended on their way of executing the task, how managers evaluated this, how doctors conceived of the congruence between their diagnosis and the practice as it was executed, but also on the work of the cleaners, the plumbers, the laundry service, the architectural design of the hospital, the cultural idea of 'cleanliness' and how often one has to clean, as perceived by all of the actors involved. None of this is a problem on a practical level, as long as people share values and perform their tasks as was agreed previously. The moment that serious flaws occur though (a strike, no water, budget cuts, the invention of 'new soap'...) then the whole chain is called into question. And everyone within it has to start reconsidering their own role and the role of others. It is the practical consequence of the division of labour that is presented as a natural process. In fact it is based on agreements and assumptions and often a shared culture. If these are not formulated and reinforced, there is no collaboration. Also, conversations about what is good practice and what is bad practice lead to no result in such situations.

This is an important issue to tackle when gathering in natural presence. A group of people has to share 'common ground' to be able to collaborate. This can be a perspective, the 3D point in the 2D network, it can be a shared morality, or a shared need to accomplish a task. When communicating in mediated presence a shared framework becomes even more important for interactions to make sense. This is why many networks meet In Real Life and this is also why a trusted context makes a difference. When people are in need of processes of contextual reflexivity, in which the 'How' also refers to 'What is good?', they need to meet in natural presence. From 1989 and 1990 till today I have found that mediated communication merely facilitates an exchange of opinions and mostly confirms connections in communication, which is a very different dynamic from 'thinking' together. Best practices may be exchanged as information and inspiration. However, when innovating and when involved in shared learning processes of contextual reflexivity in certain practice's, and/or needs, an ethical perspective on the work to be carried out is indispensable and this hardly takes place via mediated presence alone. The exchange of trustworthiness and the embodied gathered ethics are necessary in such processes. Natural presence permits careful communication, which is indispensable in moments of contextual reflexivity.

INCOMMENSURABILITY

At this stage in the development of the analysis of the thinking actor I would like to make a connection to the notion of incommensurability, as it is formulated by Thomas Kuhn, one of the founding fathers of Science and Technology Studies. When faced with ‘interdisciplinary projects’ that have the aim of creating new things or structures, the sharing of insights and the acknowledging of other people’s situations, and especially other people’s language and conceptual lexicon, becomes vital to achieve even the slightest success. Apart from the exchange of respect, trust and responsibility, there is also the issue that people use the same words but with different meanings in different disciplines. This is why I will explicitly address incommensurability, the fundamental not-sharing of an understanding, as an issue in collaboration between different actors. At the GHP and the o+Ball the incommensurability between the different actors also demanded a great deal of attention, as I described in chapter 3 and 4. In 1962 Kuhn published his book ‘The structure of Scientific Revolutions’, in which he analysed the way scientific paradigms change, and the way scientific revolutions take place. In his ideas the notion of incommensurability was crucial. After his death in 1996 a book was published of his latest writings in which he reflects upon his 30-year practice of exploration. In his essay ‘The road since structure’ he elaborates again on the concept of incommensurability.

Incommensurability is one of the key concepts, according to Kuhn, which can help us to understand the development of science. It is one of the factors with which one can describe paradigm shifts. It also helps us to understand the implications of the process of increasing specialization that characterizes the development of science; new fields of research with new taxonomies evolve over time. This has happened to the present day. Kuhn refers to his own experience with the development of the life sciences; 20 years ago one department in one university started this field of research, and today one can find the subject in many universities with all kind of specializations, which also develop their own taxonomies. Specialization can also be recognized in the development of professional practices. Does this notion of incommensurability, which was developed to understand the development of science, also apply to the development of practices for the thinking actor? And how does it relate to contextual reflexivity?

Kuhn writes: “Incommensurability thus becomes a sort of untranslatability, localized to one or another area in which two lexical taxonomies differ. The differences which produce it are not any old differences, but ones that violate either the no-overlap condition, the kind-label condition, or else a restriction on hierarchical relations that I cannot spell out here. Violations of those sorts do not bar intercommunity understanding. Members of one community can acquire the taxonomy employed by members of another, as the historian does in learning to understand old texts. But the process which permits understanding produces bilinguals, not translators, and bilingualism has a cost, which will be particularly important to what follows. The bilingual must always remember within which

community discourse is occurring. The use of one taxonomy to make statements to someone who uses the other places communication at risk.” (Kuhn 2000, 93).

Do the writer of a book and the person operating the printing press share a taxonomy or can we speak of an incommensurability between two practices, which may jeopardize their communication?²¹⁷ They share certain concepts and certain materials. Both work with letters, both need paper. Both are concerned with a good representation of letters, both have a notion of readers and the readers’ capacities. Both the writer and the printer wish to make communication with the reader possible. Nevertheless, the processes that they undertake to accomplish their task are completely different. The very same words mean and refer to something completely different for the writer and the printer. The writer needs some paper, but for the printer it is one of his primary materials and he uses tons of it. The writer uses the paper in a personal way, the printer uses all kinds of paper and he does this in an industrial way. However, both of them love paper and they could have a good conversation about the qualities of paper, the varieties of weight in paper, the roughness or smoothness, the textures, the colours, the prices... The writer will wax lyrical about the feeling you have when you touch the paper while you write, or how the paper helps you to formulate an inspiration. The writer will speak about how a certain paper reacts to a certain pen. The printer will speak about how certain papers react to certain inks, how easily they jam the press or not, how a certain paper will dry and the printer will include the binding possibilities in his judgment on paper as well. To the writer, letters are only interesting in as far as they form words, which make sentences that the writer can use to communicate his or her ideas. For the printer words do not matter, it is the physical quality of the letters and how they are perceived that concern him. To the printer the text has a size that facilitates an amount, a figure, which has to match the printing plates. Will it be 4 or 8 or 16 pages in one run?

For a community of writers the conversation about text will be very different than for a community of printers. Some of the same words are used, but a piece of white paper is something completely different for a writer than for a printer. Yet a book can not come about without their collaboration.

The taxonomies of the writer and the printer do not overlap because the acts that they refer to with the use of a word like ‘paper’ are very different. And also the variables (size, amount, time to print, time to write, price), which determine how an act with paper is performed, are very different for the writer and the printer. However, there is also no incommensurability between them when looking at their work from the perspective of their product, the book. I would conclude that there is incommensurability between the actor who writes and the actor who prints as regards the actions to be performed by them, and I would also conclude that there is no incommensurability between them when discussing the aggregate effect of their efforts on their collaboration and the quality of their work in the end

²¹⁷ I choose to use the example of the writer and the printer because it is easier to understand than an example of incommensurability between a UNIX programmer and an interaction designer, or between computer people and the Paradiso technicians at the GHP, or between the medical researchers and the people with HIV/AIDS at the o+Ball.

product. When the writer and the printer have to collaborate in the production of a book, they have to be able to understand each other at some point.

Meta-cognitive skills, Project management and Boundary Objects

When the writer and the printer discuss their shared product, which is the result of both their acts, they will need to have a certain understanding of each others practice to be able to judge each other's contribution to the end product. They also need a shared vocabulary to be able to work together. For example, they need a shared understanding of planning and performance. They both have to agree on the financial exchange between them and also the manner of executing the exchange. They have to be able to formulate 'milestones' or points of no return, or 'deadlines' as they are better known. In educational texts and designs this competence in collaborating with other actors is referred to as an actor needing a meta-cognitive competence in order to communicate with other actors: to be able to plan a schedule, to be reliable, to interact socially, to acquire information, to participate in a meeting, formulate an idea, present a product, identify differences and similarities, and be able to discuss quality.²¹⁸

This so called meta-cognitive competence structures numerous actors' collaborations in modern societies. It makes many processes proceed smoothly, yet it does not solve the problem of incommensurability between the actions that people need to carry out. Particularly when people are dependent upon each other's work any flaw may cause a miscommunication, which is usually perceived as a lack of quality from the other actor. Hierarchical relationships can often solve this in part. A certain actor contracts with other actors and has the final say. Even in this sort of situation there is always a deliberation about how and when and for what price the work has been done well. Or a certain actor will be high in the hierarchy and all the lower actors will have to please him, and adapt their perceptions and opinions to this higher actor. When there is no hierarchy and no contractual relationship, when we deal with a collaboration on equal grounds, there is still often a division of labour based on skill and expertise. Such a division of labour aims to overcome incommensurability by clearly formulating each actor's role and task, which will function for one planning, and/or production, scheme. As in a chain, the actors know about the end product to be expected from the other actor because it is their starting point. A printer needs a text from the writer delivered in a certain format so that he/she can prepare the text for printing.

Project management, which is a skill that has become a profession in its own right, aims to deal with complex interdisciplinary projects. It specializes in ensuring that all the expectations and the assumptions of all the participants are in tune, it coordinates the quality and the variety of contributions in a time based process,

²¹⁸ See <http://www.oro.hva.nl> for more sources on meta-cognitive skills.

and it makes sure it documents and tries to clarify the lines of responsibility and accountability. A methodology like ‘PRINCE2’, for example, organizes a complex process into a number of milestones at which every contributor, including the client or the director, has to approve of the accumulated input before a subsequent step in the process is taken. Accumulated input consists of the formulated intentions and specifications of actions to be taken, which are placed in a time trajectory. A methodology like PRINCE2 is clearly designed to maintain control and make accountability clear in a project where the incommensurability between all actors involved is very likely to create flaws in communication.²¹⁹

If when people work together there is no clear division of labour, no hierachal relationship and incommensurability between different practices, the actors have to develop their own means of communication. In such cases a shared perspective, the previously discussed 3D point in the 2D network (see Reflection on Orchestrating chaos, chapter 4), can make a great deal of difference. But even with such a shared perspective all of the actors involved need to have a basic curiosity and attentiveness for the other actors’ work. Only through continually reformulating how one understands a certain word, a concept or a presentation, can a language between the actors evolve. In certain collaborations at least some of the actors have to be bi-lingual as regards the different taxonomies, as Kuhn formulates it. For example, in technology projects for Internet applications multilingual actors have to be part of a team, to be able to speak the language of the infrastructure builder, hardware designer, the programmer, the interaction designer, the marketer, the shareholder and the user.²²⁰ Such multilingualism is rare, so we have seen a great deal of elementary understanding of a variety of taxonomies come into existence as a basic skill. In professional education this is reflected by special modules that address the interaction with other taxonomies that one can expect to encounter, and by learning to present the requirements of one’s own skill and processes adequately, other actors from different disciplines may be able to understand them. In professional practices many ‘transitional’ words and ‘transitional’ objects have evolved: the scale-model, the demo, the use-cases, the drawing, the mock-up, the pilot, the general rehearsal, the trailer, the production bible, the storyboard, the dossier, and others. In Science and Technology Studies, and in industrial design, the word ‘boundary objects’ is used for these transitional objects (Star& Griesemer 1989, Fujimura 1989). Using the right ‘boundary object’ is crucial for success in interdisciplinary collaborations.

Boundary-objects function at a specific moment in a production process in which a certain performance or presentation is made, which all the actors contribute to and from which all the different actors with all their different taxonomies can derive input relevant to their own work. They function as ‘tuning forks’ for the

²¹⁹ PRINCE2 was originally developed in 1989 by the Central Computer and Telecommunications Agency (CCTA) as a UK Government standard for information technology project management. PRINCE2, Projects IN Controlled Environments, was released as a genuine project management method in 1996 and has been widely used since then in over 50 countries (<http://en.wikipedia.org/wiki/Prince2>).

²²⁰ And as Sally Wyatt showed, the non-users should also be included in such trajectories because they speak a different language as well (Wyatt 2003).

various practices. All of the actors have input at a moment like this. It presents itself as a product and it can be discussed, and it also reveals flaws and misunderstandings between the different perceptions in the variety of taxonomies and their contribution to the end product. In this sort of conversation the 'How to' and the 'What would be good to do' are at stake. In this sense such conversations are a practice of contextual reflexivity and proceed much better in natural presence than in mediated presence. However, when people have experience of working in an interdisciplinary manner, and when they are familiar with the taxonomies of the other actors involved, such deliberations may still be conducted very effectively via mediated presence. However, when an interdisciplinary team needs to invent or to innovate, the process of contextual reflexivity centred on boundary objects, which is geared towards future actions in this case, must take place in natural presence. The ethical implications of what supports well-being and what does not, are crucial in such cases. This was clear to me at the o+Ball and the GHP, and it has been ever since. In online collaborations there can be prolonged periods of time when people collaborate online, because they have met and have built a strong 'rapport' with each other. But a moment will always come when people have to meet to be able to proceed.

Identifying other actors

An actor who is involved in collaboration with other actors in natural presence, or in mediated presence, will have an image of the other collaborating actors. Whether it is informed by curiosity and attention, or whether it is just an uninformed stereotypical image. People judge each other's presence in relation to their own presence. Whether well-informed or full of prejudice, or not, it influences the interaction between different actors. Thomas Kuhn, in his last writing, explores the notion of incommensurability in relation to witnessed presence, even though he does not use the word as such. Thomas Kuhn never managed to finish his book before he died, so we can only guess where his argument might have led. However, Kuhn's suggestion is in tune with the latest insights in brain research by scientists like Antonio Damasio and Luc Steels, and it resonates with the proposed understanding of the sense of presence of Riva, Waterworth and Waterworth.

"A final remark will close this sketch of my current views on incommensurability. I have described those views as concerned with words and with lexical taxonomy, and I shall continue in that mode: the sort of knowledge I deal with comes in explicit verbal or related symbolic forms. But it may clarify what I have in mind to suggest that I might more appropriately speak of concepts than of words. What I have been calling a lexical taxonomy might, that is, better be called a conceptual scheme, where the 'very notion' of a conceptual scheme is not that of a set of beliefs but of a particular operating mode of a mental module prerequisite to having beliefs, a mode that at once supplies and bounds the set of beliefs it is possible to conceive. Some such taxonomic module I take to be prelinguistic and possessed by animals. Presumably it evolved originally for the sensory, most obviously for the visual, system. In the book I shall give reasons for supposing that

it developed from a still more fundamental mechanism which enables individual living organisms to reidentify other substances by tracing their spatiotemporal trajectories.” (Kuhn 2000, 94).

Witnessing the presence of others informs us about the identity of others and these identities are, among other things, formed by ‘conceptual schemes’. This quote from Kuhn has inspired me to reflect upon the effect of performing a practice over time and how this performing of a practice will actually change the structures in the brain, even the conceptual structures in the brain that influence perception and behaviour. What is the difference between doing the dishes every day or loading and emptying the dishwasher? If people work with hard materials like stone, steel or wood using their hands, how does it influence their conceptual framework? Does a nurse have a very different brain structure to a composer of music or a London cab driver? Brain research suggests that our actions continually influence how our neurons develop, and not only in childhood. Older people’s brains also continue developing according to the actions they perform. As an actor, the acts that I perform will affect my brain structure. I would argue that these brain structures, together with other input, influence the images we have of ourselves and others. Damasio points out that scientifically we do not know how we go from sensory input to conceiving images, even though the fact that we conceive images is well-established (Damasio 2004). Kuhn’s idea that a fundamental mechanism ‘enables living organisms to reidentify other substances by tracing their spatiotemporal trajectories’ may be proven to be very worthwhile because it would explain how we often ‘recognize’ other actors intuitively before we know how our communication with this person will work out. Kuhn’s words can be understood as an insight into witnessed presence. This may also imply that when confronted with incommensurability, the clash between intention and realization does not only occur cognitively, but physical and emotional input may also ‘shape’ the actor as much as the cognitive clash does.

Kuhn’s suggestion is also interesting when reflecting on the thinking actor in mediated presence. Any act executed in mediated presence also feeds back into the brain: how do these mediated movements feed back into the brain, and is this process different from movements in natural presence? How does seeing a result in mediated presence, whether successful or not, influence our consciousness? And how does acquired technological or editorial skill influence our way of thinking? What does mediated collaboration do to us – whether it is pleasant and fruitful, or not?

These questions are not the subject of this study, but they have been raised to encourage follow up research. Kuhn’s suggestion does resonate with the experiences of online collaborations. It is very difficult to mediate the possible pre-linguistic conceptual frameworks that characterize an actor, and which are perceived by other actors. The limited sensorial repertoire of mediated presence limits communication on very fundamental levels. Just as context is extremely difficult to mediate, up to the logical point where it is impossible, any conceivable inner pre-linguistic conceptual frameworks face the same (impossible) challenge.

Incommensurability is a significant hurdle that has to be tackled in the collaborations between actors. Actors, unlike scientists, whose taxonomies may differ completely, share certain areas of commensurability as well as certain areas of incommensurability. Some parts of their work may use very different taxonomies than other parts of their work. In collaborations, meta-cognitive skills are important to structure collaboration. By using transitional words or objects, or boundary objects, people from different disciplines can conduct structured conversations that they can derive input from in order to carry out their own work. In interdisciplinary collaborations, where incommensurability plays a significant role, meeting in natural presence is even more important when engaging in contextual reflexivity. Even though project management can orchestrate a great number of fruitful interactions, when ethical implications are discussed people have to be physically present. Kuhn suggests that pre-linguistic conceptual frameworks facilitate actors recognizing each other's spacio-temporal identities. To continue his argument, he actually suggests that performing actions changes brain structures and therefore changes identities, and different actors can recognize these different identities and thus each other's different activities. There are numerous social, economic and political reasons why, and how, people identify others. The suggestion that we may identify a deeper structure of thinking, a conceptual framework that is reflected in a lexical taxonomy, could add to the understanding of why certain actors work well together while others do not. To mediate such nuances of enacted identities is difficult and may even be impossible.

In moments of conceptual innovation as regards both product and process, the ethical impact of a process, even when it is not so formulated, requires the physical presence of the actors involved to achieve the aggregation of knowledge from the varieties of taxonomies, which contribute to the innovation process. Such presence is necessary for the input of ideas, and also people from different disciplines make different analyses of the same situation. Outside the bounds of their own expertise everybody is a layperson and will formulate 'common sense' insights about each other's expertise. When more than two disciplines collaborate and the process is not clearly structured 'common sense' may rule the debate. The challenge for interdisciplinary collaborations like this is to transcend this level of 'common sense' communication and really encourage the variety of expertises and insights to work together even though the actors involved do not speak each other's languages.²²¹ Anyone who has experienced collaborations like this can tell stories about the inspiration they felt or the frustration they experienced. It is a delicate process, in which all other elements of the thinking actor play a role to facilitate the transcendence of the variety of taxonomies that are gathered.²²²

²²¹ In the fall of 2006, David Garcia initiated a series of workshops to explore interdisciplinary collaborations under the title "Uncommon Ground", which aim to produce a book to be published in 2007 (with the support of the Hogeschool van de Kunsten Utrecht, the Virtual Platform (NL) and the Arts Council England).

²²² Terry Shinn analysed the practice in three labs in chemistry, computer and physics and concluded that hierarchy, also in processes of innovation, regularly leaps hurdles of incommensurability. He adds to the notion of incommensurability the idea that there is also incommensurability between actors and analysts. Shinn finds that there is no such division of

AN ACT IS NOT TRUE OR FALSE

At the end of his life Kuhn analysed, reflected and explored still further. Inspired by the way the evolutionary process develops, he argued that every specialty functions in a ‘niche’, which is perceived as the world. For people, or actors, the niche that they form part of is also the world. It is where communities live.

Lexicons evolve between different individuals and all contribute to a deeper structure of taxonomies that characterize that specific community. The structure of a conceptual framework must be shared to enable people to understand each other. The mechanics of ‘taxonomizing’, of developing a shared language, can only be understood when grounded in the community it serves. The work of Thomas Kuhn is crucial to my understanding of the ‘thinking actor’. Kuhn writes:

“Niches are where other creatures live. We see them from outside and thus in physical interaction with their inhabitants. But the inhabitants of a niche see it from inside and their interactions with it are, to them, intentionally mediated through something like a mental representation. Biologically, that is, a niche is the world of the group which inhabits it, thus constituting it a niche. Conceptually, the world is our representation of our niche, the residence of the particular human community with whose members we are currently interacting. (...) This is the aspect of my work that, more than any other, has suggested that I took the world to be mind-dependent. But the metaphor of a mind-dependent world—like its cousin, the constructed or invented world—proves to be deeply misleading.”

(Kuhn 2000, 103).

The way that incommensurability has been approached so far, also by Thomas Kuhn, is characterized by the implications that certain taxonomies possess for understanding the world and being able to communicate, or not, with others about this understanding. In his last text Kuhn wrote that he had come to question his earlier idea of a ‘mind-dependent’ world. This questioning resonates with my research into the clash between intention and realization, which makes the actor ‘think’. In the first section of this chapter I argued that the clash between intention and realization occurs physically, cognitively and emotionally. In the experience of the actor these clashes blur, but in relation to one another these three clashes nonetheless inform a human being about the world that he or she is in. Therefore I agree with Kuhn that the way an actor understands the world is not merely mind-dependent. I would argue that the cognitive clash informs an actor, but this can only be understood within the context of the physical and the emotional clash as well. Especially because the physical and the emotional clash provide a human being with clear indications of what direction survival and well-being can be found in. Kuhn continues his argument by emphasizing the importance of communities, witnessed presence in the creation of social structures and the taxonomies they create.

labour in computer technology labs. Whether this is due to the ‘newness’ of the discipline or whether this is a characteristic of the field, he does not elaborate on (Shinn, 1982).

“It is groups and group practices that constitute worlds (and are constituted by them). And the practice-in-the-world of some of those groups is science. (...) The primacy of the community over its members is reflected also in the theory of the lexicon, the unit which embodies the shared conceptual or taxonomic structure that holds the community together and simultaneously isolates it from other groups. Conceive the lexicon as a module within the head of an individual group member. It can then be shown (though not here) that what characterizes members of the group is possession not of identical lexicons, but of mutually congruent ones, of lexicons with the same structure. The lexical structure, which characterizes a group is more abstract than, different in kind from, the individual lexicons or mental modules which embody it. And it is only that structure, not its various individual embodiments, that members of the community must share. The mechanics of taxonomizing are in this respect like its function: neither can be fully understood except as grounded within the community it serves.” (Kuhn 2000, 103–104).

Kuhn argues that lexicons and taxonomies evolve from communities that interact. Research by Luc Steels and colleagues also suggests that language evolves from interaction in which processes of attribution, synchronization and adaptation take place. When I translate these insights into the theoretical framework I have used in this study, this points to an even deeper effect of witnessed presence than I had understood thus far. Following Kuhn’s reasoning this would imply that in the clash between intention and realization, witnessed presence generates significant input. This input not only influences the negotiation about trust and truth in a community, but it actually influences how lexicons and taxonomies evolve. It reflects the way a certain community interacts, and by doing so it also facilitates the community to interact.

In order to do this, as Kuhn argues, members of the community have to share certain concepts or no interaction would be possible. This accords with my findings that collaborating actors share terrains of commensurability and also terrains of incommensurability, otherwise they could not collaborate. Kuhn goes even further by discarding the notion of true and false when discussing contributions to communities’ practices, which in my words are the result of being involved in collaborations. One actor cannot be more ‘right’ than another when collaborating:

“Whether the communities in question are displaced in time or in conceptual space, their lexical structures must overlap in major ways, or there could be no bridgeheads permitting a member of one to acquire the lexicon of the other. Nor, in the absence of major overlap, would it be possible for the members of a single community to evaluate proposed new theories when their acceptance required lexical change. (...) Some ways are better suited to some purposes, some to others. But none is to be accepted as true or rejected as false; none gives privileged access to a real, as against an invented, world. The ways of being-in-the-world which a lexicon provides are not candidates for true/false.” (Kuhn 2000, 104).

Here Kuhn touches upon one of the crucial points of the thinking actor. “The ways of being—in—the—world, which a lexicon provides, are not candidates for true or false.” (Kuhn 2000, 104). Actors develop their lexicons and taxonomies, and their deeper structures for these, in the communities they operate in. They do this as ‘thinking’ actors, through the clash between intention and realization, in order to make things work, to communicate, to find common ground and to share knowledge and create new things. The way they do this is via taxonomies that are grounded in communities and can only be understood in relation to these communities. The question for the actor is not whether something is true or false, but whether it works and taxonomies serve this need for things to work.

For Kuhn, the developing incommensurabilities and evolution of new lexicons and taxonomies is important for understanding the way science develops. As I argued before, it seems plausible to suggest that dealing with incommensurability is a factor of significance for the thinking actor; in the confrontation between the varieties of taxonomies that an actor is confronted with, the thinking actor is influenced and is subject to change. The main issue I want to establish here about the thinking actor is that an actor wants an act to happen and to be successful. The question is not whether something is true or false. The question is, how will an act work in the context that it is supposed to. To be able to achieve this in collaborations, in communities, actors need language and language evolves from, and is embedded in, the communities where it functions.

Kuhn’s notion that communities in their niches create taxonomies, which help actors to be—in—the—world, opens up perspectives for understanding the significant role that mediated communication and mediated presence play in our daily lives. The more mediated presence is accepted, the more it may function in a community as part of its reality. It will be a contributing factor to the taxonomies that a community develops. Taxonomy involves grammar and words. When presence is mediated the way the editing of the mediation is carried out will also add to the taxonomy of the community. Developing media schemata is part of this process as well. As I discussed in the first section of this chapter, the clash between intention and realization also occurs in mediated presence, people are ‘thinking actors’ in mediated presence and in natural presence, even though the clash in mediated presence is not as intense and significant as a possible clash in natural presence would be.

When one considers mediated presence as a contributor to language in its own right, it is possible to conclude that mediated presence is also accepted because it contributes to the taxonomies that communities share. This may be a factor of significance for understanding why mediated presence is accepted on such a large scale; it enriches people’s taxonomies and therefore the realities they share. Because mediated presence is accepted as a contributor to the taxonomies that communities share, it has also grown to be part of them. Following this line of reasoning I have to conclude that mediated presence adds to taxonomies and in doing so it contributes to the practice, the knowledge and the ethics that a certain community share. The clash between intention and realization in natural presence

contributes these as well, and because the sense of presence can be maximized in natural presence it will ultimately determine what mediated presence will be considered part of the community and what will be discarded. This last conclusion accords with my findings at the o+Ball, for example, that contributors to the crucial network, in this case the mediated contribution of the U.S. State Department, were dependent on the gathered crucial network in natural presence for the impact that they were allowed to have.

GATHERING CHARACTERISTICS OF PRESENCES

In this section I will gather together the variety of insights on natural, mediated and witnessed presence that I have discovered so far using the initial theoretical framework that I made in chapter 2, the case studies in chapter 3 and 4 and the analysis conducted up to this point in chapter 5. I began this study from the perspective that the multiple presences that people face because of the development of information and communication technologies all have comparable weight in the trade-off that occurs when designing, experiencing and enacting presence. In conducting this study I came to realize the distinct elements that each presence can bring to the table. In chapter 6 I will elaborate upon how to translate these into a conceptual framework for thinking and for the design of presence. Below, I will first gather together and establish the characteristics of natural, mediated and witnessed presence.

NATURAL PRESENCE

Natural presence is borne by the body and the mind and is bound to place and time. Cultures evolve when time is shared over longer periods. Being in a place for long periods of time, when space has become a place in which a certain culture is shared, a variety of presences can contribute to the communication processes because a 'common ground' has been established. This also happens in mediated presence. The sense of place helps to orchestrate mediated and witnessed presence because shared values and a shared culture are expressed in the sense of place. A trusted and shared culture helps to mediate trust to others who are not yet known to us.

A person's natural presence is limited in time. We are mortal beings. When faced with the possibility of death, people's presence is challenged. When one is confronted with information that may have a deep influence on one's survival, 'intelligence' changes. A more heightened awareness of presence may be the result. One wants to deal with issues in a way that one did not previously. Survival is a very powerful drive, which makes all sort of latent talents manifest themselves. It can create focus, courage and perspective. When faced with illness, people's natural presence changes, basic energy may be problematic. Whenever possible, the mind still likes to connect, and such connections are appreciated.

People like to transcend the boundaries of time and place and use memory, anticipation, illusion, imagination and states of rapture, as at a party, to achieve this. When technology helps people to transcend the limits of time and place, people appreciate this too. When people are immersed in what they do, they tend to forget the specific time/place configuration that they are present in. Also, when people are immersed in technological environments they can lose their awareness of their physical environment and physical well-being.

Technology has become embedded in the biological environment that human beings inhabit. Human beings and their social systems create the technology and adapt to the technology as well. The cyborg identity of human beings is an issue that is, and should be, explored further (Haraway 1991, Henwood et al. 2001). The question is whether the awareness of the invasion of (medical and other) technology into our identity, changes its impact or not. If so, questions can be raised about what kind of awareness this is, how can one nurture such awareness and at what point does awareness make a difference.

Producing presence

Natural presence has to be produced. Food, shelter, safety, education and social interaction are all necessary for survival and well-being. People's basic needs were formulated in the Universal Declaration of Human Rights in 1948, and have been a matter of debate ever since. Basic needs also depend on financial realities. Natural presence has to be produced psychologically and socially, which requires energy and an environment that is receptive. It also requires resources, the difference between being rich and being poor defines how and what presences a person can use or enact. Being-connected is becoming increasingly important for the sustenance of natural presence in societies in which technology plays a crucial role. The digital divide between massively connected, less connected and unconnected people has become a political issue between rich and poor, between strong and weak, between healthy and ill, between North and South.

Sensitivity and intuition about certain power configurations that are facilitated by certain configurations of technologies are becoming more and more decisive because the technological configurations are less and less well-known. Power relationships determine what possibilities for well-being and survival our natural presence possesses. Even when they are unknown and not understood they influence our well-being and chances of survival. The abuse of power affects people's natural presence, physically and psychologically. The UDHR is challenged by the developing information and communication technologies because the use and abuse of power has become less transparent. For such sensitivity and intuition to develop, an awareness of the relationship between power, technology and natural presence is crucial.

Natural presence determines what other presences will be accepted. Without natural presence, no mediated presence or witnessed presence can be received or generated. In accepting mediated presences in social interaction a variety of

factors are to be distinguished: the physical and psychological state a person is in, the context and history of a certain interaction as perceived processes of attribution, synchronization and adaptation, and the media schemata that are developed for a certain medium for a certain time, place, culture and generation.

In natural presence all levels of consciousness can be triggered. Mediated presence is accepted within the comprehended framework of a person's natural presence. When all layers of consciousness — proto, core and extended — are involved in the presence experience, the presence experience is maximized. In a state of maximized natural presence, other mediated presences are more easily accepted, provided basic energy is available, provided that they have a ready interface, and that the feedback matches expectations when probing.

Connecting natural presences

The different natural presences are mediated by mediated presences. Natural presence defines the distinct personal time zones in which mediated presences can be received. Adaptation to different time zones of mediated presence can affect the natural presence of the people involved. Mediated presence has to be comprehensible and acceptable to the natural presence it is received by, and the mediator has to have confidence that what he/she mediates will convey what is intended. Intercultural communication between natural presence contexts is indispensable for mediated communication to succeed.²²³

Meeting in natural presence may give an added value to online communication and online communication can also give an added value to people who usually communicate when they are gathered in the same place at the same time. On- and offline communication offer different opportunities for exchange. People need vital information that generates more opportunities for the well-being and survival of their natural presence. Vital information acquires its value in the exact time–space configuration of the person who receives it. The value, and the trustworthiness, is determined by the identity and the context of the sender. Vital information can be pragmatic, empathetic, political and/or aesthetic. When vital information is mediated it is easily accepted because it is needed and appreciated by the natural presence of the receiver.

Trust and natural presence

Natural presence establishes the trust relationship between two people. Whether this is weak or strong, because people are physically present an exchange of power positions and value systems takes place, upon which the position towards one another is based. Gathering in natural presence can increase or diminish the trust people have in each other. Mediated presence can influence this, but during the

²²³ I do not comment on mediated presence as an environment, as a landscape, as a culture, because I am focusing on mediated presence in social interactions.

gathering in natural presence the level of trust is established that serves as a reference point in the mediated social interactions that follow.

When exploring, when going from nothing to something, conversation is a powerful tool. Mediated presence can help, but in natural presence dilemmas can be more profoundly explored, which is necessary for new concepts to evolve. When entering into a collaboration, when ‘deciding to do it’, when deciding to become trustworthy to each other, moments of natural presence have an impact. Even when working primarily online, the moment of meeting in natural presence confirms and legitimises the collaboration online.

Conversations about ethics are easier when people are gathered physically, because of the confrontation that is generated by physical presence concerning trust, power and value systems, and also because positions can be explored more openly. In natural presence people can communicate with much more subtlety than is possible in mediated presence. When exploring, moments of hesitation, doubt and uncertainty are crucial indicators in the process, as are acknowledgements of other positions and perceptions. In natural presence all senses can be used freely and unformatted, which makes the communication richer and the results more productive.

Before analysing the case studies I was inclined to think that we, as human beings, were dealing with multiple presences that each have their own reality and are of equal importance because the experience of each presence can be very indulging. In conducting this study I came to realize that all presences are ultimately rooted in natural presence. Without natural presence, no mediated presence or witnessed presence can be received or generated. To be able to partake of mediated presence one needs to have enough physical and psychological energy, access to financial and technological infrastructures and attention. It is the different natural presences that are mediated by mediated presences.

Natural presence facilitates changes in attitude, whereas mediated presence facilitates an exchange of opinions when present in the public/professional setting. The survival value of natural presence is much greater than mediated presence and this influences the quality of conversation. In natural presence all three levels of consciousness can be mobilized in one action, in one conversation. The more these three levels are mobilized, the more powerful the presence experience. The more powerful the presence experience, the more ‘survival’ resonates in what happens, the more powerful the outcomes of a gathering of the crucial network will be. ‘Powerful outcomes’ reflect the (changed) power structures in the network, and also how every node in the crucial network will proceed from there. In chapter 4 I wrote: “Crucial networks create vital information for social survival. Possible change is generated through a process of collaborative authoring of outcomes in which design and orchestration are distinct”. Mediated presences can provide input into such processes. Because they contribute to the evolving taxonomies they play an important role in the orchestration and in the design. When the crucial network has to confront issues

of an ethical nature, the physical gathering is indispensable for the collective authored outcomes to support well-being and survival. Catharsis cannot occur anywhere, anytime, it has to happen here and now, with everybody present. The fact that no mediated presence exists without natural presence and the fact that in natural presence the personal ethical experience is most profound makes natural presence distinct.

MEDIATED PRESENCE

Through mediating presence one can reach out to another human being in different time/space configurations, which a meeting in natural presence could not facilitate, and people really appreciate this. When connecting in mediated presence, only elements of the human being can be mediated. Input is not output; only bits are exchanged. People can handle this very well because they contextualize and attribute missing elements to the communication.

Mediated presence is edited and framed by the technology, it is also edited and interpreted within these frameworks by people using the technology. Mediated environments that offer both information and communication facilities are attractive. The more layers of consciousness that can be addressed, the stronger the presence experience. Previous knowledge and opinions (including prejudices), media schemata and processes of attribution, synchronization and adaptation define how people receive and contextualize the mediated presences they perceive. Other media also influence the media schemata of a particular mediated presence. Mediated environments contribute to the taxonomies of communities. When mediated presence generates vital information, it can add elements to natural presence which natural presence otherwise would not have possessed. Vital information creates the bridge between mediated and natural presence in a very convincing way.

Cultures evolve when time is shared over longer periods. This also occurs in mediated presence. The value of mediated presence cultures is ultimately judged by the contribution they make to the natural presence of their participants. In mediated presence cultures confusion can easily arise about who is doing what in terms of the hardware, software and 'wetware' (human beings). Also the rules of engagement are not clear: politically, economically and judicially. However, being able to operate technology increasingly determines our capacity for survival in a world that is developing a techno-diversity as complex as bio-diversity. Processes of adaptation are taking place. Our actions feed back into our brains and this influences our perceptions, which influence our actions and so forth. These adaptation processes influence our capacity to operate technologies. The variety of technologies is changing our identities because they change our capacity and possibilities for survival and therefore they influence our natural presence in its essence. The nature of our 'utterances' has certainly changed because of technology; they can reach any place any time. When our words, sounds and images become our deeds, there is no longer any mediated presence. The

mediation of presence is an act itself. The implications of this possible trend demand an even more rigorous normative approach than this study facilitates.

In mediated presence 'place' as a context of social interaction has disappeared, which is why the relationship, and most of all the connection itself, is the context of the social interaction when mediating presence. In the relationship between two people involved in social interaction by means of mediated presence, each possesses their own natural presence as well as a perception of the relationship as a context for understanding what is taking place. People distinguish how they relate to each other in the dimension between You and not-You. In mediated presence, and particularly when this permits the witnessing of each other's behaviour, a sense of 'place' can also evolve. This issue is addressed in presence research from a psychological and technological perspective (physics, chemistry and mathematics are all part of this). Whether a culture of mediated presences can generate a sense of place that is also capable of nurturing processes of catharsis is unclear at the present time and would require further research.

Producing mediated presence

Mediated presence is dependent upon technology, which has to function as expected. It requires expertise, resources and good production values. Mediated presence is dependent upon the infrastructures technology uses: electricity cables, servers, satellites and others. Companies and governments own these infrastructures and they decide at what cost these infrastructures may be used and by whom, when and where, and they decide what connections are made available.

When access is easy, it makes the technology (and its owners) disappear and the information and communication flourish. Easy access involves interfaces that are intuitive and simple to use, and this demands quality in software and interaction design. Easy access also requires that the setting up of the technology be no stumbling-block, which demands good hardware- and infrastructure design and the necessity for financial and judicial circumstances to be in place. Because people do not realize what happens to their data, most people simply use it as they please; they enjoy the possibilities and settle for the opaque conditions that they act within. Usually, users of infrastructures do not know, and often do not care, where their data is going, or where it is stored. It is also unclear who has access to their data, and under what circumstances, and it is unclear who decides about the issues of integrity and privacy protection.

To be able to connect one needs physical and psychological energy. To be able to handle the technology and to be able to enter into mediated presences one needs energy. Processes of attribution and the use of media schemata require attention and attention requires energy. An environment that offers 24/7 availability sounds like a context in which an endless adaptation to personal time zones is facilitated. However, it lacks momentum for communication and therefore it does not function as a context.

People appreciate being connected. It confirms one's existence and it confirms that it is possible to transcend the boundaries of time and place and reach out to another human being in other time/space configurations, which a meeting in natural presence could not facilitate. Connections like to be confirmed; by exchanging feedback using the same format in the same technology, and also by using other formats in other technologies and eventually meeting in natural presence. To be connected is often the ultimate aim of the connection. In social interaction the information that is exchanged only partly matters, as long as the connection is confirmed through a series of immediate feedback moments. When natural presence and witnessed presence form part of the same communication process, they make mediated presence more 'real'. Whether mediated presence is actually true is impossible to prove. At a certain moment we settle for a certain acceptance of probability.

Mediated presence is edited and framed by the formats that the technology offers. Mediated presence can also be edited and framed by people within the formats that the technology offers. Combinations of information and communication facilities make mediated environments attractive. Cognitive and emotional layers of consciousness are addressed in this way (which includes two out of the three layers of proto, core and extended consciousness) and the presence experience becomes stronger. I argue that the stronger the presence experience that is offered by mediated presences the more they will be allowed to contribute to the evolving taxonomy that a certain community shares. The more mediated presences contribute to taxonomies, the more 'real' they will be experienced up to the point that they are considered to be as real as certain elements that natural presence can produce.

Connecting mediated presence

Synchronization between different locations of mediated presence and synchronization between natural and mediated presence creates powerful experiences. During the GHP the connection with the Russians, New Zealand and also with the ANC, for example, had an impact on the people present. This was even more the case during the o+Ball. The network internationally, and locally in Amsterdam, where nurses from the hospital would visit Paradiso, and the synchronization between events in San Francisco and Amsterdam — in Paradiso, the hospitals, the private homes and in public locations — made the awareness of being part of 'something happening' more profound. Even though synchronization can be approached and experienced in this way, whether it can be achieved in a strictly logical sense remains open to question.²²⁴

²²⁴ Zeno's paradox (called the theory of limits in mathematics) states that you can never move from here to there because you can only get halfway, then halfway and halfway, etc. Mathematics can solve this, so can common sense. This is also true of mediated presences. Brenda Laurel argues that when one is in mediated presence, things only get real once one traverses Zeno's paradox (Laurel 1993, 21)

Mediating context is logically impossible.²²⁵ Nevertheless, people need to contextualize to understand what they perceive. Previous knowledge and opinions (including prejudices), media schemata and processes of attribution define how people receive and contextualize the mediated presences they perceive. When trying to mediate context, the mediation of an atmosphere is one of the hardest things to achieve. An atmosphere is an environment in which one breathes and acts, it gives a sense of what is possible next and is highly dependent upon natural presences.

When mediated presence generates vital information that reaches people in their own situation, the mediated presence adds elements to natural presence which natural presence otherwise would not have possessed. Generating vital information is one of the strategies that causes mediated presence to be embraced. However, the context has to be perceived as trustworthy. Vital information forms a bridge between mediated and natural presence in a very convincing way.

Vital information can be very mundane: buying tickets, Internet banking, exchanging love letters. But it can also be very elaborate as in finding out about state-of-the-art pharmaceutical drugs and where to obtain them, or being able to listen to Internet radio in Sarajevo under siege. For information to be vital, it has to touch upon our natural presence physically or socially. Mediated presence, which generates vital information, will ultimately have this effect.

When natural presence and mediated presence are synchronized in a situation that is witnessed, then drama in a theatrical sense can evolve.²²⁶ I refer here to the moment when Captain Crunch spoke to the Russians, for example. For drama to evolve the content has to be exciting and the format has to facilitate the experience. On the other hand when Jan Ruiter literally flew in from San Francisco at the end of the o+Ball, which I imagined would be dramatically interesting, this did not turn out to be the case despite the fact that the content he brought was interesting to us. Because of this study I have realized that catharsis occurs locally. A drama, or a dramatic storyline, is experienced in natural presence over a certain period of time. Any orchestration in personal lives, or in public events, includes the making of choices. Things will be forgotten or will be discarded to make the story work. Mediated presence can be part of this, but the distinct experience of the drama is inside the person who is together with (and witnessed by) other people during that period of time. Only those who spend the duration of this time together can experience the catharsis. Mediated presence can

²²⁵ The Art Hefties at the GHP used the slogan Information is Deformation. And also, if a Venice is built in Las Vegas, Venice in Vegas is not Venice, it is Venice in Vegas. Even when everything is mediated it is still Venice in Vegas.

²²⁶ During the o+Ball and the GHP this could sometimes be sensed. The first time that I fully realised the power of synchronization was during a dance by Stellarc, an Australian artist. From Paradiso we made him dance in Luxembourg by triggering certain sensors on his body. He became very tired, we heard his breath over the PA system and the gathered crowd in Paradiso was shocked (Doors of Perception 3, 1996). Live web cams and amateur films over the Internet about what is happening on the ground when we see aeroplanes drop bombs on television, have an impact on whoever is watching.

provide input, but catharsis is bound to natural presence, to being here, now and with you, as I argued previously. When, on the contrary, mediated presence does generate a sense of place and people do spend the duration of the time in this mediated place, catharsis possibly could take place even though anyone involved is only connected by way of mediated presence. I almost fear writing these words because so many evangelists of information and communication technology have confidently promised these possibilities for over two decades. Many stories are told, but to really understand how catharsis and a sense of place develop via mediated presence much more research has to be done and experiences have to be gathered.

Trust and mediated presence

Conveying trustworthiness is crucial when working together online. The design of presence, when and how people meet, and when they mediate, influences the way trust develops. There is a structural confusion between trusting in the technology and trusting in the people who operate the technology. A social interface to mediated environments, namely the represented contact between someone who is here and now and someone who is physically present in another place at another time, makes the acceptance and believability of the mediated presence more trustworthy. In the first instance though it is the relationship between those involved in social interaction and the history of their communication that will define how such interactions are understood.

In mediated communication the style of text, image and sound conveys intercultural communication. It is always sent and received by people who exist in, and originate from, local cultures, bound to place and time. These cultures vary and people frequently do not recognize each other's way of communicating. Editing reflects ideas about specific situations of place and time, and about the other people who are expected to receive the mediated content. When editing mediated presence, the contribution and possible actions of other people are designed as well. Generating trust in these situations demands intercultural skills as well as editorial skills in order to express and recognize such sensitive issues, which have the capacity to easily jeopardize any communication.

Mediated presences, especially via the Internet, have changed and blurred power positions between experts and lay people. Large amounts of accessible information combined with new ways of communicating are changing the concept of 'knowledge is power'. In certain areas collaboration between lay people matches the quality of expertise that is produced by experts. Profound questions like 'Do words act?', 'Whose words are these?', 'Do I own my words, images and sounds?', have significant implications for the understanding of social interactions in mediated presence and have considerable implications for the development of social structures as a result.

When mediated presence is perceived in a setting of witnessed presence and also natural presence, as was the case with the networked events, then conversation and deliberation add to the process of understanding what is actually taking place.

WITNESSED PRESENCE

In communities, organizations and societies people negotiate trust and truth and witnessed presence contributes to this process significantly. Witnessed presence is a structuring element in how people live together in natural presence. Through witnessing each other, in mediated and in natural presence, people construct shared realities upon which they then act.

Being seen is a powerful trigger for human beings to reveal themselves. By witnessing each other people confirm each other's existence, and they also judge each other's natural presence to the point that people condemn or support each other for good or bad reasons. This is one of the reasons that people like to engage in mediated presence because it does not need to reveal one's sex, race, age, health etc. Being seen, having certain interests or shared feelings recognized (without the social judgment and/or limitations that may be part of natural presence) is a powerful trigger for contributing to mediated environments. However pleasant this may be, it also causes many problems when communities want to create trustworthy and reliable environments.

A witness being present and being noticed marks a point of no return. Only moving forward is possible from then on. In this sense witnessing functions as a catalyst in going forward. Witnessed presence can function as a catalyst in either direction: being more together or being less together. It is a powerful dynamic that begins when presence is witnessed, whether it is mediated or not.

Witnessed natural presence triggers emotions and social feelings like compassion, love and solidarity, but also neglect, hate and discrimination. Mediated presences can play a role in the development of these emotions even though they are based in the physical experiences of the actors. Such emotions are catalysts for social actions. Being a witness can trigger people to contribute and to exchange positions and opinions, also via mediated presence. Dialogues and conversation are difficult to orchestrate in mediated presence because the embodied ethics of the human beings who are participating are hard to mediate by way of technology. Particularly when people do not have a relationship with each other a mere exchange of opinions is the result.

Structuring how people live together and witness each other in mediated presences is dominated by the way the technology is designed. People do find their own paths within the predefined and designed formats and create their own reality through the variety of technologies they use. The current systems for tracking and tracing, and the scale and pace at which mediated presence operates, is very different to what natural presence can facilitate. Social systems that use

witnessed presence as a fundament for negotiating trust and truth are in trouble because of the gap in scale and speed between natural and mediated presence.

Trust and witnessed presence

When people witness each other in natural and in mediated presence, the shared experience becomes more powerful. The very act of witnessing already influences the way trust develops. Witnessing in mediated presence is always limited by the elements that are mediated and the elements that are not mediated. The witnessing can actually make the loss of certain elements less painful because it confirms the connection that is made, which may generate trust by itself. Being a witness involves having consciously perceived something that has happened.

When witnessing, the witness has presence of his or her own and can decide to act for his or her own well-being and survival. Witnessing takes place in natural presence and it can also take place in mediated presence. Witnessing in natural presence changes the situation because the witness can also decide to act on his or her own behalf. Also, the witness can change the nature of an action by testifying about it. The way a witness can influence what happens next in mediated environments is limited by the editing of the information and communication and the formats that the technology facilitates.

To be able to act as a witness, a person needs a sense of what will be good and what will be bad, in order to anticipate an intended effect. Being in a 'genuine space' a witness has little capacity to interfere or to testify. Places, in which a culture is shared, facilitate witnessing in a clear manner because the witness is aware of the morality around him and will know more or less what is good and what is bad and how to judge the presence of the actors that he or she witnesses. When witnesses do not know what the morality around them involves, they will be hesitant to use their capacity to interfere in what they witness. To create a 'trusted' sense of place in mediated environments is not at all easy, which is why 'being a witness' in mediated environments is more difficult.

For an act to exist in natural presence it has to be witnessed because the act itself passes. Even though the traces may be very convincing, the exact act is over. In mediated presence, in which an exchange of communication and information can be endlessly stored and copied by digital technologies, acts do not have to disappear, which diminishes the need to testify. In natural presence, being a witness includes having a responsibility for what happens next and people sense this. In mediated presence the responsibility for what happens next is more limited and often people do not sense that they can or need to influence what happens.

When creating environments in which mediated presences have to operate, the formulation of perspectives may compensate for a lack of a shared morality (the 3D point in the 2D network). Such perspectives are issue based, which fits the way mediated presences are integrated into daily life. When issues, and perspectives on these issues, are formulated, the witnessing of one another becomes channelled

and the lack of information, which mediated presence always causes, is less of a hurdle. It is particularly in political contexts, in which people share a struggle and feel solidarity, that certain networks can convey a context, which helps people to act.

Mediating presence is also an act in itself and when this is witnessed, in natural or mediated presence, this triggers a process that results in evolving taxonomies. I will not elaborate on how taxonomies come into existence, how they change and under what circumstances certain influences have an impact. I conclude that mediated presence, in the first instance, does contribute to the evolving taxonomies of the communities in which it functions.

One of the ways to create a trustworthy environment is to gather the crucial network and make it transparent. All people, organizations and businesses that can change the course of events and that have contributed to the current state of affairs, have to be present at such a moment. When significant change is about to occur, the gathered crucial network has to be present for the change to have an impact on what happens subsequently. Gathering in natural presence is more powerful than gathering in mediated presence. If gathering in natural presence is impossible, the participation in the crucial network via mediated presence at least confirms connection and changes the configuration of the network. In this case input into the formulated perspective and issues can be supplied, even though it depends upon the people present in natural presence as to how it will be allowed to influence what happens next.²²⁷ A collaborative authoring of outcomes is rooted in gathering in natural presence, despite participation via mediated presence. The question is whether the collaborative authoring of outcomes will be accepted in such a way that all involved, the mediated and non-mediated parties, will base their subsequent actions upon the collaborative authored outcomes.

To conclude this section I will argue the following: Natural presence is distinct and grounds ethical behaviour in one's own, as well as other people's, survival. Mediated presence can provide vital information and significant communication. Through social interaction, witnessed mediated presence may contribute to taxonomies of communities of practice. The dynamics of witnessed presence create grounds, rightly or wrongly, for trust to build up or to break down. Witnessed presence in mediated communication does not trigger a sense of responsibility and respect for human dignity in the same way as in natural presence.

²²⁷ I realise that this also depends on social structures like hierarchies, markets, political systems, reputation systems and others. Nevertheless, I want to make clear that mediated presence is always dependent upon the natural presence of the receivers.

CONCLUSION

The actor experiences multiple presences, each of which plays their role in communication processes. The natural presence of the actor is the factor of distinction in these interaction processes, even when mediated presence offers a deep experience. It is in natural presence that catharsis takes place.

In mediated presence, processes of attribution and developed media schemata play a role in how actors understand what they experience. The psychological state that an actor is in influences these perceptions, just as in natural presence. But because in mediated presence the context of the interaction is defined by the connection, instead of by a surrounding culture that is embodied in place and time, the psychological influence has more impact. Social structures and the understanding of mediated presence, through the development of media schemata, influence how actors experience mediated presence socially. Witnessed presence functions as a catalyst in natural and also in mediated presence.

Through practices of contextual reflexivity actors improve and change their ways of operating. Contextual reflexivity requires the embodied presence of all actors involved. The gathering of the crucial network around a certain issue has to occur in natural presence when discussing 'What to do?', which implies 'What would be good to do?', because this requires ethical reflections, and for these physical presence is a prerequisite. In mediated presence only opinions are exchanged.

For the accomplishment of an act, an actor is dependent on the work of other actors. When collaborating, incommensurability between practices is a factor that has to be overcome for acts to be successful. Actors share terrains of incommensurability and terrains of commensurability. Project management, meta-cognitive skills, boundary objects and practices of contextual reflexivity help in this.

In communities of practice, taxonomies are built which represent conceptual schemes that define how actors act. The taxonomy shapes the actor and the actor shapes the taxonomy. Acting influences brain structures, which influence acting. Actors recognize other actors' conceptual schemes.

An act cannot be true or false. It is the result of the being-in-the-world that a taxonomy provides. Taxonomies evolve from, and are a fundament of, communities of practice. Taxonomies, including lexicon and conceptual schemes, cannot function outside this community; the community is the world. In the community the actor operates in, multiple mediated presences contribute to the evolving taxonomies, which influence and are a consequence of the way actors inter-act. Mediated presence contributes to the evolving taxonomies in communities in which witnessed presence plays a crucial role

Consistency in an actor's behaviour is influenced by the clash between intention and realization. The effect of such clashes in natural presence have most impact

because the conatus, the quest for well-being and survival, operates on all levels of the organism of the human being, who is trying to regulate constantly towards homeostasis. The brain constantly distinguishes between what is beneficial for life and what is detrimental to life. Physical and cognitive sensations and understanding are involved.

The ‘conatus’ triggers a human being to take care of him or herself, and it also triggers the human being to take care of ‘other selves’ to keep the environment healthy and safe. The individual’s drive for survival is also the fundament for ethical behaviour towards others.

Emotions and feelings are crucial indicators of where well-being and survival are to be found. People steer away from pain, trying to restore the homeostasis. People steer away from unhappiness, trying to make things better. Social conventions and ethical rules may be seen as extensions of the basic homeostatic arrangements at the level of society and culture (Damasio 2004). The UDHR can be seen as a tool for the well-being and survival of humankind.

In mediated presence concepts of causality change because the connection provides the context. The context that a place with an embedded culture offers has disappeared. Context, and especially local and implicit knowledge, can hardly be mediated.

Consistency in identity requires special attention when in mediated presence. The question is how social emotions like compassion, empathy, shame, guilt and others, evolve in mediated presence. To be able to act upon emotions and feelings that are sensed, can be highly problematic in mediated presence because one is bound to the formats that the technology and the editorial design offer.

Because mediated presence offers limited sensorial input, limited mediation of context, and limited possibilities to act, it increases the moral distance between an actor and his or her acts. As a result a moral distance is adopted towards the well-being and survival of the self and it is adopted towards the well-being and survival of other people as well.

In the next chapter I will elaborate further upon how the different information and communication technologies facilitate the adoption of moral distance in order to formulate the initial sketches of a conceptual framework that will help to more consciously design respect for human dignity and the building of trust between people via the technologies they use.

chapter 6: YUTPA

Introduction

Moral distance

Towards oneself

Towards one's actions

Towards others

Trust: four dimensions

YUTPA: with You in Unity of Time, Place and Action

Yutpa: graph and examples

Methodology for design

INTRODUCTION

In this chapter I will first elaborate on the effect of ‘moral distance’ in the different information and communication technologies, to come to the realisation that the possibility to receive feedback to one’s actions in the clash between intention and realization is crucial for the development of ethical behaviour towards oneself and towards others. How this feedback is understood is dependent on the relation between the actor and the person, organization or system that generates the feedback. I came to the notion of moral distance through the use of the Universal Declaration of Human Rights with which I made trust operational. In the next section I return to trust as such. In the building up and diminishing of trust feedback is also a factor of distinction. Through generalizing and translating my findings so far, I will propose a conceptual framework, which I formulated as YUTPA, to facilitate and understand the design of presence in relation to the design of trust. I propose to add two other dimensions, next to time and place, which are distinct for the design of trust in social interaction. These dimensions are You/not–You and Do/not–Do. By describing and intentionally designing these dimensions, the relation between presence and trust can become more transparent in moments of social interaction as well in the orchestration of a series of those moments in communication processes. Last I will elaborate upon the YUTPA framework as a methodology for design.

MORAL DISTANCE

“The Universal Declaration of Human Rights (United Nations, 1948) states in Article 1: “All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience”. This leads to the obligation of accountability. The gift of reason and conscience means that people can know what they are doing, can reflect on their acting in terms of normative categories, and can thus be held responsible for what they are doing!” (Hamelink 2000).

Nevertheless, many people take a ‘moral distance’ to their own actions. Information and communication technologies facilitate a position of ‘moral distance’. Hamelink defines moral distance as the distance between a human action and its possible victims. The more distance one achieves, the easier it is to harm other people, which would not be possible when in direct confrontation with these other human beings (Hamelink, personal communication, January 2006). With this definition Hamelink argues that being present in natural presence triggers moral behaviour, which resonates with the findings of Damasio: in order to take care of the self, people also take care of others. Harming other people will backfire and only make the environment unsafe.

According to Hamelink morality is more complex than receiving feedback. Morality is learned and is also to be found in the intentions of an actor. Even though it is hard to prove, people understand that there is a causal relationship between propaganda and an evolving war. People learn morality and can

understand the consequences of their own and other people's actions (Hamelink, personal communication, January 2006).

Hamelink raises an issue I have not yet addressed, which is the issue of 'learning morality'. I have focused in my research on the moment of social interaction, I have acknowledged that previous experiences influence how an actor understands the clash between intention and realisation, but I have not addressed the 'learning effect', which takes place via natural, witnessed and mediated presence. I did conclude in chapter 5 that to be able to address issues of an ethical nature, people have to gather in 'natural presence', which resonates with the definition of moral distance as Hamelink formulates it. I have also learned from the work of Damasio that emotions and feelings are crucial indicators of where 'good for life and bad for life' is to be found and that these feelings and emotions involve all layers of consciousness a human being possesses. In this sense, feelings that are triggered by mediated presence can only inspire limited ethical behaviour. Damasio argues that when people grow up they learn to handle and understand their feelings and emotions according to the cultures they live in and develop 'social feelings' like compassion, shame, guilt, gratitude and more. I suppose that the development of "social feelings" plays a crucial role in what Hamelink formulates as 'learning morality'. The development of social feelings requires certain neurological conditions of the brain, but is far more complex than that according to Damasio. Insights derived from anthropology, sociology, psychoanalysis and evolutionary psychology as well as findings from studies in the fields of ethics, law and religion are all necessary to understand the evolution and development of social feelings. From his perspective Damasio concludes that "the grounding role of feelings is tied to their natural life-monitoring function" (Damasio 2004, 165).

Learning morality is a very complex process in which many contributing factors can be distinguished. It is a very important process for the shaping of communities and for the realisation of human rights as formulated in the UDHR. However, in this study I will not elaborate further on the concept of 'learning morality' and will limit my analysis to the moment of social interaction in which the possibility to act and the possibility to receive feedback appear to be crucial to be able to feel and know what happens in order to be capable of acting accordingly. Therefore I will focus on the moment a human being is inclined to take a moral distance. In the context of this exploratory study I can only highlight some issues that may be of relevance when trying to understand why people take a 'moral distance'. Hopefully, further research into 'learning morality' may benefit from the findings of my analysis of what happens in moments of social interaction in natural, witnessed and mediated presence.

I have chosen the UDHR as reference point for 'morality', for 'ethical behaviour', out of pragmatic reasons. The UDHR is an attempt to create a common ground for all the moralities humankind has invented, on a global scale. Written just after World War II, the UDHR has been subject to cross-cultural and transformative dialogues that have affected international politics. But the realisation of the UDHR in the many nations that signed it is far from being achieved (Falk 1999,

Weston 1999). In his book “The Ethics of Cyberspace” Hamelink raises the following question:

“The adoption of human rights as normative guidance for social ethics is founded upon a global social contract that the international community has concluded. The notion that common moral standards can be based upon a social contract already occurs in biblical thinking, in Aristotle’s Politics, in Roman law and in the eighteenth-century philosophies of Locke, Hume and Rousseau.

The social contract is essential to the thinking of a contemporary philosopher of law and politics, John Rawls. The common question is how can people who do not know each other live together? This is an extremely urgent question in societies that are increasingly anonymous, complex and multicultural.” (Hamelink 2000, 74).

The question “How can people who do not know each other live together?” sounds simple, but reflects a world of complexities.²²⁸ Does ‘living together’ refer to being gathered in natural presence? Do we also live together with people we only know through mediated presence? Does ‘living together’ refer to being present at the same time on the same planet? Or does ‘living together’ include living together across generations? And how long does living together last?

The other confusing element of the question is the “people we do not know”. Do we know people with whom we occupy the same place at the same time? Do we actually meet via mediated presence? When do we start to know each other?

Should our actions be influenced by the knowledge that people exist whom we do not know and who are somewhere else and may live in other times? How can we know what the effect of our actions will be, if we do not know them? How can we learn in such a case? And who are the other people?

Through the confusion that arises when taking all these other questions into serious consideration it becomes apparent that the idea of what a human being is, is not clear at all. As Hamelink points out, the actual concept of a human being, which inspired the UDHR, is a vague constellation of ideas that can be traced back to the Enlightenment. But all these ideas are also ‘cultural constructs’ (Hamelink, personal conversation January 2006). Damasio grounds the idea of a human being, and of the human being’s ethical actions, in the biological reality. Damasio describes his work and the work of Spinoza as that it “contains the foundation for a system of ethical behaviours and that foundation is neurobiological. The foundation is the result of a discovery based on the observation of human nature rather than the revelation of a prophet.” (Damasio 2004, 171). Even though I realize that modern western science possesses its own assumptions and takes them for granted, I prefer this approach and will continue to use it as a foundation for understanding the design of presence in the light of the UDHR.

Discussing the realisation of the UDHR, Upendra Baxi states that one of the major issues in people living together is how ‘voices of suffering’ can be heard (Baxi

²²⁸ I will not elaborate upon the notion of a social contract in analyzing the design of presence. My interest is in the question Hamelink raised.

1999). With 'voices of suffering' Baxi refers to other people we may know but often do not know and who are suffering pain. We can see people suffering from hunger on television far away, but in any environment there may be people who do not have enough money to feed their children good food every day. Hunger, no shelter, (fear of) violence, no home, no education, no political rights, no expression of religion, and many more reasons create many voices of suffering in this world as well as in our own environments. And also inner voices, psychological voices, of suffering require attention. The way presence is designed influences how voices of suffering can express themselves and how voices of suffering can be heard. When a human being does hear such a voice, he or she will want to steer clear of it and do something to restore 'homeostasis'. Social feelings will evolve and these will influence the thinking actor provided he or she is aware of the possibilities of action.

Moral distance is created by a variety of factors. In this study I argue that one of the reasons for taking a moral distance is not being able to hear the voices of suffering as well as not being able to act upon them. Moral distance increases because of the mediation of presence. I will discuss below how we take up moral distance in relation to mediated 'voices of suffering'. We take a moral distance to ourselves, to others and to our own actions. I argue that taking moral distance is not good for our survival and well-being. Even though media schemata help people to know and to learn how to deal with certain forms of mediated presence, taking moral distance confuses the ethical drive that is part of every human being.

Below I will sketch how moral distance towards oneself, to others and to one's actions is taken up. This is only a sketch, which is an exploration along the borders of this study. Moral distance as a concept needs further research and input from many disciplines, as I argued before. In order to create this sketch I will write in the 'we' form, emphasizing the exploratory nature of these thoughts. It is also important to realize that I write this sketch from the particular perspective of the Dutch Amsterdam environment, in which this research has been based.

MORAL DISTANCE TOWARDS ONESELF

Surveillance and identification technologies can follow our actions everywhere: satellites photograph, traffic controls register, server behaviour is analysed, telephony is monitored, public spaces are kept under surveillance by video cameras, customer behaviour is studied, financial transactions are documented. Our identity is stored in many databases. By whom, when and where this is done, we cannot say. Without a passport one is not able to travel, without an ID-card one cannot attend school, without a bank account one cannot even receive a salary in many countries. When one is really poor one hits a wall again and again. To have an identity in the modern world costs money and requires being able to read and write, to be able to process information. The digital divide between having an identity and having no identity is very difficult, it has become dependent on having administrative skills and financial means. In chapter 2 I concluded, it is particularly the fact that there is no reciprocity possible, no feedback, between a

person and these monitoring and surveillance systems that makes them a threat to personal and political freedoms. After having done this study I argue that the effect of this witnessed presence, which cannot be influenced by the person who is witnessed, is much deeper even. This person takes a ‘moral distance’ towards the own self.

Ethical behaviour, which is part of the foundation of identities as well as that it is the ground for how people live together, is based in the physical experience as is argued by Damasio (Damasio 2004). Because of the more and more ubiquitous surveillance and identification technologies, some elements of the physical identity have become digitized and have literally moved out of our reach. Autonomy, to be able to safeguard one’s physical, social and psychological well-being, is jeopardized comprehensively for people with an identity, as well as people without an identity.

When a person has an identity it is hard or impossible to control this identity in all the databases that execute information that affects a person’s life. A person fills in forms and sends facts and data to certain organizations, but one does not know by who, where and for what purpose one’s digital data concerning one’s identity is used. We are not informed when our data is matched, reformatted or deleted. The fact that I cannot control my ‘data–identity’ in all databases, that I am not informed about what is done with data concerning me, that I do not know how and where and by whom I am under surveillance, is too disturbing to handle. I cannot retrieve my data from the variety of systems, and the way systems are designed implies that I have no control. My inclination is to take care of myself, to cherish my autonomy. But the systems do not allow me to take care of myself in this way. So I am forced to take a moral distance from myself. I have hardly an opportunity to act upon my own survival and well-being when the systems produce ‘collateral’ damage. The effect of scale on moral distance is an issue worth studying in itself; one I cannot address in the context of this study. Because many people have to operate in crowds and large data–clouds during their day–to day lives, this issue requires rigorous further research.²²⁹

MORAL DISTANCE TOWARDS ONE’S ACTIONS

Using transaction and automation technologies one can act in another place at another time just by pushing a button. The reaction to my action can take place later and/or somewhere else. There is a distance between my action and the effect. I do not have to face the consequences in direct confrontation with my physical natural presence. The triggering of emotions will also therefore be more distant.

²²⁹ The moral significance of scale is an extremely complex issue: 1 dead is a person, 10 dead is a drama, and 1 million dead is a statistic. Even more so when realizing that any killed USA citizen will be considered a much larger tragedy than the killing of dozens of African people for example. Scale also influences knowledge production. James Surowiecki argues that large groups of people have certain ways in which they develop certain knowledge, which can not be generated by small groups of people (Surowiecki 2004). Large data structures in computer science are also studied as special feature in computer science. Scale facilitates certain dynamics that are hardly known yet which are only subject of research in the last decades.

The classical example of this kind of automated action is the pilot bomber in the aeroplane, who does not have to face the consequences of his act.²³⁰ The fact that there are actually people killed by the pilot's action is not perceivable to the pilot himself so social and moral feelings do not evolve, at least not immediately.

Today, in 2006, basic processes of infrastructure in many realms of society are outsourced, which means that a job can be done, an infrastructure may be maintained, thousands of miles away. I saw the electricity network of a Western European country being maintained by Indian professionals in one of the Indian multinationals in Bangalore. People in the West European country do not know their electricity infrastructure is dependent on people doing their job in India. When there is a thunderstorm in Western Europe the Indian workers read it on their screens and act according to the information on their screens. One has to trust the screens, the West Europeans and the Indians to be able to act upon their desire for well-being and survival.

This is an interesting reversal of moral distance. In natural presence Indian people would not feel morally inclined to take responsibility for a thunderstorm in Western Europe. Because of the mediation of presences (human and non human), the possibility of triggering events by one's actions — pushing buttons with an effect somewhere else actually diminishes the moral distance that people would have in natural presence. Of course, one can argue that this is an economic model, often based on exploitation of cheap labour, and it is a professional environment, so morality functions differently. However, it is important to realise that the 'social engineering' in some of the outsourcing businesses is very refined and profound.²³¹ It would be very interesting to conduct further research into this issue of diminishing moral distance between 'people who do not know each other' because of the trusted context in which the mediated presence occurs.

MORAL DISTANCE TOWARDS OTHER SELVES

By way of mass media and social network technologies millions of people see Human Rights being violated every day. We watch it, witness it, but most of the time we are not in the area where the violation is taking place. Because the violations are shown, the stories told, the violations are brought out into the open and political pressure and diplomacy may possibly have a chance of altering the specific situation. Because the stories are shared, they also teach moral imagination (Krijnen 2005). People discuss what they see and at least cognitively come to understand their emotions and feelings. But only few can act upon the

²³⁰ One could even argue that also the suicide bomber, who knows that as a consequence of his or her action he or she will be killed as well, does not face the consequences of their deed. They do not see the suffering they cause, they are dead by that time.

²³¹ In 2005 I had the opportunity to visit several Indian multinational companies, which were specialized in out-sourcing. In the 'social engineering' of the work the balance between natural and mediated presence is made carefully, because one is well aware that local cultures and politics will determine a client's input as well as how a client will perceive the end result. Also the project management and the standards set, which people have to follow, are the highest possible in international standardized measures for quality control. A third characteristic is that loyalty to the company culture and participation in the company's shared knowledge is carefully orchestrated.

story and the feelings it triggers. The vast majority of people only see the violations on television, hear the reports via the radio, or read about them in the newspaper or on the internet and can do nothing about them. Our emotions are triggered by the mediated presences we perceive, we feel it is not right, yet we can do nothing. We can only distance ourselves from the stories we hear, since it is information that we cannot do anything with, and media schemata help us to do this. Huge events that become “media bombs” (Matsumoto, 2006) like 9/11, the tsunami, or Pakistan’s earthquake, may trigger charity and symbolic actions of solidarity because the stream of news via a variety of sources and then synchronization between mediated and natural presence can be very intense. But even with those events, after a while, we take a moral distance. We have to get on with our own lives, and even when we look at ‘mediated’ people all day long, ultimately they are not part of our own world, which we have to take care of in order to maintain our own well-being.

Human Rights organizations try to break through this ‘moral distance’, but this is becoming more and more problematic (Hick, Halpin & Hoskins 2000). The effect of being a witness as actor has changed. Because of television, and by using social network technologies, we can witness anywhere anytime provided that the connections are made. While these technologies trigger ‘moral distance’, they also facilitate connections and collaborations to protect Human Rights as never before. People can connect via the Internet in a cheap and fast way and organize political action and trigger events and things happening in many places in a short time. This use of information and communication technologies functions as a catalyst for social movements. Nevertheless, I would argue, the effect of such human rights activities does not counter-balance the effect of taking moral distance by so many because of a lack of opportunity to act. Further research is needed into the question of what kinds of opportunities to act are necessary and possible when one is confronted with ‘people we do not know’ and who are in pain via mediated witnessed presence. It is also be interesting to pose the same question about ‘people who we do not know’ and who misbehave and harm others.

The possibility of acting and the feedback on the actions executed must ultimately impact on our natural presence if they wish to trigger the roots of our ethical behaviour. This is where our ‘natural life-monitoring function’ is located, even when many imaginary worlds and intense social environments influence our day-to-day being. Mediated presence increases the moral distance in principle. However, in certain situations where there is a strong and trusted context, as in the example of the Indian outsourcing company, moral distance may diminish to the point that people take responsibility for one another. Creating trusted contexts has been a strategy for centuries in dealing with ‘people we do not know’: nation states, military hierarchies, financial banks, postal services, solidarity movements, professional organizations and more. The information and communication technologies of the last few decades have challenged the way these trusted contexts are created and perceived. Because of the information and communication technologies the dynamics between the local, the regional and the global have changed. We learn to know and see much more than ever before of

people we do not know, yet it seems we have as little or even lesser possibilities to act upon what we perceive. This impacts how trust and trusted contexts are created and perceived as well. In the next section I will first return to trust and its relation to the design of presence.

TRUST: FOUR DIMENSIONS

In this section, I return to trust as such. In chapter 1 I wrote that the title of this dissertation “Presence and the Design of Trust” reflects the inspiration as well as the outcome of the research that is presented here. I focused on the design of presence and when writing stories in the text laboratory in an act of parresia, I found that trust and trustworthiness appeared to be an important issue in the experiences I had. Because I did not want to deal with two ‘fuzzy’ concepts, presence and trust, I decided to make trust operational by using the Universal Declaration of Human Rights as a normative point of reference for the quality of social interaction. In this study I argue that natural presence is a tool for well-being and survival. Information and communication technologies facilitate a transcending of time and place by mediating presence and permit a different scale of tracking and tracing and a different scale in collecting and distributing of information and communication than natural presence facilitates. Doing so, information and communication technologies also facilitate the taking of a moral distance, because of the way presence is designed through these technologies. As a result, I argued that when taking a moral distance, the care for well-being and survival is seriously jeopardized. This finding resonates with the fact with the insights in research about trust so far. Even though I do not elaborate on the research into trust as such, I shortly sketch some findings about trust hereunder to give an impression of the relation between well-being and trust as it is argued from a variety of perspectives in research about trust.

From a sociological perspective distinctions are made about how trust as a social phenomenon supports a variety of social structures. Fukuyama makes a distinction between high trust and low trust societies. He argues that in high trust societies with strong family structures and shared belief systems and religion, there is more well-being than in low trust societies (Fukuyama 1995). With the Internet and the new technologies new issues about trust surface. Since the 6th framework was established in 2004 also the European Commission funds research into trust and several universities, including MIT and Stanford, have established special research groups into trust. One of the participants in the EU program is the research group “Trust: Theory and Technology” (T3) of the Italian National Research Council in Rome.²³² T3 is founded in 2003 and wants to develop a theory of trust because, as they write on their website, “Trust plays a great role in modelling interaction social concepts (such as commitment, delegation, conflicts, etc.) and macro-social concepts (such as dependence networks, market, organization, group, collaboration, etc.).” (Trust: Theory and Technology, 2006). On the website of this research group one can find a collection

²³² Trust: theory and technology <http://www.istc.cnr.it/T3/>

of publications presenting models and first explorations about trust as a socio-cognitive phenomenon that influences deeply how we interact. In management theory and social network theory trust also surfaced as an issue of importance. “Trust serves to enhance effective communication and increase productivity within an organization. Relationships based on trust allow transaction costs go down because there is no need for either party to be wary of one another”, as is argued by Karen Stephenson and cited in an article written by Art Kleiner about Stephenson’s “Quantum Theory of Trust” (Kleiner 2002). According to Kleiner Stephenson has developed measuring models and algorithms with which she analyzes how an organization operates, specifically from the perspective of trust.²³³ “People have at their very fingertips, at the tips of their brains, tremendous amounts of tacit knowledge, which are not captured in our computer systems or on paper,” says Professor Stephenson. “Trust is the utility through which this knowledge flows.” (Kleiner 2002).

With this study I contribute to the research about trust by arguing that the design of presence influences the way trust potentially builds or breaks down. Because we have created and are creating new configurations of time and place in social interaction, we are also creating new configurations for the design of trust and distrust as well. When I translate the findings of this study to the design of trust, I argue that there are two other dimensions, next to time and place, that are distinct in social interaction and the way these dimensions relate is a factor of significance for the building up or the breaking down of trust.

You / not-You

The way I relate to the person, organization or system that I communicate with defines how I will understand what happens. In natural presence this relation is influenced by the context that a certain place at a certain time provides. In mediated presence, the context is provided by the connection itself. The relation between the interacting actors defines the context for the understanding of a social interaction. Witnessed presence is catalyst both in natural as well as in mediated presence. Trust builds or breaks down in series of moments of social interaction. Trust influences how the relation will evolve as well as that the relation influences how trust evolves over time. In chapter 2 I distinguished between You and not-You, between people we are in relation with (family, neighbours, colleagues etc.) and the people we are not in relation with. The You/not-You dimension is a qualifying factor for trust. Not only it determines whether and how people socially interact, it also defines what trust can build up or break down as became clear in both the case studies that I describe. I suspect that the processes of attribution, synchronization and adaptation, that makes mediated presence acceptable, influence how trust and delegations of trust develop as well.

²³³ According to the same article Stephenson never wrote a book about her work, she did patent her algorithms though (Kleiner 2002).

Do / not-Do

Through analyzing the effect of taking a moral distance I became aware of the fact that being able to act, to do or not to do, and to receive feedback on these actions, is crucial for being able to take care of one self and others. I suspect that the capacity to act is crucial for the building up or breaking down of trust as well. When discussing the larger technological structures that millions of people use every day, delegation of trust is an important issue. How such delegation becomes trustworthy I will not discuss here. This study, that took the variety of presences as its starting point, clearly concluded that natural presence is distinct. Natural presence needs trustworthy vital information upon which it will be possible to act. Also larger structures for delegation of trust will have to honour this strive for well-being and survival and in this strive the possibility to act and receive feedback upon one's actions is distinct. Therefore I argue that a fourth dimension is crucial for the design of presence and for the design of trust. This is the dimension of Do/not-Do. I call this possibility to act a dimension because the new technologies create new ways of acting as well. Especially when delegating trust, it is possible to act in other times and at other places. The issue of what qualifies as a deed (are words deeds?) and how deeds that are the result of a delegation of trust to other people or technology can be related to the actor who started a series of events, is beyond this study and requires a lot of further research. When designing presence and when designing trustworthy interactions, the possibility to act, to do or not-do and to receive feedback upon one's actions is a factor of distinction for an actor involved.

The design of presence, which at the first glance facilitates a transcending of time and place, also influences how we relate to others and how we can act. Through this study I realize that dimensions of You/not-You and Do/not-Do are as significant, when designing presences in social interaction, as dimensions of time and place. As a result of the four dimensions of time, place, action and the other, create certain trust configurations while they exclude others. How these four dimensions relate creates the ground on which trust can be build or not.

YUTPA: WITH YOU IN UNITY OF TIME, PLACE AND ACTION

When discussing social interactions I suggest that we should formulate the YUTPA configurations in which they occur. YUTPA is an acronym for “being with You in Unity of Time, Place and Action”. You, time, place and action can be understood as dimensions that can have different values between You and not-You, Now and not-Now, Here and not-Here, Do and not-Do. The word unity refers to the specific set of relations between these four dimensions that is designed in a certain product or process, which makes certain interactions possible while it excludes others. It is a formulation from the perspective of the actor.

YUTPA provides a conscious description of the Time, Space, Action and You configuration of a certain product or process, in which natural presence, mediated presence and witnessed presence all play a role. The specific configuration, the specific YUTPA permits certain forms of trust and excludes others. In the development of judicial systems and in the evolution of humans living together, we have developed formats, methodologies and structures upon which we base the manner in which we deal with trust and truth. The specific configuration of a YUTPA is distinct in these processes. Because we are physically mortal beings bound to time and place we need a more conscious awareness of these formats and methodologies for living together when transcending the boundaries of time and place.

Every YUTPA has distinct features of trustworthiness. Social and legal systems base their rules on certain YUTPA's. Giddens shows how 'rules' in certain time/space configurations underlie our social activities (Giddens 1984). The YUTPA that is genuinely used as a reference point is 'the being physically present at a certain place at a certain time and being witnessed by another person'. Another YUTPA that is very common is the YUTPA of text written on a piece of paper. When it is dated and signed, sometimes before a trusted party like a notary, written text on paper has executive power in other places at other times for other people.

The YUTPA of a local radio show is different from the YUTPA of national radio show. The YUTPA of a credit card is different from the YUTPA of money. The YUTPA of an armed soldier in war is different from the YUTPA of a gang member in a poor neighbourhood. Based on a variety of factors, every YUTPA is attributed with a certain condition of trust in certain contexts. It is the trust that has to be designed for societies to work.

YUTPA's are deeply influenced by technology. Because of the development of mechanical, electrical, electronic and digital technologies, we can act with other people over time and distances other than dictated by the YUTPA that is determined by our physical presence.

A variety of new YUTPA's has evolved over the last few decades because of digital technology. Internet, mobile communication, GIS, and databases have created new YUTPA's of communication. Tracking and tracing, collecting and distributing, presence (being switched on) and absence (being switched off) have changed the scale and patterns of communication.

What we do, makes us who we are. Being alive is enacting our being, acting out our being. Our acts feed back into our brain, into our being. With our proto, core and extended consciousness we have presence in this world. Technology interferes in our presences on all levels. Because trust and truth is limited in any YUTPA, we have to analyse in which YUTPA we are operating. The limits of a YUTPA are defined by the radius and relationship between the dimensions of time, place, action and the other. It is the specific time/space configuration in which we meet

others in action that distinguishes one set of possibilities and liabilities from another.

Processes of purification and mediation occur in every YUTPA because all YUTPA's also function in the context of one another. In his book "We have never been modern" Bruno Latour explores the complexity of the anthropology of the Modern Constitution, in which science, technology and politics are deeply interwoven (Latour 1993). For the pre-moderns, nature and society were not separate. For the moderns, nature and society are distinct and at the same time can only be distinct because they are completely interwoven. Nature is a social construct as much as society is immanent, and hybrids occur. In his elaborate analysis Latour concludes that processes of purification and translation/mediation take place all the time and should be distinct in all aspects of modernity. A modernity that has never been modern, as he argues, because it cannot keep these processes distinct. They blur, purification and translation/mediation.

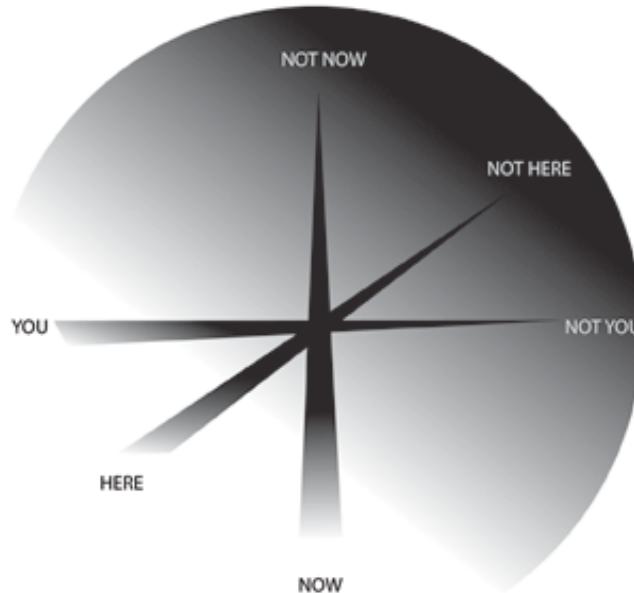
"The hypothesis of this essay is that the word 'modern' designates two sets of entirely different practices which must remain distinct if they are to remain effective, but have recently begun to be confused. The first set of practices, by 'translation', creates mixtures between entirely new types of beings, hybrids of nature and culture. The second, by 'purification', creates two entirely distinct ontological zones: that of human beings on the one hand; that of nonhumans on the other. Without the first set, the practices of purification would be fruitless or pointless. Without the second, the work of translation would be slowed down, limited, or even ruled out." (Latour 1993, 10).

The multiple presences that are constantly produced only become more complex, more hybrid, less linear and more fragmented. This is why Latour's suggestion of skipping the idea of modernity and speaking about processes of purification and mediation instead, resonates with the idea of YUTPA. In every YUTPA the process of purification and translation/mediation also occur. In every product or process we create the dichotomy between human nature and non-human nature and at the same time we accept the hybrids almost immediately in their own right.

YUTPA does not distinguish between real and unreal presences, nor does it distinguish between natural and unnatural presence — like social, cyborg, modern, indigenous or technological presence. It accepts any presence as a given upon that one can act upon and it accepts any presence as a factor that can influence our well-being and survival. The way trust and truth develop is defined by the orchestration and constellation of presences over time, which each have their own specific YUTPA description. Nevertheless, while partaking in the variety of mediated presences, natural presence of the actors involved remains to be distinct. In the support for this natural presence also the ultimate values for trust are to be found.

YUTPA: GRAPH AND EXAMPLES

In chapter 2, I opened my argument showing a graph to understand media with two axes: asynchronous/synchronous versus physical/virtual. Below I present a graph that reflects the outcomes of this study. In the graph hereunder, in which three out of the four dimensions are depicted, eight communication spaces are sketched in which an actor can act or is acted upon. The fourth dimension, the dimension of action, creates the movement or non-movement in each space. It can be imagined as the thickness of the air one can possibly move in. Clear air in for example the Now/You/Here space facilitates easy action, where for example in the not-Now/not-You/not-Here no air is available and action is nearly impossible. Being in the centre of the axes, an actor can move in any of the eight spaces, or movement is forced upon the actor from one of the eight communication spaces and the actor does or does not have the possibility to react.



You/Now/Here

Meeting in Real Life, in natural presence

You/Now/not-Here

Telephone, chat, videoconference
Synchronous mediated presence
Social network technologies

You/not-Now/Here

Traces of having been there
Architecture (which can be understood as information and communication technology)
Places for natural presence

You/not-Now/not-Here

Email, letters, packages
Asynchronous mediated presence
Social network technologies
Transaction technologies

not-You/Now/Here

All strangers around me
Surveillance and identification technologies

not-You/Now/not-Here

Mass media news programs

not-You/not-Now/Here

Environments without momentum, genuine space

not-You/not-Now/not-Here

Everything I do not know
World Wide Web
Social network technologies
Transaction and Automation technologies

My research focused mostly on the four communication spaces that are defined by You. The four communication spaces that are defined by You (You/Now/Here, You/Now/not-Here, You/not-Now/Here and You/not-Now/not-Here) create a solid ground for social interaction since the interactions with the other human being are understood in the context of the relation with the other human being. Processes of attribution, synchronization and adaptation may be intense, but the series of moments of interaction in a communication process, especially when these are rooted in the You/Now/Here, creates trustworthy interactions. Establishing distrust is as trustworthy in this respect as establishing trust.

The You/Now/Here, being together in natural presence, is the ultimate communication space where trust builds or diminishes, where human dignity is to be respected, where the negotiation about trust and truth ultimately happens.

Feedback from synchronous and asynchronous mediated presences (You/not-Now/not-Here, You/Now/not-Here) can contribute to the building or diminishing of trust. Social feelings like love, compassion, loyalty can also be expressed by way of mediated presence. Whenever though issues of ethical nature have to be addressed, when people have to innovate and/or evaluate a meeting in natural presence, in the You/Now/Here, is likely to be most productive. To accomplish certain tasks one would prefer synchronous mediated communication: to make a phone call, a videoconference or a chat. Other tasks are better performed in an asynchronous way: to send a letter by email, to send email or a package.

Whenever people witness each other, who do not know each other, one may argue they move from a not-You space to a You space. When people witness each other in natural presence a sense of responsibility is more easily felt than in mediated presence. When people witness each other this influences how trust develops. Witnessed presence, having a catalytic effect, may increase or diminish trust between people. Again this effect is most strong in natural presence, but when collaborating online to perform a certain task, the regular postings on a mailing list for example prove presence and may generate trust as well.

The four communication spaces that are defined by not-You are much more problematic for the building or diminishing of trust since they are most of the time highly dependent upon the delegation of trust. Trust in social structures and trust in technology are required to be able to operate in those spaces, trust between individuals is the not the issue in such spaces. Being in a genuine space surrounded by strangers, is like being in wild nature. Everything is information. The confusing reality is that surveillance and identification technologies deeply invade in the body and its autonomy, just like mass media operate the mind. Mass media and surveillance and identification technologies do not generate feedback from the perspective of having a relation with the actor. They use the actor and they deeply invade into the personal sphere. There is no response or feedback the actor can give. He or she is treated as input and output of information. In the not-You/Now/Here communication space (in busy streets for example) people treat each other as information, as Buber already argued. But in such a busy street

one can still be a witness and decide to act. With the help of information and communication technologies the information of human beings presence is turned into data-identity in all other three not-You spaces and this data-identity a person can hardly control.

The blurring between You and not-You creates confusions as well as solutions. In not-You spaces trust is delegated, moral distance is easily taken, responsibility is harder to sense. In the You spaces relations are made and social interaction takes place. By interchanging between mediated and natural, between witnessed and not, between synchronous and asynchronous, between not-You and You spaces, between Here and not-Here, and by offering the possibility to act, communication processes take shape.

International organizations and businesses, which work local, regional and global, have developed all sorts of formats and rhythms in communication processes that use all these elements and dimensions. The public domain, in which information and communication technologies play a crucial role, is in trouble though. In the not-You communication spaces basic trust is delegated to governments and companies. When analyzing or designing in what trust relation one is operating being in a not-You configuration, one is completely dependent on how the delegation of trust is experienced. But what possibilities are there to address an issue when the experience is unpleasant or even harmful? Since so much of the activity generated by information and communication technologies do not share place or time, there is no shared social structure in which effects and demands can be addressed. There is no international court for ICT, there is no control on how data are created, there is no control on how data are matched, travel or even on how long they exist. Especially the relation between a human being and his or her evolving data-identity, which comes into existence through processes of purification and translation/mediation and can travel endlessly, requires rigorous further research from the perspective of the Universal Declaration of Human Rights.

The UDHR wants to regulate how we treat people we do not know by granting human rights to all human beings. I took the perspective these have to be respected for trust to build or break down. As I argued in the first section of this chapter, people are inclined to take a moral distance towards themselves, their actions and other people when using information and communication technologies. Faced with so much influence of the information and communication technologies, especially in the not-You communication spaces, which spills over in the personal sphere of the You communication spaces, the way human dignity can be safeguarded and how trust can be build, demands for a rethinking of technologies and the way we use them. My plea is to rethink the design of technology as well as the way we design the processes in which we use the technology. To propose ideas about how to redesign technology is not within my capacity, but I do want to propose hereunder with some examples how one can

think about the use of information and communication technology when being concerned about how trust will build up or break down.²³⁴

Example 1: Voting

In the Netherlands in 2006 during the national elections, all voters were supposed to cast their vote by computer. Hackers, among them Rop Gonggrijp with whom I co-produced the Galactic Hacker Party, proved that the computers that were supposed to be used during these elections were not safe. The software could be manipulated and it was possible to monitor what people voted from outside the polling stations. As a result several cities decided to change the voting process and had people vote by using the traditional red pencil and counting the votes by hand. When I became aware of this issue I realized that this study actually gives arguments why computers should never be used in such national voting procedures, which define the political landscape for the next 4 years. Hereunder I will do a YUTPA analysis of the voting process by formulating each dimension and how it relates to other dimensions.

You: the You in this case is the group of people with a Dutch nationality and who are allowed to vote because they have the Dutch nationality. Long term residents, who have passports from other countries but who pay taxes in Holland are not allowed to vote for example. When I vote I feel the fact that I have a nationality, I am part of the group of people with a nationality who vote and by doing so execute their civic democratic right to vote. It is not a group I trust specifically, but I trust or distrust the voting process of which we are part. It is possible to take a moral distance, the voting process concerns millions of people I do not know. Through the act of voting however, I relate to the other Dutch with whom I am not in relation with normally. They are not–You's. But when I vote I feel connected because the shared outcomes of our votes will define how the country will be ruled the coming years. Action in this case defines the relation with all other not–You's, with whom I do accept a relation during the voting process. It is a rather abstract relation, which becomes touchable the moment I receive my voting paper in the mail and even more so when I enter the polling station. The presence of the people in the polling station who monitor and facilitate the voting process in natural presence make the taking of a moral distance towards the voting process and my own vote obsolete. They embody the democratic process and emphasize for me the ethical impact of bringing my vote. They are the social interface towards the voting process in which millions take part. Their natural and witnessed presence makes all the mediated presence around voting more real.

Time: the fact that we all vote within the same hours on a certain day makes the experience much stronger. Both in the natural presence of meeting people, at the bakery for example, as well as in many mediated presences around me, the issue

²³⁴ I can only formulate imaginary ideas concerning the design of technology. Imagine any time some part of my data identity is moved, manipulated or matched it would notify me and I am given the choice to eliminate parts. Imagine no part of my data–identity can operate without my explicit consent. Or a huge issue like transparency of infrastructures, how to solve it?

of voting is at the same time in the focus of attention. The synchronous character of the elections, we all act in the same few hours, the fact that what I do, namely voting, is to be found in many media at the same time as well as that many people around me discuss the voting in these days, makes the catalytic effect of witnessing in natural as well as in mediated presence strong and it becomes undeniable that the voting actually takes place.

Place: place has different roles in the voting process. It functions as a concept, since 'dutchness' is related to the place of the Netherlands. My being Dutch is the result of being born in the specific Dutch territory and the results of the voting process will be applied to this territory. The concept of Dutch is related to the Netherlands as a place and this place gives me identity (including a data-identity) and a nationality, which is one of the rights in the UDHR. Because I am connected to the place of the Netherlands I have the right to vote. Place also functions literally: to be able to vote I have to go to a polling station in natural presence and take the voting paper, that was send to my house, with me. The polling station is the place where democracy happens and it is a place with real air one can breath. Having to go to the polling station in natural presence emphasizes the ethical dimension of the action I am about to do. The third function of place concerns the vote itself. I go to the polling station to bring my vote. 'Casting a vote' would consist of identifying yourself, getting a piece of paper, going to a polling booth, making a mark with a red pencil, leaving the polling booth taking the paper and putting it through a special opening in a sealed box. I literally place my vote in the box and trust the people in the polling station to do a good count.

When I cast my vote by pushing a button on a computer I may argue that that increases the moral distance between my actions and me. But one could argue that this is just a question of developing the media schemata. The problem that remains is that only a few people design the software of such computers, which define how the calculating of the votes is done. Because millions of people have to vote computers seem handy, but the scale of operation has increased above the line that I can understand. I take a moral distance. I do not know those people, I do not know who checked the software, I have to delegate my trust into the technology and the creators of the software in a moment of utmost importance for democracy to stay alive. In the old fashioned way, 10 people from a polling station will count the 1000 votes of their neighbourhood. They do this in natural witnessed presence, between them they want to 'ethically' do well. Because I see those people when I bring my vote I can sense the democratic process because they are real people in front of me. The paper trail of the given votes permits a recount if necessary, which a computer also does not generate. The transparency of the people counting the votes in natural witnessed presence, despite the amount of work and despite the possible counting errors, creates an awareness of the democratic process no computer can give. Counting errors are less of a problem than the possible moral distance that will be taken by so many. Just as one does not marry by way of computer, one should also not vote by way of computer if democracy is to be taken serious.

Example 2: Pro-Ana websites

Another example of a need to think different about the use of technology was posed to me by Heleen Riper, who was co-producer of the Seropositive Ball. Heleen Riper specialized in e-mental health and the following question was posed to her: "Should we facilitate the meeting of girls with anorexia nervosa via our website since we learn to know that they help each other starve?". Anonymously meeting via Internet is especially useful when people are confronted with a disease of behaviour that is socially unacceptable. For Anonymous Alcoholics, as was the case for people with HIV/AIDS at the Seropositive Ball, meeting via Internet can be helpful because one finds people who are faced with the same issue and social exclusion. People support each other, but what to do when people support each other in becoming sicker instead of less? These girls use the Internet and the anonymously meeting of each other not to nurture their well-being and survival, on the contrary, they help each other starve. I will not discuss the particular site but more in general comment on pro-Ana websites²³⁵. On the pro-Ana websites (pro anorexia nervosa) a variety of information and communication is found on analysis of the illness, diets, exercise, calories meters, images from 'good bodies', forums, web logs, guestbook etc. Even though several sites give warnings that anorexia is a deadly disease, before you can enter, they are clearly designed to support girls with anorexia to sustain their starving practices.

You: the girls coming to the sites look for people who are like them, who face the same problems. The You is actually 'someone like me'. Many postings have a 'dear diary' character. Many postings give a sense of 'coming out', daring to show you have anorexia and not to be ashamed of it. The You on the pro-Ana websites are often actually a Me one wants to meet. The support the girls give each other is the support they like to receive themselves as well. They witness each other for support, and at the same time they are free from being witnessed in a judgemental way. The people they meet on the site are very importantly not people they meet in their own environment. They are seen, supported and free from recognition. There is no commitment towards each other. One could say these girls mostly communicate with themselves while being on these sites.

Time: the sites are available 24/7 and are open to visit for anybody. Some sites one needs to register for certain parts. When spending time on the site one looks, reads and possibly writes. One can visit whenever convenient. The time of the visitor is characterized by the personal life of that particular person. While spending time behind the computer and being immersed in the online environment one cannot eat or exercise. One is free to go and to come at any given moment. No time is given, no presence is required.

Place: the sites clearly try to give a sense of place; visuals are used to create a recognizable atmosphere (women's bodies, romantic drawings, gothic imagery, etc). There is a variety of sorts of information and communication and other

²³⁵ <http://www.pro-ana-nation.com/>
<http://forum.ringsworld.com/pro-anorexia.html>
<http://community.livejournal.com/proanorexia>

people leave messages, which makes the place more real as well. The sense of place that the websites offer are not connected to a particular place in real life, the place only exists online but it does communicate atmospheres of western modern life.

Action: the action that the sites facilitate are looking, reading and possibly writing. This could also be rephrased at that the sites offer information and communication to help the visitors act in a certain way concerning their natural presence. I could also say that the sites trigger imagination, in such a way that the mental problem the anorexic girls have, are becoming more severe. Learning to know about each other's solutions for not eating and loosing weight, can trigger the catalytic effect that witnessed presence can cause.

One could argue that when one spends time in not in a particular place and when mostly communicating with one self without necessarily an action to be triggered, one is actually involved in a practice of self-reflection. Being involved in a practice of self-reflection requires a normative set of references to make such reflection possible. The set of references that is given by the sites are geared towards coming out, towards acknowledging one is anorexic. Anorexia is not approached a mental illness on these sites, even though they mention this, but towards the style of life when being anorexic. There is no other action than looking, reading and writing and the partaking in information and communication channels, whether this triggers certain actions or not remains to be seen. However, the intention of the sites as well as the intention of the users of these sites is questionable. And intention is part of morality, as professor Hamelink argued, so an ethical position can be taken.

This is a clear example of how witnessed presence can also have a catalytic effect that does not nurture well-being and survival. One could even argue, that despite the fact that they know it is not OK to starve yourself, they not only have taken a moral distance towards their own selves, but also to each other. The first question that I will not address here, is whether 'the right to life' includes the right to kill your self (UDHR 1948, art.3). For the organization that hosts the site it is clear that they are facilitating something that makes them uncertain about their own ethical position. Apparently, when one just gives opportunity to meet by way of technology, one can also nurture meetings with side effects one does not want to be responsible for. Apparently, also by just offering technology, one can be faced with deep moral problems that actually need a meeting in natural presence to be able to act upon. When really having to solve this problem, as the organization who facilitates the site has to do, a careful orchestration between anonymity and being recognized, between mediated and natural presence, between being witnessed and being in a private environment, is the only solution to this problem. Such orchestration sets out to offer a set of references that can help these girls when reflecting upon their state of being. The first step is taking the responsibility though. When I run a bar, or a club like Paradiso, not anything goes. I demand a certain behaviour and offer respect to people's dignity. When I see people suffering and it is within my possibility to act upon it, I want to do something, as most people will. Despite the fact that people take a moral distance towards each

other in natural as well as in mediated presence, it is remarkable that the owners of the technology in this case, do feel the responsibility for what they facilitate. As in real life, there is no easy answer. The host of the site can decide to close it and the girls will find other ways. If the host of the site wants to take responsibility for what happens on the site and specifically what happens to the girls who visit the site, a careful orchestration is necessary. Such orchestrations are specific and situated, as I will argue in the last section of this chapter. To orchestrate such processes, in which another set of references is offered to these girls without jeopardizing the feeling of being acknowledged, is a highly creative and complex task.

Example 3: The Grameen Bank

The last example I want to elaborate upon concerns the Grameen Bank, the first bank that introduced micro-credits. Professor Muhammad Yunus, inventor of micro-credits at the end of the 1970's and founder of the Grameen Bank in Bangladesh in 1983, was awarded the Nobel Peace Prize for 2006. The idea is that poor people cannot use their potential because initial funds to start a small business are not available to them in standard finance practices. To unleash this potential of the poor both for their own sake as well as for their environments sake professor Yunus invented micro-credits. The idea is that when I want to obtain a micro-credit, a small amount of money that permits me to buy seed, two chickens or a small vehicle for example to start of my business, I need two people who will declare that they trust that I will succeed in the plan I set out to do for which I needed the micro-credit. The witnesses also agree to witness me while I execute my plan. I do not need any other securities, which other banks normally ask. The Grameen Bank has 98% rate of recovery over the nearly 30 years they exist and this is one of the highest in the world. Micro credit has become a concept, which is applied to many sorts of finance, which are driven by a respect for Human Rights that includes the economic situation of people to not be poor. Hereunder I describe the YUTPA of the original micro-credit concept of professor Yunus and how it is based on a careful design of presence and trust.

You: when borrowing micro-credit, the relation with the bank is designed around the relation with two trusted people one chooses one self. These two witnesses declare to have trust in the plan the borrower sets out to accomplish. While executing this plan the two witnesses stay in touch, motivate and monitor how the execution of the plan evolves.

Time: a loan is given for a certain agreed amount of time after which it has to be paid back.

Place: loans are only granted locally, the borrower and the two witnesses as well as the bank all share time and place. They share culture, language and social economic context.

Action: borrowing money and starting to earn money.

Would it be possible for example to create a Grameen Bank by using MSN or any of the business community networks? In game environments virtual objects have

gained money value for which they are exchanged. Online markets like E–Bay and online shops are flourishing and make turnovers of billions of dollars. Would it also be possible to invent a credit system that only operates online? How would the organization of trust and liability be arranged? Taking a bank's perspective makes the question even harder. Only when the return on investment is to be expected it will loan money. The Grameen Bank organizes this trust, and therefore its return on investment, locally. It are people who share time and place and who know each other that are allowed to borrow. Banks operate all on a global scale; money has become virtual up to the point that it circles the earth many times before it hits the ground. One would imagine that a virtual borrowing system would be in place by now, but this did not happen so far. When trust functions as hard currency between rich people, money orders can be faxed, phoned and emailed about. Networks of trust and delegation of trust are accessible for people when being rich and having a trusted identity. When trust becomes hard currency that is loaned to poor people, who are to be distrusted money wise, witnessed natural presence is a condition 'sine qua non'.

YUTPA AS A METHODOLOGY FOR DESIGN

In design trajectories the formulation of design requirements is a crucial phase. In the design requirements the formulation takes place of what a product or process will facilitate for the users: function, sequences of action, when and how feedback is generated, what elements are traced and/or stored, at what scale and speed the designed product or process will have to function, what searching and matching is provided for, how the product or process will interact with the environment, what safety measures will be embedded, what look and feel the product or process will generate.²³⁶

Particularly in environments where technology plays a crucial role, the conversation about design requirements is complex because a variety of skills are needed around the table. Hardware, software, interaction design and graphic design each have their own language. So do investors, entrepreneurs, marketing people, sales people and last but not least, and the users. As a producer or a project manager one has to overcome the incommensurability between these disciplines. One has to be able to translate, build bridges, use boundary objects and create a perspective for everyone involved. This formulation of a perspective, the 3D point in the 2D network (see chapter 4), creates the social and economic perspective in which a product or process will function.

²³⁶ Design research and the project management of design trajectories have been subject of many books and conferences. This is a rough sketch of elements that one encounters in these texts. My own experience involves working with the Waag Society, an independent media lab in Amsterdam, Mediamatic, an interaction design company in Amsterdam, the Educational Research and ICT department of the Hogeschool van Amsterdam, the Digital University of the Netherlands and incidental others.

It is in the formulation of the perspective of the design requirements that the notion of YUTPA may contribute to the conversation. As pointed out in chapter 1, this study wishes to contribute to the conversation and the debates about design so it will be more capable of taking responsibility for its effects. It wants to contribute to the language of deep design (Lunenfeld 2004). By clarifying how natural presence, mediated presence and witnessed presence are orchestrated, a more deliberate design will be made possible. By formulating what kind of YUTPA one wants to make, one clarifies how trust and truth will be negotiated in the product or process to be designed.

It will require more work than can be facilitated by this study, to translate the findings of this research into a useful tool for designers and an instrument for the conversation about design between different stakeholders involved. By formulating questions that have to be answered in the process of formulating the design requirements, the insights in this study may become accessible and useful for designers. On the basis of the structural formulation of certain questions that have to be answered in a certain process (as in research, in project management, in assessment trajectories) a methodology can be created. In this sense YUTPA can be developed into a methodology for design processes when further research is facilitated.

As actors, people accept the introduction of technologies. People, actors, are the markets. The possible transcending of limitations time and place is extremely attractive for any human being in certain situations. In this study it has been argued that the surpassing of the dimensions of time and place by the mediation of technology also has social implications, which we are hardly aware of. These social implications concern the way trust and truth are negotiated between people who know each other, and between people who do not know each other. This is why YUTPA as a methodology for design may contribute to a more deliberate design of products and processes that aims to support the democratic development of our societies in which bio-diversity is increasingly challenged by techno-diversity and in which processes of purification and mediation/translation consistently arise.

Every YUTPA possesses possibilities for action and distinct possibilities for feedback that designers can use. Also, an action in one kind of presence may have feedback in another. People need to be able to act and need to receive feedback. Feedback, the 're-action' to the action, occurs in a certain time frame within a certain period, and it occurs in a certain space, which through the action, is related to the place where the action originated. Feedback can be noticed or not. Feedback, which aims to create moral commitment when dealing with mediated presences and witnessed presences, has to be orchestrated in such a way that natural presence is involved. Boundary objects can translate between different possible presences.

In the exploratory case studies described in chapter 3 and 4, I found that the editing of vital information and the orchestration of the crucial network are

prerequisites for generating collective authored outcomes that will sustain possibilities for survival and well-being. It is by formulating in which YUTPA one is operating, which other YUTPA's interfere or contribute and how the yet to be designed YUTPA's should contribute, that the relationships between our physical well-being and our environment, whether or not it is cluttered with mediated presences, will be clarified.

The introduction of YUTPA as a conceptual framework implies that vital information and crucial networks are not only 'content matter', but also that the structure of time, place, action and the other in any piece of information and communication, is significant. It determines whether a piece of information and/or communication will generate the vitality that we seek, in what way it can influence the negotiation about trust and truth in a certain context. YUTPA is an attempt to deconstruct the 'blur' that techno-diversity creates, a 'blur' that consists of technologies which aim to conquer 'global markets' and invade millions of day-to-day lives.

The claim for the global outreach of science and technology is criticized by Donna Haraway in her plea for 'situated knowledge': "I am arguing for politics and epistemologies of location, positioning, and situating, where partiality and not universality is the condition of being heard to make rational knowledge claims. These are claims on people's lives; the view from a body, always a complex, contradictory, structuring and structured body, versus the view from above, from nowhere, from simplicity. Only the god-trick is forbidden. Here is a criterion for deciding the science question in militarism that dream science/technology of perfect language, perfect communication, final order." (Haraway 1991, 195).

A YUTPA is concerned with situating a product or a process, and in so doing it aims to situate the knowledge (the information and communication) that is triggered or produced by the product or the process. In YUTPA the emphasis is placed on the relationships between the actor and the other person, or people, in a certain situation. A situation is defined as a specific configuration of time, place and action in order to characterize what possibility of action and feedback may be expected. Haraway emphasizes in her essay that the social and economic position of the actor/researcher has to be acknowledged to better understand what kind of knowledge can be, and will not be, produced. Even though a social economic analysis of knowledge of a product or process is very insightful and contributes to the understanding of it, it is only a first step in generating opportunities for change.

YUTPA is a concept that derives from the thinking actor and opens up possibilities for other configurations. It realises that trust and truth are the result of a negotiation and of a 'trade-off' between multiple presences. That is why unexpected uses of technologies evolve between people, who are all actors and who will always seek for the paths through the maze to support their well-being

and survival. People look for the ‘tactical’²³⁷, for the ‘cracks’ in the realities offered, in which they can connect to each other to obtain certain goals. By using a certain technology people change the YUTPA that is offered by the way they use it or add other presences to make the ‘trade-off’ serve them better. Strategic awareness, as is suggested by Haraway’s social economic analysis in her plea for situated knowledge, adds to the actor’s understanding of a certain situation in which a product or process, and the technology it uses, functions. It does not explain though why people change technologies and the use of technologies the moment they touch them. The reason for this is to be found in the ‘thinking actor’, as is argued in chapter 5, as well as in our formulation of natural presence in chapter 2, in which I argue that the presence of other people, of another person, characterizes our own presence as well.

Michiel Schwarz, a Dutch essayist on culture and technology, proposed the notion of ‘situation design’, in which the ‘space of places’ and the ‘space of flows’ are designed in one coherent trajectory (Schwarz 2006). The ‘space of places’ is our physical world. The ‘space of flows’, first formulated by Manuel Castells, consists of all the streams of information and communication that can reach us anywhere (Castells, 1996). That it is of vital importance to connect these two spaces is argued by Castells as I cited in chapter 5 already. If we do not manage to connect the two than “Experience, being related to places, becomes abstracted from power, and meaning is increasingly separated from knowledge.” (Castells 1996, 428). The idea of ‘situation design’ resonates with my plea for designing integrated learning environments in which the physical and the virtual communication are designed as one information and communication space, which I shortly discussed in chapter 2 (Nevejan 2001). In this study, which results in the proposal of the concept of YUTPA, a next step is taken towards how one could go about such a task.

Presence, I argue, is one of the major determinants in the negotiation of trust and truth. Because of the development of technology we face multiple presences and make a ‘trade-off’ in which the different configuration of YUTPA’s defines what possible action and feedback can be expected. As argued by Riva, Waterworth and Waterworth, presence is a tool for survival. (Riva, Waterworth & Waterworth 2004). Because of the survival value of our presence, we need to embed a perspective when designing products or a process. We also need this perspective when designing ‘situations’. The possible feedback from the variety of YUTPA’s, which are offered to an actor or a group of actors, has to facilitate these actors to act upon their well-being and survival. YUTPA adds the dimension of ‘You’ to the concept of ‘situated knowledge’ and the concept of ‘situation design’. It is our ‘social survival’, our negotiation of trust and truth, and our capacity for ethical behaviour that is at risk in the evolving multiple presences. It is also in the

²³⁷The idea of tactical media is introduced in 1993 in the Next 5 Minutes Conference in Paradiso. The Netttime mailing list includes many articles in several languages on the subject:
<http://www.nettime.org>

dimension of the 'You' where tactical social innovation happens which in the end may trigger strategic change.

However immersive, entertaining, intruding and determining mediated presences may be, we need to realise how and when to nurture our natural presence. We have to deconstruct the multiple presences that face us. Media schemata help us to operate the mediated presences. In the 'trade-off' between the multiple presences we have to be able to differentiate though what we can do to sustain our survival and well-being as a human being.

For designers of products and processes that will influence people's behaviour and environment, the notion of YUTPA was developed in this study. This is a description of the specific configuration between time, place, action and You in a product or a process. Using this way of describing a product or a process clarifies the way mediated and witnessed presences relate to our natural presence. The cues for survival are embedded in our natural sense of presence.

A YUTPA is defined by its underlying infrastructure in which social economic relations are reflected. It describes the distinct set of possibilities and liabilities that are facilitated by the specific character of its dimensions of time, place, action and the other. It takes ethical behaviour and moral distance into account and doing so it sheds light on how trust and the delegation of trust may develop in a communication process. It describes what expectations and anticipations may be reasonable to expect and what confusions may occur. By describing these dimensions it is possible to distinguish the character of a certain YUTPA and design its contribution to a communication process more deliberately.

SAMENVATTING

Summary in Dutch

Sociale systemen zoals onderwijs, gezondheidszorg, bedrijfsleven en het recht, zien zich voor grote opgaven gesteld omdat het design van *presence* in sociale interactie (het ontwerp van aanwezigheid/tegenwoordigheid in communicatieprocessen) verandert onder invloed van informatie- en communicatietechnologie. De snelheid en omvang van het verzamelen van gegevens en de analyse en het gebruik van deze gegevens die mogelijk wordt gemaakt door informatie en communicatietechnologie, vereist een nieuwe omschrijving van een aantal fundamentele begrippen in samenlevingen zoals eigendom, copyright, privacy, autonomie, aansprakelijkheid en verantwoordelijkheid. Mijn onderzoeksvraag veronderstelt dat *presence* een verschijnsel is dat veel beter dient te worden begrepen dan tot nog toe het geval was.

De titel van deze dissertatie "*Presence and the Design of Trust*" (aanwezigheid/ tegenwoordigheid en het ontwerpen van vertrouwen) reflecteert zowel de inspiratie als het resultaat van mijn onderzoek. Ik heb mij in dit onderzoek geconcentreerd op het design van *presence* en de vraag die ik mij heb gesteld is de volgende: "Hoe kan *presence* worden ontworpen in omgevingen waar technologie een cruciale rol speelt?". Ik argumenteer dat *presence* een verschijnsel is dat wordt beïnvloed door technologie en dat sociale structuren die afhankelijk zijn van *presence* dientengevolge door technologie worden beïnvloed. Een van mijn belangrijkste bevindingen is dat in sociale interactie het design van *presence* nauw samenhangt met het ontwerp van vertrouwen (*trust*). Deze studie zal niet al te uitvoerig ingaan op het begrip *trust* zelf, maar zal het verband aantonen tussen het ontwerp van *presence* en het ontwerp van *trust*.

In dit onderzoek wordt *presence* begrepen als een verschijnsel dat deel uitmaakt van menselijke interactie. Het karakter van het samen zijn met een ander, op een bepaalde plaats, op een bepaald tijdstip en in een bepaalde handeling, is aan verandering onderhevig als gevolg van de ontwikkeling van technologieën die communicatie doorgeven, versnellen, faciliteren en controleren. De brede waaier aan bestaande informatie- en communicatietechnologieën die *presence* doorgeven, maakt het mogelijk dat wordt gehandeld, gecommuniceerd en waargenomen op van elkaar verwijderde momenten en plaatsen. Dit onderzoek richt zich niet op de mediabedrijfstak als zodanig en de manier waarop deze opereert, maar op sociale interactie vanuit het perspectief van de individuele mens.

In de loop van mijn onderzoek bleek dat ik het begrip *trust* moest operationaliseren vanuit het pragmatische en normatieve perspectief van de individuele mens. Ik heb daarom de Universele Verklaring van de Rechten van de Mens, zoals aangenomen door de Algemene Vergadering van de Verenigde Naties op 10 december 1948, als uitgangspunt gekozen. Alhoewel het universele karakter van de Verklaring al sinds 1948 onderwerp is van debat en meningsverschillen, heeft de tekst als enig bestaand seculier, normatief document al meer dan vijftig jaar als referentiepunt gefungeerd voor de kwaliteit van bestaan van mensen over de hele wereld. De Universele Verklaring van de Rechten van de Mens is onderdeel van het internationale politieke discours als mechanisme ter bescherming van de menselijke waardigheid. Tevens is het een instrument dat mensen helpt zich bewust te zijn van hun grondrechten en de mogelijkheid om voor die grondrechten te vechten en hun lijden onder de aandacht te brengen. Daarom heb ik de Universele Verklaring van de Rechten van de Mens als het essentiële normatieve uitgangspunt gekozen voor de kwaliteit van sociale interactie, voor de mogelijke opbouw of afbraak van vertrouwen tussen mensen in sociale interactie.

Informatie- en communicatietechnologieën hebben een duidelijke invloed op de realisatie van mensenrechten (Hamelink, 2000). Ik stel mij op het standpunt dat *trust*, vertrouwen, alleen kan ontstaan indien de mensenrechten worden gerespecteerd. Het gegeven dat mensen willen overleven en hun welzijn willen waarborgen zal van wezenlijk belang blijken voor de opbouw van mijn argumentatie in dit onderzoek.

EEN ITERATIEF ONDERZOEKSPROCES (Hoofdstuk 1)

“*Presence and the Design of Trust*” is gebaseerd op de analyse van twee case studies. De Galactic Hacker Party (1989) en het Seropositive Ball (1990), zijn beiden ‘*networked events*’ en vonden plaats in Paradiso te Amsterdam. Ik was betrokken bij deze evenementen als initiatiefnemer en producent. Een *networked event* wordt gekenmerkt door het bijeenkomen van mensen in een fysieke ruimte, terwijl zij tevens met elkaar en met anderen, die niet in diezelfde ruimte aanwezig zijn, via verschillende media communiceren. Ik heb voor deze studie diverse bronnen geraadpleegd en ik maak gebruik van methodologieën en literatuur uit verschillende disciplines. ‘*Social theory*’, zoals geformuleerd door Anthony Giddens, biedt de theoretische context van deze studie (Giddens 1984).

Voordat ik dit academische onderzoek begon heb ik op verschillende manieren en in verschillende professionele hoedanigheden onderzoek gedaan naar het design van *presence*. Ik wilde deze niet-academisch geformuleerde kennis kunnen gebruiken in de academische context van deze studie. Ik heb daarom drie onderzoeksconcepten gebruikt die het ontsluiten van niet geformuleerde kennis mogelijk maken: ‘*parresia*’ (Foucault 1983), het ‘*tekst laboratorium*’ (Latour 2005) en de ‘*technobiografie*’ (Henwood e.a. 2001). *Parresia* is een begrip dat door de Grieken in de klassieke oudheid werd ontwikkeld. Het staat voor de openbaring van de waarheid door een proces van zelfreflectie, waardoor mogelijk een ‘recht

van spreken' ontstaat. Het 'tekst laboratorium' heeft tot doel bij te dragen aan de sociale wetenschappen door een proces van schrijven en beschrijven, waarin de geschreven tekst zelf vervolgens nieuwe associaties en beschrijvingen doet ontstaan zodat onverwachte verbindingen en verbanden aan het licht komen. In een technobiografie analyseert een onderzoeker zijn/haar eigen relatie met de technologie. Dit kan een relatie in het heden zijn, en het kan gaan om een situatie uit een vroegere periode, zoals in deze studie. In dit geval analyseert de onderzoeker zijn/haar vroegere zelf, mogelijk met behulp van eigen teksten, of op basis van archieven of artefacten uit die tijd.

Bij de gegevensverzameling en bij de analyse hebben deze drie concepten en de gebruikelijke elementen van een *case study* een rol gespeeld (Yin 2003). Zo is een iteratief research proces ontstaan waarvan de richting werd bepaald door de wens een conceptueel kader te scheppen voor zowel de analyse als het design van *presence* in sociale interactie.

PRESENCE (Hoofdstuk 2)

Uitgangspunt van dit onderzoek is de opmerkelijke acceptatie van een hele reeks technologieën, die de doorgifte van *presence* mogelijk maken en die meerdere *presences* genereren waarmee mensen dagelijks worden geconfronteerd. Het blijkt dat de *presence* van een ander, evenals de eigen *presence* zodanig kan worden doorgegeven dat deze wordt aanvaard of verworpen als 'echte' *presence* in het kader van sociale interactie. Nadat ik de huidige stand van zaken in het *presence* onderzoek heb geschat (in de militaire industrie, het bedrijfsleven, de kunsten en het Europese *presence* onderzoek), kom ik tot de conclusie dat onderzoek naar presence een wetenschap is van wiken en wegen, van 'trade-offs', zoals Wijnand IJsselsteijn formuleert (IJsselsteijn 2004) en dat ook het accepteren of verwerpen van het design van *presence* hierdoor wordt bepaald. In het proces van wiken en wegen heb ik drie fundamentele dynamieken geformuleerd die het ervaren van *presence* bepalen: *natural presence* (natuurlijke, fysieke aanwezigheid), *mediated presence* (bemiddelde, gemedieerde aanwezigheid) en *witnessed presence* (waargenomen en waarnemende aanwezigheid, die zowel in *natural* als *mediated presence* kan plaatsvinden). Alledrie brengen ze bepaalde dynamieken in beweging en beïnvloeden zij de perceptie en het begrip van andere presences.

Een communicatieproces dat stoeft op meerdere vormen van *presence* is niet lineair. Tijd, plaats, handelen en de ontmoeting met anderen beïnvloeden dit proces voortdurend en laten het van richting veranderen. Het beeld dat iemand van een bepaalde situatie heeft is bepalend voor zijn/haar volgende handeling. Elke waargenomen *presence*, *mediated* of niet, kan een onderscheidend moment zijn in een communicatieproces, of in een reeks van gebeurtenissen. Dit is de reden waarom ik bij de start van dit onderzoek veronderstelde dat alle vormen van *presence*, alsook hun mengvormen, voor een individu van even groot belang zijn bij het richting geven aan zijn/haar eigen bestaan. Door mijn onderzoek is deze aannname echter op losse schroeven komen te staan. In eerste instantie

formuleerde ik voor ieder van de drie door mij onderscheiden *presences*, het karakter zoals hieronder beschreven.

Natural presence: overleven en welbevinden

Het fysieke lichaam van een mens dat aanwezig is op een bepaald moment en op een bepaalde plaats, definieert *natural presence*. *Natural presence* wordt ervaren door het lichaam en/of zijn omgeving. De mens wil overleven en tevens zijn/haar welbevinden vergroten; hij/zij wil pijn vermijden. Dit proces vindt plaats op drie bewustzijnsniveaus, respectievelijk *proto-*, *core-* en *extended consciousness*. (Damasio 2000). The *sense of presence* maakt deel uit van het menselijke evolutieproces en speelt een doorslaggevende rol in het menselijk overleven; het helpt bij het kennen van het eigen lichaam, bij het maken van onderscheid tussen het ik en de omgeving, tussen allerlei verhoudingen in die omgeving, en ook tussen denkbare en daadwerkelijke gebeurtenissen. Wanneer alle bewustzijnsniveaus tegelijk met elkaar samenwerken ontstaat een maximaal besef van *presence* (Riva, Waterworth and Waterworth 2004). Een mens weegt de verschillende vormen van *presence* als hij/zij de werkelijkheid construeert waarop hij/zij zijn/haar handelen zal baseren. De bewering dat technologie de kwaliteit van *natural presence* vergroot is even houdbaar als de omgekeerde bewering dat technologie deze juist bedreigt. In samenlevingen waar technologie is geïntegreerd en waar *mediated presences* alom aanwezig zijn, is een nieuwe “verwarring” ontstaan tussen perceptie en deceptie, tussen waarheid en leugen en tussen echt en onecht, en deze verwarring beïnvloedt de *natural presence* van de mens aanzienlijk.

Mediated presence: over grenzen van tijd en ruimte

Mensen die zich verplaatsen laten voetsporen en andere tekens achter bij wijze van boodschap: hier zijn wij geweest. Door de eeuwen heen hebben mensen op vele manieren hun *presence* doorgegeven, door het zenden van boodschappers, door het vertellen van verhalen, het maken van tekeningen of het schrijven van boeken. Door middel van de nieuwe informatie- en communicatietechnologieën kunnen mensen hun *presence* ook in het nu doorgeven naar plekken waar zij zich niet fysiek bevinden. Via mobiele telefoon, internet, radio en televisie maken wij anderen mee op allerlei manieren en in verschillende gedaantes. Ook wanneer een fysieke ontmoeting mogelijk is kiezen mensen regelmatig voor de gedeeltelijke waarneming die door *mediated presence* mogelijk wordt gemaakt. In *mediated presence* hoeft men niet op alle zintuigen een beroep te doen, en is het niet noodzakelijk met alle cognitieve, emotionele en sociale structuren rekening te houden in dezelfde mate als in een fysieke ontmoeting het geval zou zijn geweest. Door gebruik te maken van informatie- en communicatietechnologieën ontwikkelen mensen media schemata, een bepaald begrip en daaruit voortvloeiend gedrag dat ontstaat doordat mensen met elkaar overeenkomen om een bepaalde *mediated presence* op een bepaalde manier te accepteren en te gebruiken (IJsselsteijn 2004). Hierdoor wordt de *mediated presence* van anderen acceptabel en is het mogelijk onderscheid te maken tussen de ene en de andere

'overeengekomen' werkelijkheid. Deze schemata variëren en zijn afhankelijk van tijd, plaats, cultuur, sociale groep en generatie waartoe men behoort. Eenmaal betrokken in *mediated presence* vinden voortdurend processen van attributie, synchronisatie en aanpassing plaats (Steels 2006). In *mediated presence* is de input en output van de zintuigen beperkt — het is niet de context, maar doorgaans de connectie zelf die van belang is — en juist daardoor kunnen de processen van attributie, synchronisatie en aanpassing heel krachtig worden.

Witnessed presence: katalysator van goed en kwaad

Het waarnemen van de aanwezigheid van anderen speelt een cruciale rol in de sociale organisatie van omgevingen in *natural presence* en speelt ook een rol in omgevingen die zijn gebaseerd op *mediated presence*. *Witnessed presence* beïnvloedt *natural presence* en *mediated presence*. Een handeling die door anderen wordt waargenomen, is een daad. Dit verklaart waarom 'getuigen' in het sociale leven een belangrijke rol vervult. Waarnemen, waargenomen worden en getuigenissen maken deel uit van het proces van onderhandeling over waarheid en vertrouwen tussen mensen, binnen gemeenschappen, organisaties en samenlevingen. Tijdens de gehele evolutie zijn mensen voortdurend voor elkaar van gedaante veranderd. 'De ander' heeft een toenemend aantal verschillende identiteiten verworven. De voortschrijdende arbeidsdeling, de ontwikkelingen in technologie en wetenschap, alsmede de voortgaande verstedelijking en mondialisering, hebben de manier waarop mensen elkaar waarnemen ingrijpend veranderd.

Het doorslaggevende onderscheid in de manier waarop wij anderen waarnemen wordt bepaald door hoe een mens al dan niet in relatie staan tot een ander (Buber 1923). De relatie die wij met een ander hebben — of het ontbreken daarvan — bepaalt hoe wij onze eigen *presence* vormgeven. Ik stel dat het waarnemen van de *presence* van anderen, als ook het door anderen worden waargenomen, van invloed is op het vormgeven en ervaren van de eigen *presence*. *Witnessed precense* veroorzaakt een versnelling van het hetgeen vervolgens gebeurt; het kan meer 'goed', maar ook meer 'kwaad' doen ontstaan. *Witnessed precense* is een katalysator in sociale interactie.

DE CASE STUDIES (Hoofdstuk 3 en 4 en 5)

De Galactic Hacker Party verkende 'de computer als instrument voor democratie' en sloeg een brug tussen activiteiten van de internationale hacker-gemeenschap en het wetenschappelijke en politieke debat over de zich in die tijd ontwikkelende informatiemaatschappij. Het thema van het Seropositive Ball was 'Leven met HIV en AIDS'. Het doel was de stilte en sociale uitsluiting te doorbreken van mensen die moesten leven met HIV en AIDS in een tijd dat er voor de ziekte nog geen behandeling bestond en vele jonge mensen stierven. Het Seropositive Ball bracht Nederlandse en buitenlandse politieke bewegingen, zelfhulporganisaties, gezondheidsinstellingen, beleidmakers, artiesten, wetenschappers, ziekenhuis-patiënten en vele anderen die op de een of andere manier door AIDS waren getroffen, met elkaar in contact. Op de Galactic Hacker Party werden de

toen reeds bestaande elektronische netwerken en het zich voor een groter publiek ontluikende Internet gepresenteerd en gebruikt. Het Seropositive Ball speelde zich af op verschillende mediaplatforms en creëerde een eigen elektronisch netwerk (o+Netwerk) dat aan andere bestaande netwerken werd gekoppeld.

Deze beide *networked events* werden geproduceerd in en door Paradiso, het wereldberoemde muziekpodium, gelegen in het centrum van Amsterdam. Paradiso heeft door de jaren heen een eigen methodologie ontwikkeld, gericht op het vormgeven van de directe ervaring van zowel de artiest als het publiek. Tijdens een *networked event* ontstaat er in deze directe ervaring een nieuwe gewaarwording van tijd en ruimte. De wetten van de dramaturgie zijn niet slechts van toepassing op de performance aspecten van het *networked event*, maar ook op de potentiële inbreng van deelnemers aan het *networked event*. Deelnemers aan een *networked event* beïnvloeden de gebeurtenis en veroorzaken dingen die niet zijn voorzien. De dynamiek van beide *networked events* werd beïnvloed door de ervaring van meerdere *presences*. *Natural presence, mediated presence en witnessed presence* werden geproduceerd en waargenomen in relatie tot elkaar, en deze *presences* absorbeerden en beïnvloedden de realiteit van de andere ervaren *presences*.

ANALYSE VAN DE CASE STUDIES

In het tekst laboratorium heb ik mij gericht op het beschrijven van kleine momenten van *presence* beleven. Daarnaast heb ik mijn ervaringen als initiator en organisator van deze *events* dieper onderzocht op een manier die als parresia kan worden aangemerkt. In de technobiografische analyse is hetgeen geschreven is in het tekst laboratorium vervolgens geconfronteerd met de meer dan 2000 gearchiveerde documenten van beide *networked events*.

Ik heb de case studies vanuit vier perspectieven geanalyseerd. De eerste analyse, de reflecties, bestaat uit overwegingen waarin ik de inzichten benoem en uitwerk die ik, als organisator van deze *networked events*, heb verworven. De tweede analyse, *the thinking actor*, richt zich op datgene waar elke handelend persoon mee moet leven: de botsing tussen intentie en realisatie. De derde analyse betreft de samenwerking tussen mensen afkomstig uit verschillende disciplines, met uiteenlopende vaardigheden, belangen en interesses en met verschillende culturele achtergronden. De vierde analyse tenslotte, zoemt in op *natural, mediated* en *witnessed presence* aan de hand van het gedane onderzoek en de eerder (in hoofdstuk 2) geformuleerde theorie.

1. Reflecties

In de productieperiode en ook tijdens de dagen dat de Galactic Hacker Party plaatsvond, bleek dat het ontstaan van vertrouwen tussen mensen in *natural presence* en *mediated presence*, evenals het vertrouwen dat mensen stellen in de technologie, belangrijke issues waren die in het schrijven in het tekst laboratorium naar boven kwamen. Ik herinnerde mij het begrip ‘*social interface*’ dat ik vroeger gebruikte en dat gedeeltelijk verklaart hoe een dergelijk vertrouwen tot stand kan

komen. De *social interface* is een persoon die bruggen slaat tussen verschillende domeinen van kennis, tijd, plaats, relaties en netwerken, en die zodanig dramatisch is gepositioneerd dat hij/zij in staat is vertrouwen te doen ontstaan. Het feit dat ook in de digitale technologie 'woorden handelen', heeft mij geleid naar veel diepere vragen over de invloed van technologie op de identiteit van mensen. Ik begreep dat mensen technologie in de eerste plaats benaderen als 'actor', als handelend persoon. Het door mij geformuleerde begrip '*thinking actor*', de mens waarvan het denken wordt bepaald door het mogelijke handelen en die gebruik maakt van alles dat 'werkt', heeft ingrijpend de richting bepaald van het betoog dat ik in deze studie ontwikkel.

In de reflectie op het materiaal dat in het tekst laboratorium van het Seropositive Ball tot stand kwam heb ik het idee van '*vital information*' (kennis die van levensbelang is) uitgewerkt. Tijdens dit *networked event* werd de technologie zonder enige schroom gebruikt door mensen die deze nog niet eerder hadden gebruikt. Redenen hiervoor zijn te vinden in zowel de manier waarop het O+Netwerk was ontworpen als het feit dat het vinden van goede en relevante informatie een kwestie van leven en dood was in de situatie rondom HIV/AIDS in 1990. Informatie is slechts relevant en vitaal in de precieze configuratie van tijd en plaats waar de ontvanger fysiek aanwezig is en waar hij/zij tevens in staat is op basis van die informatie te handelen. Iemand zal alleen iets doen indien hij/zij hetgeen als informatie wordt ontvangen, terecht of onterecht, vertrouwt. Een van de manieren om betrouwbare vitale informatie te creëren is het bijeen brengen van wat ik heb geformuleerd als het '*crucial network*'. In het bijeen brengen van het *crucial network* is alles en iedereen aanwezig die aan de bestaande situatie heeft bijgedragen, alsmede alles en iedereen die in potentie deze situatie kan veranderen. Het orchestreren van dit *crucial network* brengt met zich mee dat de ruimte tussen de verschillende disciplines, vaardigheden, belangen en culturen moet worden vormgegeven. Samenwerken in een *crucial network* vereist een door allen gedragen en gedeeld perspectief dat in staat is *natural* en *mediated presence* te verbinden en dat richting geeft aan de katalyserende werking van *witnessed presence*.

2. Botsing tussen intentie en realisatie

Tijdens een *networked event*, en tegenwoordig kan iedere dag in ons dagelijks leven worden vergeleken met een *networked event*, ontstaat een onherroepelijke botsing tussen intentie en realisatie. Die botsing vindt plaats op het fysieke, emotionele en cognitieve vlak in *natural presence* en veroorzaakt ons 'denken' als handelend mens. Het woord 'denken' refereert aan het feit dat mensen worden geconfronteerd met een tegenstrijdigheid als gevolg van de botsing tussen intentie en realisatie, welke zij moeten zien op te lossen. In *mediated presence* verandert het begrip van causaliteit omdat de connectie de context bepaalt. De context die werd gevormd door een cultuur die ontstaat door het delen van tijd en plaats, is verdwenen. Context, en met name lokale en niet-geformuleerde kennis, kan moeilijk worden overgedragen. *Mediated presence* voegt wel informatie toe aan het beeld, de *mental map*, die mensen van een bepaalde situatie hebben, en kan

tevens invloed uitoefenen op de manier waarop mensen deze 'kaart' herinrichten nadat zij een botsing tussen intentie en realisatie hebben ervaren.

De emotionele botsing tussen intentie en realisatie is van groter gewicht dan ik mij, voordat ik aan dit onderzoek begon, had gerealiseerd. Emoties en gevoelens van pijn, genot, verdriet en geluk, geven mensen informatie over wat goed en niet goed voor hun welbevinden en overleven is, en dit gebeurt op verschillende bewustzijnsniveaus. Schade berokkenen aan anderen is niet goed voor het eigen overleven en welbevinden, het maakt de omgeving onveilig. De uiterste consequentie van deze redenering is dat menselijke ethiek is gebaseerd op het eigen overleven en dat emoties, en ook de later in het leven ontwikkelende gevoelens als compassie, liefde en solidariteit, hiervoor belangrijke indicatoren zijn (Damasio 2004). Deze persoonlijke, ethische betrokkenheid gaat in *mediated presence* niet zo diep, omdat deze slechts een beperkte zintuiglijke beleving kan veroorzaken en emoties en gevoelens zich daardoor op minder bewustzijnsniveaus kunnen ontwikkelen. Desalniettemin kan *mediated presence* sterke gevoelens en emoties oproepen ten gevolge van processen van attributie en synchronisatie. Maar de vraag is of deze een betrouwbare indicatie kunnen geven voor het handelen in het belang van overleven en welbevinden. Ik concludeer, dat in situaties waarin welbevinden en overleven ter discussie staan, met andere woorden in situaties die ethische implicaties hebben, *natural presence* tot een beter begrip leidt van wat goed is voor overleving en welbevinden, dan *mediated presence* kan geven.

3. Samenwerken en overeenstemming

Om een taak tot een goed einde te brengen is een handelend persoon vaak aangewezen op het werk en de medewerking van andere mensen. Tussen wetenschappers uit verschillende disciplines is 'incommensurability', het fundamenteel niet-delen van gemeenschappelijke begrippen en betekenissen, de reden dat samenwerken bijna onmogelijk is (Kuhn 2000). Ik stel daarentegen dat mensen die samen handelen, met elkaar terreinen delen waarop zij elkaar begrijpen, als ook terreinen waarop een gemeenschappelijk begrippen- en betekenissenkader juist ontbreekt. Projectmanagement, meta-cognitieve vaardigheden, taakafbakening, objecten die vertaling mogelijk maken (zoals demo's, maquettes en dergelijke) en een gedeeld perspectief kunnen eraan bijdragen deze kloof van onbegrip te overbruggen. Door interactie tussen verschillende mensen in *communities of practice* worden taxonomieën geconstrueerd die de taal en conceptuele schema's weerspiegelen die definiëren hoe mensen handelen. In een *community of practice* kan een handeling niet aan de hand van de begrippen 'waar' of 'onwaar' worden beschreven. Een handeling is namelijk de uitkomst van het in-de-wereld-zijn zoals deze door een bepaalde taxonomie is ontstaan (Kuhn 2000). *Mediated presence* draagt bij aan de ontwikkeling van de taxonomie van een bepaalde gemeenschap die invloed heeft op, en ook het gevolg is van de manier waarop de verschillende mensen met elkaar omgaan en handelen. *Mediated witnessed presence* heeft invloed op de ontwikkeling van taxonomieën binnen gemeenschappen. Wanneer *mediated*

presence 'vitale informatie' produceert, levert het een wezenlijke bijdrage aan de mogelijkheden van *natural presence*.

Wanneer mensen met elkaar spreken over 'wat te doen' en 'hoe het te doen', impliceert dat tevens de vraag 'wat goed is om te doen'. Dit is een vraag van ethische aard (Pols 2004). Als mensen brainstormen, innoveren, oplossingen bedenken en evalueren, draagt de persoonlijke ethische beleving in *natural presence* (en de daarin besloten machtsposten, belangen, vakgebieden en vaardigheden) meer bij aan het mogelijke resultaat van die bijeenkomst, dan dat een ontmoeting door middel van *mediated presence* kan opleveren. *Mediated presence* kan weliswaar de gedeelde morele opvattingen in de taxonomie van een bepaalde gemeenschap weerspiegelen, maar biedt niet de rijkdom aan persoonlijke en collectieve ethische ervaring die *natural presence* biedt.

4. *Presences*

Voordat ik begon met de analyse van de *case studies* was ik geneigd aan te nemen dat de mens te maken heeft met verschillende vormen van *presence*, elk met een eigen werkelijkheid en alle van even groot belang, omdat de ervaring van ieder van deze *presences* zeer indringend kan zijn. Door dit onderzoek ben ik echter tot het inzicht gekomen dat de verschillende vormen van *presence* niet op zich staan maar allen gegrondvest zijn in *natural presence*. Zonder *natural presence* kan geen *witnessed presence*, of *mediated presence* worden ontvangen of gegenereerd. Een mens moet beschikken over voldoende fysieke en mentale energie, financiële middelen en technische infrastructuur, om deel te kunnen nemen aan *mediated presence*. De *mediated presence* die ontvangen wordt moet begrijpelijk en aanvaardbaar zijn en degene die haar of zijn *natural presence* tot *mediated presence* maakt, moet erop kunnen vertrouwen dat hetgeen ontvangen zal worden overeenkomstig zijn/haar bedoeling zal zijn. Geslaagde communicatie tussen *mediated presences* is ondenkbaar zonder competente interculturele communicatie (die dus de *natural presence* van de betrokkenen in hun specifieke context respecteert). In het orchestreren van communicatieprocessen is het mede van belang rekening te houden met het feit dat 'catharsis' uiteindelijk in *natural presence* plaats vindt, in het hier en nu, en mogelijk samen met de ander. Het gegeven dat de persoonlijke en ethische beleving van welbevinden en overleven in *natural presence* het sterkste is, maakt dat *natural presence* zich onderscheidt van andere vormen van *presence*.

Door *mediated presence* is het mogelijk mensen te ontmoeten die zich in een andere tijd/plaats configuratie bevinden, hetgeen over het algemeen zeer wordt gewaardeerd. Bij een ontmoeting in *natural presence* kan dit niet worden gerealiseerd. Indien contact wordt gemaakt in *mediated presence*, kunnen slechts bepaalde elementen van een persoon worden doorgegeven. De input komt dan niet overeen met de output: er worden slechts bits and bytes uitgewisseld. Mensen kunnen daar goed mee overweg omdat men in staat is gegevens in een context te plaatsen en tijdens communicatie missende elementen toe te voegen. *Mediated presence* wordt geredigeerd en geformateerd door de technologie en tevens door

de mensen die over die technologie beschikken en deze gebruiken en interpreteren. *Mediated* omgevingen die zowel informatie als communicatie bieden zijn aantrekkelijk. Hoe meer bewustzijnsniveaus kunnen worden aangesproken, hoe sterker *presence* wordt ervaren. Kennis, meningen (alsook vooroordelen), media schemata en processen van attributie, synchronisatie en aanpassing, bepalen hoe mensen de *mediated precenses* ontvangen en in een context plaatsen. Ook andere media beïnvloeden de media schemata van een bepaalde *mediated presence*. *Mediated* omgevingen dragen bij aan de taxonomieën van gemeenschappen. Als *mediated presence* vitale informatie (en communicatie) genereert kan het aan de *natural presence* elementen toevoegen, die niet oorspronkelijk aan die *natural presence* toebehoorden. Door vitale informatie wordt op overtuigende wijze een brug geslagen tussen *natural* en *mediated presence*.

In *witnessed presence*, door elkaar waar te nemen in *natural* en in *mediated presence*, construeren mensen een gezamenlijke werkelijkheid.

Waarnemen/getuigen in *natural presence* en in *mediated presence* heeft verschillende gevolgen. Een getuige in *natural presence* kan een situatie veranderen als hij/zij besluit te handelen. Een getuige kan de aard van een handeling wijzigen door over die handeling te getuigen. Een handeling in *natural presence* 'bestaat' omdat deze is waargenomen door een getuige: de handeling zelf vervliegt. *Mediated witnessed presence* is aantrekkelijk omdat men anderen ontmoet en bepaalde interesses of gemeenschappelijke gevoelens kan uitwisselen zonder de sociale controle en (voor)oordelen die deel zijn van een ontmoeting in *natural presence*. Door deze vrijblijvendheid enerzijds en door het feit dat *mediated presence* eindeloos kan worden opgeslagen en gekopieerd door middel van digitale technologieën, neemt de behoefte om te getuigen af. Getuige zijn in *natural presence* impliceert het hebben van verantwoordelijkheid voor 'wat vervolgens gebeurt'. Daar zijn mensen zich in het algemeen ook van bewust. In *mediated presence* wordt de verantwoordelijkheid voor 'wat vervolgens gebeurt' geringer gevoeld.

YUTPA (hoofdstuk 6)

In alle sociale interactie is de kernvraag of mensen met elkaar zullen omgaan met het wederzijdse respect dat de menselijke waardigheid vereist. In *natural presence* is dit al problematisch. In *mediated presence*, waar verantwoordelijkheid veel minder tastbaar en moeilijker te effectueren is, is dit nog veel problematischer. Als gevolg hiervan creëren mensen een morele afstand ten opzichte van anderen, van het eigen handelen, en zelfs ten opzichte van zichzelf. Het creëren van een morele afstand doet het gevoel van *presence*, de voorwaarde voor overleven en welbevinden, uiteindelijk afnemen.

Mensen treden in hun relatie tot de technologie hoofdzakelijk op als handelend persoon, als 'thinking actors'. Daarom stel ik voor om producten en processen te ontwerpen en te analyseren vanuit een conceptueel kader, dat ik YUTPA heb genoemd. YUTPA is het acroniem voor 'being with You in Unity of Time, Place

and Action'. You, time, place en action kunnen worden begrepen als dimensies die verschillende waarden aannemen tussen: *You* en *not-You*, *Now* en *not-Now*, *Here* en *not-Here*, *Do* en *not-Do*. *Unity* (eenheid) refereert aan de specifieke configuratie van de relatie tussen deze vier dimensies zoals deze is ontwikkeld in een bepaald product of proces. Deze configuratie maakt bepaalde interacties mogelijk en sluit andere uit.

Zowel het vermogen tot handelen en ontvangen van feedback als het vermogen om de manier waarop men zich verhoudt tot anderen te contextualiseren, zijn essentieel voor het vorm geven van de eigen *presence* in een wereld vol multiple *presences*, waar het respect voor de menselijke waardigheid in het geding is. Bepaalde YUTPA configuraties van *presence* stimuleren respect voor menselijke waardigheid en creëren een basis voor het ontwikkelen van vertrouwen, terwijl andere YUTPA configuraties dat juist niet doen. In een communicatieproces waar meerdere *presences* deel van zijn, wordt een bepaalde YUTPA configuratie geconstrueerd. Zij verschaft een mens informatie over de tijd/plaats configuratie waarin hij/zij zich bevindt, op welke wijze hij/zij zich tot andere mensen en structuren verhoudt en welke potentiële handelingen mogelijk zijn. Bij de ontwikkeling van informatie- en communicatietechnologieën, of het nu gaat om infrastructuur, servers, hardware, software of interaction design, is het mogelijk te toetsen of de YUTPA die door het ontwerp wordt gecreëerd inderdaad het respect voor de menselijke waardigheid stimuleert en zodoende een basis legt om in sociale interactie vertrouwen tussen mensen tot ontwikkeling te laten komen.

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<http://www.nature.com>

Strategy + Business

<http://www.strategy-business.com>

Wikipedia

<http://en.wikipedia.org>

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Bruno Latour

<http://www.ensmp.fr/~latour/>

Frederic Kaplan

<http://www.fkaplan.com/en/>

Susan Maseilas

<http://www.akakurdistan.com/>:

Luc Steels

<http://arti.vub.ac.be/~steels/>

Tjebbe van Tijen

<http://www.imaginarymuseums.nl>

Organizations

ACT UP New York

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

Antenna Foundation

<http://www.antenna.nl>

Ars Electronica Linz, Austria

[http://www.aec.at/](http://www.aec.at)

Avert, International AIDS Charity

<http://www.avert.org>

Bell Labs Innovations

<http://www.bell-labs.com>

Chaos Computer Club

<http://www.ccc.de>

Chitrabani Social Communication Centre

<http://www.chitrabani.com>

Computer Human Interaction Conference

<http://www.chi2005.org/index.html>

Creative Commons

<http://creativecommons.org/>

DEAF Rotterdam

<http://www.deafo4.nl>

De Balie, debating centre Amsterdam

<http://www.debalie.nl>

Doors of Perception Conference and network

<http://www.doorsofperception.com>

Doors of Perception New Delhi
<http://doors8delhi.doorsofperception.com>

Free Software Foundation
<http://www.fsf.org/>

Golden Telecom, Russia
<http://www.goldentelecom.kz/index.php?en=1&id=3>

Greennet
<http://www.gn.apc.org>

Hack-Tic magazine
<http://www.hacktic.nl/>

HIV Vereniging
<http://www.hivnet.org>

Institute for Network Cultures
<http://www.networkcultures.org>

ISEA
<http://www.isea-web.org>

Mediamatic, Amsterdam
<http://www.mediamatic.nl>
<http://www.Mediamatic.net>

Netherlands Media Art Institute
<http://www.montevideo.nl>

Napster
<http://www.napster.com>

New York City Department of Design and Construction
<http://www.nyc.gov/html/ddc/home.html>

Next 5 Minutes Conferences
<http://www.n5m.org>

Nettime Mailing Lists
<http://www.nettime.org>

Open Source Initiative
<http://www.opensource.org/>

OrO, Educational research Hogeschool van Amsterdam
<http://www.oro.hva.nl>

Peacenet
<http://www.igc.org>

Performing Arts Labs (UK)
<http://www.pallabs.org>

Pro-Anorexia
<http://www.pro-ana-nation.com/>
<http://forum.ringsworld.com/pro~anorexia.html>
<http://community.livejournal.com/proanorexia>

Sarai, Cybermohallah's, New Delhi
<http://www.sarai.org/cybermohallah's>

SIGGRAPH
<http://old.siggraph.org/conferences/>

Sony CSL Paris
<http://www.csl.sony.fr/>

STEIM, Amsterdam
<http://www.steim.nl>

V2, Institute for the Unstable Media
<http://www.V2.nl>

Waag Society
<http://www.waag.org>

World Health Organization (on AIDS)
<http://www.unaids.org>

XS4ALL, Amsterdam based Internet provider
<http://www.xs4all.nl>

Sites that have disappeared

Digitale Stad: the original Amsterdam digital community has disappeared from the public domain. Current <http://www.dds.nl> is a company.

Teacherslab: <http://www.teacherslab.hva.nl> can only be accessed via OrO (<http://www.oro.hva.nl>). It has disappeared from the public domain. An impression can be found at <http://www.nevejan.org>.

appendix 1

UNIVERSAL DECLARATION OF HUMAN RIGHTS



all human rights for all
FIFTIETH ANNIVERSARY OF THE UNIVERSAL DECLARATION OF HUMAN RIGHTS

1948 - 1998

Universal Declaration of Human Rights

Adopted and proclaimed by General Assembly resolution 217 A (III) of 10 December 1948

On December 10, 1948 the General Assembly of the United Nations adopted and proclaimed the Universal Declaration of Human Rights the full text of which appears in the following pages. Following this historic act the Assembly called upon all Member countries to publicize the text of the Declaration and "to cause it to be disseminated, displayed, read and expounded principally in schools and other educational institutions, without distinction based on the political status of countries or territories."

PREAMBLE

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world,

Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people,

Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,

Whereas it is essential to promote the development of friendly relations between nations,

Whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,

Whereas Member States have pledged themselves to achieve, in co-operation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,

Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge,

Now, Therefore THE GENERAL ASSEMBLY proclaims THIS UNIVERSAL DECLARATION OF HUMAN RIGHTS as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and

freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

Article 1.

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Article 2.

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

Article 3.

Everyone has the right to life, liberty and security of person.

Article 4.

No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

Article 5.

No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Article 6.

Everyone has the right to recognition everywhere as a person before the law.

Article 7.

All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

Article 8.

Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

Article 9.

No one shall be subjected to arbitrary arrest, detention or exile.

Article 10.

Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Article 11.

(1) Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.

(2) No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

Article 12.

No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

Article 13.

(1) Everyone has the right to freedom of movement and residence within the borders of each state.

(2) Everyone has the right to leave any country, including his own, and to return to his country.

Article 14.

(1) Everyone has the right to seek and to enjoy in other countries asylum from persecution.

(2) This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

Article 15.

(1) Everyone has the right to a nationality.

(2) No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

Article 16.

(1) Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.

(2) Marriage shall be entered into only with the free and full consent of the intending spouses.

(3) The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

Article 17.

- (1) Everyone has the right to own property alone as well as in association with others.
- (2) No one shall be arbitrarily deprived of his property.

Article 18.

Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

Article 19.

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Article 20.

- (1) Everyone has the right to freedom of peaceful assembly and association.
- (2) No one may be compelled to belong to an association.

Article 21.

- (1) Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.
- (2) Everyone has the right of equal access to public service in his country.
- (3) The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

Article 22.

Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

Article 23.

- (1) Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.

- (2) Everyone, without any discrimination, has the right to equal pay for equal work.
- (3) Everyone who works has the right to just and favourable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.
- (4) Everyone has the right to form and to join trade unions for the protection of his interests.

Article 24.

Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

Article 25.

- (1) Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.
- (2) Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

Article 26.

- (1) Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.
- (2) Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.
- (3) Parents have a prior right to choose the kind of education that shall be given to their children.

Article 27.

- (1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.
- (2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

Article 28.

Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

Article 29.

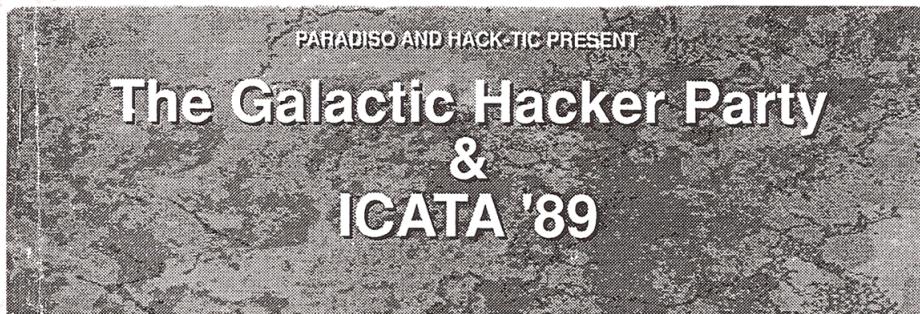
- (1) Everyone has duties to the community in which alone the free and full development of his personality is possible.
- (2) In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.
- (3) These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations.

Article 30.

Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

appendix 2

GALACTIC HACKER PARTY



Paradiso
Weteringschans 6-8
1017 SG Amsterdam
The Netherlands

tel +31 20 264521
+31 20 237348
fax: +31 20 222721

In co-operation with:

2600 Magazine, New York
Terminal / CIII, Paris
Chaos Computer Club

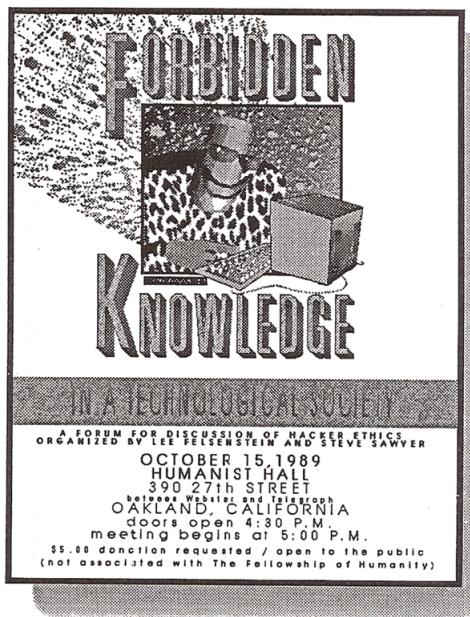
Computers:

Acorn Econet LAN with
Archimedes micros supplied by:
E.C.D. computers Delft
E.C.G. Netherlands

Ethernet around SUN 350
running UNIX with ATARI ST and
Apple Macintosh computers as
terminals

Lots of visitor-supplied equipment
(bring yours!)

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WEDNESDAY

August 2nd, 1989

"To byte or not to byte"
The relationship between 'man' and machine

FORUM / DEBATE

Guests:
John Draper,
alias Captain Crunch
Lee Felsenstein

- 10.00 Zero hour of GHP / ICATA'89
- 11.00 Captain Crunch opens network links with other nodes (Germany, USA, New Zealand, France)
- 11.45 Lee Felsenstein: The computer as a tool for democracy
- 12.30 Chat with Moscow

WORKSHOPS:

Citizen networks S. Wernery
Ecology & Computer
Social Consequences of A.I.
Computer Viruses B. Fix
MINITEL - France Speaker from Alternatik

- 14.00 Network Demonstrations:
 - NEABBS
 - Peacenet
 - Green-net
 - GRID
 - SURFNet
 - EARN
 - LUCH
 - BII net
 - The Well
- 14.00 Workshops
- 20.00 Film: "Brazil!"
 - (Terry Gilliam, 1985)

Evening:
Editing committee compiles
the day's abstracts

FORUM / DEBATE

Guests:
Wau Holland
&
Pengo (Hans Hübner)
Colette Dowling

- 10.00 Previous day's abstracts + comments & messages from nodes are presented
- 11.00 Captain Crunch:
 - The Soviet telephone system
 - Debate between Wau Holland and Pengo
- 14.00 Debate: Information under and as a threat

WORKSHOPS:

Security issues and intelligence services
S. Wernery

- Repression & Prosecution of
hackers and phone phreaks
- Captain Crunch
- Introduction to Bolo/Bolo
- Daniel de Roulette & P.M.

WORKSHOPS

- 14.00 Workshops
- 16.00 Colette Dowling on computers, war & the technology
(to be confirmed)
- 17.00 Bolo/Bolo Presentation by Rawjin
Publishers

WORKSHOPS

- 10.00 Previous day's abstracts + comments & messages from nodes are presented
- 11.00 Captain Crunch:
 - The Soviet telephone system
 - Debate between Wau Holland and Pengo
- 14.00 Debate: Information under and as a threat
- 16.00 Colette Dowling on computers, war & the technology
(to be confirmed)
- 17.00 Bolo/Bolo Presentation by Rawjin
Publishers

The "Pan-Galactic Gargleblaster" will be served

THURSDAY

August 3rd, 1989

"The hacker in the lion's den"
On \$ secrets & the right to information

FORUM / DEBATE

Guests:
Wau Holland
&
Pengo (Hans Hübner)
Colette Dowling

- 10.00 Previous day's abstracts + comments & messages from nodes are presented
- 11.00 Captain Crunch:
 - The Soviet telephone system
 - Debate between Wau Holland and Pengo
- 12.00 Debate between Wau Holland and Pengo
- 14.00 Debate: Information under and as a threat

FORUM / DEBATE

- Moderator: Marieke Nelissen
- Participants:
 - Zwarte ster
 - On Bulletin Boards
 - Wiener Pieper on Sabotage
 - Crip Generation / Turkish Byte
 - (Suzan Ugursoy) on Nazware

- 10.00 Previous day's abstracts + comments & messages from nodes are presented
- 11.00 Captain Crunch:
 - The Soviet telephone system
 - Debate between Wau Holland and Pengo
- 12.00 Debate between Wau Holland and Pengo
- 14.00 Debate: Information under and as a threat
- 16.00 Colette Dowling on computers, war & the technology
(to be confirmed)
- 17.00 Bolo/Bolo Presentation by Rawjin
Publishers

- 10.00 Previous day's abstracts + comments & messages from nodes are presented
- 11.00 Captain Crunch:
 - The Soviet telephone system
 - Debate between Wau Holland and Pengo
- 12.00 Debate between Wau Holland and Pengo
- 14.00 Debate: Information under and as a threat
- 16.00 Colette Dowling on computers, war & the technology
(to be confirmed)
- 17.00 Bolo/Bolo Presentation by Rawjin
Publishers

- 20.00 GAME NIGHT
- Multi-user games, adventures etc.
etc. within Paraiso and far beyond

F R I D A Y
August 4th, 1989

"The future behind the computer"
The illusion of "The global information village"

FORUM / DEBATE:	Guests (all on-line from Nairobi):	
	Prof. Cees Hanenlink	comments & messages from the other nodes
	Mr. Battilo Wairatay	11. 00 Link with Nairobi
	and students	to: the African Council on Communication Education & the University of Nairobi
	Moderator: Patrice Riemens	on: Freedom of information Overflow of information Balanced flow of information Computer literacy
WORKSHOPS:		
Information philosophy	Bilwet & Lee Felsenstein	14. 00 Free chat on Hacking & Business ness and the sponsoring of information
Cyberpunk		14. 00 Workshops
DECLARATION:		
Final drafting of the ICATA 89 declaration		16. 00 ICATA 89 Declaration adopted
		17. 30 Presentation of Hack-Tic No. 5/6
Extras:		
ARTburo HÆVFTIES video deformation	•	19. 30 First DTP-ed copies of proceedings ICATA 89 presented
BILWET's metarealistic manifesto	•	22. 00 Party at the end of the universe
		• Vellibor Weiler
		• Rock 'n Roll: Cross your heart and the Playtex

appendix 3

ICATA '89 DECLARATION

PART IV

ICATA DECLARATION AND OTHER STATEMENTS

ICATA FINAL DECLARATION (AS ADOPTED ON FRIDAY AUGUST 1989, 16.30 AT THE END OF THE GALACTIC HACKER PARTY & ICATA '89 PARADISO, AMSTERDAM, HOLLAND)

We, planetary citizens and participants in person or in electronic spirit to the fora and activities of the GALACTIC HACKER PARTY and ICATA'89 in Amsterdam, having confronted during three days our ideas, experiences, hopes and aims for the future, and deeply disturbed by the prospects of an information technology let loose by economic and political actors without democratic control and effective popular participation, **HAVE RESOLVED THAT.**

1

The free and unfettered flow of information is an essential part of our fundamental liberties and shall be upheld in all circumstances.

Information technology shall be open to all, no political, economic, or technical consideration shall be allowed to impede this right.

2

Government shall be fully accessible to all people at all time. Information technology shall enhance the scope of this right, and not reduce it.

3

Information belongs to everybody and is made by everybody.

Computer scientists and developers are in the service of everybody and shall not be allowed to remain a caste of privileged and unaccountable technocrats.

4

The right to information goes together with the right to choose the carrier of that information. No model or format of information shall be imposed upon any individual, community or nation. Especially, the pressure to adopt inappropriate "advanced" technology shall be resisted. Instead, user-friendly, low-cost & low-demand methods and equipments shall be developed.

5

The protection of individual liberties being our paramount concern, we demand that no private information shall be stored and retrieved by electronic means without explicit approval of the concerned person.

AVAIL PUBLIC DATA FREELY, PROTECT PRIVATE DATA FIRMLY

is our motto.

Standards to this effect should be developed in cooperation of concerned parties.

6

Once non-consensual information is banned from the realm of informatics, all data therein and all networks shall be freely accessible. Repression and prosecution of hacking shall become senseless, just as Secret Services themselves are already.

Meanwhile, we demand that all legislation, whether already in force or under preparation directed against hacking by individuals without criminal commercial purpose to be withdrawn forthwith.

7

Computer technology shall not be used by governments and corporate bodies to control and oppress everybody, but shall on the contrary be used as an instrument of emancipation, advancement, learning and leisure. Likewise, computer technology, and science in general, shall be removed from the hands of the military establishments.

7 a

The right of unrestricted and private links with all international data-communication networks and services without any intervention or monitoring should be acknowledged.

There should be maximum charges set per country to access these public and private data-communication carriers.

Countries without good telecommunication infrastructure should be enabled to participate in the world-wide communication structure.

We call on progressive users of information technology world-wide to share their knowledge and skills in using information technology with grassroots organisations, to enable international and interdisciplinary exchange of ideas and information via international networks.

8

We do not want an information society, but an informed society

9.

All information is also deformation. The right to information is inseparably connected to the right to deformation which belongs to everybody. The more information is produced, the more information-intrinsic chaos is created and the more noise comes into existence. Destruction of information is, just as production of information, the inalienable right of everybody.

10

All regular and conventional information channels shall be subverted by means of the meta-realistic twist and shift of the factual reality in order to produce chaos, waste and noise which in their turn are deemed to be carriers of information.

11

The freedom of the press applies unabridged to such techno- anarchistic publications as appear from time to time to liberate the people from the tyranny of man and machine and system.

Contributions to the first draft (from Workshops and Debates during the ICATA'89 conference in Paradiso)

(1a) We demand that the life-span of computers should be extended through upgrading. For example, companies should guarantee their computers for 10 years.

(1b) We demand laws classifying discarded computers as toxic waste.

(2a) There are practically no women to be found in the hacker environment.

Women have limited access to computarization. It is the old phenomenon.

the sexual division of labour puts women at work with word-processors.

(2b) New computer technology should be used to democratize work conditions.

(3a) The difficulties encountered when trying to exchange data between two points in the universe is reciprocal proportional to the distance between those two points. Video linking with Moscow is considerably easier than exchanging files from our edit-room to a central UNIX system in the next room.

(3b) The optimum number of hackers on certain system is a curve: either too little or too many hackers make a system insecure. Scientific studies have proven the latter situation is more fun.

(3c) No matter how they oppose of us, phone companies always turn out to be the biggest sponsors of hacker meetings. Desperately struggling to keep the general public uninformed, they unwillingly provided the infrastructure needed to break them.

(3d) Murphy's law (if anything can go wrong, it inevitably will!), was probably first put into words by hackers. Do not count on gratitude from him when trying to organize a hacker event.....

(4.) Hacking is curiosity and can turn into fascination. Once fascinated, the difference between being fascinated by the structure of the Secret Service and being fascinated by a computer system, can disappear. But Power-play is no children's game. Hackers should realise, that every person is responsible for the effects of his deeds. Hackers are no exception to this rule. They should realise that they can only trust themselves. Even if you do get involved with bigger systems, even Secret Services, it is the person, the hacker's own

(5.) The real threat to an individual's way of life are those people and organisations, that specialize in linking different data systems together.

The more people that work in one and the same computer system, the less secure it gets and the less private these data will be. Technical barriers cannot solve the technical problems that come from people being human.

(6.) Technology should be used but not trusted to the extent of subverting our actions and expectations to it. The computer is the embodiment of the paradox of accelerating time: even the lightning speed of modern telecommunication can and will not erase time and distance, nor will the most advanced apparatus stop the hand of fate. This is an old wisdom, that probably needs to be realized again with every technical "revolution".

(7.) INFORMATION = DEFORMATION All information channels deform the content of the data conveyed. No matter what kind of data or what kind of channel you take into account, it will not be able to transport a complete perception. Confusion is the usual result (Confusion is not a negative state of mind).

Data doesn't need to be clear/concise/readable to create some kind of impact.

**Statement for the ICATA'89. from
THE AFRICAN COUNCIL ON COMMUNICATION EDUCATION
(UNIVERSITY OF NAIROBI (KENYA))
(By Boafo, Hamelink & students.)**

1.

The current discussions on alternative uses of computer technology are guided by the same misleading assumptions that dominated the modernisation theories of the 1950s - particularly the notion of information technology as an independent variable.

However, computer technology is a dependent variable - its effectiveness will be largely determined by the existing social conditions. As a result: more computers means more global inequality.

2

The nature of computerization presupposes the displacement of jobs: computers are meant to reduce, not to increase labour.

In the countries that need to create vast volumes of employment in the years ahead (as in Africa) the introduction of computers - in combination with current laissez-faire policies and in the absence of adequate legislation - will only exacerbate the problems of development.

3

If you give developing countries computers, you need to give them the technology to go with if the benefits are to outweigh such problems as dependency.

4

We need computer technology to service the bias of our economic structures which, in most developing countries, agriculture.

5.

We need computer technology to help to create the conditions for industrialization. This is a more realistic proposition than the popular notion that it can help developing countries leap-frog to the stage where they find themselves at par with the developed world. Technology leap-frogging has never worked for Africa. On the contrary, industrialization seems to be a necessary stage of development that must be taken into account even by such new communication technologies such as computers.t

Statement from the Chaos Computer Club.

On privacy and the free flow of information in society

Hackers are, although most of them are not aware of this, a strong and important part of todays civil rights movement. In contrast to official authorities and industrial institutions that promote the "information society", hackers declare and develop the "informed society" - a community of living beings where everybody has the same access to public data - be it about society in general, government, the military-industrial complex, etc. So nobody can have an advantage just because sHe has more or better information than other people. In an informed society, the implicit right of everyone to free, unlimited and uncensored access to data is guarantied; on the other hand everybody has the right to protect his/her own private data. So one of our slogans is "Use public data, protect private data".

Communication is the basis of a community. The common root of the words "community" and "communication" expresses that a community can be defined as a group of people that (can) communicate with each other. Therefore a community can handle problems effectively only if its members communicate freely as this strengthens the group, spreads proposals, ideas and solutions or can even help to locate and identify problems.

Most problems today are of a global nature. Environmental protection, the peace movement, women liberation - all these are problems that can only be solved by a global community having access to global communication, free, unlimited and uncensored. So the New-Age slogan "Think globally, act locally" should be translated as "Acr globally, dial locally" as computers and computer networks are an ideal tool for this - provided they are used the right way. Computers are currently the most effective tool to access masses of data - but then the data stored in databases must be made accessible.

appendix 4

SEROPOSITIVE BALL PROGRAM



HOW AIDS CHANGES OUR WORLD



THE SEROPOSITIVE BALL
ART ON LINE FOR AIDS
ICATA 90



VOORWOORD

Hierbij nodigen wij u uit om deel te nemen aan het "Seropositive Ball", een 69 uur durende manifestatie voor mensen met en zonder HIV waarin door middel van debatten, workshops, lezingen, uitvoeringen, concerten, installaties en tentoonstellingen, geproberd wordt na te gaan hoe AIDS onze wereld verandert.

Te veel mensen zin *té* vroeg gestorven, vrienden en geliefden hebben ons hun sporen achtergelaten. Verbijsterd door de grilligheid van het leven kan men geen oplossing of uitweg vinden die tevreden stelt. Daarom organiseren we het Ball. Wij gebruiken onze kunst en kennis om degenen te eren die we liefhebben en hieruit inspiratie op te doen om te zorgen dat een mogelijk gruwelijke toekomst niet uit *zal* komen.

Het feit dat gezondheid een zegen is betekent niet dat liegenen die ziek zijn vervloekt moeten worden. Mensen die seropositief zijn worden geconfronteerd met alle klassieke vormen van discriminatie en raken op velelei wijzen geïsoleerd. Bedreigd door een epidemie die zich in de eerste plaats door seksueel contact verspreidt (wat moeilijk te controleren is) komt de fundering van onze maatschappij in gevaar. Fundamentele rechten, die garanderen dat niet alleen de uitkosten en steekpenzen zullen overleven, worden ter discussie gesteld. Seropositiviteit en AIDS gaan ons allen aan omdat het diep ingaat in de manier waarop wij ons kunnen voorstellen te denken over kwesties aangaande leven en dood.

AIDS fungereert als katalysator voor sociale verandering en rijst uit boven de som van alle persoonlijke tragedies. Het heeft machthebende politieke gevolgen die in openbare debatten besproken dienen te worden. Daarom wordt ICATA '90 (International Conference on the Alternative use of Technology concerning AIDS) als onderdeel van het Seropositive Ball georganiseerd. Heleen Rijper en Patrice Riems hebben een programma samengesteld waarin de invloed op de maatschappij op sociaal, politiek, economisch en psychologisch gebied in debatten en workshops besproken zal worden.

Speciale bijdragen zullen worden geleverd door mensen die door middel van een computernetwerk verbonden zullen zijn met Paradiso, het O3/Netwerk.



Het O+/netwerk is een experimenteel project dat de mogelijkheden van wereldwijd computercommunicatie wil onderzoeken. Het netwerk, ontworpen door Rolf Pixley, is zodanig opgezet dat het ook toegankelijk is voor mensen die weinig kennis hebben van computers. De beeldschermen maken de gebruikersonderweg wijs in het netwerk. Zowel bestaande bronnen van informatie als ook berichten en bijdragen over en van het Seropositive Ball kunnen beschikbaar komen.

Voor het eerst zullen patiënten in het Academisch Medisch Centrum te Amsterdam en het New York Hospital in staat worden gesteld aan een gebeurtenis als deze mee te doen. Omdat wordt samengewerkt met de leden van INTERDOC (een computer netwerk dat vooral gebruikt wordt door kleine organisaties) zullen er tafelijke bijdragen komen van mensen die in de wereld landen wonen. Gedurende het Seropositive Ball zullen tevens computers geplaatst worden in openbare gelegenheden in Amsterdam, New York en San Francisco.

Een belangrijk onderdeel van het Seropositive Ball is de gedigitaalkeer verhouding met San Francisco, waar op hetzelfde moment de VI Internationale Conferentie over AIDS gehouden wordt. Verschillende malen per dag zullen mensen inoverkomen vanuit de conferentie dan via telefoon, fax en/of computer.

Op hetzelfde moment zal samengewerkt worden met mensen van "69 HOURS" en ACT NOW, een politieke organisatie voor mensen die seropositief zijn. Zij organiseren een boycott van de conferentie in San Francisco om de immigra tie wetten van de Amerikaanse overheid aan de kaak te stellen. In principe worden mensen die seropositief zijn niet toegelaten tot de Verenigde Staten. Doen politieke druk zowel uit binnen- als buitenland is het nu mogelijk om voor 10 dagen een onthefeling te krijgen (waiver) om deel te kunnen nemen aan het congres in San Francisco.

ARTONLINE FOR AIDS legt de nadruk op de culturele crisis die ontstaan is door de uitwering van het HIV-virus. De kunstwereld was een van de eerste gebieden waar woede en persoonlijke verlies werden omgezet in directe politieke actie. Geconfronteerd met het leven en de dood vraagt men zich af welke spirituele mogelijkheden er zijn om te bevatten wat er gaande is. De troost en inspiratie die van kunst kan uitgaan zijn sterk aanwezig in het werk van kunstenaars die tegen AIDS vechten.

Voor het Seropositive Ball is een veelzijdig heilende kunstprogramma samengesteld door David Garcia. Er komen installaties, films en video beelden zowel in Paradiso alsook in de Time Based Art Gallery te Amsterdam. Het kunstprogramma bevat o.a. een "electronische galerij" waarin kunstenaars uit New York, San Francisco, Amsterdam en andere steden bijdragen leveren in de vorm van teksten en beelden. Het O+/netwerk zal aantonen dat communicatie rondom een onderwerp als seropositiviteit meer betekent dan berichtgeving alleen.

Vele artiesten, zangers, theaternemakers en musici zullen hun bijdrage leveren aan het Seropositive Ball. Onder de artistieke leiding van Wil van der Meer en Simone Delorme zullen zij het publiek vermakken en vele momenten scheppen vol van vrees, verlangen en vrolijkheid. Dankzij de artiesten zal het BALL zinderen - 69 uur lang.

We hopen je te ontmoeten in juni,

Caroline Nevejan

1001 NACHT

Stichting Perdu/De Verloren Thid zorgt samen met Paradiso dat gedurende het Seropositive Ball 69 uur lang verhalen worden verteld. En welke verhalen lenen zich daar beter voor dan die van 1001 nacht. 1001 Nachten houdt Sheherazade koning Shariat in de ban van haar vertellingen vol haaddigehumour en ongegeneerde zinnelijkheid. Hoewel hij elke dag weer van plan is haar te doden, vertaagt hij zo zeer naar het volgende verhaal, dat hij haar steeds weer een dag uitstelt verteert. De keten verhalen die Sheherazade vertelt om haar leven te rekenen, zal als een keten door het Seropositive Ball lopen: "Zeer lang geleid leefde er een rijke en machtige koning...., hr. leefde eens een jongeman in Egypte, die zo schoon was en zo dengzaam....er was eens een visser...."

computer met harde schijf, modem en onze software, via een telefoonverbinding kunnen deelnemen aan de on line gebeurtenissen.



Netnews & Mail

In een poging de gebruikelijke terminal-interface en gecompliceerde commando's van E-news en E-mail te onzuilen, is een hypercard communicatioprogramma geschreven waardoor het mogelijk is met een enkele druk op de toets te klijen tot een van de 'wereldwijde' netwerken. Om een boodschap te versturen hoeft men slechts de tekst in te typen, de modemcommunicatie wordt met een enkele klik van de muis tot stand gebracht. De communicatie tussen de verschillende knooppunten zal slechts enkele minuten in beslag nemen.

Het Seropositive Network (O+Network) bestaat uit een aantal met elkaar verbonden computers die op verschillende plaatsen in de wereld staan (Amsterdam, New York, San Francisco, Rio de Janeiro, etc.). De verbindingen worden gelegd onder andere via telefoonlijnen. De computers wisselen informatie uit, zodat ieder persoon die aan een van de computers werkt toegang heeft tot de informatie van alle met elkaar verbonden computers. Een aantal van deze 'netwerken' vormt grote informatiebestanden, bestaan al vele jaren maar zijn alleen toegankelijk voor mensen die een abonnement hebben. Het O+network zal een aantal van deze zogenoemde 'nieuwsgroepen' tonen. Daarnaast zullen verslagen worden gemaakt van de gebeurtenissen in Paradiso, in San Francisco, in Rio en zullen vele anderen commentaar kunnen leveren. Ook al deze teksten zullen dan via het O+network oproepen kunnen worden en eenieder zal in staat zijn om van haar bijdrage aan het netwerk te leveren.

Het Seropositive Network (O+Network) voorziet in een interactieve computer-toegang tot communicatie en informatiebronnen, gedurende het Seropositive Ball. Door middel van het grafische programma Hypercard van Apple, draaiend op losse - en met het netwerk verbonden Macintosh computers, wordt een gebruiksvriendelijke verbinding tot stand gebracht met informatie bestanden over HIV/AIDS, een elektronische galerie met werken uit Art on Line for Aids en Nettnews & Mail Communications tussen verschillende punten in Amsterdam, New York, San Francisco, Rio de Janeiro en enkele andere plaatsen.

Wide Area Network

De meeste software voor dit netwerk is in Amsterdam ontwikkeld en wordt via E-Mail en koerters gedistribueerd over de lokaties in New York, Rio en San Francisco. Het ontwerp voorziet in Macintosh computers met de nieuwste versie van onze reeks Hypercard kaarten, onderling verbonden door modems of plaatselijke netwerken die weer verbonden zijn met een Unix-machine op al onze knooppunten. De Unix-machines verzorgen post en nieuwe toegang tot de Macintosh pc's en zenden relevante artikelen en berichten door naar onze andere lokaties via het Usenet netwerk. De Macintosh pc's worden in ziekenhuizen en galeries. Eenieder is op die plaatsen in staat om informatie uit de elektronische kaartenbak (Hypercard) te halen, maar ook van daaruit toegang te hebben. Ons publiek zal de plaatsen zowel van informatie als de teksten en beelden van de galerie kunnen bekijken en onderzoeken en indien gewenst haar of zijn bijdrage leveren. Evenzo zal iedere Macintosh

kunnen deelnemen aan de on line gebeurtenissen.

NETWORK

Hypercard
In een poging de gebruikelijke terminal-interface en gecompliceerde commando's van E-news en E-mail te onzuilen, is een hypercard communicatioprogramma geschreven waardoor het mogelijk is met een enkele druk op de toets te klijen tot een van de 'wereldwijde' netwerken. Om een boodschap te versturen hoeft men slechts de tekst in te typen, de modemcommunicatie wordt met een enkele klik van de muis tot stand gebracht. De communicatie tussen de verschillende knooppunten zal slechts enkele minuten in beslag nemen.

Jan Zita Grovet [iz@well.st.ca.us] en Michael Polman [geo2@Antenna-NL.NL] leggen de contacten tussen enerzijds Usenet en Fido netwerken en anderzijds Non Governmental Organisations (NGO) netwerken zoals GreenNet, Peconet, Geconet etc., om discussie over onderwerpen aangaande het Seropositive Ball/[ICATA] '90 tussen Amsterdam, Rio, New York en het internationale AIDSonges in San Francisco te vergemakkelijken. Een tijdelijke nieuwsgroep wordt op het Usenet geïnstalleerd om tegelijkertijd met de NGO netwerken discussies te kunnen voeren.

Hypercard
Een opmerkelijke elektronisch kaartensysteem, THE AIDS STACK die is ontwikkeld door Michael Tidmus van ARTSAVANT in Los Angeles, zal de basis zijn van het O+network.

Hypercard
Met zijn medewerking zal een Europees en misschien wereldwijde versie van deze 'kaartenbak' worden gemaakt die AIDS informatie en statistieken op verschillende plaatsen in de wereld kunnen tonen.

Michael Tidmus houdt een van de openingslezingen van de ICATA'90 op het Seropositive Ball in Paradiso.

Art On Line For Aids
David Garcia van Time Based Art, Joel Ryan van STEIM en Peter Mertens werken met ons samen bij het samenstellen van een elektronische galerie bestaande uit werken op Hypercard formaat. De galerie omvat videonimatiest, sequenties en stills uit de hele wereld. Voor veel kunstenaars zal het de eerste keer zijn dat ze van het medium computer gebruik maken. Er zal een model beschikbaar zijn waarop alle vormen en afmetingen staan waaraan een bijdrage moet worden om voorbereid opgenomen te kunnen worden. Kunstenaars die thuis hun werk voorbereid opgenomen hebben kunnen dat dan per post of per fax naar ons toesturen zodat het in de galerie kan worden opgenomen.

Locaties

Ziekenhuizen:

- worden Macintosh computers geplaatst in het Academisch Medisch Centrum
- AMC te Amsterdam, het New York Hospital/Cornell Medical School en het San Francisco General Hospital.
- Deze computers zullen zowel aan de bedden van AIDS-patiënten geplaatst worden als in openbare ruimten.

Galerien:

Time Based Arts in Amsterdam, het Simon Watson Project Space in New York en de Cap Street Project in San Francisco zullen het publiek toegang verlenen tot het On-network.

Conferentie:

In Amsterdam komt een Sun Sparc Workstation dat ca. 20 Macintosh computers bedient die voor publiek toegankelijk zullen zijn. Onderhandelingen zijn gaande om enkele computers in de conferentiezalen in San Francisco te plaatsen zodat onze correspondenten en conferentiegaars er gebruik van kunnen maken.

Experimenteel:

faxen worden geïntegreerd in het netwerk. Door een Macintosh met een faxmodem te gebruiken is het mogelijk faxberichten op te vangen en weer te geven in het Hypercard programma.



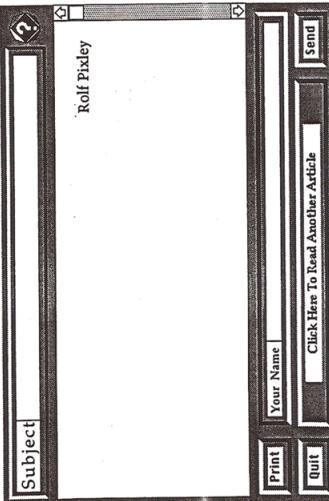
ART ON LINE FOR AIDS

Enkele van de meest prominente vormen van hedendaagse kunst hebben zich rechtstreeks gericht op de AIDS crisis. Dit geldt vooral voor artiesten uit New York en San Francisco waar AIDS en de sociale implicaties veel actiever zijn dan in Europa. Voor veel artiesten is de grens tussen activist en kunstenaar opzettelijk vervagd. Veel die persoonlijk of politiek met AIDS zijn geconfronteerd, werken mee om de stilte te doorbreken.

ART ON LINE FOR AIDS legt de nadruk op kunstenaars die gebruik maken van niet traditionele middelen als film, video, computers, publicaties en affiches. Met andere woorden, die media die bedoeld zijn voor openbare ruimten en massamedia: plaatsen waar de beeldvorming het meest effectief kan worden beïnvloed.

Het programma is in 4 delen ingedeeld:

1. KUNST TER PLAATSE (voornamelijk installaties)
2. KUNST OP MUUREN (binnen en buiten, affiches en graffiti)
3. KUNST OP HET WITTE DOEK (film, video, computers)
4. KUNST IN COMPUTERNETWERKEN (elektronische post, fax en telefoon)



Kunst ter plekke

NAN HOOVER zij zal haar werk "Walking in any direction" tonen. Het gevoel van stilte dat deze installatie oproept maakt het mogelijk dat deze fungert als een ruimte voor ontsnapping en stilte overpeinzingen.

JAN DE JONGE zal zijn 'videokroonluchter' in Paradiso hangen en ook een package time klok boven de ingang van de grote zaal van Paradiso.

GRANFURY plaatst een 10 meter hoog spandoek aan de voorgevel van Paradiso die zich richten op de Aids crisis, tonen.

RAINER GANAH uit Wenen, zat een installatie met twee monitoren in TIME BASED ARTS opstellen.

Kunst op munten

Van de voldoende artiesten zullen affiches, stickers, slogans, foto's en afbeeldingen in Paradise getoond worden:
the late Keith Haring, Group Material, Hugo Kaagman, Act Up Amsterdam, Act Up New York, Act Up San Francisco, Gran Fury, Border Arts Workshop, Lawrence Weiner, Frits de Rudder, Urban Scrawl, Gang of Four

Kunst op netwerken

GROUP MATERIAL uit New York zal een deel van hun AIDS TIMELINE in de elektronische galerie van het O+netwerk zetten. Verder verwachten we bijdragen van Martha Hawley, Annie Wright, Lawrence Weiner, Rainer Ganahl, Michael Gibbs, Peter Weible, Lawrence Andrews, The Ambassadors of Esthetics, Three Millennia, Arthur Kempema, Cennotschap Kunst & Macht, Gezelingen en Leuk, Seymour Likely, Neo Faxism en Gran Fury.

Kunst op het witte doek

Rosa von Praunheim, AIDS Trilogy: Schweigen ist rot, Positive, Feuer im Arsch wordt één keer vertoond in Paradiso en draait vervolgens een week lang in Filmtheater Desmet. MARION RICS presenteert zijn twee recente werken *Affirmations en Tongues United*. WIELAND SPECK Filmmaker uit Berlijn presenteert zijn portofilms. 'Zijn films circuleren in het reguliere porno circuit omdat hij van mening is dat dit de plaats is van waaruit besmetting met HIV moet worden voorkomen.

Video

A basic element in our video programme is the "Video Against Aids" package: "Video Against Aids is thematically organised around nine sections which provide a creative framework for increasing awareness on the viewpoints, ideas, facts and political organising strategies related to the AIDS crisis" (Video Data Bank Catalogue). This programme includes:
PWA Power: Survival of the Delirious Andy Fahy o Michael Balser, Work your Body Gay Men's Health Crisis, also material from their weekly cable program "Living with Aids"

Discrimination: The Second Epidemic Amber Hollough AIDS and Women: Safe Sex Slut Carol Lee, A Struggle for Life Coyote, Doctors, Liars and Women: Activists say no to Cozmo/Lean Cardomust o Maria Magari; Resistance: The AIDS Epidemic John Greszon, Show Job: The Media Hypothesis of

Aids Barbara Hammer, We Are Not Republicans Adam Hassuk o Robert Huff, Stiff Sheets John Coss Mourning, Mildred Pearson: When You Love a Person Yannick Durand, The Inaugural Display of the Names project Quilt David Thompson, Danny Stashu Kybarits

Community Education: Se Met Ko Patricia Benoit

Loss A Plague has swept my City Emjay Wilson, This is Not an AIDS Advertisement Isaac Julien

Analysis: They Are Lost to Vision Altogether Tom Kalin, Reframing AIDS Fratiba Patmar

Activism: Another Man Youth Against Monsters, Part 1 of Testing the Limits, NYC

The following tapes are not in the "Art Against Aids" collection but will also be screened at the Seropositive Ball:
The World is Sick John Greszon, The Pink Pimpnel John Greszon, Bright Eyes Stuart Marshall, Schausucht nach Sodom Hanno Boettcher o Hans Hirschmiller, Diana's Hair Ego Ellen Spiro, The Feeling of Power Robert Beck, ABS News: a demonstration Bob Huff, Video Album 5...The Thursday People George Kuchar, D.H.P.C. Mon Amour Carl Michael George, The Safe Sex Films - complete serie Wail and Speak, Le Rose et le Noir Daniel Brun, Fear of Disclosure Phil Zwickler o David Wojnarowicz, Documentary tape of Jenny Holzer Laments installation course Dia Art Foundation

Kunstenaars die komen

GRAN FURY Deze groep is in 1988 gevormd als een AIDS activisten collectief dat kunst gebruikt in de strijd tegen overheid en instellingen die mensen met AIDS negeren. Op dit moment verzorzaakt hun werk grote commotie op de Biennale van Venetië. Twee regenewoudingers van Gran Fury zullen in Paradiso aanwezig zijn en een lezing houden over de activiteiten van de groep. Zij zullen een 10 meter hoog spandoek onthullen.

MICHAEL TIDMUS Grafisch kunstenaar en software ontwikkelaar in Los Angeles, tevens lid van ARTISTS AGAINST AIDS. Zijn belangrijkste werk op dit moment is THE AIDS STACK een grafisch computer programma (Hypercard) dat bestaat uit informatie, statistieken, een lijst met dienstverlenende instanties met betrekking tot AIDS, maar ook uit foto's, poëzie en grafische kunst. Michael Tidmus zal zijn nieuwste versie van THE AIDS STACK laten zien en tevens een Europees versie die speciaal voor deze gebeurtenis ontworpen is.

MARLON RIGGS Een bekend filmregisseur en winnaar van diverse filmprizen waaronder een Emmy award voor de film Ethnic Nations.

Op het Seropositive Ball zal hij zijn nieuwste films *AFFIRMATIONS* en *TONGUES UNTIED* vertonen.

Marlon Riggs staat ook bekend als prominent media activist en wetenschapper. *GREG BORDOWITZ* Medewerker van het wkelijkse tv programma voor Manhattan Cable *LIVING WITH AIDS*, dat geproduceerd wordt door de Gay Men's Health Crisis. Hij is lid van *TESTING THE LIMITS COLLECTIVE*, een groep van 7 producers die is opgericht om de beweging van AIDSactivisten te documenteren en achtergronden van de AIDS crisis in de openbaarheid te brengen.

ZOE LEONARD. Een kunstenares en activiste uit New York die in Gent haar installatie in een ziekenhuis opbouwt. Zij komt naar Paradise als vertegenwoordiger van *ACT UP NEW YORK* en de *WOMEN AND AIDS HANDBOOK GROUP*. Zij zal het Handboek project presenteren, aan discussies en workshops meedoen en delen van het handboek op het elektronisch netwerk zetten.

The GANG OF FOUR Een groep activisten/kunstenars uit New York waarvan het werk zich speciaal richt op directe actie. Een vertegenwoordiger van de groep, *ADAM ROLSTON* zal een sticker en poster campagne starten in Amsterdam die speciaal door de *GANG OF FOUR* ontworpen is voor deze gebeurtenis. Hij zal tevens een installatie plaatsen in de *TIME BASED ARTS gallery*.

ROSA VON PRAUNHEIM Hij is begonnen als schilder ging daarna schrijven en maakte zijn eerste film in 1967. Zijn grote doorbraak kwam in 1970 met de films *Die Bettwurst und Nicht der Homosexuelle ist Pervers...*. Sindsdien heeft hij ongeveer 30 films en documentaires gemaakt.

David Garcia

Mensen slaan zich door het leven,
verborgen achter maskers van zekerheden

Lachen veel om niets en huilen om zichzelf.
Maar het is zo vermoeiend en energieverlindend
om steeds te voldoen aan de eindeloze eisen
die je doen verdwalen op je levenspad.

En dan opeens is daar het amusement
wat je laat zien dat de mens meer is
dan zijn vaak zo simpele karikatuur.

ELOI ELOI, een nieuwe choreografie van
Conny Janssen.
Mister Sero, een nieuw toneelstuk van
Martien Krouwel.

luchtnummers, theatermakers, illusionisten en
muzikanten,
bekende en minder bekende artiesten.
Zij allen dragen zorg voor 69 uren entertainment.

Niet alleen vanwege hun vermaarde populariteit maar
vooral omdat zij de humor kunnen laten zien die
schuilgaat achter de verbeten trekken van de angst
die ons leven zo bepaalt.

Wil van der Meer

GROTE ZAAL		KLEINE ZAAL	
		Donderdag 21 juni	Donderdag 21 juni
17.00	“EN OPENS STRAAT HET LICHT EN DAT LICHT... DRAAGT JOUW NAAM.” [Jacques Brel] m.m.v.: Dirk Koomwinder muziek: Gunter Schwarz	17.00	De TIME BASED ARTS gallery te Amsterdam is de eerste node van het OJ-newwerk. Tevens zullen de Gong of Four, met nome Adam Rolsen, en Rainer Ganahl, hun installaties in de gallery gedurende de Seizooneveilaventuren vertonen. Buitendien kunstenaars die onze post zijn zullen tijdens de 59' uur in Time Based Arts lezingen geven.
17.00	OPENING door Hans Paul Verhoeft (HIVvereniging) en Hedy D'Ancona (minister van WVC) over HIV/BETREF ONS ALLEN Marlon Riggs over KUNST, AIDS EN ACTIVISME Michael Tidmarsh TOONT HET O'HENWERK Olli Shalstrom over MACH1, GELD EN AIDS	17.00	
18.15	ELOI ELOI neutraleit een nommen, steun en isolement, verworen, hoop, een begin, een reis, een eind, op weg.... choreografie van Cammy Janssen, dansers: Ellen Dijksma, Hedwig Duykers, Jone Pervormadoro, Mariëlla de Jong, Regina van Berkel, Sylvia Kaufmann, Dwight Powell, Glenn van der Hoff, Maurits van der Linden, Samuel Ribeiro da Castro, muziek: Michael Tidmarsh, Henry Tortue, Testidspartment, met dank aan DJAZZEX	18.45	
19.00	RADIO PARADISO SAN FRANCISCO (ACT NOW & 59 HOURS) Arawn Eightlin	19.00	AZ IGAZ Een warmbloedige show uit het hart van een Hongaard. Humor blijft de tranen bedekken of het nu om Franse Folklore, Duitse Dramatiek of om een Hongaarse Volksdans gaat. m.v. Iwona Hitzlberger, zng: Olivier de Jonge, Niek de Lang, Richard Lens, Willem Pijnsterhoek, Peter Sambrors, Marianne Koopman, Jero Mohnar, Anele Wigenthal.
19.30	POST UIT AFRIKA. Een toneel solo van en door Wick Ederven. regie: Hans Man in 't Veld.	20.00	“Nooit eerder zag ik een acteur een indrukwekkender stilte creëren waarin hij de dood zonder angst in de ogen ziet. Je kan de lijf horen surzen.”

GROTE ZAAL	
KLEINE ZAAL	
08.30	m.m.v. Leonette Kok [Isledecrimewerker HIV Vereniging Nederland], Harrie Moterd [Kruisvereniging], Karel van Vierken [Covid-19ca, AIDS Overleg Utrecht], Lazing door Robert Newman: The Pharmacological Rationale for Methadone Treatment.
08.00	
09.00	SATYRICON SAXOFOON KWARTET Sylvia Bunt: sopraan-sax, Michiel Stijnman: alt-sax, Monique de Ruiter: tenor-sax, Margie Kirschbaum: banjo-sax
11.30	Workshops
	- RESPONS Spelsimulatie over AIDS in Afrika, ontworpen door Dennis Meadows [V.S.]
	- DE KRACHT VAN DE PSYCHE Over de invloed van de psyche op het immuniteitsysteem. m.m.v.: prof. Dr. J. B. Blijlevens [Rijksuniversiteit Utrecht], Rachelle Griffin [begeleider in bewust leven en sterven], dr. Niels Mulder [H. Dowling Instituut Rotterdam], Colin Saunders
12.30	
	MISTER SERO Mister Sero komt naar het Seropositieve Ball in Paradiso. Een theaterstuk, een blik in de wereldkeijheid. Seropositiviteit is geen theorie. Seropositiviteit is niet zielig. Leven is een sensiteit. Heeft Mister Sero bij u al aangeklopt? De reacties, die het virus veroorzaakt zijn te menselijk, zo bedreigend, dat het virus als medemens gezien kan worden. Hoe goed je ook kunt functioneren, de sommeling est gezondheid. Het virus plaats je in een rouw, soort isolamente. De weg voor mensen, die seropositief zijn, lijkt geplaveid te zijn met burekratie, angst, hubverhouding en hoop. Als het van anderen ligt een doodlopende weg na een enkele rits in je hand. En Mister Sero loopt niet le me.
10.00	
10.00	BOB VAN SCHIJNDEL zingt twee liederen uit zijn favoriete repertoire.
10.00	* WIENS HIV IS HET UTENDELJK? debat
	In dit debat gaan het de monschoepelijk onderzoek en de wetenschappelijke belangengestellingen en instabiliteiten in het AIDS onderzoek en de consequenties daarvan voor mensen die ziek zijn en behandeld willen worden. Patients, leiders van het wehenscopsbestuur en ziektenbewezenen en vertegenwoordigers van steunverenigingen en ziektenverbondes bespreken de verschillende standpunten.
	Voorzitter: Bob van Schijndel [COC, lid PvdA, prof. si. NH] Co-voorzitter: Andre Borgers [Acd Up], Olli Stalstrom [Helsingin], Pascal van Noort [Aidsfonds] e.a.
12.00	
	DE CORNUCO'S Gewoon vier heren met liefsdrukproblemen
	Dit zinderende zongespeelkabaret convint lachende arrangementen uit zowel het populaire genre als de vroegere barok en het moderne klassiek.
12.30	ZOE LEONARD presenteert het handboek "Women and AIDS"
13.00	
	HY WERELDWID: EEN PROBLEEM, VERSCHIJNLIJNDE MIDDENLEN, UITENLOPENDE MOGELIJKHEDEN debat
	Ondanks dat HIV-infectie geen grenzen kent (noch polities, noch sociale) blijkt in bepaalde culturen de sociale zwakte en gastronomische groepen in Europa en Derde Wereld (drugsgebruikers, prostituees, en ethnische groepen in het Westen).
14.00	Workshop
	- WORDEN VRÓUWEN MET HIV HET KIND VAN DE REKENING? De meeste mensen niet HIV in het westen zijn van het mannelijk geslacht. Wat zijn de gevolgen hiervan voor vrouwen met HIV? Voornamelijk voor safe sex? Is dat partners een belangrijke rol in de seksuele relatie hebben. En wat is de bijvoorbereid de raden achter het bestuur van de NCA&B om da wereld AIDSdag, die dit jaar in het Naken van Vrouwen en HIV zal staan, voor Nederland een andere dimensie mee te geven? Hoe herkenbaar zijn vrouwen met HIV binnen de gezondheidszorg, en hoe om te gaan met HIV, zwangerschap en abortus? Hoe kunnen vrouwen elkaar (internationaal) steunen?
	m.m.v. Zoe Leonard [ACT UP New York, kunstenares, en co-auteur van het AIDS Handboek voor Vrouwen], Aulita [HIV vereniging Nederland], Alexis Donzic [co-auteur van het AIDS Handboek voor Vrouwen], Marij Meijer [huisarts Amsterdam], Michelle Marink [HIV Vereniging Nederland]

GROTE ZAAL	
KLEINE ZAAL	
20.30	MARLON RIGGS presenteert zijn films AFFIRMATIONS & TONGUES UNITED
22.30	ELOI ELOI (zie donderdag 21 juni 18.15 uur)
20.30	RAI EXPRESS & CHEB KADRI Marokkaanse en Algerijnse rozmuziek
22.30	SHERYN HILTON PARKER BITS AND PIECES entertainment
17.00	Video WOMEN & AIDS Sext Sex Slut Coral Lee / A Struggle for Life Coyote / Doctors, Liars and women Carlomusto & Maria / Mogentii Bright Eyes Stewart Marshall
20.00	MISTER SERO toneelstuk van Marian Kroonewel (zie vrijdag 22 juni 12.30 uur)
22.00	"LATE NIGHT VIDEO" Shift Sheets John Goss / Snow Job Barbara Hammer / Retraining AIDS Pranlata Patman / Mildred Pearson: When you love a person Yannick / The inaugural display of the Names project Quill, David Thompson / So Met Ko Patricia Berroth
20.00	Zaterdag 23 juni
00.00	Werkshops - DE STAND VAN DE BEHANDELING VAN AIDS Wat kunnen patiënten doen de hand van de voorbeelden van het medisch onderzoek? Hoe hebben de opgedane ervaringen met de behandeling van AIDS patiënten zich concreet vertaald in de leef- en paro- matische zone? Samen met mensen met aids proberen gezondheidswerkers inzicht te krijgen in de huidige stand van zaken
01.00	- BESSEREN IN ONTZEKKEN Leven met HIV impliceert dat mensen van veel belangrijke beslissingen op basis van onzakere en beperkte informatie. Het eerste deel van de workshop gaan over testen, het inlachen van partners en het wisschuwelen door dertien. Het tweede deel gaat over het beginnen of stoppen met behandeling en medicatie, bijvoorbeeld het wel of niet beginnen met AZT, zowel vanuit het perspectief van patiënten als van behandelende arts.
02.30	HANG ON TO YOUR HAT Zet je schrap voor Het grootste veertienhoofdige rock 'n roll orkest.
03.00	RADIO PARADISO SAN FRANSISCO AIDS INFO SPECIAL
04.00	FACTS & FAX netwerk & 65 hours video
06.30	DE SCHOONMAKERS met Hilversum III
08.30	ANTONIETTE VAN NIEVELT piano recital
09.00	FEMMES VOCALES (zie vrijdag 22 juni 15.00 uur)
09.30	RADIO PARADISO SAN FRANSISCO ACT NOW & 69 HOURS
Een spektaculaire engelslating show met snelle conferences, perslogies en soiree.	

GROTE ZAAL

10.00

HET HIV NETWERK

debat

Netwerkvergadering lijkt de sleutel tot werkbare, onburocratische informatie-uitwisseling en solidariteit. Personal computers zijn een doordringende op de gedacht van snelheid en goedkoop communicatie voor individuen en kleinschalige ziel-jongerenclubs. Als ondersteuning voor sociale netwerken bieden ze grote mogelijkheden, maar de koppeling tussen technologie en menselijke activiteiten kan vaak te wensen over. Omdat het O+Network project van het SPB deze interactieve vorm verdier wil constitueren, discussieert hier computerspecialisten en bekende 'contacmakers' uit het Aids-veld over de problemen, keuzes en mogelijkheden van beide aspecten van 'networking'. Met o.a.: Michael Tintus (Los Angeles), Jozette Donnison (AMC), Michael Polman (Amsterdam), Gerard de Zeeuw (MVA), Aristos Boulos (HIV+vereniging), Luc de Broere (hooftoerustingkunde Avic) [moderator: Bruun Kuyt + speciaal guest, Twee mannen die uiteindelijk niet zonder elkaar kunnen. Erik Windhorst, dodezak Amazing Grace community singing, Bianca Kastellou]

12.00

BUDGY BRUNCH

1 s.m., de Buddy-Lips en de Schotterzichting

m.m.v. Bruun Kuyt + speciaal guest, Twee mannen die uiteindelijk niet zonder elkaar kunnen. Erik Windhorst, dodezak Amazing Grace community singing, Bianca Kastellou/

14.00

AIDS EN DE KUNSTEN

debat

Door en voor Aids ontstane kunst die als 'echte' kunst geaccepteerd wordt komt in Nederland nog weinig voor, behalve in de leefkunst. In de V.S. daar tegenover is een aantal zelfstandige of groep opererende kunstenaars bezig om, nou, een beetje geld te verdienen. De gloedkunst is een opgaande kunst mogelijk? krijgt hier een nieuwe lading. En heeft succesvolle, dat wil zeggen financieel hoogstaande, kunst nog iets te bieden aan degenen om wie het in de eerste plaats gaat? Een andere vraag? Een andere vraag is: Kunst als kunstenaars van beide zijden van de Oceaan gaan hierover een plijtige discussie aan. Voorzitter: nhm Gasteren; Marlon Riggs, Gregg Bordowitz, Sebastian Lopez, Alan Hoover, lid Gran Fury.

15.30

OOM MAW MAW

- a capella

m.m.v.: Tobias Oudejans - bas, Gabriel Oostvogel - tenor, Winnand van Vliet - soprano, Liesbeth Harzing - alto

16.00

DE CONFRONTATIE OP HET TOILET

[het]

Twee toiletluftruitjes bespreken AIDS
m.m.v.: Helleen Kampenveen, Poulette Smits

KLEINE ZAAL

11.30	Workshops	
	-LOT, NOODLOT OF LOTSBESTEMMING?	
	Hee gaan verschillende levensbeschouwelijkestromingen om met AIDS? m.m.v.: Serry Herman (rabijn en psycho-analyst), Leon van der Meir (studentenpostor) - RESPONS	
	Spailmulukhe ontpoer door Dennis Meadows (V.S.)	
	- AIDS INTERNATIONAAL	
	Hei weiters bestaat van de omvang van de AIDS epidemie in de "Derde Wereld" geen goed overzicht. Met deskundigen uit Zuiden en Noord-Groot-Geleedemest 'verdaan dan de krankoepen', om zicht te krijgen op een soms dramatische, soms hoopvolle, maar toch eindigbare werkelijkheid.	
	m.m.v.: dr. Abbas Kokembo (Kampala), Verano Ferro Jr. (Rio)	
13.00	MUZIEKTHEATER	
	m.m.v.: Elly van Dooren, Willem Bakker, Bastiaan van Waard, Jannetje Oosterhout	
13.30	ZANG EN VRIENDSCHAP	
	Nederlandsalgemeencomposities m.m.v.: Marjolijn Wader, Ammeneke Teteroo, Ron Westland	
14.00	Workshops	
	-JE BEN JONG EN MAG JE NOG WAT	
	Een workshop voor en door jongeren. Wat doen jongeren met alle informatie over AIDS? Vrienden jongeren nu veiliger en vindingrijker te helpen leek? Kiki Lammer (laatstebijzitter Vrouwen in het Onderwijs (LVO)/ HOSVO/ ABOP), Doornjef Borelien (Rijpgerichting Den Haag)	
	-HET NIEUWE NEDERLAND	
	Ditse bijeenkomst moet de belangstelling van het 'proefadocies' van het Onderwijs blijven houden. Het project voor een permanent HIV net, dat gedragen zal worden door het Universitaire Centrum voor Innovatie en Creative Technologie, wordt hier gepresenteerd. De naar voren komende wensen en suggesties zullen de continuïteit van dit onenewerk-initiatief helpen waarborgen.	
	-Lectuur door Geoff Hopping: Healing in Action	
16.15	ZIN ER DAN TIGERS IN DE KONGO?	
	Toetselbal verordend uit het Tweede door: Kars Woudstra. regie: Peter de Boan. spel: Frank Grootenhof, Harry van Rijthoven	

KLEINE ZAAL

SCHRIJVEN OF TZWG? debat
Achter de collissen van de journalisteek. Een debat met veel inbreng uit Groningen en visies en commentaren uit Amsterdam. Aan de hand van voorbeeldjes ["de zaak Buck", een berichtsongeloof], waarbij een operatiefheid wordt bestempeld, wordt gesproken over AIDS en het ambacht van de journaliste. Keuzes, compatie en kwaliteit, manipulatie en bronnen moet er een geschreven worden? Welke regels? Welke vereniging van journalisteek? Gasten: Joyce Benschoter (stichting No-Weitshofer), en Maatschappij, Fred Bol (ex hoofdredacteur Medisch contact), Henk Smits (W.C., Holland & Holland), columniste NRC Handelsblad en wetenschapsredacteur AIDS in het wetenschapsblad NRC Handelsblad. In San Francisco; voorzitter: Janwillem Bloks (leidende medisch redacteur FMG), voorzitter: Bram Kees (redacteur medewerker FMG), medewerker FMG, en Kees Wiessé (redacteur wetenschapsredacteur FMG).

***** RADIO PARADISO SAN FRANCISCO ACT NOW & 69 HOURS

CRAIG EUBANKS shows at

19.00

Eigenzinnige Nederlandse versterkt: *Deze gedachte is in zijn kielzog weggewaaid.*

1830

26 20

een lezing (met video's) over het gebruik van pomo in het gevecht tegen AIDS

JETTY TERBORG begeleid door Gustaf Terborg

In dit oefenleidend debat, georganiseerd door HomoLogie Amsterdam, zal de bolans worden opgenomen van wat AIDS ons heeft gebracht. Drie terreinen worden hierbij onder de loep genomen: seks, kunst en politiek. Kennvragen zijn: [1] 'Is seks door AIDS ook verbeterd of alleen maar verzakt?' [2] 'Is kunst waarin AIDS een rol speelt ter instructie, ter identificatie, of ter inspiratie?' [3] 'Bekent AIDS ondernemingen van ondernemende solidariteit of overbraging van oude en nieuwe tegensetti?' De deelnemers zijn: William Duvenvoorde en Kundra Schutte.

KLEINE ZAHL

17.00 Kleine zaal **VIDEO** The thursday people George Kuchter / AIDS NEWS: a demonstration Bob Huff

17.00 Workshop **NEVEL DIMENSIES IN LEVEN, STERVEN EN ROUWEN**

Spiritualiteit in beweging Krijgt het denken over leven, sterven en rouwen een nieuwe dimensie. Er zal worden ingegaan op onderwerpen die bewust leven en sterven, doodsonrust, euthanasie en suïcide, spiritualiteit en de ontwikkeling van nieuwe levens rond sterven en rouw m.m.v. Hans Poppeloeij, J. van Klaasdijk (poter), Rochelle Griffin (begeleider in bewust leven en sterven), Carol Saunders (logboek begeleiden over...

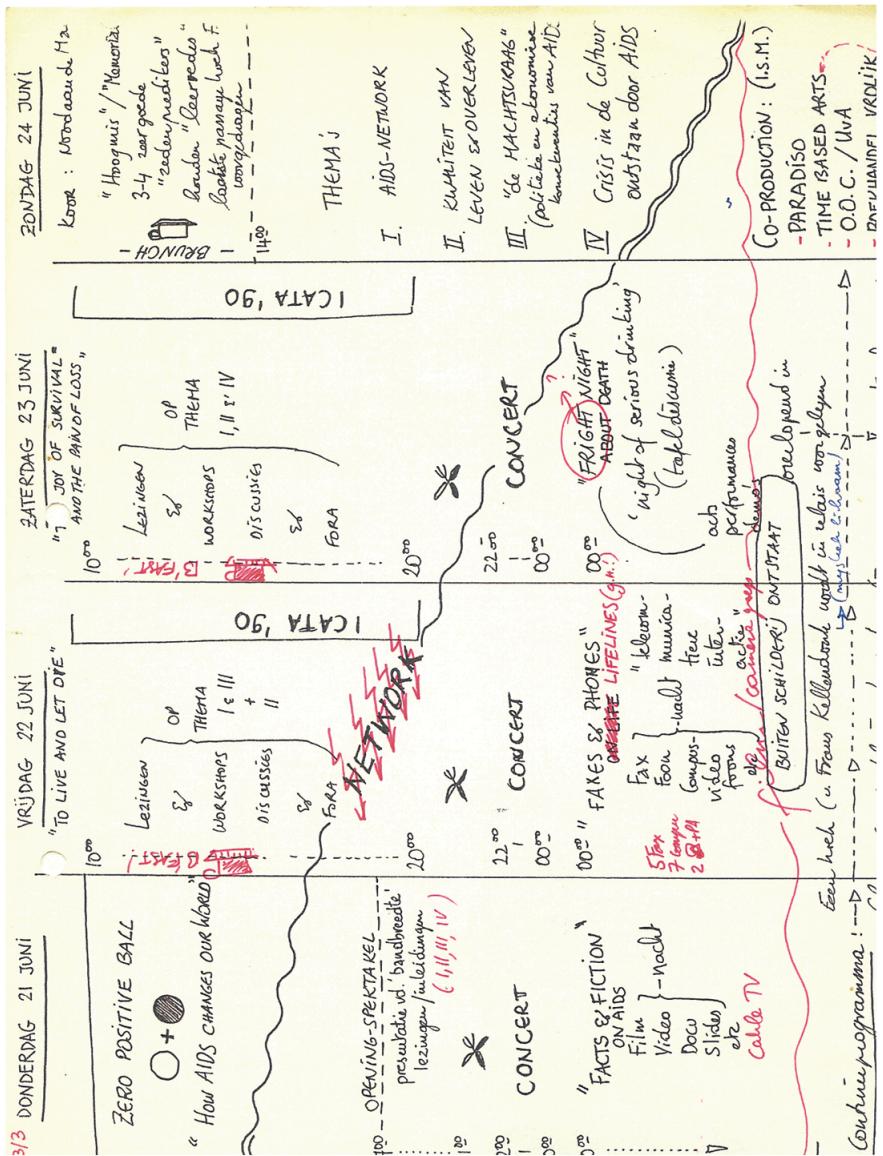
MISTER SERO **VIDEO SPECIAL** **21.30**
Toneelstuk van Morten Kowalew
[zie vorigdag 22 juni 12.30 uur]

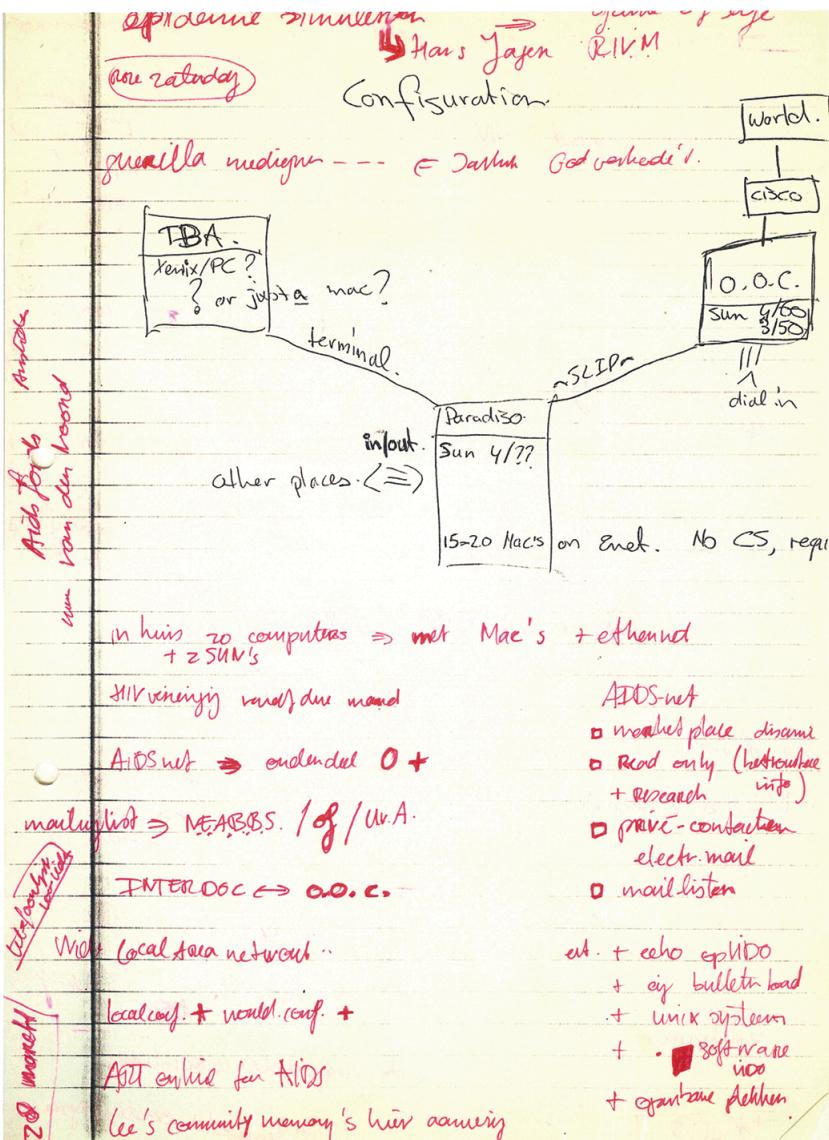
KLEINE ZAAL**GROTE ZAAL****Zondag 24 juni**

00.00	HAVE A BALL III Medewerking van de volgende artiesten: Miss Fairy Smith, 'Les Filles du Nord', Luchthommie, Margreet Doman, Wilde Side, Dames S.M.A., Craig Eubanks, Diva, Ironshe, opredens, Richelle, Eric Windhors en vele vele verrassingen.
03.00	RADIO PARADISO SAN FRANCISCO AIDS INFO SPECIAL Dansen op de muziek van wereldberoende componisten
04.30	KLASSEKE DISCO, (zie vrijdag 22 juni 12.30 uur)
06.30	DE SCHOONMAKERS met Hilversum III
08.00	RADIO PARADISO SAN FRANCISCO ACT NOW & 69 HOURS De sociale, politieke en epidemiologische gevolgen van de pest epidemie worden uiteinander gezet, ook als historisch gebeurteit om de AIDS crisis te beginnen. m.m.v. prof. Noordgraaf, UvA en auteur van 'De Grote Gods'
10.00	THE BLACK DEATH lezing m.m.v. prof. Noordgraaf, UvA en auteur van 'De Grote Gods'
11.00	ELOI ELOI (zie donderdag 21 juni 18.15 uur)
11.45	DANSKERN - Litteken: Maureen Kurniech, Adriana Kars Choreografie: Adriana Kars. Muziek: Béla Bartók. Dansen: Maureen Kurniech, Adriana Kars
12.30	JAN RUTTER terug uit San Francisco
13.30	SLOT CONCERT SEROPOSITIVE BALL m.m.v.: Signewerkgroep Den Hoog
14.00	PRESENTATIE VAN 69 JUW SEROPOSITIVE BALL: Wil van der Meer, Simone Delorme, Miss Fairy Smith, Riet Korsenborg, Wick Edeveen, Jerry Terborg, Mango Grooth, Maartje Nevejan, Metrouw Pengel

appendix 5

SEROPOSITIVE BALL PRODUCTION SKETCHES





RADIO PARADISO SAN FRANCISO

69 hours on the air: the world around aids around the world: 69 hours

Radio Paradiso delivers four hours daily live news, Information, Interviews and reports from San Francisco to Paradiso in Amsterdam.

The main studio is located in suite number 2548 of the Hotel San Francisco. In the same place the 6th International Conference on Aids takes place. This ensures that Radio Paradiso San Francisco is the most direct channel of information between the conference and the Seropositive Ball in Paradiso.

The radiotelephone connection offers two daily programs, each lasting two hours:

Aids Info Special and Act Now News.

The "Aids Info Special" team consists of Annette Verster (Amsterdam Aids coordinator), Janhuij Blans (Aids-Info) and Bart Eijrond (NCAB). They will be giving expert commentary and hot off the presses information for two hours a day. Dutch participants in the Conference have a direct line to the home front: from the session they can go directly to the studio suite.

"Act Now News" will be a program in which the many activities outside the conference will be represented through live interviews and reports. The program will partly take place at the Act Now offices.

Participants in the Seropositive Ball in Paradiso can get their news hot off the presses. But also, they can themselves, via Radio Paradiso San Francisco, take part in debates and discussions in San Francisco.

presentation: Wednesday 20 June 6:00 PM in the suite
 Thursday 21 June test transmission

transmission daily from 28 June up to and including Saturday 30 June

Program	San Francisco Time	Paradiso Time
SF Act Now News	8 - 9 AM	17 - 18
AIDS Info Special	10:30 - 11:30 AM	19:30 - 20:30
AIDS Info Special	6 - 7 PM	3 - 4
SF Act Now News	11 - 12 PM	8 - 9

Editorial Aids Info Special:
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 ACT NOW

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The poster on the cover is by Max Kisman in 1989.

*The image on the back is a detail of a poster by
Jan Dietvorst in 1990.*

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