

SLOW MEDIA SYMPOSIUM

HOSTED BY
MEDIA FUTURES RESEARCH CENTRE
BATH SPA UNIVERSITY

CORSHAM COURT
THURSDAY 26TH MARCH 2015

BATH
SPA
UNIVERSITY



Introduction

Welcome to Corsham Court and Bath Spa University.

In 2010, the Slow Media Institute circulated a manifesto highlighting how the concept of 'slow' could be employed in responding to the pace of technological change in the 21st century. Making the link to other slow movements, the Slow Media Manifesto emphasised the 'choice of ingredients' and 'concentration in the preparation'. As Jennifer Rauch (2011) writes, attention to 'slow media' suggests that 'we are observing a moment of transformation in the way that any people around the world think about and engage with mediated communication.'

I first encountered the concept of slow media in co-authoring an article for a special issue of the journal *Transformations* in 2011. This article looked at 'slow play' and explored how player-produced walkthroughs of videogames presented a different way of engaging with/lingering over gameplay. In organising this symposium, it has been fascinating to encounter a range of different perspectives on 'slow' and how this approach can be identified and understood in relation to different media.

This conference brings together those interested in slow media from countries including the UK, U.S.A, Germany, and Norway, and there are presentations from academics, journalists, filmmakers, creative writers and arts practitioners. In a slight irony, the programme became rather packed as the hugely exciting abstracts came in – hopefully though the handmade truffles and walks with the peacocks will make this a distinctively relaxed day.

I would like to acknowledge and thank the Media Futures Research Centre, the Department of Film, Media and Creative Computing, and the School of Humanities and Cultural Industries at Bath Spa University for their support. Special thanks to the following for their support in advance and on the day:

- Dawn Harding and Hélène MacLellan for all their wonderful support, guidance and organisation (and the slow media snail).
- Aurelia Ayisi for helping with the running of the day.
- Suzannah Presley for website and design support.
- Leila Jackson and Andrei Branea for their technical support.
- Eat Roar for their delicious 'slow' truffles.
- Lisa Marr and Paolo Davanzo from Echo Park Film Center for the programme booklet cover image.
- Tim Prevett for the wallpaper films.
- Sophie Moysey at Pound Arts for partnering with the University in hosting the 'How Slow Film Can Change Your Life' event.

I hope you have a great day!

Dr Dan Ashton,
Director, Media Futures Research Centre at Bath Spa University

Practical Bits

- WiFi is available for the day either via 'eduroam' or through 'visitornet' (log in details are available at the Registration Desk)
- There is a map of the grounds in the Conference Pack indicating areas where you can wander during the day. There is also some information on sculptures that are in the gardens.
- Water is available from a water cooler which is on your left as you enter the auditorium. As well as the food and drink being provided throughout the day, there is also a café in the Main House.
- There is a list of taxi numbers in the Symposium Pack (Chippenham is the nearest railway station).
- For those attending the evening meal at the Methuen Arms we will walk there together from Corsham Court, leaving at 5.45pm. We'll then walk over together from the Methuen Arms to Pound Arts at 7.15pm. All this is within a 5-10 min walking time.
- There will be some photography during the day. If you would prefer not to appear in any pictures, please indicate this to Leila (IT support for the event).
- A list of attendees is included at the end of this programme booklet.
- We will be using the hashtag #slowmediabathspa

Programme

8.45-9.15	Registration and Tea/Coffee (<i>Barn</i>)
9.15-9.30	Slow Media Symposium Welcome (<i>Barn</i>) Dan Ashton
9.30-11.15	Slow Life meets Slow Media (<i>Barn</i>) 'The Slow Revolution?' Carl Honoré '50 Shades of Slow: From the Slow Media Manifesto to Applied Media Research on Slow Types' Joerg Blumtritt Followed by Open Discussion.
11.15-11.45	Tea/Coffee
11.45-12.45	Slow Film (<i>Barn</i>) 'The Sound We See: Growing A Global Slow Film Movement' Paolo Davanzo and Lisa Marr 'Rhythmic Speed Machines' Tony Yanick
12.45-1.45	Lunch (<i>Barn</i>)

1.45-3.15	<p>Slow Journalism (Barn)</p> <p>‘How did we get here? The obsession with speed over substance’ Justin Lewis</p> <p>‘Editing, Fast and Slow’ Susan L. Greenberg</p> <p>‘Institutionally Embedded Radio Journalistic Practice: The Representation of Asylum Seeker Direct Provision Centres in Ireland’ Roisin Boyd</p>	<p>Slow Digital (Lecture Room)</p> <p>‘Inanimate Alice: a Slow Media Digital Novel for Young People’ Kate Pullinger</p> <p>‘A Hand-Made Web’ JR Carpenter</p> <p>‘Queering Ambient Performance: Prototyping the Digital <i>Tableau Vivant</i>’ Kieran Fenby-Hulse</p>
3.15-4.15	<p>Slow TV (and Tea/Coffee) (Barn)</p> <p>‘<i>That Damned Cow</i> - Just What is Norwegian Slow TV?’ (Documentary and Q&A) Tim Prevett</p>	
4.15-5	<p>Slow Music (Barn)</p> <p>‘The Breathing Stone Project’ Joseph Hyde, David Plans, Paul Leonard, Chris Clark</p>	
5-5.30	<p>Closing Comments and Discussion (Barn)</p>	

6-7.15	<p>Those able to stay for the evening event are welcome to join for dinner at the Methuen Arms. Menus have been sent in advance and orders can also be made with Dawn Harding at Reception.</p>
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7.30 at Pound Arts	<p><i>The Sound We See: How Slow Film Can Change Your Life</i> Paolo Davanzo and Lisa Marr (Echo Park Film Center)</p>
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Abstracts

9.30-11.15

SLOW LIFE MEETS SLOW MEDIA

The Slow Revolution?

Carl Honoré

The world is stuck in fast-forward and paying a heavy price for it. When every moment is a race against the clock, when we forget how to slow down, everything suffers - our diet and health, our relationships, communities and the environment, even our work, companies and the economy. But there is an alternative to today's roadrunner culture. It's called the Slow movement. Being Slow is not about doing everything at a snail's pace; it's about doing everything at the right speed. Slowing down at the right moments can bring more depth, pleasure and meaning to our lives. It can boost our health and make us more efficient, creative and productive. In this seminar, Carl will show how we can all work, play and live better by unleashing our inner tortoise.

Biography

Carl Honoré is a bestselling author and globetrotting ambassador for the Slow Movement. He worked with street children in Brazil before covering South America and Europe for the *Economist*, *Observer*, *Miami Herald*, *Houston Chronicle*, *National Post* and *Time* magazine. His first book, *In Praise of Slow*, examines our compulsion to hurry and chronicles a global trend toward putting on the brakes. It was a BBC Radio 4 Book of the Week and the inaugural choice for the *Huffington Post* Book Club. The Financial

Times said it is "to the Slow Movement what Das Kapital is to communism." His second book, *Under Pressure*, was described by Time as a "gospel of the Slow Parenting movement." His latest book, *The Slow Fix*, explores how to tackle problems in every walk of life. Translated into more than 30 languages, his books have landed on bestseller lists in many countries. His TED talk has been viewed over 1.3 million times.

50 Shades of Slow: From the Slow Media Manifesto to Applied Media Research on Slow Types

Joerg Blumtritt

The Slow Media Manifesto mainly addressed media and not users. After five years of Slow Media research, we have just now completed a dedicated survey on users. A representative sample of 2.500 people in Germany were interviewed and asked a catalogue of items on all aspects of media, communication, and "a slow life". From the data we could extract eight main archetypes, the "Slow Types" into which we could cluster the participants. Thus we use classic media research methodology, target group thinking, and quantitative social science to view Slow Media from a new angle. We will present the first results of this study.

Biography

Joerg Blumtritt (*1970) is data scientist, blogger, and CEO of Datarella in Munich.

Together with Sabria David and Benedikt Koehler, he is co-author of the Slow Media Manifesto and blogs about Slow Media at <http://slow-media.net>

Joerg was managing director of MediaCom Germany, European Operations Officer for New York based startup Tremor Video and has been leading research and marketing teams for media companies like ProSiebenSat.1 or Hubert Burda Media. Having graduated in statistics and political sciences, Joerg started as a researcher in behavioral sciences, focused on nonverbal communication. Projects were funded by EU commission, German federal government and the Max-Planck-Society.

Joerg is founder and chairman of the German Social Media Association (AG Social Media), board member of the European Data Scientists Association EDSA, and of Arbeitsgemeinschaft Mediaanalyse, the German JIC on media measurement.

<p>11.15-11.45 TEA/COFFEE</p>

11.45-12.45
SLOW FILM

The Sound We See: Growing A Global Slow Film Movement

Paolo Davanzo and Lisa Marr

Initially developed as part of Echo Park Film Center's free youth filmmaking program in Los Angeles, *The Sound We See* uses analog filmmaking techniques and the "City Symphony" genre practiced in the 1920s by Walter Ruttmann and Dziga Vertov as starting points to explore communal creative process and contemporary environments.

Discovering and redefining techniques of past avant-garde urban documentarians, 37 teens with little or no prior filmmaking experience worked with 16mm cameras and black and white stock to create a stunning 24-hour cinematic journey with each hour of the day represented as one minute on film. *The Sound We See: A Los Angeles City Symphony* premiered with a bespoke live score performed by a talented ensemble of local musicians.

The project sparked a global "Slow Film" movement with youth communities in The Netherlands, Vietnam, India and Canada's Yukon Territory creating their own 16mm and Super 8 City Symphonies, not only shooting but processing (using both traditional and eco-friendly chemistry) and editing the film by hand, and presenting public exhibitions of the finished work in non-traditional venues. Each community pushes the process to new directions and discoveries; *The Sound We See* is an ongoing cinematic conversation on the relevance of handmade film in the 21st century.

Links to the films: <https://vimeo.com/album/2839480>

Biography

Lisa Marr and Paolo Davanzo are filmmakers, educators and community cinema activists whose work is a catalyst for creative collaboration and positive social change. Originally from Canada and Italy respectively, they currently live and work in Los Angeles where they run the Echo Park Film Center, a non-profit neighborhood media arts center with a focus on analog film education and resources. In 2008, they launched the EPFC Filmmobile, an old schoolbus transformed into an eco-friendly cinema and film school on wheels. As *The Here & Now*, Marr and Davanzo travel the world, bringing handmade movies and music to the masses.

www.echoparkfilmcenter.org

<http://sellyourtvandcometothecinema.wordpress.com/>

Rhythmic Speed Machines

Tony Yanick

While a day is still constituted in 24-hour increments, time seems to be moving faster than ever, and for many people “the world is speeding up”. This quotidian observation orients my interest in examining films and filmmakers dealing with the modern revolutionary concept of speed, whether it’s the will to slow down and dilate (so-called “Slow Cinema”) or to speed up and accelerate. In search of a figure of the later, we turn to Dziga Vertov, a filmmaker known for his praise of modern speed, and paradoxically position his experimental practice as a mode of Slow Media.

Vertov’s cinematic symphony, *Man with a Movie Camera* (1929) and his theoretical writings on filmmaking are considered alongside of the ethical values and political commitments of slowness valorized by slow aesthetics. One example is that while Slow Cinema, as some argue, fails in producing any efficient collective narrative as well as account for the complexity of temporal difference, the rhythmic patterns in Vertov’s cinematic symphony unify the multiple temporalities present in the film forming a vision of future communism.

It is this kind of collective transformation that Vertov believed filmmaking could induce to bring the human “up to speed” with industrial society. This desire is more necessary than ever given the need to confront the hyperaccelerated experience of time we feel today. However in conclusion, we speculate that the failure of Vertov’s total cinematic language and the failing of Slow Cinema as revolutionary forms of art are due to their fetishization of speed that lead to a spatialized concept of time. What can today’s political form of moving image learn from Slow Cinema and the kino-eye, kino-writing, etc.? This final question will be approached through the concepts of endurance, temporality, & techno-aesthetics and speculated about through the modern project *Man with a Movie Camera: The Global Remake* (<http://dziga.perrybard.net/>).

Biography

Tony Yanick is a Post-Graduate Researcher at the University of Glasgow, holds a MS in computer engineering, artificial intelligence and mobile robotics, and an interdisciplinary MA in world literature, film, media theory and philosophy. He is the Production Editor of the *Deleuze Audio/Visual Journal* (*Deleuze A/V*), Blog Editor for the peer-reviewed online publication *&&&*, and is a member of the organizing committee and co-founder of the non-profit research institute *The New Centre for Research & Practice*.

12.45-1.45

LUNCH

PANEL ONE: SLOW JOURNALISM (Barn)**How did we get here? The obsession with speed over substance**

Professor Justin Lewis

The presentation will make the case for Slow News. Why has journalism become so focussed on temporality rather than substance – on what we might call ‘disposable’ rather than sustainable news? It is often assumed that this is response to consumer demand, that news audiences crave the latest rather than the lasting and this lust for newness drives newsrooms to a state of permanent distraction.

I will argue that there is little evidence for this, and that the focus on speed over substance has more to do with a business model based on planned obsolescence. When journalism became a business, news became a commodity – one that came to be defined by its most profitable form. The democratic value of news is based on the longevity and value of the information it provides. The commercial value of news, by contrast, is based on its impermanence. A newspaper’s profitability depends on the idea that news is a flimsy, fragile form of information with a short shelf life, that being informed depends not on the quality of information but on its quantity and regularity.

Yesterday’s news was, by definition, of little value, and news became increasingly bound up with the idea that what mattered above all was the immediate, the current, the here and now. As the creative industries more generally become increasingly dependent on – and skilful at creating - planned obsolescence, the commercial stress on immediacy has become increasingly acute. This has pushed journalism away from asking larger, more profound social and economic questions.

The presentation will then draw upon research that documents the ways in which fast news is generally less informative, running counter to democratic journalistic traditions. It will end with a plea not just for the benefits of Slow News, but for forms of news that seek to create forms of audience engagement.

Biography

Professor Justin Lewis is Dean of Research in the College of Arts, Humanities and Social Sciences. He has written and edited many books about communication, the cultural industries, news and politics, including *Constructing Public Opinion* and *Citizens or Consumers: The Media and the Decline of Political Participation* and *Climate Change and the Media*. His latest book is *Beyond Consumer Capitalism: Media and the Limits to Imagination*. He has led a number of research projects for the BBC, the BBC Trust, Channel 4, the Office of Science and Innovation, the AHRC, the ESRC and Rowntree. He is a regular commentator on media and politics.

Editing, Fast and Slow

Dr Susan L. Greenberg

I started using the term ‘slow journalism’ a decade ago to describe storytelling that gives equal value to both narrative and discovery. My approach first reached a wider public in a short article for *Prospect* (2007), then a longer article (2010) and book chapter (2012). More recently, a dictionary entry for the term cited the *Prospect* article as a source (Harcup, 2014).

I cannot claim ownership of an idea that reflects a zeitgeist (2011). But I did provide an original twist by explaining its appeal as a way of beating the competition through differentiation – identifying itself as high-margin journalism, compared to high-volume news at the bottom of the market, or conventional journalism in the middle (Porter, 2004). An awareness of markets serves a dual purpose. It reminds us that ambitious journalism needs first to survive, and it has the potential to enrich scholarship by reminding us about the material conditions of production.

This paper suggests that a focus on examples of the editing of slow journalism – how narrative discovery is made and circulated – helps to provide the missing link between these ulterior and ultimate motives. Editing also provides a lens through which to view time. Now commonly seen as an extra layer that slows textual production, for good or ill, modern editing first emerged as a way of speeding it up. A historical awareness of editing as a material practice can therefore tell us more about our subject.

Biography

Susan L. Greenberg (PhD in Publishing, UCL) is Senior Lecturer in Creative Writing at the University of Roehampton, following a long career as journalist and editor. She is a founding member of the International Association of Literary Journalism Studies (IALJS). Publications include *Editors talk about editing* (Peter Lang: forthcoming).

Institutionally Embedded Radio Journalistic Practice: The Representation of Asylum Seeker Direct Provision Centres in Ireland

Roisin Boyd

This paper explores the 'embedded' journalistic practice of an Irish Radio Producer in the production of 'Behind Closed Doors' (2013) – a two part investigative radio series broadcast on RTE, the National Broadcaster in Ireland. It examines and problematises models and methodologies of research and interviewing techniques in the context of professional radio practice. The paper poses numerous interrelated questions surrounding the coverage of refugees and asylum seekers by the dominant media: where and how, for example, does the politics of 'listening' begin and to what end? What role does 'editing' play in the stories of those who have experienced the asylum process? How can 'Slow Journalism' theory change the reporting of marginalised groups and how can it make a difference in so far as 'the culture of disbelief' or credibility is at stake. These questions will be explored from the perspective of a radio producer and communications advocate examining her own practice in terms of her engagement with interviewees and with the institution of RTE as an 'outsider' and former gatekeeper.

Biography

Roisin Boyd is a doctoral student in The Centre for Transcultural Research and Media Practice (CTMP), Dublin Institute of Technology (DIT). <http://www.ctmp.ie/postgraduates.php?id=231> She was a radio producer with RTE covering national and international stories. She is a part-time lecturer in DIT in the areas of radio and political communications.

**PANEL TWO: SLOW DIGITAL
(Lecture Room)**

Inanimate Alice: a Slow Media Digital Novel for Young People

Professor Kate Pullinger

From viral marketing tool to pedagogical blockbuster, 'Inanimate Alice' has had a slow, steady and largely unexpected rise to international prominence. In 2006 Chris Joseph and Kate Pullinger were commissioned to create a series of interactive stories for a marketing campaign for a feature film that has yet to be made. During 2007 and 2008, four episodes were published online; the fifth episode was published in December 2014. During that six year gap, digital platforms and content creation tools have come and gone, web browsers have changed, smartphones, e-readers and tablets emerged, and new business models for publishing creative content have been developed: in other words, the digital publishing landscape has altered completely. And yet, 'Inanimate Alice' remains a dominant title in the emerging field of digital literature for young people, one of the most popular digital stories in classrooms around the world, generating hundreds of new episodes made by young readers. How and why did this happen? In this paper, writer Kate Pullinger will chart the incremental progress of this slow media title as well as outlining the project's future prospects.

www.inanimatealice.com

www.katepullinger.com

Biography

Kate Pullinger is Professor of Creative Writing and Digital Media at Bath Spa Uni. Her digital works include 'Flight Paths: A Networked Novel', and 2014's digital war memorial, 'Letter to an Unknown Soldier'. Her novels include *Landing Gear*, 2014, and *The Mistress of Nothing*, which won Canada's Governor-General's Award for Fiction in 2009.

A Hand-Made Web

Dr JR Carpenter

I made my first web-based art work in 1995. It's still online, it still works. The internet has changed a lot since then, but the DIY aesthetics and practices of that era have by no means disappeared. In today's highly commercialised web of proprietary applications, Content Management Systems, WYSIWYG editors, and digital publishers, it becomes an increasingly radical act to hand-code and self-publish experimental web art and writing projects. Drawing upon Olia Lialina's essay "A Vernacular Web" (2010), this paper will draw correlations between the early 'amateur' web and today's maker and open source movements. Examples of the persistence of Web 1.0 will be presented, from the massive Ubu Web site which its founder boasts, 'is still hand-coded in html 1.0 in bbedit, from templates made in 1996,' to the tiny anti-social network TILDE.CLUB, where small experimental websites are hosted on one 'totally standard unix computer.' In addition to the slow writing of the web through hand coding, the practice of appropriating existing source code will be discussed in relation to Nick Montfort's Taroko Gorge (2008), which has been remixed dozens of times. And, drawing upon Lori Emerson's book Reading Writing Interfaces (2014), it will be argued that experimental web-based works such as Daniel Eatock's The One Mile Scroll (2008), which transforms virtual space into an actual, physical distance, force slow reading by challenge conventions of web design.

Biography

Dr. J. R. Carpenter is an award-winning Canadian artist, writer, researcher, performer, and maker of maps, zines, books, poetry, short fiction, long fiction, non-fiction, and non-linear, intertextual, hypermedia, and computer-generated narratives. Her work has been published around the world. She lives in Devon, England. <http://luckysoap.com>

Queering Ambient Performance: Prototyping the Digital *Tableau Vivant*

Dr Kieran Fenby-Hulse

Drawing on LGBTQ studies (Christopher Pullen, 2009), theatre studies (Nicola Shaughnessy, 2012), and media studies (S. Elizabeth Bird, 2003; Jennifer Rauch, 2011), this performance paper uses online ambient performance art as a means in which to interrogate the relationship between digital technologies, identity and sexuality.

Inspired by the *tableaux vivant* and Denis Diderot's notion of the dramatic tableau, I will screen via YouTube a slow (and slowed down) re-performance of one of Judy Garland's later performances. The performance focuses the viewer's attention on the intricate movements of the body to highlight how slow motion capture can engage viewers in a process of gradual affective absorption (Michael Fried, 1980). By enveloping viewers in a queered digital environment, the performance draws attention to the predominantly heteronormative nature of digital platforms, media and communications, disrupting the digital landscape.

Following the performance, I will give a short paper locating the work in its theoretical, historical, and artistic context, with in particular reference to video art (Bill Viola, 2000), performance art (Claudia Kappenberg, 2014; David Michalek, 2010;) and screendance (Lloyd Newson, 1990 and 1996).

Biography

Kieran is a Researcher Development Officer at Bath Spa University and is responsible for creating and delivering workshops and online training materials to support researchers at all different stages of their careers. He has developed workshops on: research strategy and funding, research design, methods and methodologies, creative practice as research, grant writing, impact, and approaches to interdisciplinary and collaborative research. His research is of a thoroughly interdisciplinary nature and combines ideas and methodologies taken the arts, humanities, and social sciences. Research interests include: performance and the body, music as narrative in (Hindi) film, immersive experiences and singalong cinema, comic song and cabaret, music videos, and representations of gender and sexuality in Hip Hop.

3.15-4.15
SLOW TV (and Tea/Coffee)

Please take a break/get refreshments and Tim will introduce his documentary at 3.30pm. We can then enjoy the documentary with a drink and a truffle, and discussion time will follow afterwards.

That Damned Cow - Just What is Norwegian Slow TV?

Tim Prevett

Slow TV's profile has grown since it emerged in Norway in 2009. NRK2, the second channel of the state broadcaster has been the pioneer in developing this real time marathon event broadcast format, taking surprise ratings at home and gaining global attention. Train journeys, a ferry voyage, knitting and singing a hymn book over sixty hours are some of the Slow TV subjects which NRK has shown.

"That Damned Cow", subtitled "Just what is Norwegian Slow TV?" is a documentary which asks exactly that. It sets out NRK's narrative through interviews with key NRK staff in Bergen and Oslo, from inception to international distribution.

It explores the relaxing experience many Slow TV viewers cite, from interviews at the Norwegian Hymn Book Slow TV event, with a Doctor of Media Psychology and with British Airways which has begun using the Bergensbanen train journey on some long haul in-flight entertainment.

"That Damned Cow" considers the future of Slow TV inside and outside of Norway. It offers ways of understanding the depth and potential of what at first seems a simple formula but evokes a spectrum of participation in real life and social media, engages national pride, heritage, community and identity.

Available for questions, Tim Prevett has also looked into the claimed Andy Warhol connection with Slow TV and could the format work on commercial TV Channels.

Biography

Tim Prevett has been making a documentary about Slow TV for his Masters Degree research project in TV Documentary Production. He aspires to continue researching or even working in this form of media which he believes to be a refreshing alternative.

Slow TV Blog: www.slowtelevision.blogspot.co.uk

4.15-5 SLOW MUSIC

The Breathing Stone Project

Professor Joseph Hyde, Dr David Plans, Dr Paul Leonard, and Dr Chris Clark

The Breathing Stone looks and feels like a river stone, but when you hold it, it turns into a heart rate monitor that helps you take a break and relax. The Breathing Stone makes music out of your heart rate, and helps you manage stress whilst its cloud service looks for signs of cardiovascular disease or abnormalities.

Recent epidemiologic studies prove chronic psychosocial stress is linked to cardiovascular disease in general and to fatal stroke in particular, as well as serious predictor of acute coronary events and absenteeism. The scale of unmet medical and social needs for stress and anxiety is massive.

The Breathing Stone team believe that solutions based on screen-based devices such as smartphones aren't good enough, because they (screens) are a huge contributor to the main problem behind chronic stress: constant connectivity, and continuous partial attention. The solution: give people screenless objects that behave like analog devices but perform complex digital services.

As part of the REACTHub's Object Sandbox, our team was funded to get the first prototype for the Breathing Stone built. In this presentation we will demonstrate the prototype (you'll also get a chance to try it for yourself!), and talk about the process that has taken us this far and where we go from here.

Biographies

David Plans (Product)

David designs media systems that foster wellness. After studying music, artificial intelligence and computer science, he helped the UK's National Health Service deploy the first mHealth application for self-reporting in chronic illness. The Breathing Stone came to him as an idea while sitting in the Nevada desert holding a red boulder.

Paul Leonard (Engineering)

Dr Leonard has been involved in the development of finite element code for modelling electromagnetic devices since computers became powerful enough to solve real problems. He is a Senior Lecturer at University of Bath. He made the first Breathing Stone prototype a reality.

Joseph Hyde (Composer)

Joseph Hyde is an electroacoustic music composer working with video, interactive systems and telepresence. Hyde also works as a lecturer/academic, as Professor of Music at Bath Spa University in the UK – Since 2009 he has run a symposium on

Visual Music at the university, Seeing Sound. He is prototyping the first music score for the Breathing Stone.

Chris Clarke (Hardware)

Dr Clarke is a member of the Centre for Advanced Sensor Technologies (CAST) at University of Bath and has published in excess of 30 papers in conferences and journals. He is the Breathing Stone's hardware wizard.

5-5.30 CLOSING COMMENTS AND DISCUSSION

6-7.15	Dinner at Methuen Arms (not included in conference registration)
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7.30 at Pound Arts	<i>The Sound We See: How Slow Film Can Change Your Life</i> Paolo Davanzo and Lisa Marr (Echo Park Film Center)
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List of Attendees

- Dan Ashton
- Aurelia Ayisi
- Judith Beeby
- Joerg Blumtritt
- Roisin Boyd
- Andrew Buchanan
- J.R. Carpenter
- Chris Clark
- Martin Couzins
- Anne Daly
- Paolo Davanzo
- Kieran Fenby-Hulse
- Susan L. Greenberg
- Robert Hague
- Thomas Hellum
- Carl Honoré
- Charlotte Humpston
- Joseph Hyde
- Kati Jagel
- Oliver Jones
- Paul Leonard
- Prof Justin Lewis
- Sef Mandemakers
- Lisa Marr
- Anniken Naess
- David Plans
- Tim Prett
- Kate Pullinger
- Phil Shepherd
- Adam Whitehall
- Tony Yanick