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Material Synthesis: Negotiating experience with digital media

A thesis

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Abstract

Given the accessibility of media devices available to us today and utilising van Leeuwen's concept of inscription and synthesis as a guide, this thesis explores the practice of re-presenting a domestic material object, the *Croxley Recipe Book*, into digital media. Driven by a creative practice research method, but also utilising materiality, digital storytelling practices and modality as important conceptual frames, this project was fundamentally experimental in nature. A materiality-framed content analysis, interpreted through cultural analysis, initially unraveled some of the cookbook's significance and contextualised it within a particular time of New Zealand's cultural history. Through the expressive and anecdotal practice of digital storytelling the cookbook's significance was further negotiated, especially as the material book was engaged with through the affective and experiential digital medium of moving-image. A total of six digital film works were created on an accompanying DVD, each of which represents some of the cookbook's significance but approached through different representational strategies. *The Croxley Recipe Book Archive Film* and *Pav. Bakin' with Mark* are archival documentaries, while *Pav* is more expressive and aligned with the digital storytelling form. *Spinning Yarns and Tall Tales*, a film essay, engages and reflects with the multiple processes and trajectories of the project, while *Extras* and *The Creative Process Journal* demonstrate the emergent nature of the research. The written thesis discusses the emergent nature of the research process and justifies the conceptual underpinning of the research.

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Introduction: The Fluid Self; Synthesising experience

The world is not a structure, something we can map with our social science charts. We might think of it instead as a maelstrom...Imagine that it is filled with currents, eddies, flows, vortices, unpredictable changes, storms, and with moments of lull and calm. (Laws, 2004, p. 7)

This research project begins from a position of sympathy with Law's view of the world as a fluid and complex state of temporal flux and illusory stability. From this ontological position, multiple realities have to be acknowledged and one's sense of this multiplicity is of a creative negotiation each time one attempts to encapsulate a reality. The act of memory, and the analogous act of storytelling, attempts to make sense of this multiplicity to refine and capture a knowable reality even if only briefly and partially. In the contemporary world this may be achieved through media apparatuses opening a mediated site where past and present, as well as the social-historical interests of cultures and individuals, are negotiated. Whether simply recalling an experience or navigating it with media tools, such mediated acts are highly creative:

The past is not simply there in memory, but it must be articulated to become memory. The fissure that opens up between experiencing an event and remembering it in representation is unavoidable. Rather than remembering or ignoring it, this split should be understood as a powerful stimulant for cultural and artistic creativity. (Andreas Huyssen, as cited in van Dijk, 2004, p.269)

In hindsight, this research project originated with my being given an A4 piece of paper that attempted to sum up the life of my great-grandfather Davy Duncan. Typical of the information on any family tree, the data included the dates of his birth, marriage and death, what he did for a living, the children he had and the cities he lived in. But what does such information capture of one's affective immersion in the fluid tumble of life? For me family trees represent an outdated and superficial way of organising this and such information is rather purposeless without the richness of storytelling that accompanies one's life. I wanted to know who Davy Duncan was as a man and this categorizing summary didn't tell me if he was softly spoken, what made him laugh, cry, what his handwriting looked like, or what his dreams were.

There was no image of what he looked like, or footage of how he held himself, how he walked. Had Davy Duncan lived in the current era, it might have been possible to capture a sense of who he was through the media tools available. As van Dijk asserts:

An integrated part of the cultural act of remembering is that mental perceptions – ideas, impressions, insights, feelings – manifest themselves through sensory modes – sounds, images, smells – which we in turn capture into specific inscriptional forms, such as spoken or written words, still or moving images. (2004, p. 262)

With the media tools available today I am interested in capturing a sense of who we are, not just as a way to situate ourselves in a time and place, but to tell ourselves and each other something about who we are for future generations to come, to provide for them a sense of who we offer ourselves to be in the world in which we are situated. The new ‘synthesising forms’ bring potential for achieving this.

It was a pleasant evening spent with friends around a dining table, laughing, eating, recalling and sharing stories that introduced the handwritten cookbook of the Houlahan family, a material *taonga*. As we ate a manifestation from the cookbook, a strawberry and cream laden pavlova, I understood the cookbook as a richly loaded trigger to memory and redefinition in the present moment. The cookbook then proved a very interesting way to explore how new media tools might be used to unlock some of the histories and stories embedded within it. The powerful and visceral connections to memory and the past are layered throughout the cookbook and made more so through the affective acts of eating and taste.

Through the book the family connect with the now deceased mother, with rituals, tastes and pleasures of the past, but also in the present moment with the realisation of recipes: through cooking and eating. So the cookbook is a material representation of a cultural marker. As well as being personally and emotionally loaded for the family, the cookbook is also thus socially and culturally loaded. Not only is the cookbook a significant material artefact it is also a snapshot of a cultural moment. It documents the food that was eaten, and the material age of handwritten recipes, prior to emailed recipes, printed recipes from the Internet, widespread

consumption of convenience foods, and the wide spectrum of culturally diverse foods now available. It is an indication of a world where people grew their own food, shared recipes and worries over the back fence, and when they baked their own goods.

Yet the cookbook is also fragile and will one day fall apart. This document should, I believe, be preserved. The significance of the cookbook resonates not just within the family but as a representation of New Zealand's social and cultural history. This is of course part of its beauty, for the cookbook wears the material impressions of a dynamic existence and of time passing through the drips and food splatters, the rips, water marks, fading writing, scratches, doodling, curling and yellowing of pages.

The question central to this research then, was could this cookbook, imbued and loaded with so much, be captured in a digital form in such a way that it did not compromise its resonance as a material *taonga*? To interpret a material artefact into a digital form would mean losing the physical materialness of it, and the senses of touch and smell. Capturing it as digital media and adding moving image, sound and storytelling presented new possibilities. Might the re-presentation of the cookbook as digital media pay homage to its preciousness, enhance it even, and not deplete its materialness, its preciousness?

Several theorists should be acknowledged here as providing useful platforms to push the research into new ways of thinking and understanding, while also substantiating the approach taken. Through the work of John Miller the cookbook's significance and loadedness as a material artefact was established, while Barbara Kennedy's argument about the affective dimension of the audiovisual was useful in understanding the medium this material artefact was synthesised into. Luce Giard and David Veart were instrumental in helping position the cookbook within a social historical world, and the work of John Laws, Brad Haseman and Estelle Barrett crucially helped locate where this research project might sit in the spectrum of research methodologies.

Based within an academic research project, exploring the loadedness of the material cookbook through digital media technologies becomes a dynamic platform for the negotiation of memory and positioning in the world. From the outset, the nature of the research question provided no pre-determined trajectory, but rather pointed in a direction of exploration: the process of digital synthesis. Therefore, fundamentally emergent and experimental, multiple processes were integrated and predominantly framed by a performative research methodology. Performative research places creative practice at its core and is inherently emergent and experimental, viewing knowledge as “generated through action and reflection” (Barrett, 2007, p. 5). The process of experimentation and evolution of knowledge is considered to be as important as the finished practical work, indeed, as a research outcome itself. As Barrett argues, “rather than constituting a relationship between *image* and text, *materialising practices* constitute relationships between process and text – of which the first iteration is necessarily the researcher’s own self-reflexive mapping of the emergent work *as enquiry*” (Barrett, 2007, p. 5). This emergent process was significantly mapped in a *creative practice journal*, a tool frequently employed by creative practice researchers, a document digitised on the DVD that accompanies this project.

As a project with academic aims, performative research was not the only method of inquiry. As Haseman argues “practice-led researchers will use methods from across the research paradigms to inform or test the assumptions or outcomes of practice” (2007, p. 51). The methods chosen then, and those which emerged through the course of research, were those that could best explore the central research idea of whether this material artefact might be successfully re-presented in digital media, whilst also reflecting the larger ontological viewpoint. These are presented and discussed in the following chapters.

Everyday Surrender: Methodology outlines the central methods utilized in this research and demonstrates why they were useful, in particular creative practice research or performative research. Other methods discussed in this chapter are: materiality, as a way of situating the physical cookbook as significant in itself for

both practice and theoretical considerations and generating data through a materially focused content analysis; modality, which was a useful way to analyse some of the data generated through materiality and to position considerations of authenticity; and digital storytelling, which framed many of the concepts behind the filming practices for the digital works.

Learn by Heart: Material Secrets summarises some of the content analysis data framed through materiality, investigating the material markers as significant as the content itself. This exploration included questions such as: how many pages does the cookbook contain; how many recipes; what types of recipe; how many recipes are handwritten and by whom; what do these and other material markers tell us about the cookbook's temporal and spatial connections? The chapter then interprets and contextualises the generated data through a cultural theory framework, particularly through the work of theorists Luce Giard and David Veart. Where Giard is useful in framing the material cookbook as a significant everyday object loaded with meaning, Veart contextualises the social historical world of New Zealand the book acts as a marker to.

Digital Whispers: The Digital Embodiment analyses the development process and reflects on the digital works created. The affective nature of audiovisual work is outlined, drawing largely from Kennedy, situating discussion of the digital works. There are six digital film works presented on the accompanying DVD: *The Croxley Recipe Book Archive Film*, which might be viewed as the central re-presentation of the material cookbook; *Pav. Bakin' with Mark*, a short documentary incorporated into the digital archive work; *Pav*, a typical digital story format that seeks to enhance the digital representation of the material book by unlocking some of its more emotive layers; *Spinning Yarns and Tall Tales*, a film essay; *The Creative Practice Journal*, digital representation of the cartographic creative practice journal; and *Extras*, which includes additional footage and early drafts of the digital work. Each of these digital works is discussed in detail in this chapter, outlining some of their strengths and weaknesses.

Conclusion: Embodied Representations addresses the central research question, and some of the complexities of representing an emotive material artefact in digital media. Elements lost in this representation, such as touch and smell, are considered with what might be seen as the advantages. Could the final digital works claim to be successful representations of the material cookbook? Joanna Sassoon's argument about what she believes makes a successful material translation to digital media is considered in this response to the original research question.

It is acknowledged that this research project constitutes a different type of research than those generally employed in academia, especially with its creative practice component. Indeed, it was recently argued that:

a distinction can be made between research (as creating new forms of understanding) and practice (as the skilled deployment of established techniques and concepts), the role of recording and analysing innovative making as a form of knowledge is still insufficiently appreciated as a research methodology in its own right. (Gillham & McGilp, 2007, p. 178)

However, despite (or perhaps because of) its innovative nature, it is hoped this research will present findings that prove to be no less convincing and informative. The distinctive approach generated by creative practice research, according to Barrett, is an:

advantage to be exploited, since in terms of acquisition of knowledge, artistic research provides a more profound model of learning – one that not only incorporates the acquisition of knowledge pre-determined by the curriculum – but also involves the revealing or production of new knowledge not anticipated by the curriculum. (2007, p. 5)

Framed within scholarly research, and driven by a creative practice research method, this work has attempted to articulate and present the dynamic interchange that takes place between new 'inscription forms', in van Dijk's sense, and the 'materialising practices', as Barrett describes them, that have been used to unpack the seemingly simple object of a family cookbook into its multiple 'realities'.

Everyday Surrender: Methodology

If much of the world is vague, diffuse or unspecific, slippery, emotional, ephemeral, elusive or indistinct, changes like a kaleidoscope, or doesn't have much of a pattern at all, then where does this leave social science? How might we catch some of the realities we are currently missing? (Laws, 2004, p. 2)

The recipe book central to this thesis, *The Croxley Recipe Book* is both inscribed and imbued with rich layers of emotional, cultural and social memory, as well as materially captured markers of time. As discussed in the introduction, exploring these layers in an attempt to understand them, and ultimately re-present them in digital media, was the catalyst for this research project. Could this material richness, these social and emotional layers of the cookbook be re-presented in the digital medium, in a manner that is viscerally expressive? The explorative methods were chosen to provide suitable frameworks to capture and articulate some of the often “slippery, emotional, ephemeral, elusive” (Laws, 2004, p. 2) nature of this emotive artifact.

Crucially then, *performative research* provided a constructive platform for this project providing a useful means to combine creativity with scholarship. Central to the research process was the *creative practice journal*, a useful tool which mapped the experimenting of ideas, and which captured key moments in the creative development. *Digital storytelling* provided a vehicle through which to approach informal interview sessions, thus anecdotal stories similar to digital stories were encouraged and embedded within the digital work. A *materiality* analysis focused on the very material nature of the cookbook, guiding the visual documentation and content analysis. *Cultural theory* was useful in deciphering the significance of the data produced in the content analysis, as is discussed in depth in the following chapter *Learn by Heart: Material Secrets*.

Ideas derived from cultural theory were especially useful in unlocking some of the cookbook's more emotive layers, underpinning the argument for a causal link between food and memory, one not simply relegated to the past, but experienced powerfully in the present, as “food is perceived through a combination of senses, and

it can, therefore, evoke the experience of home as a sensory totality” (Petridou, 2001, p.89). *Materiality* was also employed as a framework during an analysis of a website, The United States Holocaust Memorial Museum (n.d.) representing a similar handwritten book, a ‘practice review’ (Appendix B). Engaging with the museum practices in representing a loaded artefact, which regarded the handwritten book’s material markers as historically significant, was a useful way to consider the cookbook central to this project. This engagement with the museum’s method of storytelling, structure and representation helped to situate the project within current material synthesising practices. However, applying materiality in this practice review proved problematic. Although the chosen model generated a wealth of data, dissatisfaction with the lack of conclusions drawn from this data sparked the inclusion of *modality* as an interpretive framework. This social semiotic approach enabled a deconstruction of the website and informed an approach to books as ‘signs’ coded for meaning making. These will be discussed in detail further in this chapter.

The practical work was guided by these methodological frameworks, and thus, in what was experienced as a complex interplay between the theory and practice, several digital films emerged. *The Croxley Recipe Book Archive Film* is the central digital piece to re-present the material book, but it is the short documentary *Pav. Bakin’ with Mark* embedded within it and the digital story *Pav* that complete the emotive translation synthesis. These digital works attempted to be as layered and loaded as the cookbook itself, and it is through these works that the cookbook’s potency is best communicated. Also included on the DVD and a central research outcome for this project is the film essay *Spinning Yarns and Tall Tales*. As a genre, the film essay has no clear definition, but can be understood as a vehicle for expressing ideas and concepts through the audio-visual. It has been described as “a strange beast. It is surplus, drifts, ruptures, ellipses and double backs. It is a word, thought, but because it is film, it is thought that turns into emotion and back into thought” (Mangat, 2007). Given the filmic medium’s power as an affective communicative tool, film essay becomes a potent way to explore and experience audio-visually significant concepts, especially this dynamic and reciprocal

relationship between the academic and creative processes. An *Extras* section on the DVD provided an outlet for other important material, such as early drafts of some digital works. These were especially significant as documentations of the emergence and development of the digital films, as the creative practice journal proved not to be a suitable vehicle for documenting the editing process. Finally, there is this written component, which as an academic engagement and reflection, seeks to situate the intricacies and outcomes within a scholarly framework. As it is intended that this written document will demonstrate, the various approaches *informed* one another in a reciprocal relationship; thus it would be difficult, if not impossible, to separate them cleanly from one other.

Performative Research

The method of practice-based research, also often described as performative research, was very early identified as an approach that could provide a suitable framework to explore and produce new creative knowledge. The creative, emergent, experimental, subjective and interdisciplinary nature of performative research is most apt for this project for reasons outlined further in this chapter, not least because of the emphasis on creative practice as primary. Within a performative research approach, the very process of creating becomes part of the research, rather than relying solely on a retrospective analysis of the creative artifact produced. Thus, within the performative research paradigm, to record the creative process “is not to write about art but to write of creative research, to document the making of a new social relation through a concomitant act of production” (Carter, 2004, p. 10). Therefore, “the ‘practice’ in ‘practice-led research’ is primary – it is not an optional extra; it is the necessary pre-condition of engagement in performative research” (Haseman, 2006, p.103). Given the innovative qualities of performative research, it has been positioned as the “third category of research” (Haseman, 2006, p. 102) in juxtaposition to more traditional methodologies, with Estelle Barrett claiming it as “a new species of research”, with the “potential to extend the frontiers of research” (2007, p. 1). Indeed, the very power of this third research paradigm for Barrett exists in “its personally situated, interdisciplinary and diverse and emergent qualities” (2007, p.2),

and thus, performative research is positioned as radically divergent from the very foundations of conventional research. In his 2004 book *After Method: Mess in Social Science Research*, John Laws argued against the limiting and oppressive nature of these conventional research methods, arguing they “make it possible to produce particular realities: presences that describe, mirror, correspond or work in relation to specific and singular realities...But the result has been to displace or repress [alternative] methodologies and realities”, a damaging approach “since it Others imaginaries, fluxes, indefiniteness and multiplicities” (p.148). Performative research also challenges dominant methodologies through its innovative approach to knowledge creation, and its unwillingness to “contort aims, objectives and outcomes to satisfy criteria set for more established modes of research” (Barrett, 2007, p.3).

Comparatively, given their scientific history and basis, established qualitative and quantitative research methods attempt to operate ‘objectively’, thus these methods tend to marginalise and ignore the imaginative and the creative processes that exist within all research. Peter Medawars even goes so far as to claim the ‘objective’ scientific paper is a “fraud” given the tendency of researchers to be “ashamed to admit that hypotheses appear in their minds along uncharted by-ways of thought; that they are imaginative and inspirational in character; that they are indeed adventurous of the mind”(as cited in Gillham & McGilp, 2007, p. 178). The implication is that performative research allows that which is denied and suppressed in traditional scientific based research. Rather than narrowing the possibilities in the research process in order to produce generalised, determinable, and singular realities, performative research allows for the subjective, the fluid, and the multiple.

It should be acknowledged here that this research project could on the surface also be described as *action research*. Offering many parallels with performative research, action research also positions itself as Other to the more established bodies of qualitative and quantitative research, claiming to “undercut the foundations of the empirical –positivist worldview that has been the foundation of Western inquiry since the Enlightenment” (Reason & Bradbury, 2006, p4). Furthermore, action research also places primacy on the dynamics of practice, where “action without reflection and

understanding is blind, just as theory without action is meaningless” (Reason & Bradbury, 2006, p.2). However, despite this paralleling, there are subtle differences that align this project more closely with performative research. Action research, for example, is primarily interested in relationship dynamics between individuals and how these might relate to perceived issues or problems. Hence one of the defining characteristics of action research is its participatory dimension in order to fulfill its ultimate aim, “the pursuit of practical solutions to issues of pressing concern to people”(Reason & Bradbury, 2006, p.1). With performative research however, the central concern is less with the promotion of social relationships and problem solving and more for the development of new forms of creative knowledge as ends in themselves.

Inherently experimental performative research further contrasts with more orthodox paradigms, as it does not instigate a research project with a ‘problem’ that is then solved through the course of scholarship. Rather, practice-based researchers tend to be motivated by what Brad Haseman defines as “an enthusiasm of practice”, which he explains as the research drive of “something which is exciting, something which may be unruly, or indeed something which may be just becoming possible as new technology or networks allow” (2006, p.100). Therefore, without the constraints of a narrow research ‘problem’ at the outset of a project, performative researchers tend to “dive in, to commence practicing to see what emerges” (Haseman, 2006, p.100).

Central to this research project is the material cookbook itself, and as already discussed, its representation in digital media was the catalyst behind the creative practice, along with the question of what kind of ‘translation’ would be involved. The capturing of the book itself, and thus the beginnings of ‘translation’ into digital media through photographing, was the starting point. From this point emerged questions and discoveries, followed by more questions and discoveries, and thus a highly reflective cycle of exploration and action. Here, as is typical for a performative research project, the creative practice led the research. ‘What happens if?’ became a core question which drove the practice. Answers were often discovered through action and practice,

rather than through scholarship traditionally defined, hence the very emergent and experimental element of performative research.

One such example was the early experiments with backdrops to photograph the cookbook on and whether to include props. Several hundred photographs of the densely layered cookbook of one-hundred and thirty-six pages were taken over several days, during the course of several weeks. Each and every photographing session revealed new discoveries; discoveries that stemmed from the creative practice itself, and which could only have come through the practice. These investigations into an appropriate backdrop experimented with the use of old retro tablecloths, one of which the participant Donna said was very similar to one her mother had possessed (Figure A1). Inspired by popular cookbook imagery, I also explored the inclusion of kitchen props, such as a wooden spoon placed to hold the book open at a page (Figure A2). The idea with these two experiments was that they might render the book more dynamic, contextualising it within an active kitchen, and the social historical time it acts as a reference to. However, once analysed and reflected on in the creative practice journal, the photographs were dismissed as too contrived and literal, lacking in both authenticity and potency. This was especially the case in comparison to the placement of the book on a plain black backdrop, which resonated as the most appropriate way to re-present the book. This black background did not try to imply significance or distract from the book as the others had, it simply showcased the cookbook, and thus allowed the material markers to excel (Figure A3).

Other key moments, such as the development of a landscape motif discussed further in this chapter, led to more interesting images and a freedom to explore the very materiality of the cookbook in innovative ways. Prior to this discovery a tension had been developing between the need to ‘archive’ the cookbook (in the interest of the family who possess it), and the creative needs of the research to explore methods of representation that might add to the material richness of the digital representation. Thus through the practice a new approach emerged, one which led the research and allowed an entirely new direction.

The *creative process journal* (Gillham & McGilp, p.180) was a primary means to map the emergent and experimental performative research journey. This cartographic journal is, for multiple reasons, a very important research tool for the performative researcher. Firstly, it must be acknowledged that within a performative research paradigm, the process of creative practice cannot be disconnected from the material work itself; indeed this is a crucial distinction. As Paul Carter stresses, for the performative researcher, “the process of making the work becomes inseparable from the research itself” (2004, p. 11). It is the ongoing process of creating that is central to the work of performative researchers, thus recording this process is of utmost importance.

The creative process journal then, reveals and charts the key developments in the innovation of creating knowledge. It registers the fragmentary and often non-linear aleatory process of reflection, discovery, development and refinement. The reflective nature allows for emergent understandings and clarity, of both the practice and creative work itself, not just for external individuals, but also crucially for the researcher themselves. For example, it was often through positioning photographs side-by-side in the journal that connections were established, ruptures were forced and, therefore, developments made. One such moment came from the first photographic shoot in a studio positioning the cookbook under studio lights. Dissatisfied with the artificial light in the viewfinder I opened the external studio doors and tried a mix of studio and natural light. In the journal, juxtaposed on the page, one photograph crystallised the beauty of natural light in depicting the cookbook’s materiality while the other, taken under studio light, procured a dull, flat image (Figure A4). This discovery then dictated the method of visual data collection. I decided that due to my lack of experience with studio lighting, and preference for natural light anyway, all photographic shoots would utilise, predominately, natural light. This evolved further, again in the pages of the journal, when it became noticeable the difference direct sunlight had in capturing the book’s striking materiality.

Crucially, this process captured in the journal, then becomes data itself to be discussed and analysed and therefore used in the attempt to forge an understanding of creative knowledge. The journal has been described here as cartographic and indeed part of the creative knowledge it demonstrates is through the key markers captured, which then drove the process in new directions. Some of these markers offered solutions to problems that inform my practices now and also in the future. It is knowledge created, thus it adds to and layers existing knowledge, often challenging habitual assumptions and ways of operating, thus always scaffolding the learning process.

The journal also charted the beginnings of the digital filming and editing process although it was soon discovered that the creative process journal was not helpful in exploring the issues and ideas of the audiovisual medium. Rather the best way to explore ideas and work out problems was practically through the work itself by making, comparing, playing and redoing. It was in the doing and re-doing that discoveries were made, thus appropriately, it is the digital medium that charts the developments. In order to demonstrate a sense of the process and journey of the ideas, early drafts have been included in the *Extras* section of the filmic work.

Although elements of digital storytelling informed aspects of the practical process, discussed further in this chapter, the overall praxis was true to the performative research paradigm; emergent and experimental. For instance, when approaching participants for recorded audiovisual interviews, there was little agenda imposed on the process. Digital storytelling provided, in part, a blueprint in which the focus was to capture the remembrances and anecdotal stories of the participants. This to some extent informed the beginning of the structure as some of the digital films were organised and based around these stories. However, where to position the camera, how to frame the camera, the length and nature of the narratives, as well as visual indicators, largely emerged from the praxis and from the participants. Once filming started, the participants led the discussion shooting off in different trajectories. Although in the first filming session I was going to use several questions to lead discussion towards the cookbook this was unnecessary because the

participants were very dynamic, capable and comfortable in leading the discussion independently. Given this, I felt intuitively it was better to allow the discussion to flow in whichever direction they liked, thus allowing stories and moments to emerge that I might never have accessed had I tried to control the session. This has a certain level of empowerment for the participants also, which felt intuitively appropriate given the highly personal nature of the cookbook and associated memories. Therefore, in this participatory nature, the practical processes and eventuating work were given the creative space to emerge slowly. The instinctive processes, therefore, which develop creative, tacit knowledge, were permitted through the performative research paradigm.

An integral aspect of performative research is the practice review, where other creative works are critically analysed, especially work with commonalities to the one central to the research project. This need to explore other work led to the practice review of Manfred Lewin's handwritten book represented on the United States Holocaust Memorial Museum website (Appendix B). As discussed, a framework through which to analyse this site was required, and although the concept of materiality was successfully utilised in generating data, the idea of modality was enlisted to interpret this data.

Thus, the research agenda for this thesis also recognised the need for diverse methodological approaches, dictated by the exploratory requirements of this research. As Haseman confesses, "practice-led researchers will use methods from across the research paradigms to inform or test the assumptions or outcomes of practice"(2007, p. 150.). Therefore, several other frameworks were also employed to explore particular data and ideas, and the rich layers of the cookbook, namely materiality, modality, and digital storytelling.

Materiality

Given that this recipe book is approximately fifty years old, it navigates multiple relationships and readings; ones that might be best described as fluid and evolving. For the family who possess the recipe book, it represents a physical

connection to the family matriarch who has since died. The recipe book is a manifestation of memory and time past, a remaining physical connection to the mother through the flowery handwriting, through the rich material stains of a busy and messy kitchen, through the very recipes which trigger memories of food, cooking and eating all of which act as representations of maternal love. The book's age increases its preciousness with both its increasing fragility and loaded history. With its connection to social history, as well as being imbued with the visceral and emotional context of food and cooking, the book also has value for the broader community. Given Miller's assertion that "the temporality of the object may also contribute to our sense of identity by evoking the past of our own society" (1987, p. 124) the significance of the recipe book extends to a wider social and cultural world. A materiality framework allowed aspects of this positioning to be explored, at least by providing an appropriate vehicle to explore and validate the integrity of the book itself.

Through a materiality viewpoint, artifacts are inherently important, not least because in analysing material objects we gain insights to processes of cultural, social, affective and emotional worlds. These worlds are, as Daniel Miller puts it, "as much constituted by materiality as the other way round" (1998, p.3) and, therefore, it is in this dance whereby the material and social mutually inform one another that discoveries are made. Rather than reduce objects "either to models of the social world or to specific subdisciplinary concerns"(Miller, 1987, p.3) materiality focuses on the reciprocal relationship between the social and material. Further, contextualising the recipe book with considerations of time and space is central to any material analysis, for as Miller states "material objects are often the principle means of objectifying a sense of the past" and "just as objects may come to symbolise time, so time is the context in which the symbolism of the object must be understood" (1987, p.124). Materiality, then, provided a suitable vehicle of exploration into the very physicality of the recipe book and the complex layers of what it informs and represents, particularly as a significant marker of social memory and symbolic time. As discussed in the following chapter, a content analysis was useful in collecting a

wealth of data, which cultural analysis helped to interpret. The book captures a specific period in New Zealand, roughly spanning two decades from the late nineteen fifties or early nineteen sixties to the mid nineteen eighties. Newspaper pages, collected from local Auckland newspapers for their recipes, are telling of another time and place. One such example is a newspaper page, dated November 12, 1985, inserted into the cookbook: “We all like to have something in the cake tins ready for a snack or a packed lunch”. The reverse side of the page discusses the new microwave oven, which “we are still relatively novice at using”. The culinary habits of New Zealanders have greatly altered since this time, a period just prior to the wide spread globalisation of food and thus café culture, extensively available American based fast food and ready-made meals. Women generally had a different role in this social landscape of New Zealand, where they were largely situated in the domestic space, a role structured around cooking, cleaning and nurturing their families.

Informing the data collection for this thesis project, a materiality approach provided an exciting wealth of quantitative data through a content analysis, from which questions emerged, and coupled with cultural analysis, some conclusions could be drawn. Through a thorough process, focus concerning the number of recipes, inserted recipes, handwritten recipes, types of recipes, who wrote the recipes, how many were attributed to others, density of material use and age, number of pages, and other qualities were noted (Appendix C). This data revealed much of the character of Judith, the woman who wrote the book, as did the actual order, or rather disorder, of the book convey much of Judith’s nature and the social landscape she occupied. For instance, of the one hundred and fifty-one recipes in the book ninety-two were identified as sweet recipes, largely comprised of cakes, puddings and biscuits. It was these recipes in particular which displayed the densest materiality and that were obviously most heavily used. As a housewife with a tight budget, six children and social responsibilities to provide baked goods for school fundraisers and the like, baking was a significant activity in the household. This is in line with discussions had with the participants and they recall Bake Day in particular. This significant day was

entirely devoted to baking, a busy day of communal activity, which culminated in a large batch of baked goods.

Often discoveries made during the content analysis influenced the direction and content of the creative practice. For example, the analysis revealed that twenty-one recipes in the cookbook were attributed to other women. That these were always women was indicative itself of the time period that the recipe book captures, however, it was through an exploration utilising creative practice that an understanding of who these women were, was developed. During a recorded interview I asked who each of the women were and this prompted many rich anecdotal stories. Through the discovery of one contributor, Noreen Gordon, Mark, the main participant, illustrated both the social fabric of the time and the connection between food and memory:

Noreen Gordon was just a neighbour...like most of the women in the neighbourhood, she was a full-time caregiver...so there was all that...housewifely exchange of information. It's her Ginger loaf isn't it? She had this fantastic Ginger Loaf that she'd bring around...you know, if somebody has died, or if somebody is born, and especially in that society where the men didn't do any cooking, 'cause it was pre-barbeque really, so if the women were taken out of the equation...people would appear with...in fleets, these big dishes. (M. Houlahan, interview, 30 April, 2008)

Without the content analysis narrowing specific questions and, therefore, evoking memory, it is unlikely these stories would have been retold and captured.

Materiality also dictated a strong focus on the rich material nature during the 'capture' of the book through the creative practice of photographing. Initially, the practice review of Manfred Lewin's handwritten book influenced the process of this capture, thus the focus was a more formal archive. Each photograph was captured from a bird's eye view, with the idea of documenting the book 'truthfully', the recipes as *resource* a strong focus (Figure A5). However, the fertile material of the book and the very pages themselves, the handwriting, doodles, drips, rips and food splatters, became a creative catalyst. Through this process of visually documenting the book, a shift took place, and the book came to be viewed as an object of beauty in

its own right. This inspired the capturing of another body of images, which moved beyond the 'eye of God' positioning, and framed the cookbook from multiple angles and shallower depth of field (Figure A6). These images explored the book, as opposed to just the recipes, in terms of its *form* with more of a personal and artistic interpretation. They were included in the digital works, woven through the exploration of ideas expressed in the film essay, while the archived images primarily occupied *The Croxley Recipe Book Archive Film*. This act of liberation, therefore, released the cookbook from its *function* as recipe archive to its very *form* as object of beauty. This rupture allowed the creative process to further evolve whereby the freedom to explore the cookbook creatively, through its material richness, led to exciting discoveries. It must be noted here, that it was the emergent and experimental drive of performative research that provided the freedom to explore links as they arose and thus allowed this exemplary shift in the documentation process to be explored and captured.

One exciting creative discovery was made during a photographing session where the rich textures of the cookbook resembled a landscape and the view through the camera appeared as though from an aerial perspective. In the creative moment, after exhaustive hours of photographing page after page, the creases, markings, folds and shadows in the paper seemed as if they were deep crevices in the earth. This comparison to a landscape aesthetic led to the book being photographed as if it were a landscape, utilising different angles of capture from the camera and challenging the more restrained and conservative approach of what archiving an artifact usually entails. This epiphany presented new opportunities by freeing the book from representation as simply resource book and thus leading to far more interesting photographs. An example of this is provided in Figures A7 and A8, where the same recipe is represented, contrasting these two different approaches. As a developing motif this theme then informed filmic considerations. When filming the baking of the pavlova, for instance, the recognition of landscape imagery influenced framing the camera. The soft white peaks of the egg whites, forming during the beating stage, were framed in extreme close-up in order to capture and repeat the landscape imagery

(Figure A9). Indeed this motif dominated the visual focus during filming while the audio was always attuned to capturing anecdotal storytelling.

However, as stated earlier, a materiality approach proved problematic in other areas of application. An exemplar was in applying a materiality framework during a practice review of a similar handwritten book, written by Jewish teenager Manfred Lewin during Nazi Germany, represented online at the United States Holocaust Memorial Museum (n.d). In this instance the approach proved inappropriate. For this practice review the materiality model outlined by Martha Langford in *Suspended Conversations: The Afterlife in Photographic Albums* (2001) was primarily followed as a data generating method. The actual method applied to collect data proved, in this exercise, to be overly detailed and laborious. As an illustration a sample from my practice review (Appendix B) reads:

The image of the actual book cover is prominent on the computer page, sitting slightly to the right of centre. To one side is a small black and white photograph of Manfred. We assume this, as the photograph sits above his name and is linked to the same highlighted background which frames his name. Lower, and to the right, is a sequence of three photographs. These are of a single image, a black and white photograph of Gad. Each shot frames his face closer, with the third and final image an extreme close-up of his nose and smiling mouth. Again, we assume this is Gas due to the close proximity of the photograph to his name and the same highlighted background that links them.

Although, retrospectively, some interesting data was ultimately generated, the method provided little scope in which to analyse this data. For example, it was through Langford's approach that it was revealed Manfred Lewin's book had been photographed to a high resolution, with the rich material details, scratches, water marks and the like, carefully displayed. Obviously, this was to represent the rich materiality of the book, but the question of *why* the materiality was such a strong focus emerged from this experience. This prompted further questions, such as why was the choice made to photograph the book and not scan it? What is the difference in terms of representing its materiality? Langford's approach could reveal little to enlighten why the museum chose some forms of representation over others. Therefore, although Langford's model provided a suitable method for stimulating

questions, it offered no framework to analyse the data and articulate answers. In this instance the modality framework was applied and proved successful in generating meaning and a language with which to articulate these meanings discussed in detail during the modality section.

Materiality, then, centered a focus on the material nature of both the cookbook and the representation of Manfred Lewin's book, generating a wealth of data. However, coupling this approach with modality, created a very powerful investigative tool with which to explore this data.

Modality

Modality is essentially a process of discerning notions of 'reality' and 'truthfulness', and how these are both communicated and received. The very linguistic term *modality* "refers to the truth value or credibility of statements about the world" (Kress & van Leeuwen, 1996, p. 160). The measure for what is 'real' is generally based on the relationship between how closely aligned the visual representation of something is to how we 'normally' see it in a physical environment (Kress & van Leeuwen, 1996, p. 163). For example, a high resolution colour photograph has a higher modality, therefore it is presented and received as representing a higher 'truth' value, than say a comic book image. Modality interprets the modes of representation, in terms of the materiality, as semiotic *sign*. As Kress and van Leeuwen explain, "signs are motivated...Bone china cups do not produce the same meanings as tin mugs. Important documents are written on paper with a certain weight, texture and colour" (1996, p. 240).

The significance of positioning elements within an overall design becomes potent when explored through a modality framework. This social semiotic approach acknowledges the motivations and belief system in which the text has been created and its reception, which depends upon the beliefs and values of the audience, a relationship which communicates and negotiates through the text. Kress and van Leeuwen argue "sign-makers chose what they regard as apt, plausible means for expressing the meanings they wish to express" (1996, p. 159). The unlocking of

which particular meanings are being communicated, and how these are communicated, enables the process of interpretation to become an interactive act of meaning making. According to Andrew Burn and David Parker, this “making of meaning is something that happens in a complex series of interactions between producer, text and reader” (2003, p. 3).

Modality provides a method then, through which the deliberate construction, which produces particular meanings, conveyed to us through inscription, composition, spatial awareness, materials and mode of representation, might be understood. This understanding of course, is socially and culturally situated, as Kress and van Leeuwen stress; “whether a representation is judged credible or not is necessarily a matter of absolute truth. What one social group considers credible may not be considered credible by another” (1996, p. 175).

In terms of discerning the practice review of Manfred’s book, it is clear that the United States Holocaust Memorial Museum has a particular motivation whereby the very materiality becomes an important means of communication and meaning making. They are very clear about their motivations in the museum’s mission statement, asserting “today we face an alarming rise in Holocaust denial and anti-Semitism . . . All of this when we are soon approaching a time when Holocaust survivors and other eyewitnesses will no longer be alive” (United States Holocaust Memorial Museum, n.d.) The choice, therefore, of the museum to photograph Manfred’s book to a high resolution, instead of scanning it, becomes clear. The shadows created with photographing lend the book a three-dimensional aspect, thus adding to the book’s credibility and authenticity. This of course enhances the book’s historical importance as well as validating its historical context.

Thus, it becomes even clearer why the museum has made particular decisions relating to the exhibition of this book on the Internet. The way in which the very materiality of the book has been represented in clear detail, without any restoration process to erase any of this valued history, becomes evidence of the Holocaust. Although the recipe book does not share this political dimension, this project has

taken a similar approach in its digital representation, for in capturing materiality, one captures evidence of a history and therefore translates its preciousness, its fragility and its value.

Modality is a method of understanding texts as made up of carefully produced signifiers, which can then be deconstructed. What do the chosen colours, brightness and direction of light, varying salience and placement of elements in the composition tell us? Through this approach the exploration of Manfred's book moved beyond an analysis of the re-presentation of the actual material object, to the meaning making in a broader context.

For example, the positioning of Manfred's portrait on the first page of the website is very important according to Kress and van Leeuwen's model depicted in Figure 1.

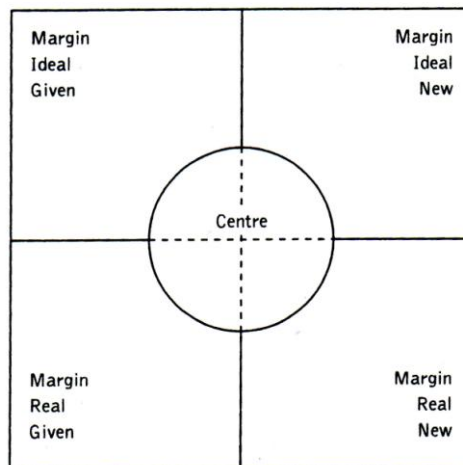


Figure 1. Model on the dimensions of visual space

(Source: "The Meaning of Composition," by G. Kress and T. van Leeuwen, 1996, *Reading Images: The Grammar of Visual Design*, p.218.)

Within a modality framework, the top half of any given page is the ideal (heavenly), whereas the bottom half is the real (earthly). According to Kress, and van Leeuwen this top-bottom structure is "the result and record of semiosis, the realm of order, the paradigm, the mimetic representation of culture...[which] goes back a long way in

Western art” (1996, p. 198). Manfred’s image has been placed within this ideal positioning; he thus invokes lofty and ‘divine’ associations. This is heightened by bright white light in the photograph, which lights Manfred from above and to the left, from the heavens so to speak. Manfred himself looks up and to the light, allowing the viewer to gaze upon him. This photograph is black and white, thus it could be seen as having a low modality however, in this context it further adds credibility to the historical context. A distinction between the crisp black and white photograph and the ‘realistic’ representation of the book is drawn. Manfred is from the past, now existing in a celestial realm, while the book is ‘real’, as can be evidenced in the very materiality so carefully displayed, and exists in the present.

While a modality approach was useful in decoding constructed texts, it also informed the creative practice through awareness in design and spatial considerations to choices of colour and inscription devices.

Digital Storytelling

Aspects of the genre *digital storytelling* largely informed the practices for the practical research in both the audiovisual recording and editing processes. Digital storytelling can generally be described as a short (usually under three minute) audio visual, highly personal anecdotal story, narrated in the first person. It has been referred to by Daniel Meadows as a “multimedia sonnet” (as cited in Kidd, 2006, p. 7) due to the dual emphasis on digital technologies and traditions of oral storytelling. Digital storytelling has also been described as a *movement* with democratic foundations “explicitly designed to amplify the ordinary voice” (Burgess, 2006, p. 207). Participatory in nature digital stories are usually created during a three-day workshop often involving people “on the wrong side of the ‘digital divide’ [who] are not...likely to be participants in the apparently new media cultures (blogging, computer games, fandom)” (Burgess, 2006, p.209). There also tends to be a highly therapeutic element to digital storytelling, often due to the crystallisation of memory and story onto digital tape, which Phillip Neilson believes can “restore a degree of confidence in one’s life-story as unique, and as worth telling” (2006, p.3). Jenny Kidd

further suggests that within the workshops participants “learn, and pay to learn, not only how to use the technology, but also a lot about their notions of self and ability” (2006, p.4).

Due to these underlying principles, there is a strong emphasis on participants having ownership and “being free from an elitist concept of ‘authorship’ – a development that started pre-digitally with the photo album, home slide-shows and VCR” (Neilson, 2006, p.3). This is, however, also problematic given that workshops are often provided by institutions and corporations and thus the process “continues to take place in spaces and contexts that remain strictly controlled” (Kidd, 2006, p.12). The BBC for example sponsored *Capture Wales* where the conventional three-day workshops were offered extensively throughout Wales, allowing people from a variety of backgrounds to participate. These stories were then screened on the BBC’s newly launched digital channel and continue to be linked to the BBC website as streamed and downloadable content. Kidd noted that although the *Capture Wales* project was “participatory in spirit...[a] Capture Wales ‘participant’ does engender a two-way ‘conversation’ with the Corporation at least for the lifespan of the workshop...[but] the ways in which the content is used post-workshop rarely resemble a dialogue” (2006, p. 14).

However, digital storytelling has the power to connect people on a highly intimate and emotive level, especially due to its integrity as a biographic storytelling vessel. It is this storytelling nature that largely informed the structuring of the media works *The Croxley Recipe Book Archive Film, Pav Bakin’ with Mark and Pav*, with the focus on the affective and universally compelling personal anecdote told through voiceover. Thus, this approach was chosen due to its ability to access the layers of personal, cultural and social memory imbued in the cookbook. The digital storytelling use of the voice, as a powerful visceral medium in particular, was considered a potent vehicle with which to communicate these emotional layers.

Michel Chion elaborates on the first person narrative as a highly affective tool:

In a film, when the voice is heard in sound close-up without reverb, it is likely to be at once the voice the spectator internalises as his or her own and the voice that takes total possession of the diegetic space. It is both completely internal and invading the entire universe...Of course the voice owes this special status to the fact that it is the original, definitive sound that both fills us and comes from us. (as cited in Burgess, 2006, p.210)

With this in mind the initial approach to recording the participants was to encourage anecdotal story telling, which might then act as powerful frameworks through which the digital works might emerge. The conventional digital storytelling genre was not strictly followed as traditionally the narratives are carefully constructed, a large and demanding aspect of the three-day workshop. For this research project the anecdotal stories were spontaneously offered within the filming sessions by the participants, Mark and Donna, adult children of the cookbook author Judith Houlahan. To further the informal and personal nature of oral storytelling traditions, which digital storytelling is also based, the audiovisual recording sessions were deliberately intended to suggest the audience was sitting at the kitchen table with the participants. To achieve this the first session was recorded around the table in one of the participant's kitchen. The second was in the same kitchen, where Mark baked a pavlova, chatting and reminiscing to the camera. The third was the eating of pavlova around a dining table. As discussed, this concept to locate the storytelling in kitchens and around tables was also informed by cultural theory.

Thus, given the usual environment that the digital storytelling is created, this research project obviously differs, especially with myself positioned as 'author' interpreting and representing the cookbook and participants. Given an impetus of the digital storytelling movement that "everyone has a vivid, complex and rich source of stories to share" (Kidd, 2006, p.4), there is the belief that during this research project, through the cathartic experience of participants remembering and telling their stories, some of the more powerful remnants of the digital storytelling genre may remain.

Conclusion

The methodological approaches elaborated upon in this chapter were all chosen as appropriate vehicles with which to explore the multilayered, emotive and

treasured cookbook. The multiple approaches were useful in generating rich layers of potential insight in both the creative practice and scholarship. Operating in a relationship of complex networking these methodological approaches wove the digital and the academic research into a dynamic interchange.

Performative research allowed a creative process of intervention through which significant elements of the cookbook were represented audio-visually, particularly the emotive and visceral qualities, as well as encouraging an interdisciplinary stance. The creative decisions were integrated within the conceptual frameworks, as well as offering a rich texture through which concepts could be both experienced and utilised.

Materiality was useful in placing emphasis on the materialness of the book, generating potent photographic images and an informative content analysis. The concept of modality allowed exploration of the communication of *meaning*, generated through some of these material signs, and notions of authenticity negotiated through representation. Digital storytelling helped reveal some of the highly personal and emotional layers that the book is a catalyst for, through remembering and storytelling.

As well as capturing and expressing the emotive elements of the book, these methods sought to position the book within an academic context. Framed within performative research, the emergent nature of this research also meant that each method dynamically ruptured, sparked and influenced one another on multiple levels, informing the practical work mutually with the scholarship. Experimental in essence concepts and problems were explored and discoveries either engaged with or dismissed in search of new trajectories. This parallel progression of methods meant that they were often catalysts for new trajectories, processes and ideas, such as the inclusion of modality as an informing idea; illustrating both the experimental and emergent nature of this research. Materiality, filtered through ideas from cultural theory, is another example of this dynamic interchange.

Chapter 2 Learn by Heart: Material secrets

The table is a place of pleasure; this is an ancient discovery, but it holds on to its truth and its secret, because eating is always more than just eating. (Giard, 1998, p.198)

A materiality-framed content analysis of the cookbook was a fundamental exercise in accessing some of the rich layers embedded within its pages, sparking many investigative trajectories (Appendix C). Importantly materiality framed this content analysis for material signs of usage were seen as significant as the actual content of the book. Generating a wealth of data and lines of inquiry, cultural theory then framed these material markers in particular historical and cultural contexts. The work of social historian Luce Giard was a particularly useful source of reference in this cultural analysis, locating some of the loaded significance and complexities in the often-overlooked kitchen based activities; cooking, food and eating. Through the work of Giard and others, these everyday activities are validated. As Giard argues, “the everyday work in kitchens remains a way of unifying matter and memory, life and tenderness, the present moment and the abolished past, invention and necessity, imagination and tradition” (as cited in Duruz, 1998, p. 3). Another reference extensively cited in this chapter is David Veart’s book *First Catch Your Weka: A Story of New Zealand Cooking*. Veart establishes the register of the time of the cookbook and helps to substantiate my analysis of the material signs occupying the particular content and its organisation within the cookbook. Significantly, this is established within the social historical world of New Zealand. As he argues “from our cookbooks we can learn almost as much about New Zealand society as we can about what we have been eating” (2008, p.1). Primarily then, this chapter also shows the intersection of the abstraction of theory with the concrete evidence derived through an analysis of materiality as well as the connection between present and past through memory and the stories we tell.

Guided by materiality approaches taken by Jo Tacchi and J. Burgess, the content analysis of the cookbook focused on such aspects as the type of paper, the types of pens used, the types of stains, aging markers, extra notes and comments

added to recipes, and the structuring of the book. How is it ordered? Does it start out in some system then give way to randomness? Or is it ordered and neat, with gifted recipes tucked into sections and pasted cut-outs from, say, the *New Zealand Woman's Weekly*? A spreadsheet was drawn up to record these aspects and more. How many recipes? How many pages? Can the density of the materiality be measured into light, medium and heavy? Which recipes provide little evidence of use and which appear regularly used? Cultural theory framed such questions as: what types of recipes are in the book and what might this tell us? What might all these material markers tell us about the author, the family and the social, cultural and historical worlds they occupy?

The resulting data was rich with information that informed all of these areas and, in fact, much of what the cookbook *is not* tells us a great deal about what *it is*. For instance, it is not a prudently written document, with each page numbered and each recipe carefully filed under its appropriate section. Newspaper and magazine recipes are not carefully cut out and neatly pasted in. The cookbook is slightly chaotic, definitely with a logic of its own. It is seemingly disordered, with whole newspaper pages folded up and tucked in, and several of the original pages falling out. In fact twenty-five have already fallen out and have been randomly pushed back in. There are food splatters, bits of caked on flour, rips, holes, smudges, finger marks and large water stains which have caused the red writing to bleed flowery shades of pink. Fifteen recipes were doodled on, and the backs of some recipes were used to add sums. There were one hundred and thirteen recipes handwritten in six different coloured pens and four written in pencil. Many recipes had additions added to them presumably later due to the differing writing devices. Notes such as 'good', or 'your recipe' or 'line tin with foil then greaseproof paper'. There are several small pen scribbles, perhaps as someone checked if a pen still had ink.

What all of this tells us about the cookbook is that it was a thriving, dynamic, well-used working document, an integral part of the busy household from which it came. There was no time to carefully cut out a recipe and paste it in. There were six children to raise, a tight household budget to carefully manage, meals to plan,

shopping, cooking, baking, bottling, preserving, washing and cleaning. As a housewife of the nineteen-fifties, sixties and seventies, the burden of the day-to-day household management fell exclusively to the cookbook's author. As Veart notes, at this time "New Zealand...culture was overwhelmingly male-centered and cooking was assumed by cookbook authors, and others, to be women's work" (2008, p. 235). Cooking however, was and is more than simply the ritualised work suggested above, it is also a highly creative act, as noted by Giard: "one must memorise, adapt, modify, invent, combine, and take into consideration...[everyone's] likes and ...dislikes" (1998, p. 200). Duruz elaborates on the complexities of kitchen-work, which also acts as a platform where past and present intersect:

At the heart of the house we find the hearth, the stove, the kitchen table – this 'warm room' with its presiding maternal figure, steeped in qualities of myth...these livable kitchens are dynamic ones. They refuse simply to be consigned to the recesses of remembered pasts: instead, meanings are reworked to meet the needs of changing domestic cultures and everyday practices. (1998, p. 2)

This indicates some of the power of the cookbook in the present as it is a vehicle through which memories of the mother and the past are recalled. Giard also comments on the persistent presence of the kitchen in our imaginings and the compression of time and space, for:

our successive living spaces never disappear completely; we leave them without leaving them because they live in turn, invisible and present, in our memories and in our dreams. They journey with us. In the center of these dreams there is often the kitchen. (as cited in Duruz, 2004, p. 3)

Having handwritten ninety-eight of the one hundred and fifty one recipes, the cookbook was most certainly the domain of Judith, the author, and mapped through the rich material markers, the cookbook reflects her world. Recipes, additions and notes were written with the closest pen at hand and recipes were doodled on while perhaps waiting for the oven or chatting on the phone. Bubbling tomato sauce spat thick red drips, jugs of water spilt, flour and dough covered the bench in a snowy film, and the cookbook recorded it all. The eldest daughter made her mark in her mother's well worn kitchen tool with a neatly written recipe on blue refill paper titled

'Donna's Bran Muffins', boldly named after herself (Figure A10). One child returned from a Scout camp with a carefully written recipe for pancakes, "Ti-tree leaves optional" (Figure A11).

Veart argues, "Cookbooks map the exchange of ideas" as well as "changes in technologies" (2008, p. 3) and this cookbook clearly illustrates this claim. The recipes contained within it chart developments in technology, immigration, industry growth, gender and work roles.

During one of the interviews, Mark recalls crates of Golden Queen Peaches arriving from the Hawkes Bay, the catalyst to an enormous effort in bottling them for winter. Originally from a farm in Waverly, Judith had acquired the skill of bottling and she continued the tradition in the family's suburban Auckland home. This was a difficult task for one person to do alone and, indeed, on the farm it was a communal effort, thus Mark and his siblings looked forward to the arrival of the peaches as "if you were a *bit* sick...then maybe you could stay home [from school] and help peel" (M. Houlahan, interview, 30 April, 2008). This was prior to the explosion of large franchised supermarkets, cheaply imported canned goods and before the freezer was a standard household item. The communal labour involved in bottling the Golden Queen Peaches reflects a time closely tied to the long-standing traditions and skills now relegated to novelty and the past. Giard reminds us that "the necessity of preserving provisions for later, fruits and vegetables for winter, was the cause of a thousand ingenious practices" and further argues that "when the gestures vanish, the recipes attached to them disappear as well: soon nothing remains but the internalized memory of very ancient flavours" (1998, p. 204). Recipes such as these are important, therefore, to preserve lest they disappear along with the last of those who remember. Unfortunately, the recipe for bottled peaches must have been so familiar to Judith, that it has not been transcribed to paper and the cookbook for posterity.

As the family is of Irish origins, the food reflected in the cookbook is standard Anglo-Saxon fare of the times. This includes the two curry recipes, which are Westernised versions inherited from the British Empire. There are two recipes for fried rice and one for 'Pork Choumeyne', reflecting the well-established Chinese community, the increasing popularity in takeaway 'ethnic' foods and that "by the

mid-1960s, non-traditional cooking was becoming established in New Zealand kitchens” (Veart, 2008, p. 255). The inclusion of just one vegetable recipe is again demonstrative of the largely ‘meat and three vege’ culinary tradition inherited from the family’s Anglo-Saxon roots. Indeed, under the ‘Vegetables and Salads’ section there are only three recipes. The first is for tomatoes stuffed with mince, the second ‘boiled dressing’, and the last ‘bath cleaner’. Veart notes that in the nineteen-seventies New Zealand was a “country that had started the twentieth century with cookbooks which omitted vegetable recipes altogether, and largely ignored them since” (2008, p. 297). According to Veart, this did not begin to change in the mainstream culture until the nineteen-eighties (2008, p. 297).

Furthermore, there is a lack of chicken recipes in the cookbook, just four in total, reflecting the scarcity of chickens prior to the nineteen-seventies and thus their high price. As television chef of the 1960s Graham Kerr noted “Chicken at the time of writing this book are not generally served in New Zealand homes” (as cited in Veart, 2008, p. 241). Those that are included in the cookbook have exotic names, such as ‘Pineapple Chicken de Luxe’, ‘Chicken and Crab vol-au-vents’ and ‘Chicken a la Orange’, demonstrating that they were viewed as a treat.

How do we know if these recipes were ever cooked? As Veart notes, there is an aspirational element to some recipes, “either because the ingredients are unavailable or unaffordable, or because they require equipment or methodology you lack” (2008, p. 5). ‘Mussels in Tomato Caper Sauce’ is a case in point. During the first interview, the participants Donna and Mark laughed heartily at this recipe, with Mark explaining:

God knows where this recipe for ‘Mussels in Tomato Caper Sauce’ came from...it’s not in mum’s writing, it was never cooked, there were never mussels...there was no *cooking* with white wine. (M. Houlahan, interview, 30 April, 2008)

Indeed, prior to the economic boom of the nineteen-eighties, wine was rarely used in cooking. As a frustrated Elizabeth David commented “nobody has ever been able to figure out why the English regard a glass of wine added to a soup or stew as a reckless foreign extravagance, and at the same time spend pounds on bottled sauces, gravy powders, soup cubes...” (as cited in Veart, 2008, p. 288). Mark exemplifies the

changes in culinary habits when he recalls his mother's smoked fish pie. "This was always served on Good Friday. I discovered later in life that this went really really well with a good sauvignon and a crisp salad" (M. Houlahan, email, 11 November, 2008).

The only way to know if recipes have been realised, or regularly used, is through materiality markers by way of food splatters and other signs of use. In this sense, wherever there is a dense collection of baking recipes, there are also very rich material markers. While there are only twenty-five recipes for meals, there are seventy-eight for baking goods; cakes, biscuits, confectionary and puddings. This indicates the obvious difference in the two disciplines, with baking more of a skillful art and science requiring close interpretation of a recipe and application of unwritten knowledge. As Giard observes, "the language of recipes is simple, with some archaic features. It constitutes the place of preservation and the means of circulation for an ancient technical vocabulary" (1998, p. 219). Meanwhile the day-to-day recipes tend to be known off by heart, and are so familiar that there is no need to record them. Indeed, the traditional Anglo-Saxon diet was mostly made of simply cooked foods, with the meat and vegetables either roasted or boiled. No recipe was required for these cooking skills, rather the "apprenticeship was done by observing a relative or neighbour" (Giard, 1998, p. 221). However, the inclusion of so many richly textured baking recipes in the cookbook also reflects a phenomenon of the wider New Zealand culture. The Antipodean fascination with baking has been represented through the ages by the vast baking recipes crowding New Zealand cooking books. Tui Flowers, a popular and prolific food writer through the nineteen-sixties and seventies writes:

Biscuits and cake recipes were always popular, a legacy from early times when baking skills were a measure of a woman's culinary talents. Home baking began as a necessity when there were few commercial bakeries, but through generations 'filling the tins' remained a feature of our kitchen culture. New Zealand women often used baking as an expression of the mastery of their domain, the kitchen. (as cited in Veart, 2008, p. 282)

Therefore, not only was baking a way of feeding the family and contributing to the community by way of the school fundraiser, it was a demonstration of one's prowess.

For women positioned in the day-to-day domestic realm, with little channels of expression, baking was a creative act of communication.

Eating, too, is a way of relating and communicating with the world. Eating is far more than simply nourishing the body. As visceral transportation through time and space is made possible through the senses of smell and taste, food and eating are powerfully emotive. Gaston Bachelard expresses this well when he recalls “this glass of pale, cool, dry wine marshals my entire life in champagne. People may think I am drinking: I am remembering”(as cited in Giard, 1998, p. 188). The participant Donna also expressed a similar sentiment testimony to the tenacity of the flavours from one’s childhood when she referred to her mother’s tomato relish recipe: “Nobody’s, no matter what anybody says...nobody’s relish matches that one *in my mind*” (D. Meehan, interview, 30 April, 2008).

Food practices, according to Pierre Bourdieu “are always linked to earliest childhood, to the maternal world” (as cited in Giard, 1998, p. 183) and represent a site of negotiation over ownership of the child’s body. Thus, eating is also an act of power between the parents and child, where it is often a battle played out at the table, “the mother insists, forcing the child to eat, and thus reiterates that the child’s body is still hers...The child insists on refusing...divining in an obscure sort of way that, by refusing, he or she can hold the mother in his or her power, resist her, worry her” (Giard, 1998, p. 189). In their early stages of development, children put everything they can into their mouth as a way to further touch and feel the world around them. The mouth retains this power as a central negotiator throughout life. The “ever present mouth [is] always ready to open...to speak, eat or laugh. The table first and foremost celebrates the mouth as the centre of the ceremony” (Giard, 1998, p. 197). Here cultural theory further validates the significance of cooking food, kitchen-spaces and the dining table as emotive triggers to memory, first suggested through digital storytelling. These aspects of cooking food and eating, as well as being links to the social, cultural and historical worlds, connect us to our own stories, and our own remembering. The content analysis then, further strengthened the framework of the recording sessions, where they were situated in kitchens and around tables: where

cooking, eating, drinking, talking, laughing and remembering took place. The exception to this is Mark's response to the creative work, filmed in his office, with his graduation gown hanging on the back of his door to his right, and a wall of books to his left. This setting seemed appropriate for a reflection and discussion on the work, especially significant to the overarching purpose of the work as academic research.

The content analysis data then, coupled with the theory, provided grounding through an intimate knowledge of the book and its contents, contextualisation of the family in a time and place, as well as questions, motifs and digital filming practices. For example, there are many women to whom recipes are attributed to in the cookbook. 'Kath' appears on six recipes, many of which, such as *Pavlova*, *Queen Chocolate Cake* and *Christmas Cake* have been well used, as is obvious from the rich material traces on these pages. 'Noreen Gordon' contributed *Ginger Cake* and *Coconut Shortcake*, Lola and Miss Forder a pavlova each. Who were these women and what role did they play in the family's life? These questions led to storytelling and further established links to the social-historical world. Through the remembering of Noreen Gordon for instance, Mark recalled a world where there was a thriving community of women who largely occupied the domestic sphere, who supported each other through times of trouble and celebration through cooking, baking and child minding. In this world everyone knew their neighbours, grew their own vegetables in the backyard, and over the back fence shared ideas, worries, recipes and food. With the advancement of a global economy, commercial bakeries and supermarkets, increased transportation and women working outside the home, this world, painted by Mark and authenticated by Veart, has long since faded.

Despite the exploration of the cookbook's connections to a complex layering outlined above, Miller is cautious of the assumption a material object can ever be wholly captured, suggesting "the very physicality of the object which makes it appear so immediate, sensual and assimilable belies its actual nature" (as cited in Tacchi, 1998, p. 26). Tacchi, however, believes this issue with material culture is largely a linguistic one, for "its meaning is not experienced linguistically, and therefore any

attempt to explain its significance which relies on language as a communicative medium, is bound to fall short of full explanation” (Tacchi, 1998, p. 26). The audio-visual representation of the cookbook, however, attempts to reveal and communicate meaning beyond the purely linguistic. The representation does not claim to have entirely captured the book, as encapsulating all the loadedness and interpretations of the cookbook would be impossible. Rather, the representation of the cookbook into a digital medium was viewed as an important affective method in communicating some of the cookbook’s materiality, complex emotive layering and social historical world: accessing a potency not possible through written work alone.

Exploring the book in this digital medium meant discovering and re-presenting layers of connections and resonance that could not have been communicated affectively through any other method. For example, Mark was filmed baking Kath’s pavlova recipe, and as it is the only recipe he continues to create from the cookbook, it is his strongest connection to the cookbook and perhaps the world of his mother. The pride that Mark takes in perfecting this deceptively simple recipe is obvious during the filming sessions, where he demonstrates his expertise and recalls stories and moments from the past. The pavlova itself became a key theme in the digital representations, *The Croxley Recipe Book Archive Film, Pav. Bakin’ with Mark and Pav*. While it serves as a connection between Mark and the cookbook, it also has its own resonance as an iconic New Zealand recipe. Indeed, this iconic status on New Zealand’s social landscape is made so, according to Veart, because “getting this oversize meringue baked perfectly is...tribute to a cook’s skill, and this may have also made it a popular recipe for demonstrating one’s virtuosity” (2008, p. 230). Perhaps this goes some way in explaining why there were four pavlova recipes in the cookbook. Was Judith on an endless search for the perfect ‘pav’, whose soft white peaks were at times slippery, elusive...and flat? Another recording session centered around a dining table, with the gathering of friends to celebrate the eating of the pavlova. At this session a direct connection to Mark’s mother was made with the question “Was your mother’s pavlova as good as this one?” This elicited a poignantly

wordless response, a powerfully visceral moment, a moment that shaped the digital story *Pav* and ended *Pav. Bakin' with Mark* on a stronger note.

In *The Croxley Recipe Book Archive Film*, the visual focus concentrated on conveying a strong sense of the book's materiality through representing each recipe in the sequential order of the cookbook, highlighting the handwriting, various papers, food splatters, water marks, doodles, rips, curled pages, names, mistakes and general sense of random order. Here the content analysis proved a vital cartographic document, authenticating the cookbook structure for the digital archive work. The soundtrack added an affective layer through the anecdotal storytelling, making emotive connections with the book, as well as with the social historical world. The digital story *Pav* further elaborated on the book's emotive connections, but in a way that attempted to resonate on a different emotive level to the archive work.

Guided then, by much of the knowledge gathered through the materiality-framed content analysis, contextualised through cultural theory, the digital work attempted to explore the material markers as catalysts to rich sensory, emotional, culinary, cultural and historical worlds. The representation of the cookbook in digital media attempted to convey the very materialness of the book in a way that could not be achieved through a purely written thesis. These were not just in the central representation works mentioned above, but also in the film essay *Spinning Yarns and Tall Tales*, a space which provided a platform to discuss concepts central to the thesis, including the vital links forged through both the content analysis and cultural theory. Whether these digital works were successful in conveying these emotive layers is explored in the following chapter *Digital Whispers: The digital embodiment*.

Chapter 3 Digital Whispers: The digital embodiment

A real translation is transparent; it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully". (Walter Benjamin, as cited in Sassoon, 2004, p. 190)

The idea central to this thesis project has been the *synthesising* of an emotively loaded material artefact into a digital audiovisual environment. An important question asked was 'Could this material artefact be successfully represented as digital media?' Given this, it was useful to first establish the inherent qualities of both the material book, and the digital medium in which it has been re-presented. From the outset, the cookbook was understood in terms of its material qualities, and that these were emotive markers of time and space. The inherent qualities of this materialness was a strong focus, and thus, the representation of the book aimed to value its materiality by respecting the original document and achieve a level of authenticity. The final works then, aimed to represent an archival record of the cookbook as a material artefact and to suggest some of the emotive layers embedded within it. Qualities deemed particularly important were: the handwriting which is uniquely personal, like one's voice; material markers such as food splatters, doodles, water mark and evidence of aging; the connection to cooking, food and the senses of taste and smell; the connection to memory and storytelling. How the capture of these qualities was attempted and what creative work was made will be discussed in this chapter, but first, it might be useful to situate some of the specific qualities of the audiovisual medium.

The situating of the cookbook as a material item has already been discussed, but what are the attributes of the digital medium? Does this space also have material qualities? How might a three-dimensional object be represented in the 'two-dimensional' space of the digital? What fundamental changes did the cookbook undergo in this representation? The audiovisual has been described as "a technology of illusion, whose purpose is to convince the viewer that he or she is occupying the same visual space as the objects in view" (Bolter, 1996, p. 131). It is also, however,

much more than this. It is more than a series of audio-visual representations as the audiovisual is a highly visceral and experiential medium. *Affect* is a useful way of considering this emotive engagement, as *affect* understands the audiovisual experience as not one passively received by viewers, but rather as an encounter experienced by fully engaged bodies. This affective encounter is not cerebral; it is not negotiated by one's emotions, thoughts or subjectivity. Rather, affect is experienced in the nervous system, as *sensation*, which is "based upon the molecularity of matter, and functions through the materiality of the body of work in relation to other bodies" (Kennedy, 2002, p. 115). As I understand Kennedy, our bodies and the moving image screen are both made up of energy and it is on this level that they connect. Therefore, sensation as experienced in our bodies vibrates as pure energy with the audiovisual 'machine' or 'apparatus' before and beyond representation, thought or subjectivity.

This distinction challenges the traditional mind-body hierarchy, which asserts, "we are minds and merely have bodies" (Bolter, 1996, p. 131). Bolter refers to this as an increasingly fragile "Cartesian distinction", as contemporary thought more and more accepts "the mind is the property of the body, and lives and dies within it" (1996, p. 132). Therefore, from the viewpoint of affect, as a fully operating audiovisual experience, "What we see on the screen may not operate merely as 'representation' but as signs of material encounter, as sensation. The cinematic experience becomes 'event' as well as representation" (Kennedy, 2002, p. 110). Affect then, offers a way to understand some of the visceral impact of the audiovisual encounter, and a way of articulating the affective space the material book has been represented in. This will be explored further in conjunction with the analysis and interpretation of the creative work produced.

There were six edited digital works created in total, all presented on the final DVD. This includes: a digital archive of the cookbook *The Croxley Cookbook Archive Film*; a short documentary *Pav. Bakin' with Mark*; a film essay *Spinning Yarns and Tall Tales*, which discusses some of the main thesis ideas; a short digital story *Pav*; *The Creative Practice Journal* which chronicles the creative process digitally; and lastly an *Extras* section which includes drafts of *Pav. Bakin' with Mark*,

as well as additional footage. All of the material made is collated on the one DVD, with each title accessed off the main DVD menu. The DVD then, acts as a way of unifying the digital works with their various agendas, connecting them as significant outcomes to the academic research.

As an emergent project, this work was not initially going to be developed for DVD, with an early idea considering a webpage with elaborate hyperlinks. At this point it was thought that the first interview data might be a series of short digital stories, linked through a unifying system. This was greatly influenced by the practice review carried out on the archival work constructed and presented on the United States Holocaust Memorial Museum website (Appendix B). Here audio-visual based trajectories branch out from the linear narration, which is itself rooted on each page of Manfred Lewin's handwritten book. This type of cyber narrative is defined by narrotologist Marie-Laure Ryan as a *vector with side branches* (Figure 2).

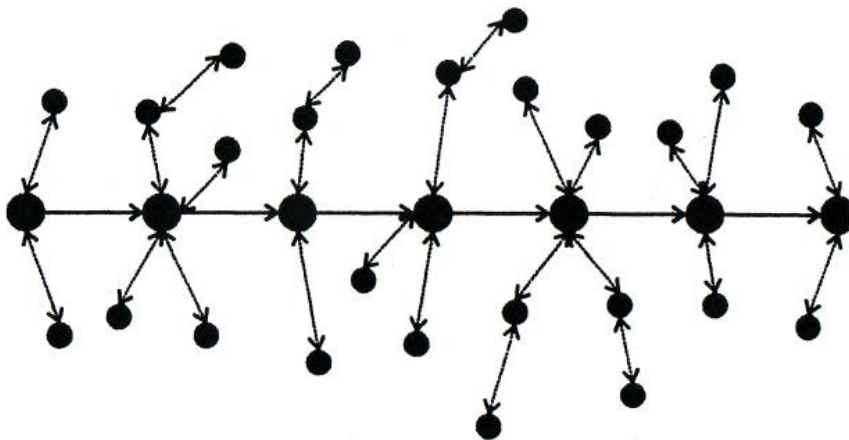


Figure 2. Vector with side branches.

(Source: "Can Coherence be Saved?: Selective Interactivity and Narrativity" by M-L. Ryan, 2001, *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media*, p.269.)

Having an archival translation of the cookbook in cyberspace has several advantages. Firstly it provides a greater reassurance the archive translation will survive for a long period of time, as once occupying cyberspace, a website is likely to be accessed from any computer, regardless of the developments in computer

technology. As Aarseth argues, once established as a document on the Internet, it exists “fully only in one place – on the World Wide Web sever where the author (or document owner) has placed it. The work of art thus regains a sense of place” (1997, p.81). Comparatively, a DVD is more susceptible to changes in technology, and its survival relies on the upgrading of the content into new modes of recording and viewing. Aarseth further argues that a cyber-text document is highly dynamic, for it may “be modified many times a day, with little effort” (Aarseth, 1997, p. 81). Drawing from the ideas of Walter Benjamin, and claiming we are entering the ‘Age of Post-Reproduction’, Aarseth claims the dynamism of Web documents means they retain “part of its aura, its ‘here and now’, through the sense that it cannot be fully copied and reproduced, since it has a singular place on the network and also a temporal dimension, a dynamic lifetime” (1997, p.81).

Access, however, was one of the issues for this research project, as it would be difficult to ensure a website remained private to the family. There are also disadvantages to viewing creative work on a computer screen, especially when that work is relatively long in length. Computer spaces are generally set up to cater for an individual occupying an upright chair, making sharing a longer film with others awkward and uncomfortable. Furthermore, a computer space is generally a site of work and not necessarily a site of relaxation. A DVD, however, will generally be viewed on a television screen, usually larger than a computer screen and in much more relaxed spaces. As Aarseth acknowledges, “in linear dynamic text formats...the reader is not required to act, and can, therefore, relax in his (or her) role as observer” (1997, p. 80). Although it was decided to focus on the creation of digital film over cyber-based work, these works could now occupy a space on the Internet if it was decided to upload them to a web site. The positioning of these artefacts on the World Wide Web, however, would certainly lead to a different interpretative analysis than the one followed in this research.

The final digital works then, are presented as the culmination of an emergent process, which actualises a trail of many developed and half developed ideas, schemes, theories and aspirations. The creative practice journal has attempted to

capture and chart the journey, and will also be discussed here, especially as a digital synthesis of it is included on the DVD. As discussed in the methodology chapter, however, once in the editing stage of the project, the practical process avoided capture in the handwritten journal, as problems and solutions were resolved through the practice itself. Therefore, drafts have been included in the *Extras* section of the DVD as a way to demonstrate developments and the emergent work. It is the six digital pieces that will be described as process and discussed here as the practical outcomes of this research project.

The Croxley Recipe Book Archive Film

The Croxley Recipe Book Archive Film is approximately forty-nine minutes in length, and is the primary translation of the cookbook from a precious and layered material artefact, to a digital representation. Its principal function is to provide a digital chronicle of the material book for the family, and in doing this, to use the possibilities of the new medium to suggest some of the emotive loadedness of the book.

Firstly, each and every page in the cookbook was photographed. This was a lengthy process, for not only is the book a dense document with one-hundred and thirty-six pages, featuring one-hundred and fifty-one recipes, but finding the correct light with which to display the material qualities of the book was a process that took time. Guided by a materiality framework, representing the material qualities of the book digitally was fundamental, thus the light must allow the richness of these material markers, the drips, splatters, rips, doodles as well as the subtleness of the handwriting, to be clearly displayed. Through the creative process, and through trying different types of light and comparing the results, sunlight was chosen as best able to represent the imagery of the cookbook. Once this was discovered, not only were photographs taken from a ‘birds eye view’ to best depict an entire recipe, but extreme close-ups of the stains, marks, doodles and other material features, where a focus, as they were seen as crucial in representing a sense of the rich materialness in the book (Figures A12 and A13). Joanna Sassoon’s criticism of re-presentation practices also guided this collection stage, for she claims generally when translating

physical photographs into a digital environment, there tends to be a “...dematerializing, dehistorising and decontextualising of the photograph” (2004, p. 201). Sassoon provides examples, such as when the backs of photographs, which often contain value meaning-making information, are not scanned along with the image. Also, frequently individual photographs are scanned, ignoring the contextualising links they have within an entire album page. Obviously this occurs when the three-dimensional photograph is not valued as such, rather it is viewed primarily for its aesthetic quality. This reiterated the value in approaching the cookbook through its materiality and, therefore, to attempt to limit the effect of the re-contextualising of the book. Thus, the photographic capture of the cookbook included the backs of recipes where sums were added or someone doodled absentmindedly and the inside covers as well as the the reverse of newspaper pages- all in the precise order of the cookbook. In all, thousands of digital photographs were taken over several photo shoots. These were then sifted through, selected, organised and imported into the editing program Final Cut Pro. Here they were laid in the chronological order of the cookbook, with several images of some recipes, each appearing on the screen for up to five seconds.

Importantly, as the cookbook is a dynamic document, the audiovisual medium is well suited to the synthesis of it. Thus, the turning of each and every page of the cookbook was filmed from several angles, with the intention to incorporate the footage somehow into the work. One take in particular was viewed as the most pleasing, and it was decided to use just the one consistent shot, rather than a variety of angles, to anchor a page-turning motif throughout the archive work. Cropped tightly in Final Cut Pro, this motif was used between the stills of the featured recipe stills, after both pages of a double page spread had been featured. In this way, the page ‘turns’ at the logical point one might turn the physical pages of the cookbook, after each page has been ‘looked at’. Although this did add dynamic energy, the movement also brought an affective quality to the work that was unexpected.

The intermittent movement of pages turning is a form of fluid motion Deleuze refers to as the ‘eternal return’. Based on his understanding of the body connecting

with moving-image at a molecular level, different affects are *experienced* differently and the material force of these intensities are therefore synthesised differently in the body. Deleuze argues fluid motion in moving-image is particularly affective, a resonating energy that “creates kinesthetics, wherein the brain’s activities are beyond the merely visual, but become tactile, fluid processes” (Kennedy, 2002, p. 116), therefore, fluid motion is experienced kinetically, in molecular sensation. The turning of pages motif was viewed as an important and affective way to impress a sense of the book’s physicality, particularly through the accompanying audio.

The sound track was viewed as an important visceral dimension of the digital medium, particularly through the storytelling. Coupled with the fluid motion of pages turning and rich images of the book’s material dynamism, the storytelling component was to contextualise it as a personal and emotive artefact. The storytelling aspect crucially makes meaning by bridging the emotiveness of the book, by accessing some of its loadedness.

To capture discussion and anecdotal storytelling with the family, four interviews were recorded over a period of six months. Given the emergent nature of this project, it was not clear when beginning these interviews how the footage would be used. From the outset, however, the anecdotal nature of digital storytelling was seen as a guiding framework. This influenced the interview practices, where they were deliberately informal and allowed for a naturalistic documentary style; that is, there was very little direction or manipulation of the subjects or the environment. The spaces used for the interviews were familiar ones to the participants and rather than use studio lights, the natural light of the environment was always utilised. Furthermore, even though there was a simple understanding and the occasional question, the participants were never asked to repeat a story or construct a story slightly differently to suit the data collection better. This example illustrates the considerations of authenticity pursued and applied in other aspects of the project.

A weakness of this approach, however, may have been that the participants were unsure of exactly what was wanted from the interview sessions, but it also

allowed for a more spontaneous and less contrived engagement. This was also ultimately seen as the most empowering approach for the participants, as in many ways they led the data collection. The only stories, documents, artefacts and photographs used in this project were those participants felt comfortable entrusting me with and any moments that were uncomfortable were not included.

The first filming session was with Mark and Donna around Mark's kitchen table, anecdotally discussing the book, the recipes, food, growing up and their parents. The second filming session was just with Mark, again in his kitchen, as he baked a pavlova. The third took place with a group of friends, including myself as researcher, around a dining table, eating Mark's pavlova. The fourth and final session took place in Mark's office, where Mark watched a near final draft of the work made, and responded with his impressions. This was the shortest session, at less than thirty minutes, while generally the other sessions were approximately an hour and a half. At the first of these sessions, two cameras were used, which collected close to four hours of footage, thus there was a wealth of material. The first undertaking in the edit suite was to separate out the complete stories caught through the sound bytes, as an early idea was to fashion several small digital stories that might be connected in some way. This idea was problematic, however, and one reason was because there was not a lot of other documentation provided by the family by way of photographs or artefacts with which to illustrate the stories. Furthermore, the footage from the first filming session was disappointing, due to the early practices and decisions made influencing composition and lighting.

For example, unwilling to alter the environment too much, the subjects sat at the table facing the camera and the light, with a power point at eye level between them. This power point proved to be visually distracting when viewing the footage and it was with some reluctance that any of this footage was finally included. Other issues included the central camera placed in a slight high-angle, thus looking down at the participants. Later filming sessions corrected this, as it was acknowledged that not only do high angles tend to disempower subjects, the camera must be at eye level in order to create the sense that the viewer is positioned around the table with the

participants. Furthermore, there was little to connect the initial sketches of these digital stories to one another once it was decided that the final work would be a series of short digital film works collated on a DVD and not Web based.

Therefore, various stories from the first three filming sessions were incorporated as sound bytes into the final archive work and were framed by the chronological images of the recipes. Where possible these stories were linked to the specific person's name or recipe appearing on screen, while at other times they were intermittently placed. Some footage, from the first interview session of Mark and Donna that I was disappointed with and discussed earlier, was used in the opening sequence to the archive work, as it was seen as important to contextualise the voices heard throughout the piece. Similarly, as the audio from the pavlova eating evening was markedly different from the earlier sessions, moving image was used to establish this difference relating to another time and space. The opening sequence was based on a sound byte from the first interview, where Mark and Donna discuss the cookbook itself, and acknowledge its preciousness. The style of this opening sequence draws from digital storytelling conventions to contextualise the book within the family, presenting photographs of the mother, father, and family.

Embedded within this archival work is *Pav. Bakin' with Mark*, a short approximately thirteen-minute documentary, framed around the second filming session and the step-by-step guide of how to bake a pavlova. Of course the work is also much more than this; it is also documentation of the orality so often excluded from written recipes, as well as a documentary of Mark and the importance of the pavlova as a connection to the book and his mother. The nuances of this work will be analysed further in this chapter, but the relevance here is that this piece, connected to the pavlova recipe, provides a sample of what might be possible with all the recipes contained within the book. Embedded within the archive representation, it further adds to its texture, breaking out of the established rhythm of the work for a period.

As stated, the intention of this digital representation was to preserve the cookbook, and some of the storytelling it serves as a trigger for generations to come.

How is it that this work might realistically be used? Only the intentions can be discussed here, for how the family might actually use it is not yet clear. There are six grown siblings, several with children of their own, and just one cookbook. The structure of the work was designed so that the recipes could actually be used. Each recipe is represented in its entirety, and is on screen for at least five seconds, with the idea each full page of the recipe could be paused, allowing for one to cook from it. Crucially, unprompted Mark commented on this in the final filming session when he said, “you *could* actually cook from this” (M. Houlahan, interview, 5 November, 2008). He goes on to note that he could follow recipes from the DVD inserted into his laptop. Given the advancements in portable media tools, accessing the archive work in this way is certainly possible from a wide variety of different sources.

The practical use of this digital representation may or may not be compromised by the exclusion of an index to readily access any recipe. An index would function like an elaborate sub-menu system and immediately connect the user to the desired recipe. After much consideration, however, it was decided not to include one for the following reasons. Firstly, an index may mean the work is engaged with less, because it could be bypassed in preference of just one page, meaning the richness of the work’s contextualisation, in terms of its order and sound bytes, would be compromised. Secondly, the book itself does not have an index, and in keeping with an authentic engagement, the representation of the cookbook should not include one either. However, it is acknowledged that the exclusion of an index may discourage it to be used as a cooking resource.

The material cookbook is a fragile document, and this digital representation seeks to preserve a record of it, one that might be readily accessed by all the family. As argued however, the enduring record of this book is also somewhat tenuous in the DVD format, and its survival will rely on it being upgraded to ever-evolving technologies. Tessa Morris-Suzuki illustrates the potential consequence of developing technologies, “*The Complete Maus*...was designed in an Apple Macintosh format that was overtaken by changes in computer technology. As a result, while the book

versions of *Maus* have survived and continued to sell, the CD-ROM version has not” (2005, p. 213).

The valuing of this seemingly everyday object as a materially loaded artefact constitutes one of the strengths of this representation, for the material markers have been celebrated through the imagery, especially the close-ups. This focus on materiality is more successful in representing a sense of the cookbook as a three-dimensional object, and the food splatters, rips and doodles celebrated in the film render the material book all the more precious. Another strength then, are the final images, which I believe capture the potency of the cookbook’s materiality. Furthermore, the sequential ordering of the photographs, and footage of pages turning, all add to the authenticity of the material cookbook’s representation. I do not believe the representation could have been viewed seriously if this had been compromised.

As the cookbook is understood through Mark and Donna’s mediating and remembering, through the prisms of who they are, it could also be said they too are celebrated. As Tessa Morris-Suzuki argues “...stories and images we receive about the past are shaped by ideas and interests of the people who communicate them, by the nature of the media through which they are communicated, and by our own position in the present” (2005, p. 28). Through the acts of remembering and storytelling, Mark and Donna have been empowered, constructing a sense of the past and their identity in the present. As van Dijk reminds us, “mediated memories play an important part in the construction of individual and collective identity. They are creative acts of cultural production and collection through which people make sense of their own lives and their connection to the lives of others” (2004, p.262). The inclusion of Mark and Donna also makes the digital works all the more potent for generations of Houlahans to come, particularly for their children and grandchildren.

The documentary also has several weakness of course, the first of which is that there are just two members of the family represented to imbue the cookbook with meaning. No doubt the work could only have benefited by more voices present,

adding other layers and thus deeper understanding of the book's loadedness. As van Dijk argues,

every personal memory is cemented in an idiosyncratic perspective, and these perspectives never culminate into a singular 'collective' view. The memories of an event on which both parent and child participated are not necessarily complementary. On the contrary, they may 'share' a memory even if their accounts are antithetical, due to the different (social) positions of each person. (2004, p. 267)

The inclusion of more family members would, I believe, have increased the sense of ownership for the whole family and thus guarantee a wider spectrum of use. However, the practicalities of access, time, schedules, desire and geographical distances, prevented this.

Will members of the family find the cookbook representation engaging enough to watch in its entirety? Another weakness is perhaps that the archive work will function as simply more of an archival record and, therefore, be used irregularly for a specific purpose such as cooking rather than as a site to be regularly revisited. This is perhaps due to the long and linear nature of the work: at nearly an hour in length it demands an investment of time. Had the work been constructed as a series of shorter vignettes, perhaps structured through the dividers such as 'Cakes and Biscuits', 'Poultry and Entrees' etc, then possibly it may be seen to be more easily accessed. Ultimately however, as the project developed, the book's primacy increased, and the chronological structure of the book was seen as the best framework for this particular digital interpretation.

Therefore, as stated, primarily the work is intended as an archive which charts some of the book's loadedness and not *necessarily* as a piece of entertainment. This highlights an issue that was consistently raised throughout the creative process: the tension between the more formal requirements of archiving and the creative desire to interpret the cookbook. Given this tension, I do believe the archive work does strike a balance between these two concerns, while the other work collected on the DVD allow for different styles and expressions.

It is hoped this digital representation will in fact be shared with family members and act as a trigger for discussion, remembering and further storytelling exchanges. Ultimately, the ways in which the family uses the work now and in the future remains to be seen, but it is hoped it is viewed as a celebration of the family, of food, cooking and the historical and cultural past; the celebration in valuing the cookbook, an item that could perhaps be overlooked as a more mundane everyday object.

Pav. Bakin' with Mark

Pav. Bakin with Mark was seen as important work in exploring and bringing to life some of the book's rich layers; food, kitchen work, connections to memory and people through the senses and cooking gestures, storytelling and the importance of orality. The short pavlova recipe on paper appears quite simple, a historical marker in fact, for as Veart notes, recipes have become increasingly more elaborate "through the decades, with the inclusion of specific types of ingredients, such as Maldon salt and Balsamic vinegar as opposed to the generic 'add salt'" (2008, p. 303). The Pavlova recipe, like many recipes, does not elaborate on the crucial additional skills and knowledge required. As Giard points out:

By carefully following the same recipes, two experienced cooks will obtain different results because other elements intervene in the preparation: A personal touch, the knowledge or ignorance of tiny secret practices...an entire *relationship to things* that the recipe does not codify and hardly clarifies, and whose manner differs from one individual to another because it is often rooted in a family...or oral tradition. (1998, p. 201)

Mark has learnt the knowledge and skills from his mother, thus this work provides an opportunity to include some of the recipe's orality, as well as demonstrate a connection to his mother and generations to come through kitchen-work. This short digital film provides a sample of what might be possible for if not all the recipes in the cookbook, then certainly for the significant recipes that continue to resonate for the family.

This work went through several incarnations, and was originally viewed as what might be defined as an extension of the digital storytelling genre, in terms of its

length and its structure focusing on a recipe. The final effect, however, is more akin to an archival form due to its primarily instructive function and lack of personal storytelling. The poignant moment the work finishes on was not included in any of the earlier drafts, in fact the piece originally ended with a frivolous moment around the dining table from the third filming session; a moment transported to an earlier point in the work to illustrate “that dinner party at Kirstine’s” (M. Houlahan, interview, 24 July, 2008). Some criticism related the lighthearted note of the work to a television cooking show, and other than a couple of personal anecdotal stories, this decontextualised some of the more emotive connections generated by the pavlova recipe. It was at this point that the current ending was chosen, as it is a powerfully revealing moment, where the normally gregarious participant is rendered speechless; thus it contrasts with the playfulness of the rest of the piece. This provides an excellent example of the value in the practical component of this project, for as mentioned earlier, this moment is most effectively and viscerally presented within an audio-visual medium. The potency of this moment would be lost in a purely text-based format, which would be transcribed as thus:

INTERVIEWER: Mark, did your mum’s pavlova look like this one?

MARK: (long pause)...well you know it’s more that...ah...pour me some more red...

Earlier drafts included a strong visual presence of the book, for it was suggested at the outset of the editing process that I initially allow myself the opportunity to be very expressive with the piece; hence the title ‘*Go Nuts*’ in the *Extras* section. This was a particularly useful way to manage the raw footage, for again, the quality was a little disappointing. Given the design of the kitchen, in many instances I was filming into the light, which of course silhouetted Mark (Figure A14). An adjustment of the brightness and contrast in Final Cut Pro did help minimise this a little, but again, this was ultimately creative knowledge gained. Again this illustrates one of the benefits in the practical element of this project, for much knowledge was learnt through both the successes and the many mistakes. Future recording sessions paid particular attention to the sources of light prior to beginning filming, even if that

meant slightly reorganising a space. For example, when filming Mark's response to the work in his office, I asked him to sit on the chair that faced the light, and slightly moved furniture in order to set the camera up in a tight space. The chair for Mark to sit on was also chosen as it added to the visual information of Mark's character. To his left is a wall of books, for Mark is an English lecturer, and to his right is the back of his office door, on which his graduation gown is hung.

The footage from the pavlova baking session was also compromised by the use of just one camera, which caused issues with editing for there were not a lot of cut-aways captured. For example, sometimes there was something important captured on the soundtrack, but terrible visual footage due to the camera re-positioning, or filming an unimportant cut-away, or just badly framed. This meant there were little choices of what visual footage to couple with the soundtrack and, therefore, it was necessary to learn some techniques in the edit suite such as slowing footage down to stretch it out and therefore matching the length of the soundtrack. Other footage captured I was very happy with, such as the close-ups of the whisking of the egg mixture, which serves as both a theme and texture throughout the work. The desire to film these moments in close-up, and they make up a large quota of the recording session, was a response to the landscape motif developed in the photographing process of the cookbook. Without knowing how the footage might be used, the recognition of the soft peaks as landscape was enough of a catalyst to simply focus the camera on it. I was also influenced by an idea of Deleuze's, where he identifies some cinematic motions as more affective than others, such as "spinning, the flowing of water, rolling motion – wheels of any kind and explosions" (Kennedy, 2002, p. 117). Obviously there was no chance of an explosion in this particular digital film, but the spinning of the whisk does seem to have an enthralling and affective energy to it.

Thus, learning took place not just during the filming sessions, but during this editing process, where not only were practical skills developed but a style began to emerge. As mentioned, the first draft of *Pav. Bakin' with Mark* was very busy, with an image of the recipe constantly present, either placed in the bottom corner of the

screen, fading in or out, peeling away, or moving across the screen. This was distracting to watch, and later versions kept only a few of the more resonating representations and dispensed with the rest. Thus the recipe is present at both the beginning and end of the work, as well as at certain points in the middle, particularly when Mark is reading from his own transcribed version of the recipe, which provides a comparison. Samples of earlier drafts within the *Extras* section of the DVD provide an illustration of the developments made throughout the construction of this digital film.

Although this work is largely an archival or documentary styled instructive record of how to bake a pavlova, it also demonstrates some of the pride Mark takes baking his mother's pavlova to perfection, and provides a sense of Mark's character. This piece personally resonates with Mark's family as both a documentary, and as an instructive lesson illustrating some the "secret practices" (Giard, 1998, p. 201) discussed earlier; which vinegar to use, how to make a gluten-free version, what the consistency of egg batter should look like and to be prepared for the pinch of salt towards the end of the recipe. As this work did not access the more poetic or storytelling functions prevalent in a digital story, it is appropriately situated within the archival representation where it exists as a compelling record for the Houlahan family; although it may also be viewed separately on the DVD, accessed through its own submenu.

Spinning Yarns and Tall Tales

The tension in this project between the formal archival requirements and creative expression mentioned earlier, gave rise to the many different styles and approaches collected on the DVD. One work could simply not express all the disparate desires located within the raw data and conceptual ideas, thus several pieces were constructed to present a variety of stories, ideas and approaches. The film essay provided an excellent experiential way to present the central ideas and themes of this research, as well as a platform to demonstrate the reciprocity between the theory and the creative work.

The film essay demonstrates a culmination of the skills learnt when editing *Pav. Bakin' with Mark* and the emergence of a sense of style. This is evident through the rhythm and texture of the work, through the use of multiple frames, depth of black space, and cross fades. Significantly, the film essay makes use of the digital medium, the very medium the re-presentation of the cookbook also occupies, to situate, analyse and interpret the work. It provides a vehicle to amalgamate the academic, creative and personal elements of this project into an affective space.

At twenty-four minutes in length, the *Spinning Yarns and Tall Tales* could not contain all the ideas, themes and problems relevant to this project, but rather provided a survey of those central to the project. These included: ontological and personal motivations; situating of the cookbook as an emotively layered material artefact; the book's connections to a social history and personal memory; creative practice as a driving methodology; the function of the creative practice journal; digital storytelling; and discussion of the processes and how the works were created.

A script was first drawn up, which drew partly from the already written material, such as the methodology chapter, notes and quotes for future chapters and the practice review. As a way to demonstrate connections between the creative, academic and personal elements, the structure of the script was developed in what seemed like a logical way to represent the coinciding of these forces. The benefit of presenting knowledge within this medium is that it possesses instant illustrative powers, experienced viscerally by the viewer. For example, when discussing the powerfully affective link to memories of the past and the mother through the act of eating, Donna fervently expressing how no other tomato relish is as good as her mothers, can be *heard* in her own voice. When discussing the rich material texture of the cookbook, it can be *seen* on screen. Rather than flick through a book to a represented still of a moving image, the power of this medium meant examples could be concurrently illustrated. More subtly, when discussing the view of the world as “fluid, complex, constantly in flux, with multiple realities” (Laws, 2004, p. 2), the imagery is more abstract in nature, representing fire, water, and the unsteady handheld shots of traveling along roads, through time and space. This suggests more

of a sense of what is being discussed. Audio-visually then, connections are made with the viewer through their own senses, through the experiential nature of the audiovisual medium.

Once the script was finalised, it was recorded and captured in Final Cut Pro, where as a soundtrack it then formed the framework for the footage and other images to be added. I did not want the cookbook to appear on screen until it was introduced as a focus, and then for the cookbook imagery to visually demonstrate the emergent approach to it, thus this allowed the inclusion of some of my own collected stock footage. This includes footage of friends, family, toddlers that are now children and my father who has since passed away. Thus, along with personal moments where the narration discusses my motivations and my great-grandfather Davy Duncan, this work is highly personal for me. This personal inclusion seemed wholly relevant, for through the creative construction of each of these films, my presence is inextricably imbued within them. As mentioned in the introductory chapter this personal situating is seen as a benefit to creative based research, rendering the work all the more potent. This also alludes to one of the strengths of constructing a film essay, for given that it has not yet been clearly defined by any authority, it allows for a certain freedom of interpretation. This also allowed for the inclusion of relevant material that was not appropriate elsewhere, such as Mark's response to the archive work. The guiding principle for *Spinning Yarns and Tall Tales* was simply that, grounded in theory it provided an audiovisual platform with which to creatively explore and discuss ideas. I believe *Spinning Yarns and Tall Tales* has successfully achieved this.

As discussed, this process drew from now established editing skills, and the development did not necessarily occur in draft stages as with *Pav. Bakin' with Mark*. Rather, this work was essentially constructed chronologically, with issues and ideas practically resolved through experimentation. As the sense of style developed throughout, earlier stages were re-edited for consistency in form, such as organising footage into multiple frames.

I was initially unhappy with the sound recording, as it seemed a little poor, and in parts quite laboured. As the first-person is used throughout, again reflecting the primacy of authenticity, I did not consider recording someone else's voice. Ultimately however, I was reminded of just this; this causal narration was a voice that belonged to me and, therefore, had a level of authenticity imbued within it. To re-record a more polished and neutral narration, may risk sounding more akin to a detached news reader. There was one rather unfortunate issue however, that did insist on a couple of minor re-recordings; for throughout the work 'van Dijk' was mistakenly pronounced 'van *Dick*'.

The main weakness with this particular work is that it was selective and thus not all aspects of importance to the project were discussed here. Some aspects, such as *modality*, could have been strengthened when discussed and presented within this audiovisual medium. However, given I aimed for the film essay to be just twenty minutes in length so that it might be a more potent and accessible piece, at twenty-four minutes there was simply limited time and space for more content to be included.

Where the archive work best demonstrates the material representation of the cookbook, the film essay best illustrates the emergent quality of this project, as well as the reciprocal nature of the creative and theoretical ideas. Given the film essay's freedom from contained definition, this genre provided a very appropriate medium and platform with which to discuss the nuances of this particular research project.

Pav

Pav was a response to the situating of *Pav Bakin' with Mark* as a more literal and informative work, as a way to express some of the poignancy embedded within the footage. There seemed to be a lack in the final digital archive work, and the more traditional digital storytelling form of *Pav* provided an expressive vehicle to convey some of the more emotive loadedness. Shaped from re-editing *Pav. Bakin' with Mark*, *Pav* provides a figurative contrast to the former work, demonstrating the possibilities available through the creative editing process.

Pav strengthens the overall digital representation of the cookbook, complementing the more practical functions of the archive work and the short documentary embedded within it. As a short lyrical piece, it has the potential to resonate with a broader audience outside the family, as is the power of digital storytelling. As a conduit for expressing the affective potency of memories, digital storytelling has been referred to as a “technologic haiku” (Fyfe, 2007). Able to “balance the personal with the universally accessible” (Burgess, 2006, p. 210), digital storytelling’s power is its highly personal quality and ability to connect with a broad audience. As Fyfe explains, digital storytelling is “a potent challenge to the idea of a profane commonality in lay practice of storytelling. Love and loss, success and failure, death and rebirth – the biggest stories anyone has ever told are all held in people’s lives” (2007).

Of all the raw footage, containing many hours of remembering and discussion, the most profound moment was one of speechlessness outlined earlier. It was this moment that *Pav* centers around, anchoring and contrasting this moment of silence. As a complementary work to the representational qualities of the archive work, *Pav* best illustrates Walter Benjamin’s quote earlier in this chapter:

A real translation is transparent; it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully. (Walter Benjamin, as cited in Sassoon, 2004, p. 190)

Thus, digital storytelling has, I believe, provided the best format for this potent moment to shine, and the unlocking of the cookbook’s more emotive layers.

Pav resembles a digital story on most levels through its short length, its expressive qualities, highly personal and anecdotal nature, and first person narrative. However, there are fundamental qualities *Pav* does not share and this might be its major weakness as a result. Part of the affective power of a digital story is that it is what Daniel Meadows refers to as “considered narrative” (as cited in Kidd, 2006, p.12), where the ‘author’ has negotiated his or her most significant memory into a carefully fashioned narrative. Thus, as what van Dijk refers to as a mediated memory,

a digital story acts as “vehicle for reflection and self-reflection, allowing us to construct a ‘sense of who we are and where we are stipulated in time and space’” (2004, p. 273). The process of authoring a digital story is commonly referred to as therapeutic, where “the act of construction gives [participants] a sense of unity and peace” (Kidd, 2006, p. 11). Crucially, the distinction between *Pav* and traditional digital storytelling lies in the claim that “the form allows complete control of representation to remain in the hands of the storyteller” (Kidd, 2006, p. 4).

This self-empowering process of constructing one’s own narrative is why digital storytelling has been referred to as a ‘democratic’ force, and as suggested, it is this aspect that *Pav* lacks. Instead of Mark being the author of his own ‘truth’, of mediating his own interpretation of memory, here it is I who has negotiated Mark’s memories and connection. Where, as historian Morris-Suzuki notes, “we define and redefine the place in which we occupy the world” (2005, p.3) in *Pav* I have defined a sense of Mark’s positioning in the world on his behalf. Whether this is a disempowerment of Mark’s voice is not an automatic conclusion, although perhaps from a digital storytelling perspective, and its concern with “democratic processes of production and distribution” (Kidd, 2006, p.5), this is the case. As a counter-argument, it could be argued that Mark was not a passive participant in this project, and instead *Pav* represents a type of co-authorship. Mark voluntarily and actively contributed his time and energy, selectively controlling what he revealed, for the project. Therefore, although not participatory in the traditional sense of digital storytelling, this project has been highly participatory in nature, and *Pav* represents some of the potency of this interactive relationship.

The Creative Practice Journal

As has been discussed, the emergent process was largely mapped within a creative practice journal. This was vital document to the project, firstly, because if the thoughts, reflections, guiding principles, ideas, problems, and questions in relation to the practical work were not charted in this document evidence of the creative *process* would have vanished. Rather, the project would have produced finished work that would risk appearing one-dimensional and an assumption that the finished work was

simply arrived at, without any process evident, might have been the conclusion. Therefore, that the finished work is a result of many half-resolved ideas, mistakes, accidents, problems, as much as it is of successful solutions and accomplished ideas, is evident in the creative practice journal. For example, the journal charts an early experiment, where I constructed a collage styled image of the cookbook, made up of several photographs (Figure A15). Influenced by the artist David Hockney (Figure A16), I briefly considered representing all of the cookbook pages in this fashion. This idea, however, was abandoned as being too time consuming and ultimately more about a poetic rendering than an archive. This experiment did raise the particular tension between the need to archive and the desire to creatively represent the cookbook, a theme that was explored throughout the journal.

The journal also documents the earlier failed attempts at organising the content analysis (Figure A17) and these remain in the journal as evidence of the developed knowledge. Compared with the final document (Appendix C) the early drafts seem clumsy and rudimentary. Most importantly, the creative practice journal was fundamentally useful to the project, especially in the early stages, as a platform for experimentation. The emergent nature of this project meant constant reflection and exploration and the creative process journal recorded the development in one space.

As a method to contemplate the emergent process, both as a visual and written document, the creative practice journal mutually informed the practice. Diverse themes and motifs such as *landscape* (Figure A18) and *modality* (Figure A19) were explored here, and informed both the written and creative work. Early themes for the work are listed on the first page only to be crossed out and scribbled on as the project evolved. The journal charts the development of creative practice knowledge through the reflection on mistakes made during filming (Figure A20), and photographing the cookbook (Figure A4). The journal also contains a reflection on the practice review of Manfred Lewin's handwritten book (Figure A21), as well as a personal blog that chronicles the author's mother's handwritten recipes (Figure A22). Demonstrating the charting of the process, on this page dated November 29, 2007, I anxiously note "I

still have not laid eyes on the cookbook central to my thesis...in part this was waiting for my Human Ethics proposal to be approved, which it was a few weeks ago now”.

The creative practice journal seemed the logical place to contain an article on a young filmmaker in Wellington someone posted to me, as it mentioned an unfamiliar genre; the film essay (Figure A23).

Shot in high-definition it takes on a painterly, placid feel – something Dudding, speaking with her artist’s hat on, notes was a deliberate nod to the increasingly popular essay film, a genre that incorporates documentary, fiction and experimentation. (Jacobson, 2008)

Initially this article was included in the book because the idea of a film essay genre resonated, but it was not until several months later that the notion was seriously explored. This illustrates the potency of the creative practice journal as an incubator for ideas.

Importantly a visual tool, the journal provided a space to explore aesthetic sensibilities, and I believe it successfully charts the evolution in visual approach to the cookbook (Figures A24 and A25). The final images included in the journal are the ones that I was most pleased with, and interestingly they feature the book framed on a black background, with the black a strong presence, (Figure A26) as is the visual style of the film essay *Spinning Yarns and Tall Tales* (Figure A27). Enlarged to fill each page, they reflect a developed aesthetic that culminates not just a visual journey, but a *relationship* with the cookbook. I note on one of these pages:

After the content analysis and the many photo shoots, I’ve found myself pretty much familiar with the book, and getting attached to it – having favourites like the charming muesli recipe written by a child in red felt (Figure A7), and the pancakes (also a child), with the optional ‘ti-tree’ leaves as an extra – a recipe which apparently was brought back from Scout Camp”. (Figure A11)

This document, however, ceased to be relevant once I was engrossed in the editing of the creative work. Firstly, I was working with a very different medium. The handwritten journal is what Kress and van Leeuwen describe as an *inscription technology* “in which representations are, in all their aspects, articulated by the

human hand, aided by hand tools such as chisels, brushes, pencils, etc” (1996, p. 233). The digital medium, however, is what they refer to as a *synthesising technology* which allows “the production of digitally synthesised representations...via a technological ‘interface’, at present still in the shape of a tool (keyboard, mouse)” (1996, p. 233). They stress the importance of these categories, where “each has its own semiotic effects, and in their interaction they produce complex effects of meaning” (Kress and van Leeuwen, 1996, p. 241). Where the creative practice journal was a useful reflective space, a practical use of an *inscription technology* to write and juxtapose still images, the digital environment was a more dynamic synthesising space. Rather than stop work in one medium, the digital in this instance, to reflect on a problem or aesthetic sensibility in another, the problem was intuitively resolved through action: through attempting, comparing, redoing, deleting. This instinctive desire is an aspect of the creative practice research that frames the research, substantiated by Haseman when he argues performative research “asserts the primacy of practice and insists that because creative practice is both ongoing and persistent; practitioner researchers do not merely ‘think’ their way through or out of a problem, but rather they ‘practice’ to a resolution” (2007, p. 147). Hence, drafts of the editing process have been included on the final DVD in the *Extras* section, as a way to impress the emergent process successfully mapped in the journal.

The creative practice journal also contains weaknesses and one of these is its aesthetic nature. Given this aesthetic consideration, it was not viewed as a document that could necessarily be absentmindedly sprawled in, or cluttered with endless scraps of images and ideas only vaguely relevant. The journal was worked on in concentrated blocks of time, allowing for a consideration of the entries, which in turn meant they had an element of depth and thoughtfulness. However, this also meant that thoughts, quotes and ideas were scribbled on bits of paper, and filed until a period was set aside to focus adding these to the journal but re-written.

As there is just only one creative practice journal, digital capture was necessary to ensure it could be ‘read’ with the thesis. At least one photographic image represented each page (Figure A28), with some pages including multiple images,

such as close-ups, to focus on relevant or interesting details (Figure A29). It is not intended as a supplementary document, rather it is an integral part of the creative process and, therefore, the images included in the thesis document are not enough to suffice for the journal's representation. Given the unique possibilities of this synthesising medium, an informal 'directors commentary' was recorded, as a way to both contextualise the book in a digital medium and to enhance its value as a document. This also serves to create a type of narrative to fuse the many images, and this aids in imbuing the same visceral qualities discussed in relation to both the film essay and digital stories. This document did not receive the same considerations as the cookbook, for the material markers were not necessarily the focus of the creative practice journal, rather it was the content. Thus, there is no moving image included in this record, simply a chronological record of each page in a visual slide show. However, after the intense focus on materiality in this project, photographs were taken so as to imbue a sense of the journal's three-dimensionality (Figures A30 and A31). Furthermore, photographs that capture a more expressive sense of the book's dynamic energy were also included (Figures A32 and A33).

Extras

The extras section of the final DVD is significant because it includes additional information in this digital environment that may not be appropriate in other areas. Generally, the nature of an *Extras* section allows for more episodic pieces, which do not require formalistic synthesis such as narrative. Each piece included in this section does, however, contain an informal commentary to contextualise the work within the research.

Most importantly, it is here in the *Extras* section that the emergent creative process is represented, with drafts that demonstrate development once engagement with the creative practice journal ended. Early 'sketches' of potential digital stories are presented, the very rudimentary beginnings of fashioning the digital footage. Not only are these far removed from the final incarnations in sense of form, they provide evidence of very basic editing skills and scarcely developed sense of style. *Go Nuts* provides a sample of the first rough of *Pav. Bakin' with Mark* and essentially

represents my apprenticeship in developing the skills of Final Cut Pro. Also included are early attempts at openings and closings of the archive work and *Pav. Bakin' with Mark*, which serve to illustrate some of the more subtle considerations applied to the films, such as the lingering of Judith's photograph at the end of the archive work. It was decided that Judith's presence needed to end with the closing of the cookbook and not linger on in the black background. This is a subtle nuance, but an idea central to the thesis is that the mediating and interpretation of the past is a very active engagement in the present; "the past is not simply there in memory, but it must be articulated to become memory" (Andreas Huyssen, as cited in van Dijk, 2004, p. 268). An acknowledgement of this meant respectfully closing the image of Judith with the cookbook, a signal that she remains one of the more potent elements of the book, and for the purposes of this project, embedded within its pages.

Lastly, additional material of Mark's response to the work is included in the *Extras* section. These comments were deemed significant to include, but in order to keep to the established rhythm of the film essay they simply could not be included there. There is no contextualising commentary necessary here, merely a title *More of Mark's Reflections on the Work*.

Although the inclusion of these episodic sketches were viewed as crucial to the overall contextualisation and deepening understanding of the work in its entirety, the miscellaneous nature of an *Extras* section is also susceptible to criticism of it as a dumping ground, or worse, as superficial padding. The weakness of *Extras* may well be in the episodic nature of the contents may appear nebulous. Hopefully however, such criticisms have been annulled through the discussion above.

Conclusion: Embodied Representation

The idea central to this project was whether a loaded material artefact could be successfully re-presented as audiovisual media. At the same time, this has been about exploring the relationships between new synthesising forms and materialising practices. The emergence of the creative work outlined in the preceding chapter paralleled progression of the methods; materiality; digital storytelling; modality; cultural theory; and of course, creative practice research.

Such a translation from original artefact to new synthesised forms required the digital works to be created as part of the research. Indeed, the question *dictated* practical work be carried out for how else could a digital interpretation exist? Therefore, this project required a creative practice research method for it involved “the actual application of a plan or method, as opposed to the theories relating to it” (Haseman, 2006, p. 99) and involved a “research strategy carried out through practice” (Haseman, 2006, p. 104). The practical work, therefore, constitutes a major part of the knowledge outcomes, and was integral to the reciprocal relationship with the theory in exploring the central question. The works created are the reflection of a multilayered creative and academic process. It was never intended that the final works should presume to present the loadedness of the cookbook in its entirety, but would be a snapshot of it and its relationships. Edwards and Hart best express this concern when they argue:

an object cannot be fully understood at any single point in its existence but should be understood as belonging in a continuing process of production, exchange, usage and meaning. As such, objects are enmeshed in, and active in, social relations, not merely passive entities in these processes. (2004, p. 4)

Although it goes without saying that the digital works simply would not exist without the creative practice methodology, it is also true that neither would the scholarly work, such is the mutuality of the approaches. This project has been experienced as highly creative, not least because of the disciplines of filming, writing and editing, but also because of the emergent quality, where solutions were actively explored and experimented with. My own presence in the work is unavoidable and

undeniable, but rather than viewing this as compromising the research outcomes, as might be the case for more traditional research projects, here it is valued as evidence of “a more profound model of learning” (Barrett, 2007, p. 5).

The strengths and weaknesses of the practical work have been explored in the previous chapter, but not in relation to the question fundamental to the research. While the film essay *Spinning Yarns and Tall Tales, Extras* and *The Creative Practice Journal* all serve as important elements of the creative practice, it is the films *The Croxley Recipe Book, Pav. Bakin’ with Mark* and *Pav* that need to be considered here as the digital *synthesis* of the material cookbook.

The focus on the book’s material markers, primarily through the aesthetic qualities of the films *The Croxley Archive Book Archive Film* and *Pav. Bakin’ with Mark*, importantly represent “the physical traces of usage and time” (Edwards & Hart, 2004, p. 3). In this way, the films constantly reference the material cookbook, and the situating of it within time and place. Importantly, these material markers are references to social meaning and not the fetishising of the material artefact. As Edward and Hart elaborate:

objects themselves can be seen as social actors, in that it is not the meaning of things *per se* that are important but their social effects as they construct and influence the field of social action in ways that would not have occurred if they did not exist. (2004, p. 3)

The digital representations can be understood as unlocking the ways in which the material book, as a vehicle, makes meaning in the present moment, and the films can be understood as snapshots of this dynamic and continual process.

It is primarily through the storytelling that this is best captured as it is through negotiating memory and the past that we “define and redefine the place that we occupy” (Morris-Suzuki, 2005, p.2) in the present. William Faulkner’s provocative insight comes to mind, when he said “the past is not dead; it isn’t even past” (as cited in Morris-Suzuki, 2005, p. 3). Storytelling then, was a crucial component in unlocking some of the cookbook’s emotive layers and situating the participants, as well as the viewer and myself, in the present moment, where the past isn’t even past.

It is also an empowering act, for “we internalise memories through incorporated skills, such as narrating an experience, writing about it, filming it.” (van Dijk, 2004, p. 265). Through the synthesising of memory in the digital films, these products will continue to negotiate a situating for the participants, as well as for their family, now and in the future. As Steven Rose suggests:

our memories are recreated each time we remember; mnemonic aids, such as photos or videos, are confounded with our individual memories to such an extent that we can hardly distinguish between the two. In other words, the act of memory incorporates the creation of memory products as well as their continuous (re)interpretation. (as cited in van Dijk, 2004, p. 264)

Furthermore, the mediation of these stories into the digital environment then allows for a broader exchange of meaning-making outside the immediate participants and the family. For “whether with family or friends or complete strangers, exchanging self-recorded items is an important way of creating collectivity – the ‘distanced commonality’ that Thompson considers a pivotal feature of mediated experience” (van Dijk, 2004, p. 274). This is especially true of those moments which recall the historical world, and those which are potently human experiences; such as Mark recalling how he and his siblings would at times fake illness to get a day off school to help with the bottling of the Golden Queen Peaches.

The digital works therefore, embody the materialness and some of the emotiveness of the cookbook, and thus cannot be criticised as the type of translation Sassoon illustrates, where “what were once three-dimensional physical objects become one-dimensional and intangible digital surrogates, with the tactility and materiality of the original object being reduced to both an ephemeral (fleeting) and ethereal (otherworldly) state” (2004, p. 190).

Certainly the synthesis of a material artefact into a digital space is complex and the change in medium, and therefore fundamental nature, is significant. However, the materiality of the cookbook, like all material objects, is “apprehendable not only through vision but through embodied relations of smell, taste, touch and hearing” (Edwards & Hart, 2004, p. p3), and this is not so dissimilar to how the digital

representations are received. It is just that the embodied relations have changed. Through an affective framework, moving-image is also *experienced* in the body, received molecularly as sensation and vibration where, “the body becomes a conductor for transmitting movements” (Kennedy, 2002, p. 119). I understand through an affective approach that the moving-image is synthesised in the body, experienced as sensation previous to, and outside any, cerebral interpretation. Therefore, just as a material object is experienced through the senses, the moving-image is also experienced in the body through sensation.

What is lost of the material book, the senses of touch and smell for instance, is gained in the digital translation through storytelling and the affective qualities of film. As Deleuze notes, “what is painted in the tableau, [or as I would say, what we see on the cinematic screen] is the body, not insofar as it is represented as ‘object’ but insofar as it is lived as experiencing sensation” (as cited in Kennedy, 2002, p. 111). In this way, the digital films are a visceral unraveling of the book’s layers, a bringing to life of its potency for a greater audience and access; for without this social and emotive contextualisation, the cookbook loses some resonance. Therefore, although this work has generated creative knowledge through my own engagement, situated within an academic research paradigm, it is ultimately hoped that the process and films will also remain potent for the participants and their family for some time to come.

So, has this material artefact been successfully represented as a digital experience? What makes a digital translation *successful* or not?

Joanna Sassoon argues that commonly:

the digitising process translates what was once a complex multilayered laminated object into something much more ephemeral. Where once materiality and meaning were bound up in a complex, synergistic and symbiotic relationship, the resultant digital object is an ephemeral ghost whose materiality is at best intangible. (2004, p. 199)

She goes on to assert that a successful translation is one where the re-synthesis expresses a “central reciprocal relationship between the two products” (2004, p. 190).

In this instance, I would argue that, measured against Sassoon's criteria, the representation of the cookbook has been successful. Far from a dematerialisation and dehistorialisation of the material artefact, the digital works bring to life the dynamic and emotive layers of the cookbook, celebrating its history, its materiality and its contextualisation in the present. It is especially through the focus on the book's materiality and embedded stories, arguably the central reciprocal sites between the two products, that the work has achieved what I intended.

An important research outcome is certainly its ability to continue to spark new trajectories in the future. This may include developing the digital cookbook as a site of dynamic interactivity with more stories developed by the family and more recipes explored. This work then becomes an open and active site registering personal and cultural changes as it develops, furthering the potency of the cookbook as loaded artefact and emotive trigger.

But finally the project can be understood as interrogating the very idea of a digital 'translation'. The relationship between new (i.e. digital) synthesising forms and the materialising practices applied to the original artefact, is less one of translation and more one of realising that there is no 'original' to be translated in any straightforward sense. The cookbook instead becomes synthesised in a layering of materialising practices of which the digital is now only the latest.

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Appendix A: Images

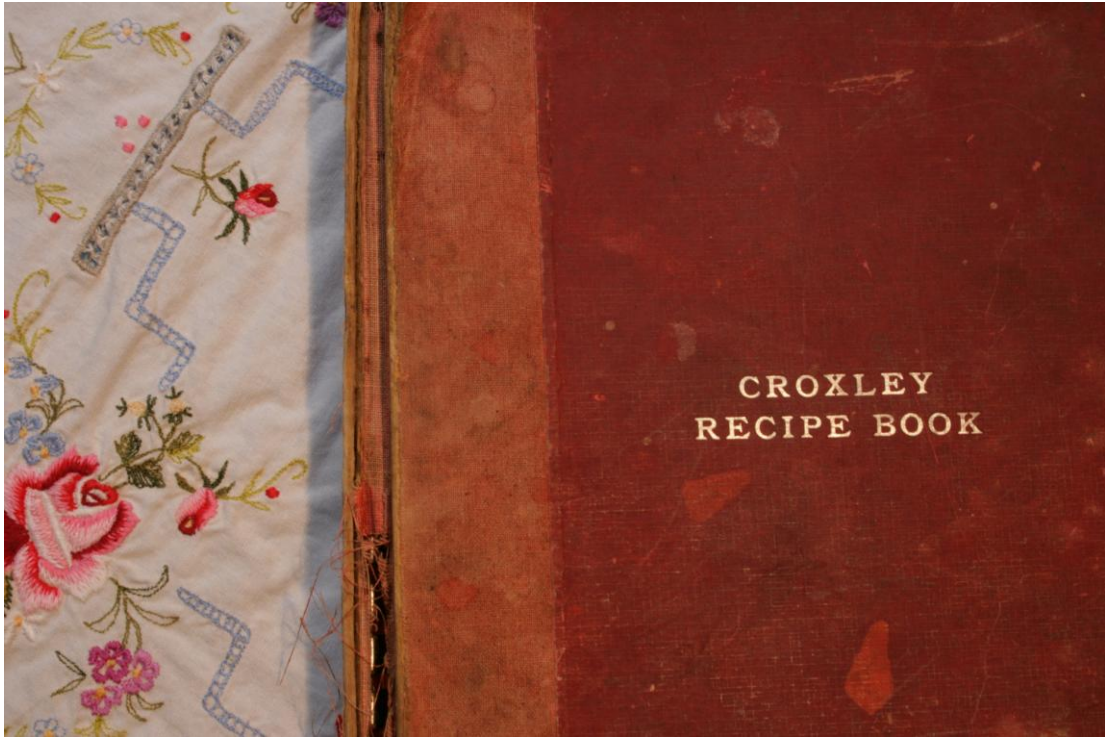


Figure A 1. The Croxley Recipe Book from the first photographic shoot.

(Source: Private collection)

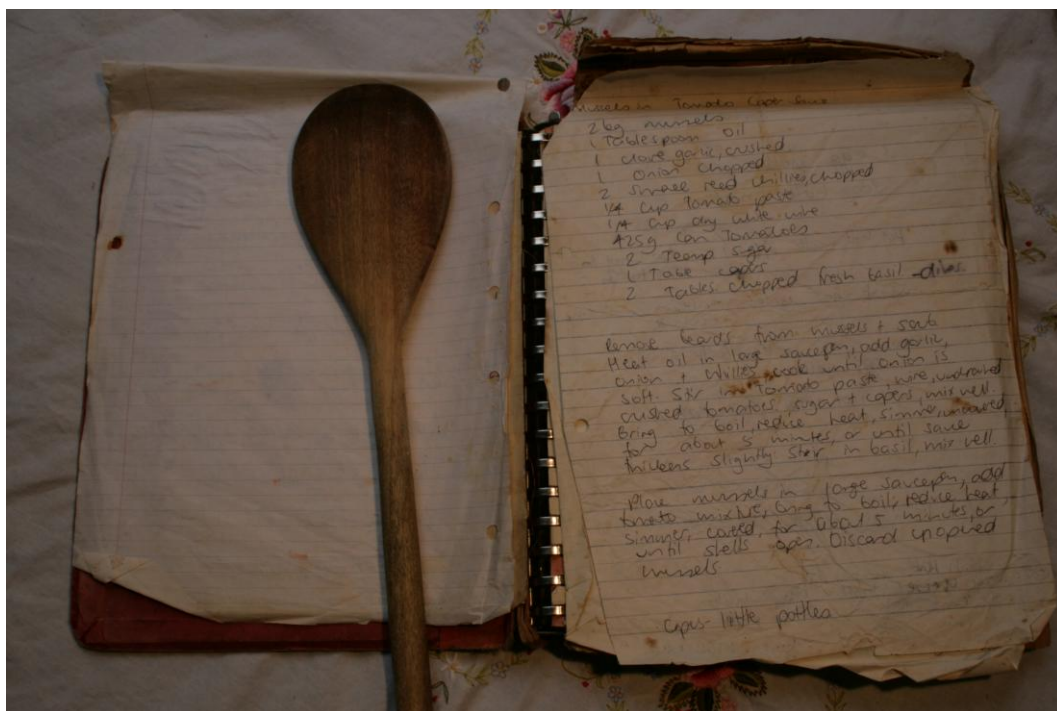


Figure A 2. Example form the first photographic shoot, experimenting with props.

(Source: Private collection)

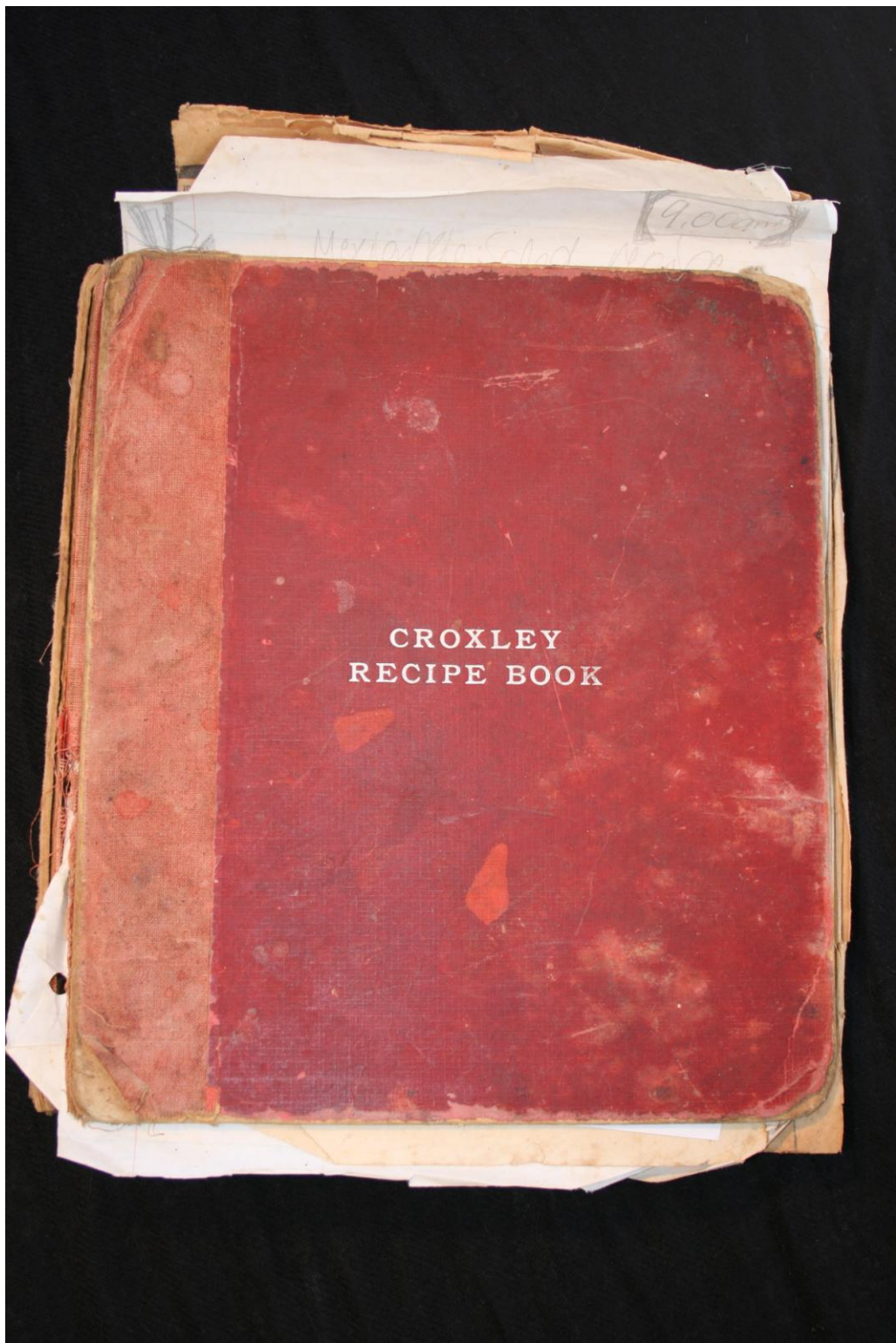
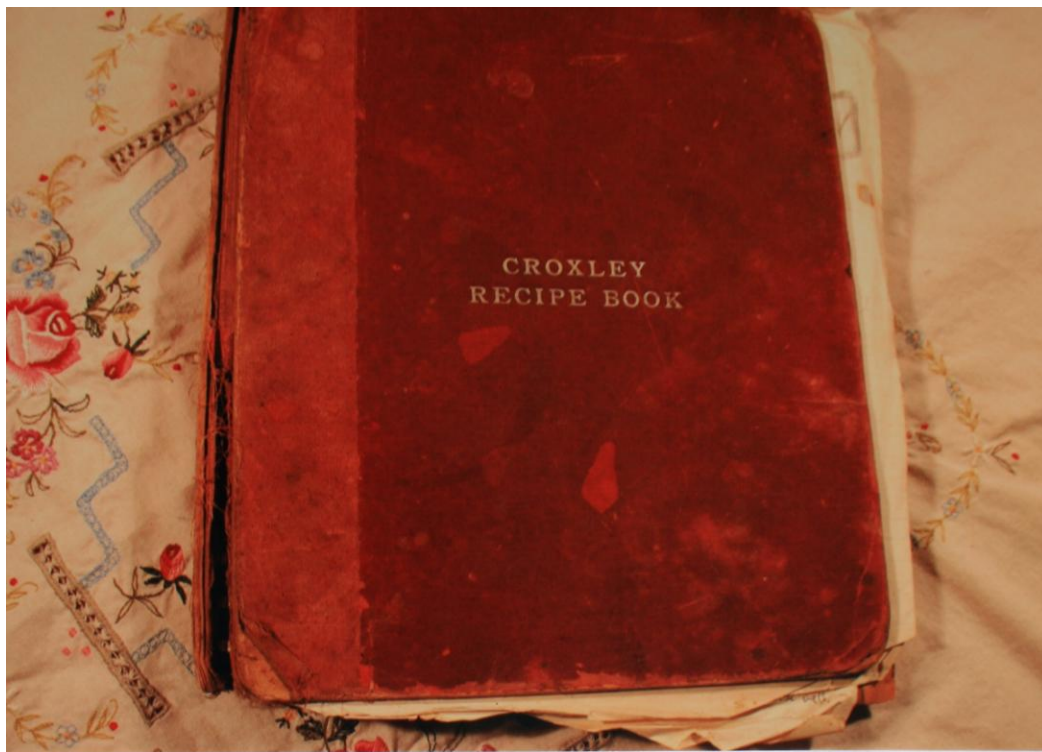


Figure A 3. Preferred backdrop.

(Source: Private collection)



al and studio lights—much better, higher modality

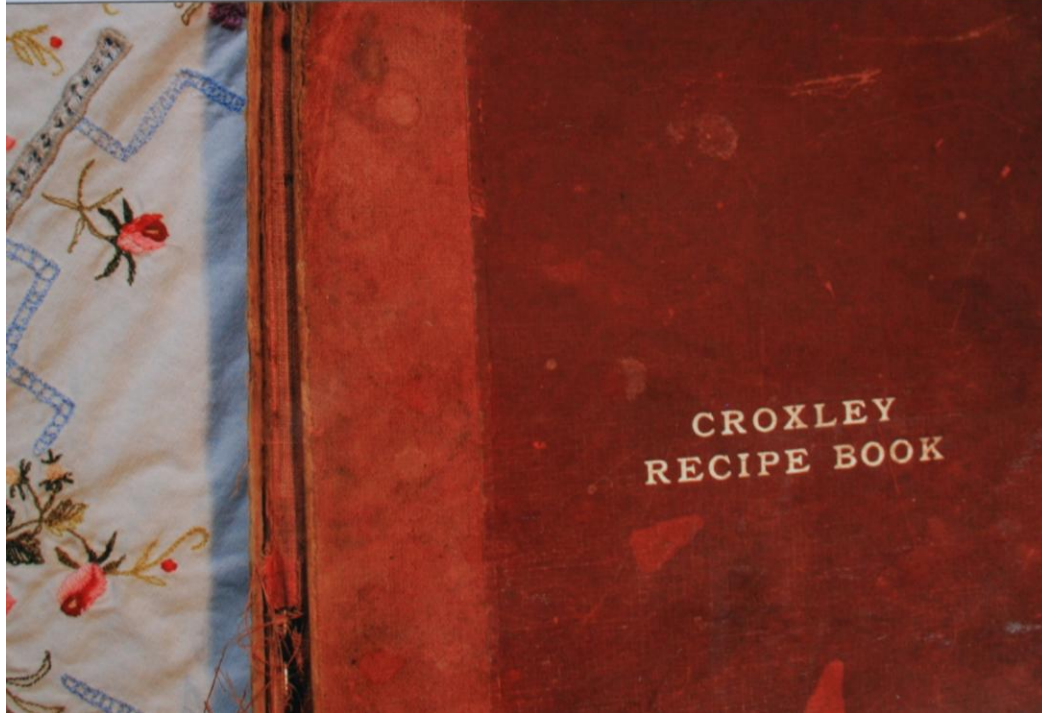


Figure A 4. Sample from creative practice journal where studio and natural light is compared.

(Source: Author)

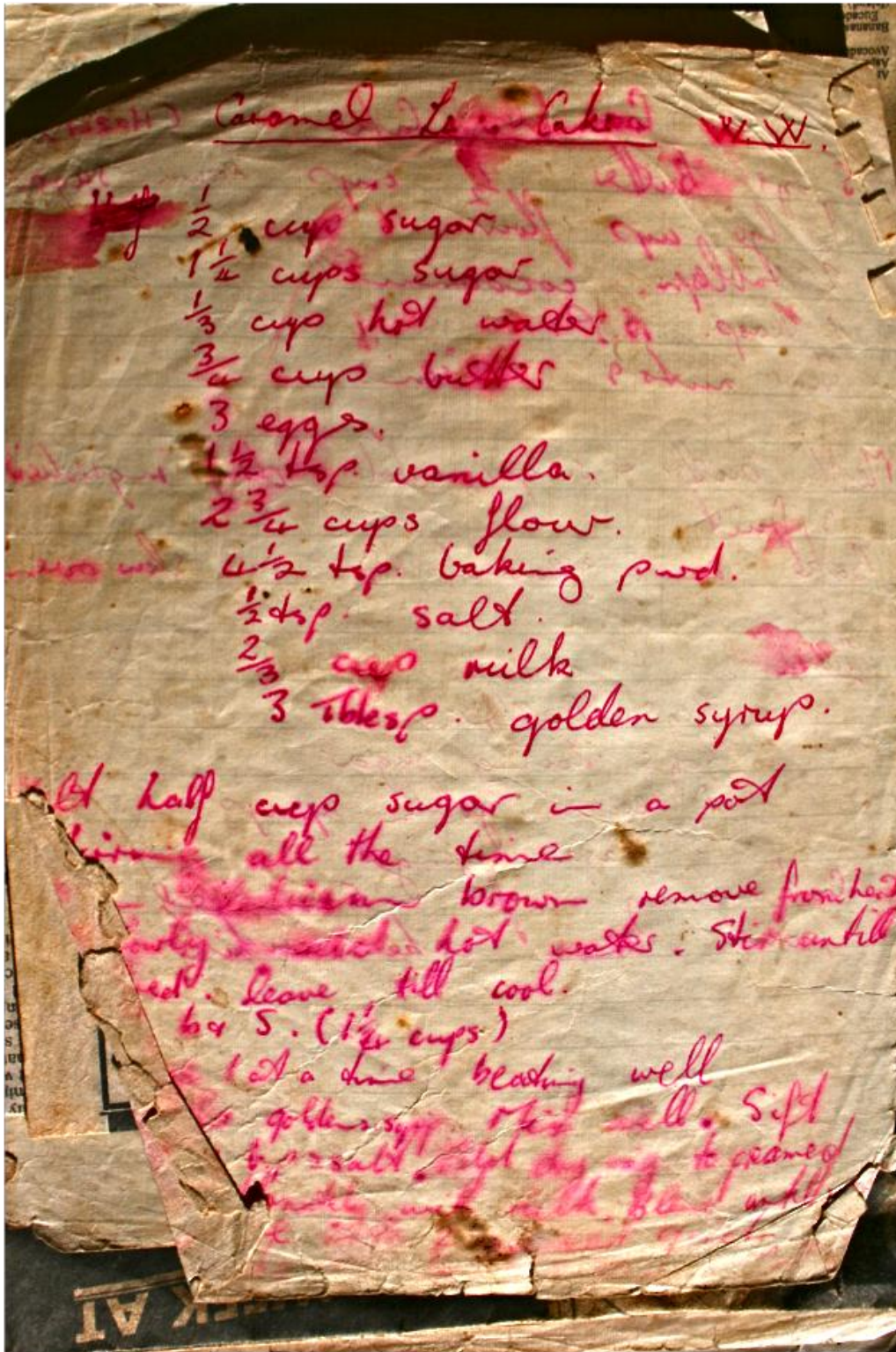


Figure A 5. Example of the archival approach to photographing the cookbook.

(Source: Private collection)



Figure A 6. Example of a more creative approach to photographing the cookbook.

(Source: Private collection)

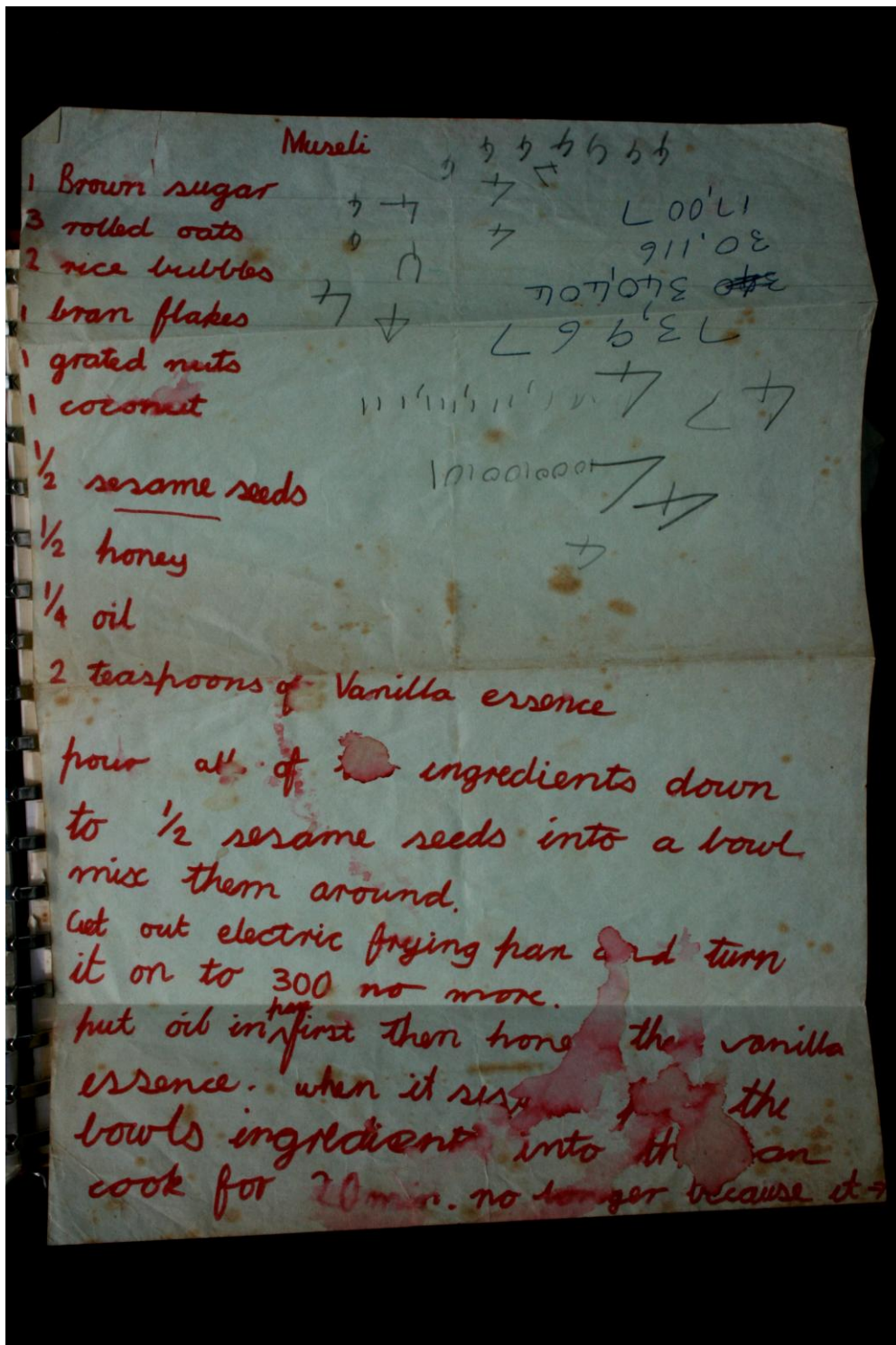


Figure A 7. The muesli recipe as archival image. A recipe commented on in the creative process journal as one which demonstrates a relationship with the book.

(Source: Private collection)

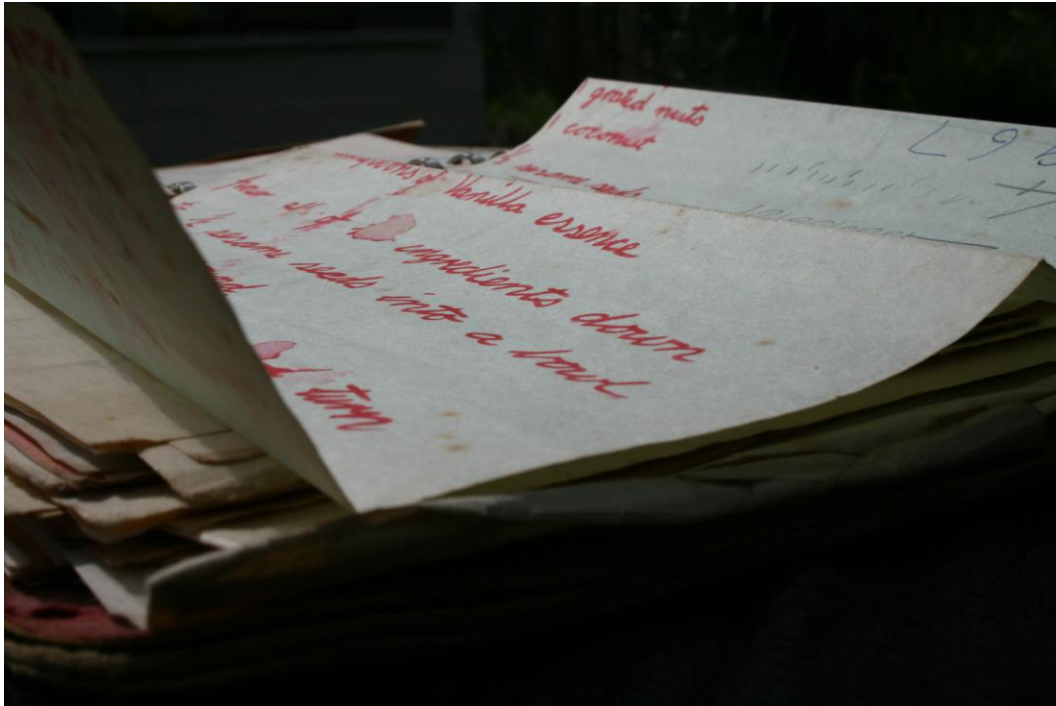


Figure A 8. Example from approach to the cookbook as 'landscape', as form over function.

(Source: Private collection)



Figure A 9. Extreme close-up from *Pav. Bakin' with Mark* where pavlova mixture resembles 'landscape'.

(Source: *Pav. Bakin' with Mark*, DVD accompanying this thesis)

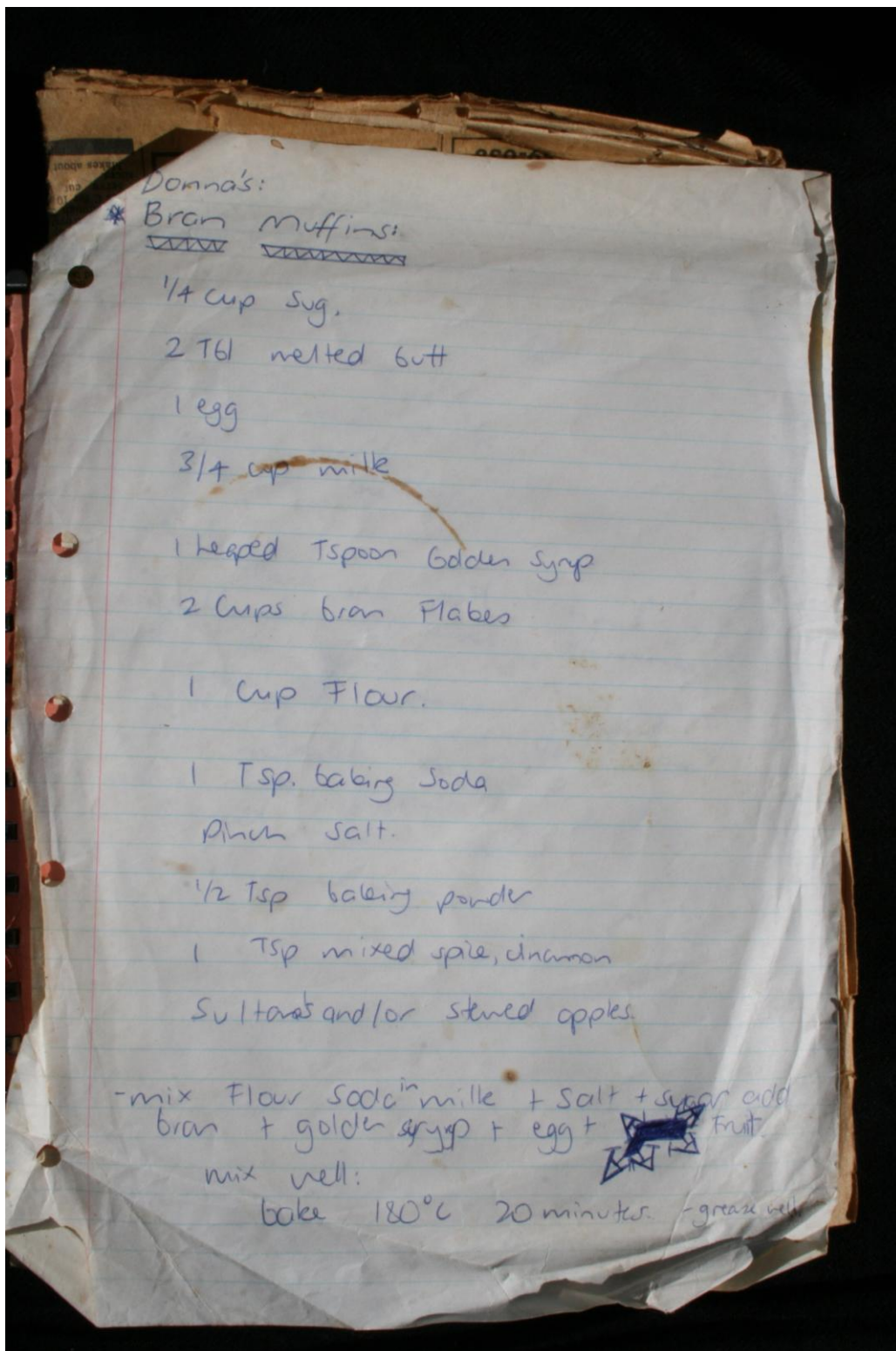


Figure A 10. 'Donna's Bran Muffins', insert in the *Croxley Recipe Book*

(Source: Private collection)

mix into smooth
paste
Melt butter in frying pan
until covered
Pour some mixture
until half an inch from edge
when bubbles appear
first side is cooked

N.B. Up to half a cup of fresh Ti-Tree
Leaves may be added to the mixture
according to availability & individual Tastes.

Mod. over
sprinkle with coconut

Figure A 11. Close-up from the pancake recipe.

(Source: Private collection)

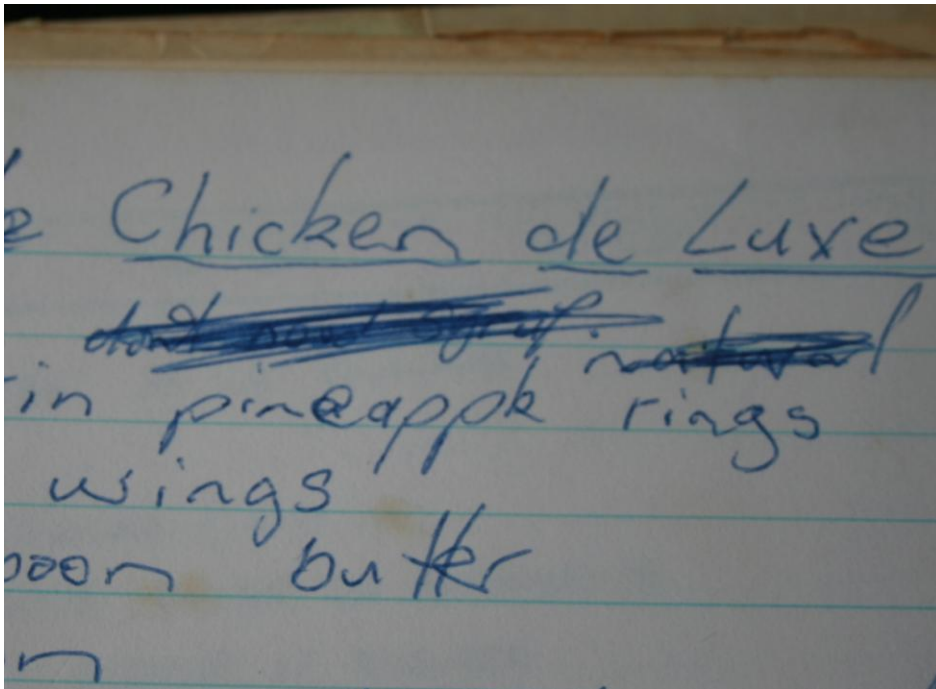


Figure A 12. Close-up from the *Croxley Recipe Book*

(Source: private collection)

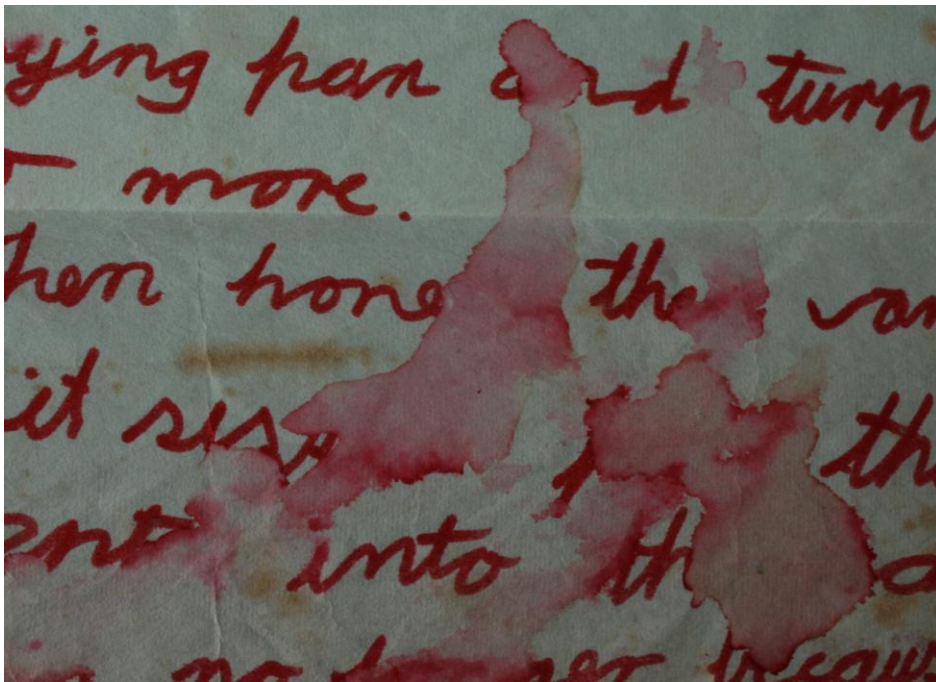


Figure A 13. Close-up from the *Croxley Recipe Book*

(Source: private collection)



Figure A 14. Still from *Pav. Bakin' with Mark* where Mark has been silhouetted. .

(Source: *Pav. Bakin' with Mark*, DVD accompanying this thesis)

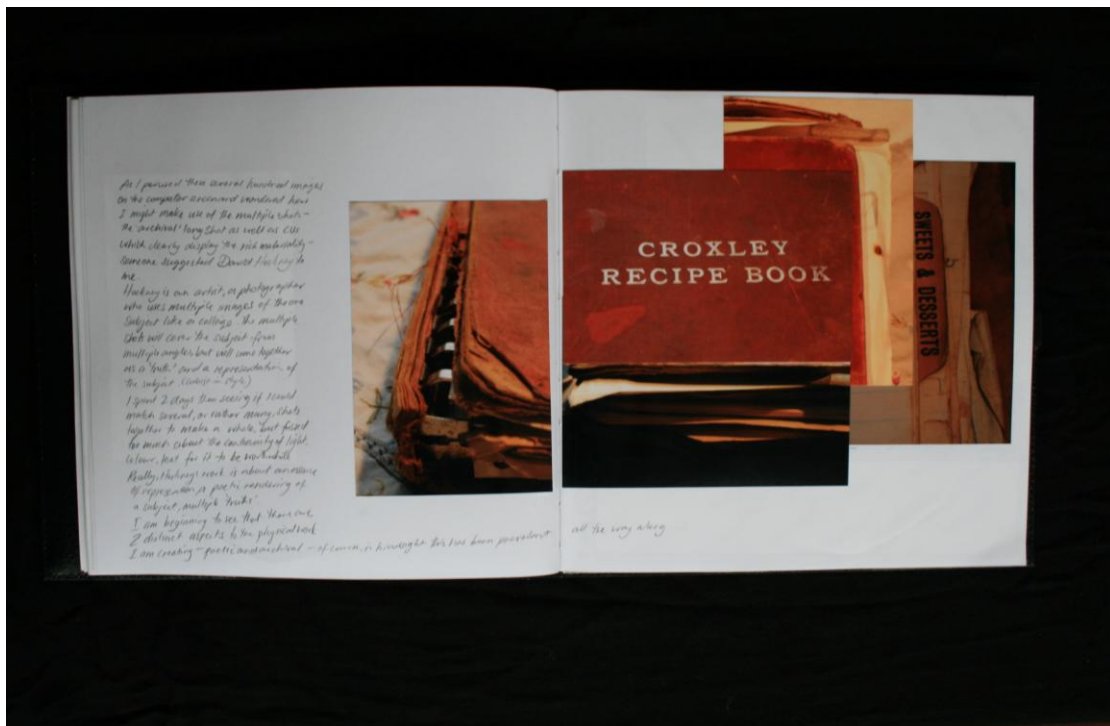


Figure A 15. Example of a David Hockney inspired image from the creative process journal.

(Source: Author)

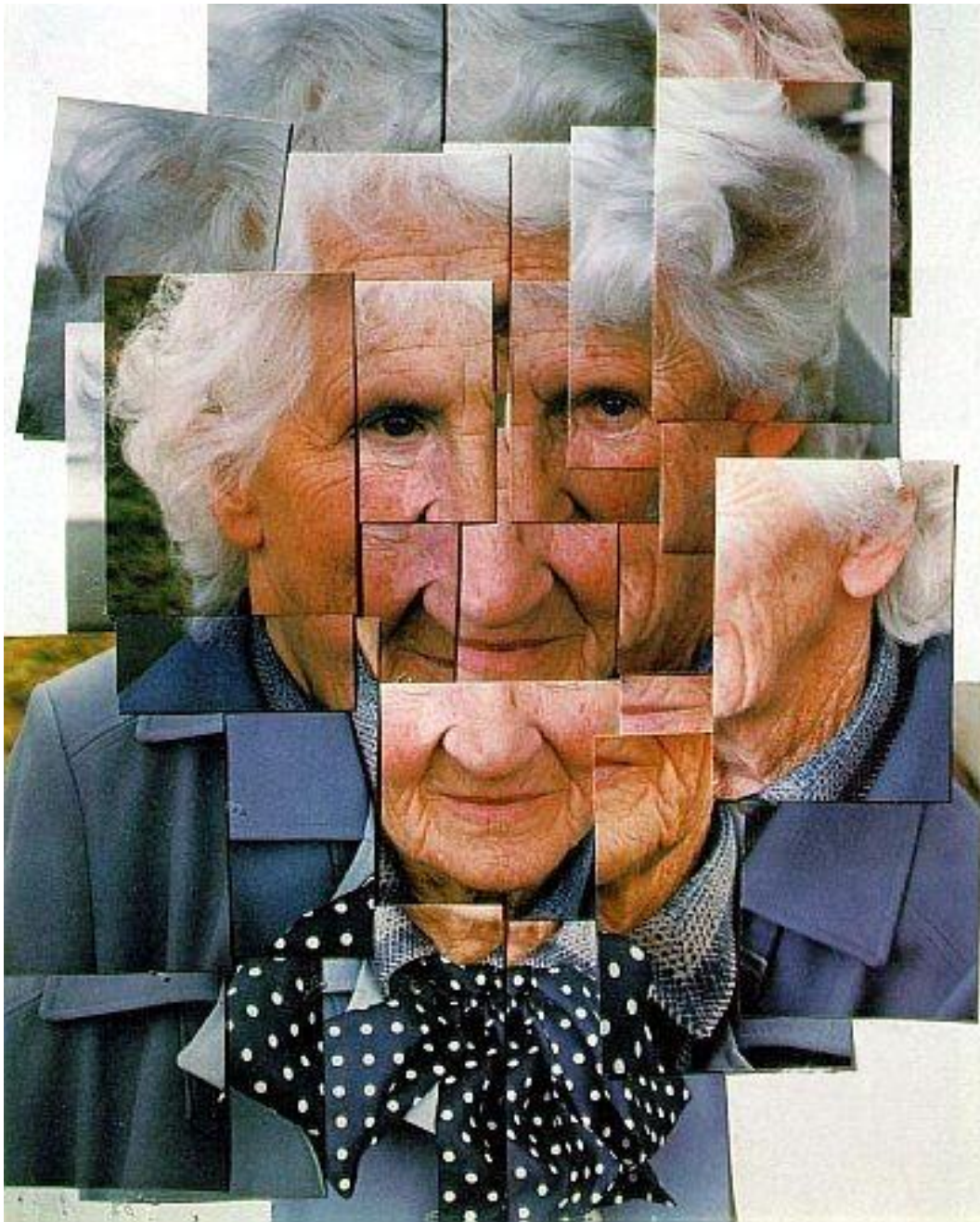


Figure A 16. Example of David Hockney's art.

(Source: "Portrait of the Artist's Mother", 1985, *David Hockney Biog.* Retrieved 1 May, 2008, from http://www.leniniimports.com/d_hockney-bio.html)

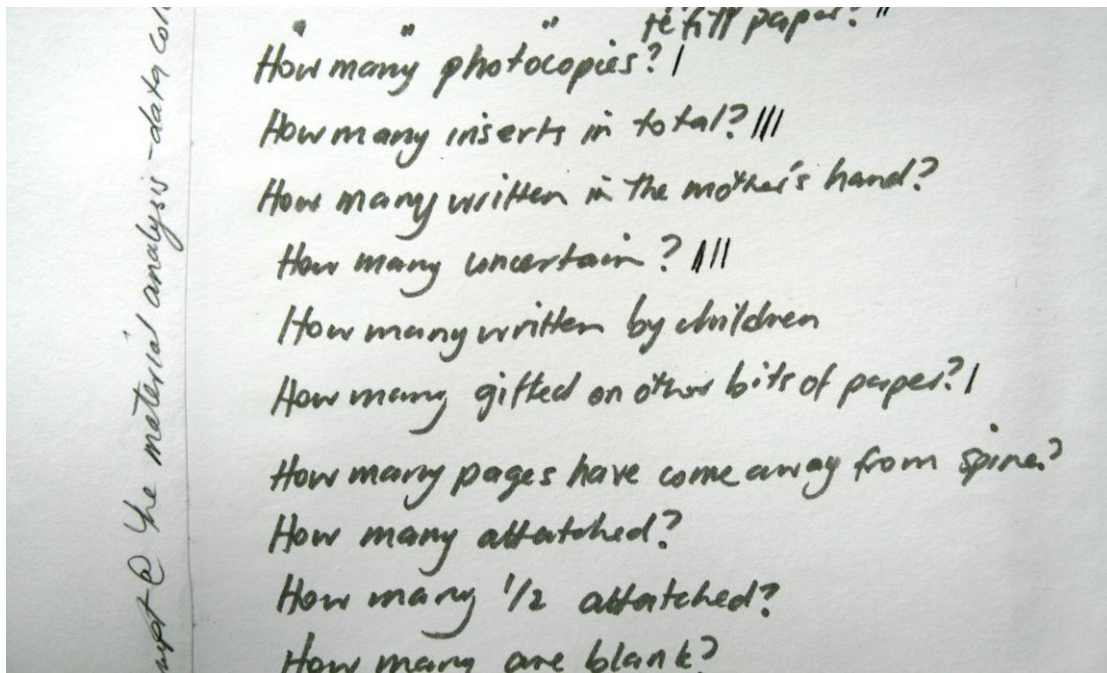


Figure A 17. Sample of initial content analysis approach, one that quickly failed as an inappropriate collection method, in the creative process journal.

(Source: Author)

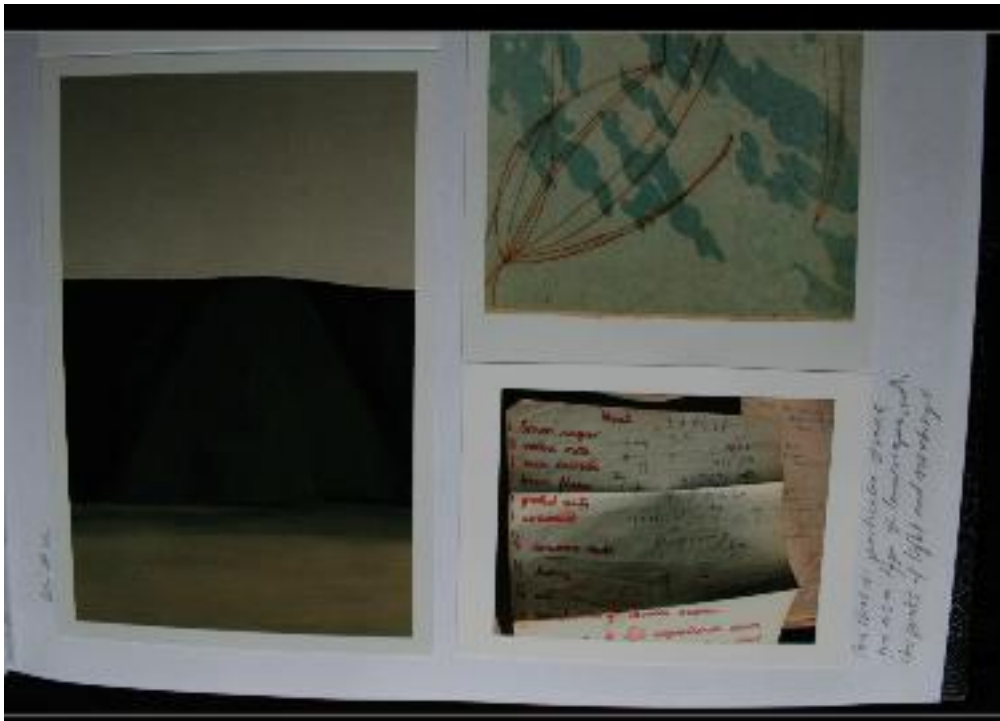


Figure A 18. Example from creative process journal where the theme ‘landscape’ is explored.

(Source: Author)



Figure A 19. Modality was explored in relation to the cookbook within the creative process journal.

(Source: Author)

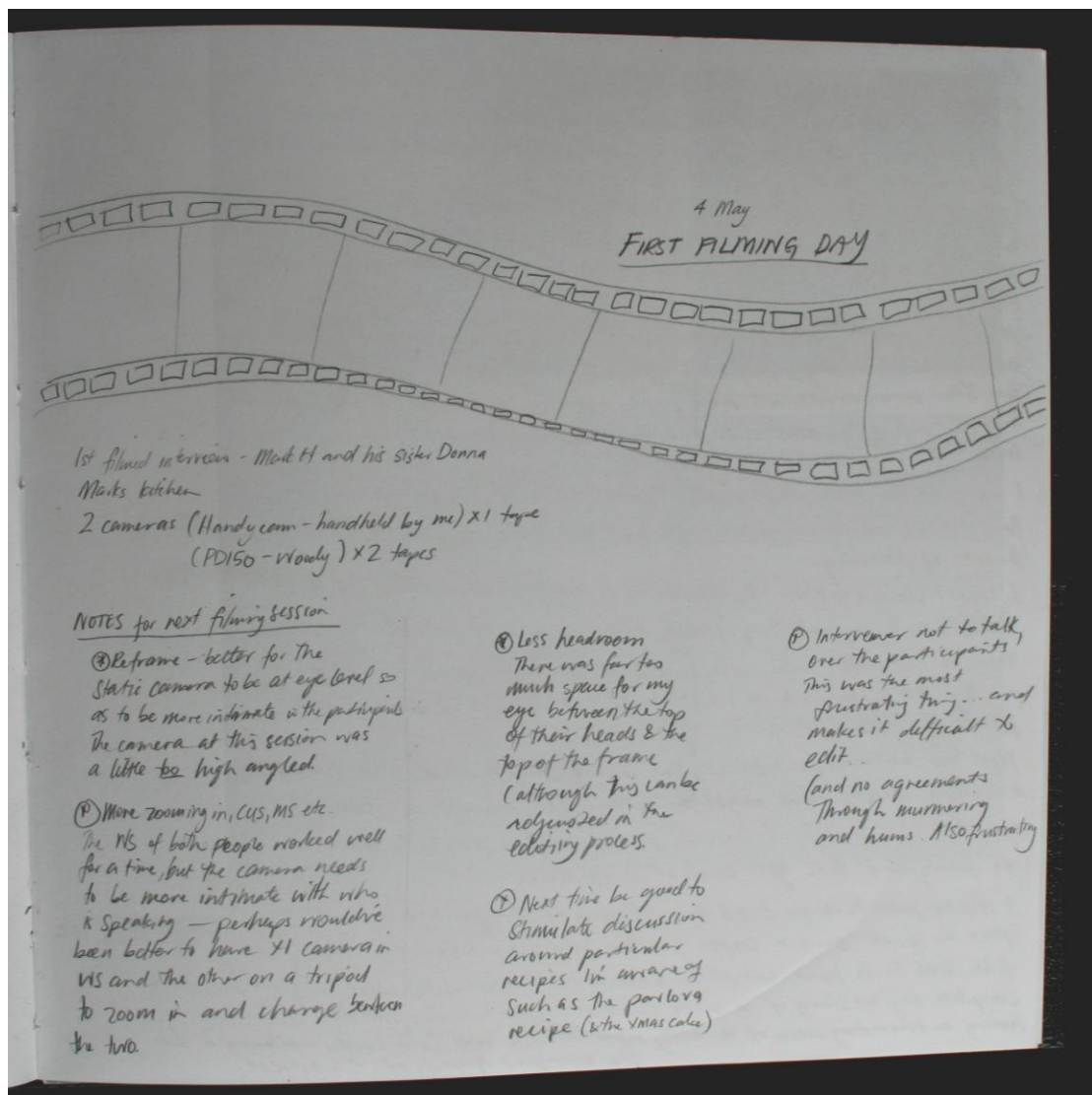


Figure A 20. An example from the creative process journal reflecting on the first filming session.

(Source: Author)

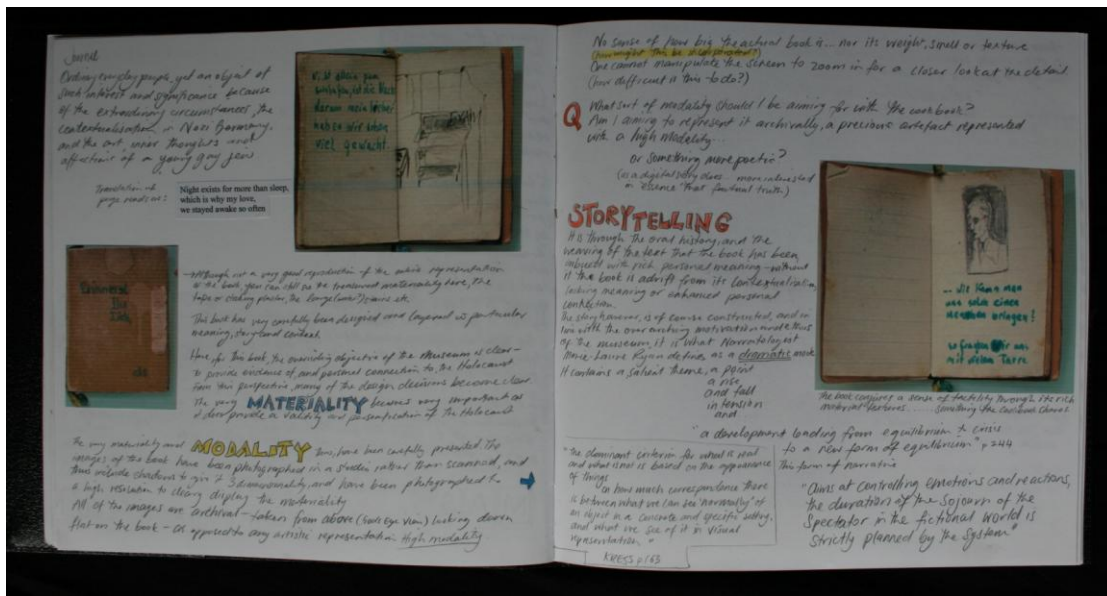


Figure A 21. Triggers from the practice review of Manfred Lewin’s handwritten book represented in the United States Holocaust Memorial Museum website were explored in the creative process journal.

(Source: Author)

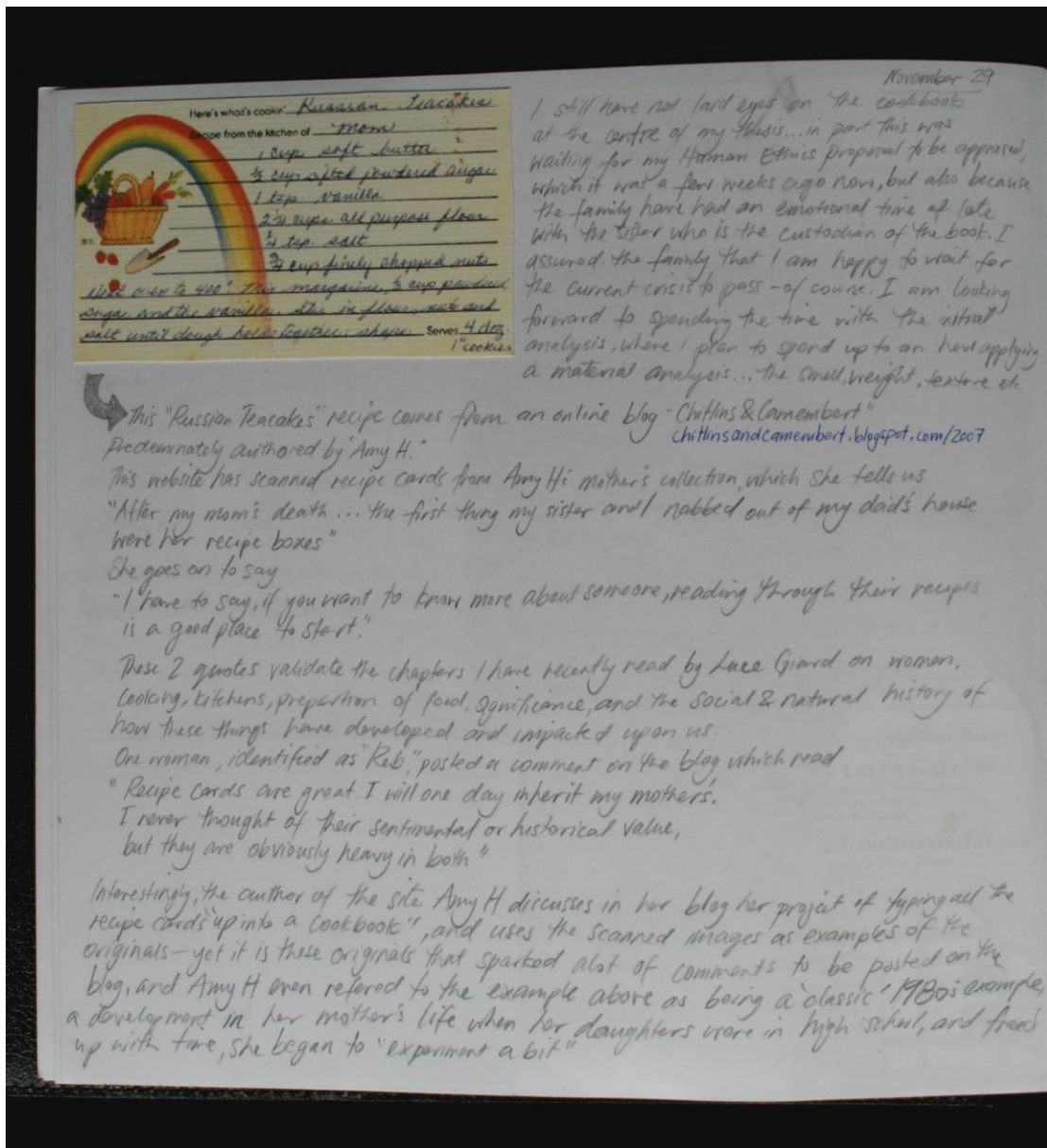


Figure A 22. Example from creative process journal where an online blog is discussed.

(Source: Author)



Figure A 23. An article from a Wellington newspaper sent to me, which featured a woman interested in 'film essays'. I later made a film essay as part of this research project.

(Source: Author)

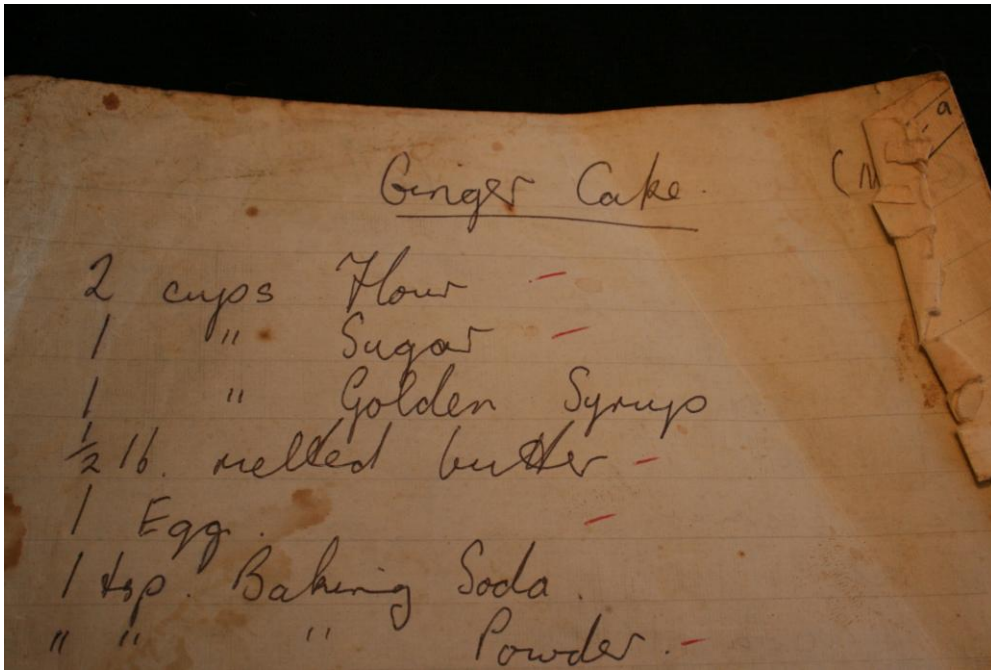


Figure A 24. The ginger cake recipe photographed under studio lights.

(Source: Author)

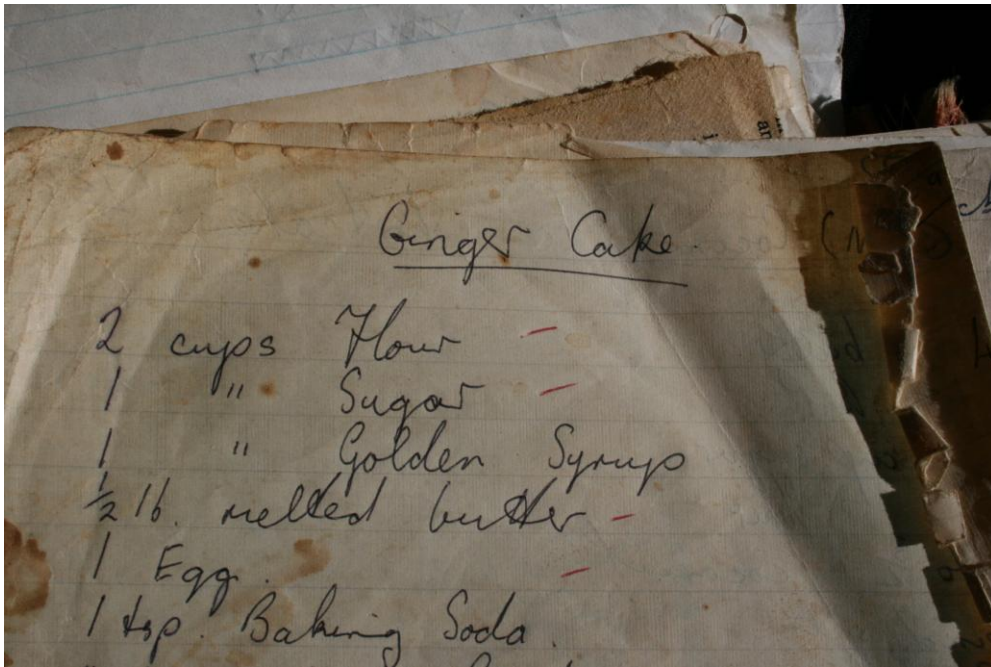


Figure A 25. The ginger cake recipe photographed in direct sunlight.

(Source: Author)

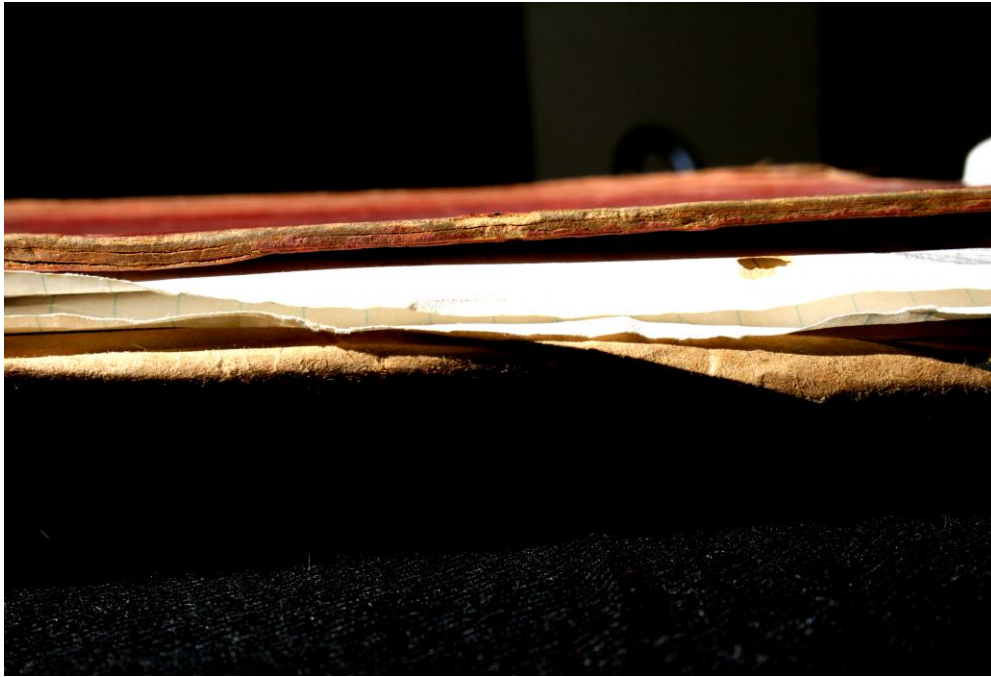


Figure A 26. From the series images taken of the cookbook I was most happy with.

(Source: Author)



Figure A 27. Still from *Spinning Yarns and Tall Tales*, aesthetically similar to Figure A 26.

(Source: *Spinning Yarns and Tall Tales*, from the DVD accompanying the thesis)



Figure A 28. An example of an entire page of the creative process journal captured for the digital representation of it.

(Source: Author)



Figure A 29. A close-up from the creative process journal.

(Source: Author)



Figure A 30. Image of creative process journal expressing the book's three-dimensionality.

(Source: Author)



Figure A 31. Image of creative process journal expressing the book's three-dimensionality.

(Source: Author)

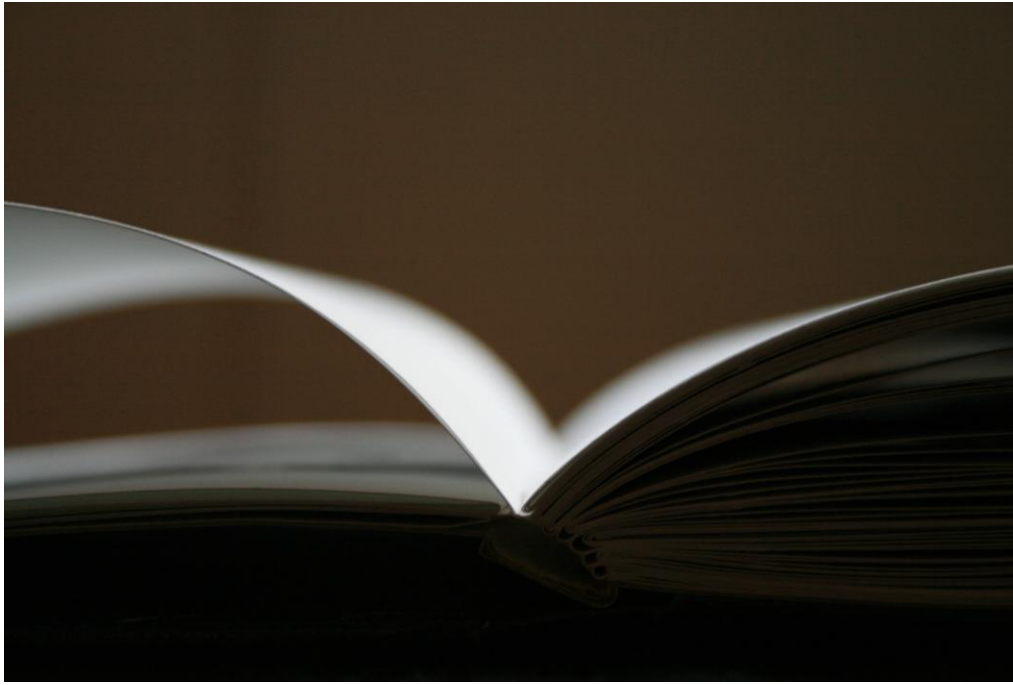


Figure A 32. Image of the creative process journal demonstrating its dynamic energy as a book.

(Source: Author)



Figure A 33. Image of the creative process journal demonstrating its dynamic energy as a book.

(Source: Author)

Appendix B: Practice Review

This report consists of *two* different approaches to the material analysis of Manfred Lewin's handmade book, created in Nazi Germany 1941. This book is represented on the United States Holocaust Memorial Museum website (n.d.), where it is carefully designed and presented as a valuable and precious historical item. This website's representation of this important hand crafted book was chosen for analysis because of its similarities with the recipe book at the centre of my thesis. Both books have a loaded, although very different, history that is conveyed in part through their rich *materiality*. Furthermore, the museum has presented this book with careful design, and layered it with a particular meaning, story and context. For these reasons, this cyber space depiction of a precious handwritten artefact is seen as a key practice review for my thesis. It is suggested this report is read concurrently with the 'book', accessed through the link below.

<http://www.ushmm.org/museum/exhibit/online/doyourememberwhen/co/co.htm#>

First material analysis approach. Langford's model.

This first approach takes its method in part from my interpretation of Martha Langford's very detailed analyses of photographic albums demonstrated in her book *Suspended Conversations: The Afterlife in Photographic Albums* (2001). Although this source provides an interesting and elaborate material exploration of photographic albums from the nineteenth century, I found the detailed descriptions at times so detailed that they became laborious and confusing to read. Indeed, at times some of the details seem unnecessary.

For example:

From left to right across pages 2 and 3, there is, first, a vertical image of a woman. She stands, smiling broadly with arms folded, leaning into the camera. Her printed dress has a distinctive leafy collar that suits her implantation in the landscape, where she is partially screened by a bush and dwarfed by a tree...the heart corners are more cleverly applied, with curves at the top and points at the bottom (2001, p. i)

At other times an overly detailed description and analysis of a photograph was made which to my reading bore little resemblance to the actual image. For example, in one instance Langford writes, "they pose in flushed triumph...saluting the photographer with their bowls and spoons" (2001, p. ii). In my reading however, there is not much a triumphant salute as a vaguely stiff and

contrived pose for the photographer, with one woman even looking a little impatient. This does not mean that I believe subjective projections and imaginings have no place in a material analysis, and as Langford herself asserts “my approach combines what Walter J. Ong called ‘the psychodynamics of orality’ with interactional techniques...[these] participatory presentations stir up memories and stimulate re-enactments of the informant stories” (2001, p. 21). She goes on to assert that “for an art historian, the performative model is extremely instructive; even if the principal actors can no longer be assembled...the compiler’s performance must take place if the album is to be unlocked” (2001, p. 21). Indeed, some of these ideas seem to be at the core of digital storytelling where memory, orality and storytelling are key to capturing and engaging with both history and the present moment. Rather, it is the overt detail in Langford’s analyses that I found distancing, and often this detailed analysis was not linked to any conclusions or conceptual discussion. Nonetheless, Langford’s model of materiality is a practical approach I first attempted in the exploration of this particular website.

The museum’s online depiction of Manfred Lewin’s book begins with the front cover, as shown in Figure B1.

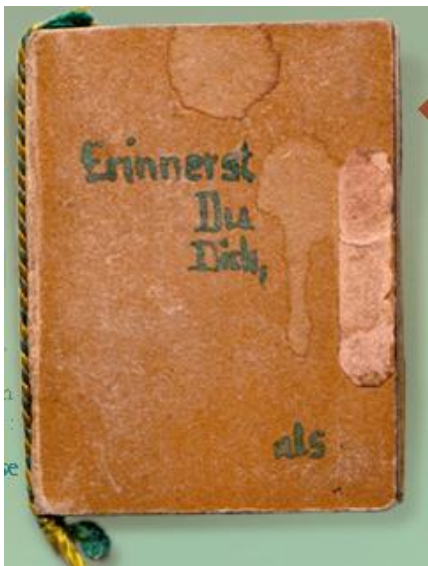


Figure B 1. Cover of Manfred Lewin’s handwritten book.

(Source: “Cover”, n.d., *United States Holocaust Memorial Museum*. Retrieved 28 March, 2008, from <http://www.ushmm.org>)

This image, as with all the images representing the book, is photographed to a high resolution in order to clearly exhibit the materiality of the book. Why was the choice made to photograph this item and not scan it?

The image of the actual book cover is prominent on the computer page, sitting slightly to the right of centre. To one side is a small black and white photo of Manfred. We assume this as the photograph sits above his name and is linked to the same highlighted background which frames his name. Lower, and to the right, is a small sequence of three photographs. These are of a single shot, a black and white close up image of Gad. Each shot moves closer in, with the third and final image an extreme close-up of his nose and smiling mouth. Again we assume this is Gad due to the proximity of the photograph to Gad's name and the same highlighted background which links them.

The background to the actual book is within a large pale green box, itself on a background of forest green. The font is Times New Roman or very similar, about size twelve, and is also a shade of green. The names of the two central characters, Manfred and Gad Beck are a larger font of about sixteen, and each is highlighted in a different hue. Gad's name is highlighted in lilac and Manfred's in a pale army green.

There is a large quote distinguished from the rest of the text in light blue. We are told this quote is from German playwright Friedrich von Schiller's 18th century play *Don Carlos*, which we are also told was the play that brought these two men together. The page tells us that the play upheld the beliefs of "friendship, valour and the fight for freedom" (United States Holocaust Memorial Museum, n.d.), as an obvious allegory to the two men themselves.

To run the mouse over the book, as is the first temptation, nothing happens. To the right of the book is the word 'translation' written in an orangey brown text, and to run the mouse over this prompts a large translucent pale green pop up to cover the book, with the English translation mirroring the Hebrew. This window stays as long as the mouse rests on the word-link 'translation'. This act is smoother and cleaner than a simple, and at times seemingly cumbersome, "pop up box" which must be then closed or dealt with later. There is no sound which accompanies this website page. Often, other pages on this museum site will have certain passages read aloud by actors, but this particular site is silent. The story is

text based, and perhaps the rich texture of the book speaks for itself. [This was the case when viewed on my computer, but actually this site does in fact contain audio on three separate pages; 2, 10 and 16. Although the audio automatically begins on most computers with the opening of either the page or pop-up box, that it does not play on *all* is of interest to the practical thesis work. Emotive music automatically begins when page 10 is opened. The piece is an unidentified choir piece, significantly sung in Hebrew. The museum contextualises the musical piece in the text; there was enormous confusion and fear of the ‘transport orders’ being issued by the Nazi’s, and although Jewish families heard rumours, no one knew for sure what became of the thousands ordered on trains. There were those who wanted to protest the orders, and those who saw to do so endangered all Jews, and they believed they should unite as a community. Within Gad’s He-halutz group, they would put their politics to one side, hold hands, and sing traditional Hebrew songs. Even though no one really knew how to sing in Hebrew, “in the face of persecution, Jewish tradition provided a source of strength” p.10.]

In a small bright green highlighted space along the top right of the screen are a series of numbers which are direct links to each page of the book. Below this to the right is a simple ‘turn page’ function with an arrow and the title / number of the page currently on the screen.

Then we come to the book itself. This book exists as is, with all of the rich history of its materiality captured through a very clear photograph of high resolution. It is difficult to see whether the large handwriting on the brown cover has been scratched or engraved rather than written in the thick type of greyish pen. A fountain pen? The writing is difficult to make out, and of course unfamiliar to me, as it is in Hebrew, but it looks like “Erinnerst Dis Dish...Als”. The English translation we are told is “Do you remember...when” (United States Holocaust Memorial Museum, n.d.). What immediately grabs one’s attention when looking at the book are the two large stains to the right of centre on the book’s cover. These look like they might be water marks, with the distinctive dark edges of the flowery-edged stain and the pale interior which matches the book cover’s general colour - but of course it would be impossible to know for sure what caused these stains. Also to the right side of the book, running vertically along the edge, is what appears to be a type of tape, although on first glance it looks like a sticky-plaster.

A closer inspection of what looks like tiny scratches of wear and tear scratches that add to the rich texture of the cover is impossible, as you cannot manipulate the screen to zoom in or out from the image for a more detailed examination. The edges of the cover, particularly along the bottom edge, are very worn. The actual material of the book is also difficult to discern, although it looks like a type of card due to the manner in which it has aged. A yellow and pale turquoise string is woven together in a twirl, and this fine index 'rope' winds down the spine of the book, and juts out at the bottom, where it is frayed.

Of course, from this we have no sense of what size the actual book is compared to the representation, nor its weight, or what it feels like. How might Manfred's actual book feel to hold in your hands? Furthermore, there is obviously no smell of these aged pages omitted through the screen. With no soundⁱ, narrating voice or emotive musicⁱⁱ, nor the above sensual affective possibilities, the image of the book really must stand for itself, along with the enhanced story that personalises the book. When you reconfigure the experience of the book on the computer screen, you do, as Langford suggested earlier, bring your memories of previous experiences; of books and in particular precious, handmade books. In this sense, such cyber representations of particular objects can resonate with us in a tactile and mnemonic way.

The contextualisation of the artefact, in terms of the accompanying story, seems to protect it and make it all the more precious. In particular the stains accumulated on the book through its history have remained, and not been erased or cleaned up through a restoration process. The actual materiality of the book, such as the stains and the sticky-plaster, here seem to be prized and valued. These marks of materiality become the indicators of age and of a geographical journey through time. They also connect this sense of preciousness to the personal, and a shared sense of history. The fragility of the actual book, and the apparent respect given to this artefact as one that is indeed highly valued, all add to its preciousness. The accompanying emotive language and context of the story presented by the museum, gradually unfolds through the exploration of the site.

The historical weight and significance of this book, in the context of war and the holocaust, intensifies throughout this exploration. This is not necessarily a linear story however, as the active participant uses the mouse as a tool to

navigate and control each navigation path through the site. Although this site is essentially designed for ‘visitors’ to follow a created story path, alternative story pathways are possible through layered text, pop-up boxes, hyper links and other navigation options.

This sense of control is on one level synonymous with how one might navigate an actual book; through the mouse the pages can be ‘turned’ for an autonomous exploration, and might begin, and end, on varying pages. Here I must note that there are more sophisticated methods currently employed online for the smooth ‘turning’ of pages, which are visually more synonymous with the physical act of turning an actual page. The United States Holocaust Memorial Museum site ‘turns’ the pages by opening a new page altogether after a short delay, whereas on the online magazine *Sideroom* (2007), the pages can be peeled open from the corners by ‘dragging’ with the mouse as seen in Figure B2.

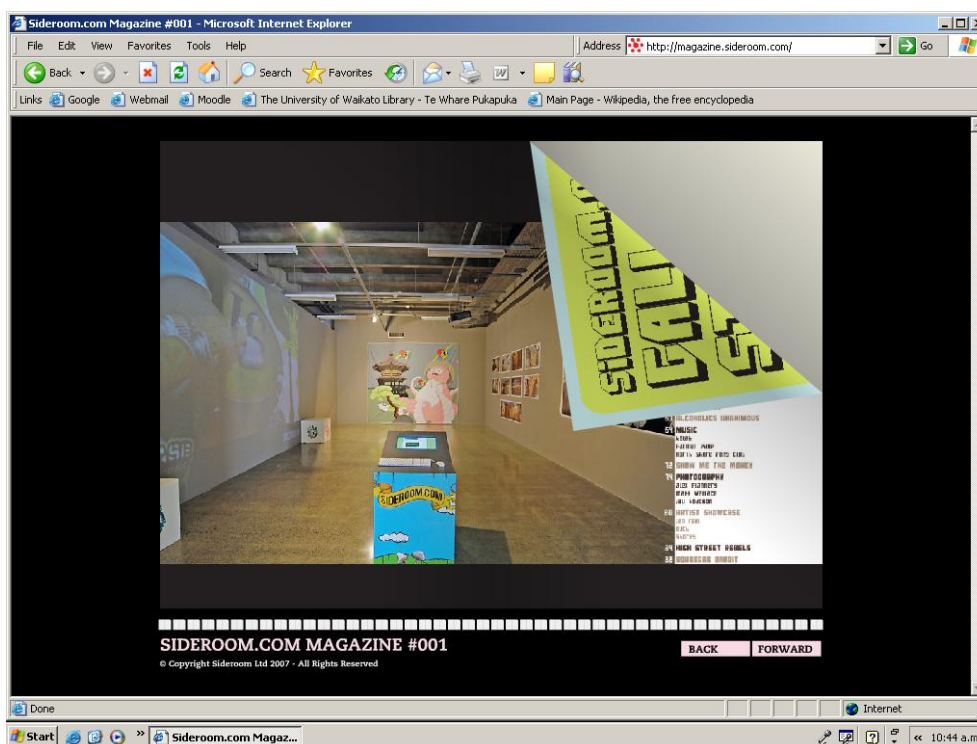


Figure B 2. Example of ‘page turning’ on an online magazine *Sideroom.com*.

(Source: “Contents page”, 2008, *Sideroom.com*, 1. Retrieved 2 April, 2008, from <http://blog.sideroom.com/magazine/magazine-001>)

This sense of navigation control, as displayed in the United States Holocaust Memorial Museum site, potentially allows each guest, and indeed each guest for each visit, to navigate multiple pathways. This adds to the dynamic

quality of the site in terms of narrative exploration, for essentially the site is constructed as a narrative. However, it is also important to note that these pathways are ultimately restricted and controlled by the design limits of the site itself, and that the site has been designed with a narrative pathway in mind.

At this point in the original report it was suggested that I read Marie-Laure Ryan's article *Can Coherence Be Saved? Selective Interactivity and Narrativity* (2001). According to Ryan, the very definition of narrative is elusive and difficult to pin down, but she does offer three categories within the various types of 'narrative' might fit; the sequential, causal and dramatic modes. The United States Holocaust Memorial Museum's representation of Manfred's book is, I believe, a narrative which can be best described as dramatic. The accompanying narrative on the site offers several of the elements which Ryan outlines, including a salient theme, a point, a rise and fall in tension, and "a development leading from equilibrium to crisis to a new form of equilibrium" (2001, p. 244). In such a narrative framework, she goes on to tell us, "the purpose of the work is to take the audience through an experience of elusive and variable nature...since dramatic narrative aims at controlling emotions and reactions, the duration of the sojourn of the spectator in the fictional world is strictly planned by the system" (2001, p.246). This offers a way of understanding the very deliberate emotive language used in the site, as well as several aspects of the design, for example the text-image relationship.

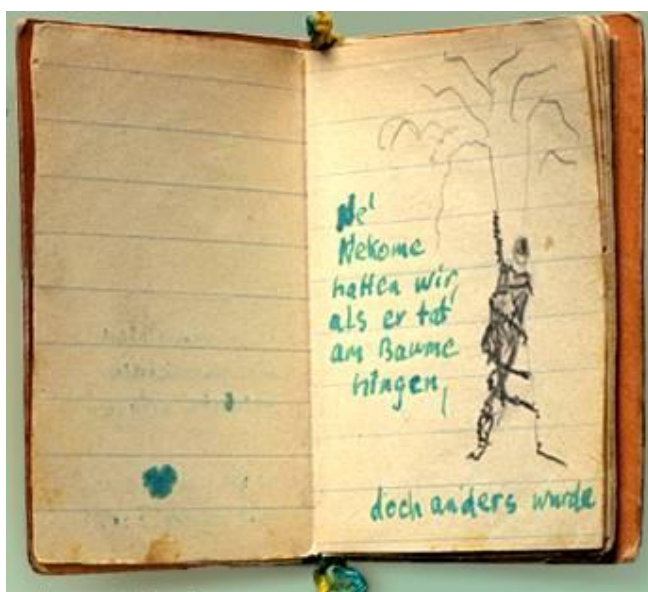


Figure B 3. Page three of Manfred Lewin's handwritten book.

(Source: "Page Three", n.d., *United States Holocaust Memorial Museum*. Retrieved 28 March, 2008, from <http://www.ushmm.org>)

Page three (Figure B3), for instance, translates, "Oh, we made fun of him when he was hanging there tied to that tree but I felt differently" (United States Holocaust Memorial Museum, n.d.).

Here Manfred not only alludes to his feelings for Gad, but also illustrates the coming of age of a young man. Despite the harmless play of teenage friends depicted in Manfred's words, the image has a subtext of horror which is discussed further in this report. This subtext of the image, particularly in juxtaposition to Manfred's reflections, links this harmless play to the general horror of Nazi Germany. Furthermore, the museum's accompanying narrative tells us "even these interludes soon ceased. Time became scarce. After March 1941 all Jews over the age of 14 were ordered to do forced labour for German companies" (United States Holocaust Memorial Museum, n.d.). The narrative is carefully constructed in the interchange between the personal and the greater context of Nazi Germany. This narrative seeks to be dramatic and to inspire an emotional connection in the viewer, in order to fulfil its overarching aim; to personalise and validate the holocaust. Indeed, the dramatic theme of this particular narrative could be said to be the fragility of innocence in the face of a greater and evil power. The mission statement of the museum clearly situates its purpose; "the Museum provides a powerful lesson in the fragility of freedom, the myth of progress, the need for vigilance in preserving democratic values. With unique power and authenticity, the Museum teaches millions of people each year about the dangers of unchecked hatred and the need to prevent genocide" (n.d.).

Critique of approach following Langford's model.

This approach was in fact rather tedious to do, and distanced the *affect* of the book through such a detailed material analysis. Moreover, the purpose of such laborious detail which draws little conclusion, or indeed seeks to understand why these decisions were made, and thus seems here unnecessary. One wonders why it might matter that such and such text is 'above and to the right' of another when little understanding of why this matters is drawn.

However, it was then suggested that the missing link so to speak, between this type of detailed analysis and an understanding of why such details might matter, might be found in the semiotic theory of modality. It was suggested I read the chapters *Multimodality and Textual Analysis* in A. Burns and D. Parker's book *Analysing Media Texts* (2003) as well as *Modality: Designing Models of Reality* and *The Meaning of Composition* by Gunther Kress and Theo van Leeuwen (1996). These articles have provided me with a suitable framework and a language in order to discuss, not just the collected data from this analysis, but an approach for all textual and visual design.

Modality

The significance of positioning within an overall design becomes potent when a materiality approach is coupled with modality. The unlocking of which particular meanings are being communicated and how enables the process of interpretation to become interactive act of making meaning. According to Burns and Parker, "the making of meaning is something that happens in a complex series of interactions between producer, text and reader" (2003, p. 3). This social semiotic based framework acknowledges the motivations and belief system in which the text has been created, and its reception too depends upon the beliefs and values of the audience; a relationship which communicates and negotiates through the text.

The United States Holocaust Memorial Museum has a particular motivation whereby the very materiality becomes an important means of communication and meaning making. They are very clear about their motivations in the museum's mission statement, asserting "today we face an alarming rise in Holocaust denial and anti-Semitism—even in the very lands where the Holocaust happened...All of this when we are soon approaching a time when Holocaust survivors and other eyewitnesses will no longer be alive" (n.d.). Therefore, the choice, for example, to photograph the book instead of scanning it becomes clear. The shadows created with photographing lend the book a three-dimensional aspect, thus adding to the books credibility and authenticity. This of course enhances the book's historical importance, as well as validates its historical context.

This element of authenticity is crucial to modality, as some texts and representations have higher or lower modality, based on their relation to the actual material world. Kress and van Leeuwen tell us:

the dominant criterion for what is real and what is not is based on the appearance of things, on how much correspondence there is between what we can ‘normally’ see of an object in a concrete and specific setting, and what we see of it in visual representation (1996, p. 163).

Thus, it becomes even clearer why the museum has made particular decisions relating to the exhibit of this book on the Internet. The way in which the very materiality of the book has been represented in clear detail, and has not had any restoration process to erase any of this valued history, becomes evidence of the holocaust.

Kress and van Leeuwen offer some valuable tools in order to approach any given text from a modality framework, and one of these is *salience*. Here it becomes important not just to look at the representation of the book’s cover, but it’s positioning within the entire webpage as shown in Figure B4.

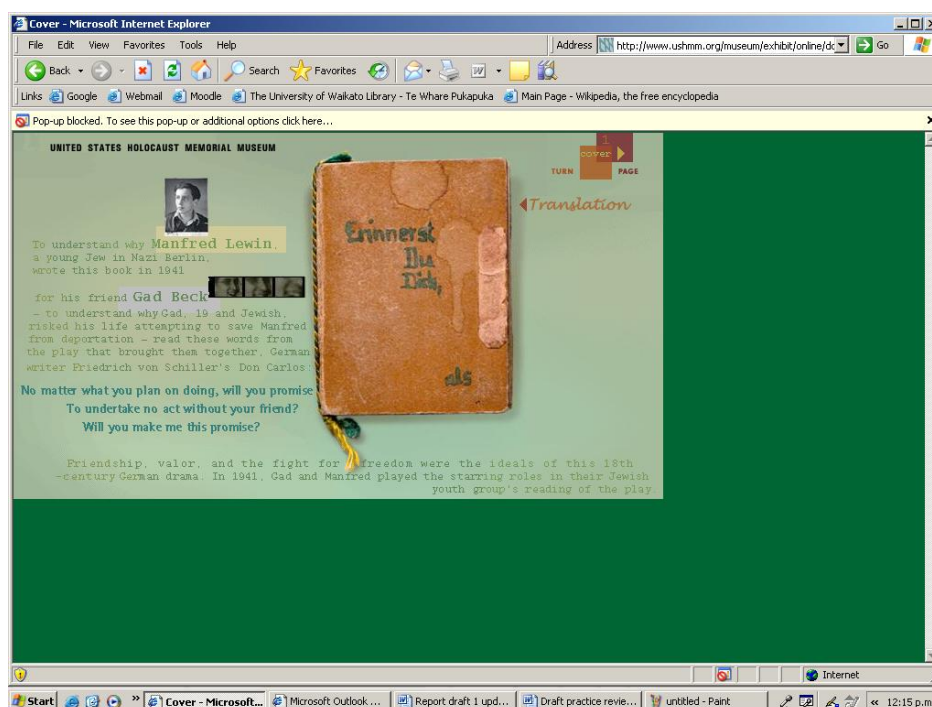


Figure B 4. Cover of Manfred Lewin’s handwritten book on entire webpage.

(Source: “Cover”, n.d., *United States Holocaust Memorial Museum*. Retrieved 28 March, 2008, from <http://www.ushmm.org>)

The most salient or eye catching image on this webpage is obviously the book itself, mostly due to its dominant size, but also its colouring, central position and even the shadowing. It has been deliberately set up in relation to the next most salient image, the photograph of Manfred, to create particular meanings. As Kress and van Leeuwen say, “reading paths begin with the most salient element, and from there move to the next most salient element and so on” (1996, p.206). Some tension is created between these two most salient images, where the viewer creates a pathway from one to the other and back again, making an obvious link of meaning between the two. Vectors pointing to Manfred, and thus his importance is further enhanced, are created by the edge of the book as well as word ‘translation’ and arrow. These point, and thus direct the participants attention back toward the book and beyond to Manfred’s image.

The positioning of Manfred’s image here is very important according to Kress and van Leeuwen’s model. Within this framework, the top half of any given page is the *ideal* (heavenly), whereas the bottom half is the *real* (earthly). According to Kress and van Leeuwen, this top-bottom structure is “the result and record of semiosis, the realm of order, the paradigm, the mimetic representation of culture...[which] goes back a long way in Western art” (1996, p. 198). Manfred’s image has been placed within this *ideal* positioning; he thus invokes lofty and ‘divine’ associations. This is heightened by bright white light in the photograph, which lights Manfred from above and to the left, from the heavens so to speak. Manfred himself looks up and to the light, continuing the vector discussed above, and allowing the viewer to gaze upon him. This photograph is black and white, thus it could be seen as having a low modality, however in this context, it further adds credibility to a historical context. A distinction between the crisp black and white photograph and the ‘realistic’ representation of the book is drawn. Manfred is from the past, now existing in a celestial realm, while the book is ‘real’, as can be evidenced in the very materiality so carefully displayed, and exists in the present.

Furthermore, within this model, the webpage studied is additionally distinguished between the *Given* (left side; regarded as familiar and established) and the *New* (right side; the key information, the message or issue). Manfred therefore, positioned on the left hand side of the page is presented as a young and innocent victim of the holocaust, and thus as a self-evident and established fact, as

a Given. Obviously this seeks to further reinforce one of the particular objectives of the museum, which is to validate the holocaust. The book on the other hand, is positioned as New, and therefore as key evidence to which the viewer must pay particular attention to.

The framing within a page also plays a significant function in this process of meaning making. As Kress and van Leeuwen argue, “the stronger the framing of an element, the more it is presented as a separate unit of information” (1996, p. 214), whereas the “absence of framing stresses group identity” (1996, p. 215). Indeed, the more elements are connected in a space the more they are presented as one harmonious unit. The webpage in question uses shadowing to create a type of frame that produces a particular meaning. For example, the image of the book is clearly defined and separated from the context, from the green background. The book furthermore has shadows projecting onto the background, which presents it as a seemingly three-dimensional object, separate from the page of information. This further enhances the book as an authentic object that exists in the present, a material object you could almost lift out from the page. The photographs however, are thus two-dimensional, connected with the background and the flat screen. The written text also, sits on the same green background as the photographs, and these elements become somewhat united as a unit. A change in font colour operates as a framing technique for one piece of text, as this separates it out from the background. This quote by a German playwright acts as a significant metaphor for the relationship between the two young men, Manfred and Gad, as well as the broader context of war, “No matter what you plan on doing, will you promise, To undertake no act without your friend? Will you promise?” (United States Holocaust Memorial Museum, n.d.).

The highlighting behind the names of Manfred and Gad also act as frames, which subtly connect their names to their photographs. The light green background upon which all of this information sits is itself encompassed within a larger dark green background. The size relationship of these two frames depends upon the configurations of each computer screen. The configurations on my computer screen pitch a large empty dark green space, which fills the bottom right of the screen. However, this space seems reasonably unimportant, and exists as a framing for the important information provided by that within the paler green

frame. This assumption is enhanced by the dramatic variation in size depending upon each computer.

An interesting discovery came about when it was suggested I embed images of the relevant pages from the website's representation of the book in this report document, as the original had few visuals. I found that by re-contextualising the photographed pages of the book within the report led to a fresh understanding and level of analysis of the book itself. Once appearing in the new document, subtleties in the book's subtext became more apparent.

Second analysis of Manfred's book

(Although there was much gained from an intertwining of the material and modality approach above, below is the initial second material approach attempted in the original report prior to a supervision meeting. Although I enjoyed the second approach more, interestingly in retrospect I found differences in the written analyses very subtle. The second approach however, tended to flow better in the data gathering process and I could more freely engage with the website. Indeed, there are interesting findings in both approaches, and with the second approach building upon the first, they might be viewed as a continuation of a process. The approach for this material analysis was what I believed to be an intellectual engagement with the materiality of the book, but with disregarding the need for the seemingly overtly detailed analysis of the first approach.)

It is mostly through the story embedded in the text which accompanies the representation of the book that contextualises and outlines the significance of it as a historical artefact. (In light of the modality analysis above however, this is not necessarily the case, for the images, composition and very materiality all act as meaning makers).

The building of significant characters is done through the text and images in several ways. The book itself becomes more loaded and historically valuable through the contextualisation, and would not be recognisable as such a precious artefact without this storytelling function. In a similar way in which a photographic album functions perhaps, a book like this one functions as a "medium for communication...a site of cross-generational exchange and cultural continuity" (Langford, 2001, p. 4) and well as the significance of the personified

story, as “voices must be heard for memories to be preserved” (Langford, 2001, p. 7). Significantly, as this book is written by a young Jewish man living in Nazi Germany, it is written in Hebrew; an English translation is automatically given, although the website currently translates into twenty languages.

The book itself conjures a sense of tactility through its very rich material textures. This requires very sharp and well-lit high-resolution photographs. The front cover is worn through handling, has large stains which have run down the cover, an old dried and dark piece of tape which looks like a band aid, and blue and turquoise plated string along the binding, which has frayed at the edges. It has the look of age, of traveling through time and space, loaded with accumulating history. It also looks gendered to my eye, and like it did belong to a male due to the plain brown cover and the plaster. Furthermore, it does in fact look as though it would contain the private thoughts of a young man. The wording on the cover is difficult to read as the letters formed with thick blue ink have bled; however, it is very deliberately and sophisticatedly placed. The first half of the sentence “Do you remember...” layers the words on top of each other, while the final word “...when” for dramatic impact is placed in the bottom right corner, “Erinnerst dich...als” (United States Holocaust Memorial Museum, n.d.).

This is significant for this artefact, as it sets up the book for in one sense what it is, the highly personal and poetic account of a time in a young man’s life, created in an artistic manner. Each page appears to have been carefully and deliberately set out, with a very conscious awareness of the space on the page, and the text / image relationship.



Figure B 5 Page eight of Manfred Lewin’s handwritten book.

(Source: “Page Eight”, n.d., *United States Holocaust Memorial Museum*. Retrieved 28 March, 2008, from <http://www.ushmm.org>)

Page eight, shown in Figure B5, for example translates as “Night exists for more than sleep, which is why, my love, we stayed awake so often” (United States Holocaust Memorial Museum, n.d.).

It is here that the homosexual relationship between Manfred and his lover Gab is alluded to. Gab donated the book to the museum after 50 or so years of being in his possession. It is through the oral history, the stories the museum recorded from Gab, that the book has been imbued with a rich personal meaning. It is a book of love odes, poems and memories given from a young man to his secret lover, in a time where there was no tolerance of homosexuality. It is also a book which tracks experiences of happiness, fun and attempts of normal teenage experiences during a world war, and therefore a time of great insecurity, fear and upheaval. Thus it is also a record of Nazi atrocities through the retelling and contextualisation of this evidence as recorded and told by a museum which seeks to validate and personify the Jewish experience. The personification of Manfred and Gab's experiences within this artefact create a stark contrast between the singular and private experiences of these individuals with the disturbing reality and public terror of Nazi Germany.

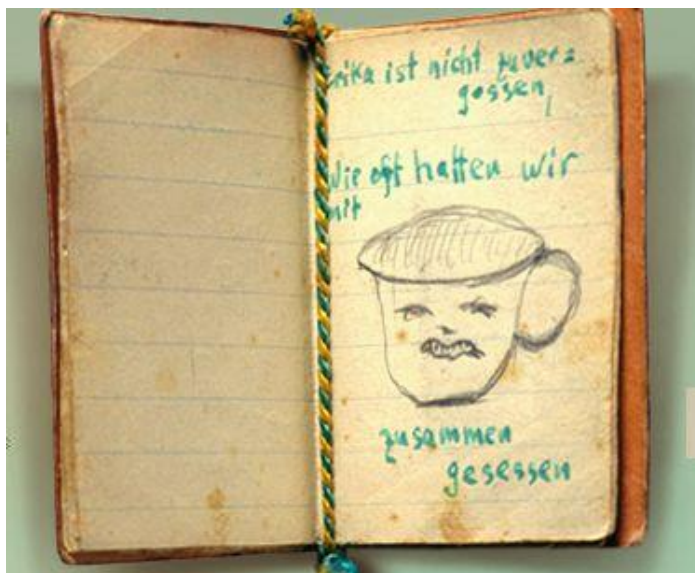


Figure B 6 Page ten of Manfred Lewin’s handwritten book.

(Source: “Page Ten”, n.d., *United States Holocaust Memorial Museum*. Retrieved 28 March, 2008, from <http://www.ushmm.org>)

Consider the page depicted in Figure B6 for example. This page translates, “We must remember Erika and all the times we sat together” (United States Holocaust Memorial Museum, n.d.).

There is a short paragraph contextualising the period that adds to the chilling interweaving by the museum of the seemingly harmless play of the teenagers, and the sinister mechanics of the Nazis. The paragraph tells us “In January, 1942, the Nazis held the secret Wannasee Conference near Berlin. Its purpose was to coordinate the murder of the Jews of Europe” (United States Holocaust Memorial Museum, n.d.). Much of the wording in the accompanying text is therefore deliberately emotive, with the position stated through the museum’s mission statement already discussed, “Today we face an alarming rise in Holocaust denial and anti-Semitism—even in the very lands where the Holocaust happened—as well as genocide and threats of genocide in other parts of the world. All of this when we are soon approaching a time when Holocaust survivors and other eyewitnesses will no longer be alive.” (United States Holocaust Memorial Museum, n.d). The validation of particular and personal moments such as this example of Erika, will be erased over time unless there is a way of triggering and expressing these moments through memory.

I will note here the subtext of horror in the illustrations. The first illustration for example, although is relating to a story of play, where one boy Gab is in fun tied to a tree, yet the figure is drawn almost as if he is hanging dead from the tree, a limp body enslaved with dark binds which dominate the page. The second illustration, has a contorted expression of a chamber pot and attempts to be a light and comedic joke. Here Manfred makes a plea that they do not forget their friend Erika, and given the context of Nazi Germany where millions of Jews were murdered, this plea and image takes on loaded meaning and poignancy.

The accompanying photographs on the webpage are unobtrusive, but one can click on these for an enlarged version in a pop-up box, which also has further information on the characters in the photographs. In this way, the site becomes more and more layered for the discovery and journey of the user or ‘visitor’ to the site (see ‘Afterthoughts’ below for further discussion on the structure of the website).

This autonomous function whereby the visitor can navigate back and forth between any page and, indeed discover further pages, is synonymous with the way in which one handles an actual material book. This book of course cannot be handled in any traditional tactile sense, and thus the smell, weight, the feel of the

book in one's hands cannot be experienced. However, that the book is presented in this digital way offers several alternatives.

Firstly, as the book is a very precious artefact, a visitor can 'handle' and explore the book with a freedom that would not be possible with the material version of the book. Secondly, a visitor can explore not only the book but the history and personal story of its creator embedded within it autonomously, through a navigation of its pages and sub pages at their own leisure and explorative journey.

Thirdly, it could be argued that ones own tactile memory bank, the *affect* of course in viewing a book through a computer screen is quite different to doing so in the physical tactile sense. Through the sense predominately of sight, one gets immersed in the tangled discursive story, opening and closing pages, flicking from one to the next, discovering and finding ways to make connections between the story and ones own experience in order to fully articulate the information. As I stare into the computer screen and *beyond*, into this book and into the world portrayed, the actual environment around me melts away. The traffic, pedestrian and bird atmospheric sounds from this room next to the window melt away. I am working my senses harder in order to make sense of this book and presented world. I note that as I 'turn' the cover, or rather click the mouse to present a new webpage, I 'hear' in my imagination the crinkling of the dry and brittle looking tissue type paper which protects the first page of the book.

The sense of touch in terms of the book itself, as discussed, comes through one's memory of experience, however, it must also be noted that what one actually touches whilst navigating the site is hard plastic in the form of a mouse. What impact or significance does this have on the experience? I would suggest that the familiar and therefore intuitive experience of wielding a mouse to maneuver through the computer screen pages has little impact on the perceived visceral experience of the material book.

The book itself has seventeen pages in total, sparsely written and illustrated. Manfred rarely used the left hand page, as the ink he used would bleed through to the next page, and he always used the same blue ink. He always illustrated with a thick dark lead pencil, and these were never overworked or overly ambitious, but rather doodled in a casual yet confident hand. There is

something quite mesmerising about these images, and this is perhaps due to the knowledge of the context in which they are casually drawn, the knowledge of the dark forces and horror situation in which Manfred was living, the slow march through time towards the sinister fate that would take his and his entire families life. The contextualisation of the author being a Jew in Nazi Germany, who in fact was killed by this regime, heightens the words and images with a sense of profoundness, intensity and horror. To this visitor anyway.

Afterthoughts: Design of the website and representation of the book

The relationship between text and image, and indeed the digital representation of the material book, is a relatively familiar, coherent and conservative translation of the material artefact. This is in contrast to some more sophisticated and experimental ways in which the understanding of what ‘book’ constitutes, is transfigured in online environments. W. Bradford Paley, for example, is pushing the boundaries of what an interactive ‘book’ is, and its potential, in collaboration with the Institute for the Future of the Book (n.d.). His TextArk, as illustrated below in Figure B7, allows a participant to choose any word from potentially thousands. Once a word is clicked on, the site will draw connections to other words, tracing a map from one word to another and so on, creating an increasingly complex map. The connections are not randomly chosen, but are with those words to which the published book version made connections.

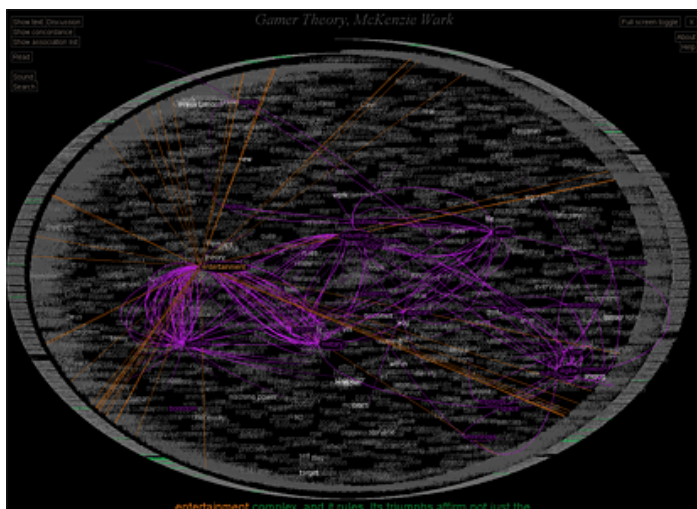


Figure B 7. Example of W.B. Paley’s interactive Internet based ‘book’ *TextArk*.

(Source: “TextArk”, n.d., *Institute for the Future of the Book*. Retrieved 28 March, 2008, from <http://www.futureofthebook.org>)

For an interaction with this interactive ‘book’, please follow the link below
http://www.futureofthebook.org/mckenziemark/gamertheory3.0/textarcviz/WarkTextArc_window.html

This example however, is perhaps more akin to a conceptual art piece or the experimental work of American poet Susan Howe, as shown in Figure B8, than a narrative or even information-imparting site.



Figure B 8. Example of Susan Howe’s poetry.

(Source: “The Simultaneity of Speech”, 1993, *Phin*, 10,1 April, 2008, from <http://web.fuberlin.de/phin/phin10/p10i.htm>)

An experimental or boundary pushing approach to Manfred’s book would have been extremely inappropriate. Instead, the book is realistically represented, with the narrative accompanying each relevant page, and thus the narrative journey is reasonably linear. This is crucial to keep the integrity of this particular historical book and the contextualisation from whence it comes. Marie-Laure Ryan categorises this particular narrative structure on the website as a *vector with side branches* as in Figure B9 below.

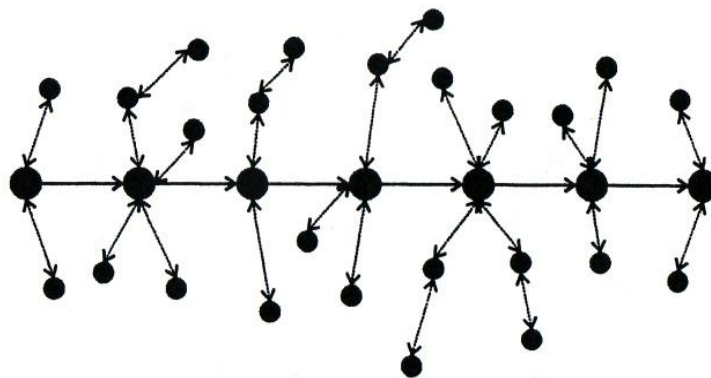


Figure B 9. Vector with side branches.

(Source: “Can Coherence be Saved?: Selective Interactivity and Narrativity” by M-L. Ryan, 2001, *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media*, p.269.)

This particular structure “tells a determinate story in chronological order, but the structure of links enables the reader to take short road side trips to roadside attractions” (Ryan, 2001, p.249). This structure is particularly relevant for the United States Holocaust Memorial Museum according to Ryan’s model, as “this structure gives rise to an experience that may be compared with a guided tour. Imagine walking through a museum...you have to visit the exhibits in chronological sequence, but within each module you can choose your own path and decide what you want to see” (Ryan, 2001, p. 250). Thus, the site is layered, and one can choose their own path, but through the narrative structure (dramatic) and physical structure of the site, the narrative journey is pre-determined and limited.

2. Tacit knowledge.

Though not explicit, ineffable or tacit knowledge is always implicated in human activity and learning. It refers to embodied knowledge or ‘skill’ developed and applied in practice and apprehended intuitively – a process that is readily understood by artistic researchers who recognise that the opposition between explicit and tacit knowledge is a false one (Barratt, 2007, p.4.)

How am I doing in relation to the above? Is this embodiment of learning what I am capturing through my creative practice journal? The connections and knowledge I am constantly evolving and working on...how is this mapped if not in the journal?

Appendix C: Content Analysis of the *Croxley Recipe Book*

Recipe name	pages in total	original page attached	1/2 attached	loose original	recipe inserted	insert details?	date?	blank	author unidentified	mother wrote	kids wrote	mentions name / extra details	recipe attributed to...
Pikelets	1				1	printed / photocopy			1				
Scones					1	photocopy			1				
Pavlova	1				1				1				
Mussels in Tomato Caper Sauce	1				1	black lined refill paper			1				
Knots Hollaindase					1				1				
Fish Pate					1				1				
Donna's Bran Muffins	1				1	blue lined refill paper							Donna
Custard Creams	1			1						1			
Sultana Cake										1			Vilma
Russian Fudge	1			1						1			
Bundles (uncooked biscuits)	1									1			
Sherry Balls				1						1			
APPETISERS & SOUPS	1	1										weights for mass sweet production "1lb Coconut ice"	
Russian Toffee	1	1								1			
Coconut Ice	1	1								1			
Lemon Drink										1			
Dip	1	1								1			
Blank pages	6	6						6					
Vanilla Ice Cream	1			1						1			
Roast Lamb Shanks	1				1	NZ Woman's Weekly whole page	May 7 1979						Red Ribbon Recipe - Mrs Roy
Recipes = 18	19	10		4	8	5	1	6	6	10	1	1	3

little - light materiality	mid materiality	heavy materiality	doodled/ image details	pencil	pen	sweet	savoury	meals	sauses	sweets	appetisers	cakes	small cakes / muffins etc	puddings	biscuits	other
	1		image of utensil arrangement			1							1			
	1					1							1			
		1	"Easter", "dish" and "9 am"	1		1						1				
		1			black		1	1								
		1			black		1		1							
		1			black		1				1					
		1	abstract pattern		blue	1							1			
		1			blue	1							1			
		1	line of dashes at end of recipe		red	1						1				
		ripped			blue	1				1						
	1				blue	1									1	
		1			blue	1				1						
1					blue											
	1				blue	1					1					
	1				blue	1				1						
	1				blue	1										
1					green		1				1					
6																
		1	child's scribble		red & blue	1								1		
	yellowed		photo of lamb shanks				1	1								
8	7	10	6	1	15	13	5	2	1	3	3	2	4	1	1	

Recipe name	pages in total	original page attached	1/2 attached	loose original	Recipe inserted	insert details?	date?	blank	author unidentified	mother wrote	kids wrote	mentions name / extra details	recipe attributed to...
Sesame Seed Candy Bars					1				1				
Chocolate Roughs					1				1				
Apricot Candy					1				1				
Bean Sprout Sweeties					1				1				
Ginger Fudge					1				1				
Toffee Apples					1				1				
"Favourite recipes of 1984"Summer Berry Suedoise	1				1	newspaper - whole page	Jan 8 1985		1				
Dream Bars					1				1				
Creamy Fish Curry					1				1				
Burnt Strawberry Cream					1				1				
Peach Strawberries in White Wine					1				1				
Strawberry Ice Cream					1				1				
Galaxy Square	2				1				1				
Sugared Banana Toast	1			1						1			
Orange Cake				1						1			
Hedgehogs	1			1						1			
Recipes = 16	5			3	13	1	1		13	3			

little - light materiality	mid materiality	heavy materiality	doodled/ image details	pencil	pen	sweet	savoury	meals	sauses	sweets	appetisers	cakes	small cakes / muffins etc	puddings	biscuits	other
	yellow					1										snack
	yellow		photo of rolling coconut roughs			1				1						
	yellow					1				1						
	yellow					1				1						
	yellow					1				1						
	yellow					1				1						
	yellowed		Photo of strawberries			1								1		
	yellow		photo of dream bars			1										snack
	yellow						1	1								
	yellow					1								1		
	yellow					1								1		
	yellow					1								1		
	1		childlike doodle + doodled shape		blue	1										snack
		1			red	1										brunch
	1				red	1						1				
		1			red	1							1			
	14	2	4		4	15	1	1		5		1	1	4		4

Recipe name	pages in total	original page attached	1/2 attached	loose original	recipe inserted	insert details?	date?	blank	author unidentified	mother wrote	kids wrote	mentions name / extra details	recipe attributed to...
Pikelets										1			
Coconut Biscuits										1			
Green Fig Jam	1				1	black lined note paper			1				
Fig. Preserve					1				1				
Tango Cakes	1			1						1			
Marshmellow										1			Mrs Rockella
Date Loaf	1					white note paper			1				
Vanilla Biscuits	1					blue note paper			1				Edmonds
Junior Cup Cakes	1				1	newspaper-clipping			1				
Coconut Ice Shortcake	1			1						1			
Ginger Cake										1			Noreen Gordon
Pineapple Lemon Chicken	1				1	Auckland Star newspaper - whole page	Tuesday Nov 12 1985					"A Touch of the Orient"	"At Home with Rosemary"
Fruit 'n' Honey Loaf												Fibre favourites	
Crunchy Fig and Orange wedges												Fibre favourites	
Date and Bran Gems												Fibre favourites	
Mushroom Strudel												Hot stuff for Cool Nights	
Chicken and Crab vol-au-vents													
Oyster Croux rolls													
Recipes = 18	7			2	3	5	1		5	6		5	4

little - light materiality	mid materiality	heavy materiality	doodled/ image details	pencil	pen	sweet	savoury	meals	sauses	sweets	appetisers	cakes	small cakes / muffins etc	puddings	biscuits	other
		1			blue	1							1			
		aged			blue	1									1	
		aged			blue	1										jam
1					blue		1									pres-erve
		1			blue	1							1			
		1			blue	1			1							
		1			blue	1						1				
		1			blue	1									1	
1						1							1			
		1			blue	1			1							
		1			black	1						1				
		yellow	photo of meal				1	1								
		yellow	photo of loaf			1						1				
		yellow				1										snack
		yellow				1							1			
		yellow	photo of all three				1	1								
		yellow					1				1					
		yellow	small blue ped scribble				1				1					
2		16	4		10	13	5	1	1	2	2	3	3	1	2	3

Recipe name	pages in total	original page attached	1/2 attached	loose original	recipe inserted	insert details?	date?	blank	author unidentified	mother wrote	kids wrote	mentions name / extra details	recipe attributed to...
Caramel fingers	1			1								A.W.W	
Gems										1			
Hot Cross Buns	1				1	NZ Herald - newspaper clipping	March 30 1983		1				
Caramel Cake	1			1						1			Hazel
Carmel Le[?] Cake										1		W.W	
Fruit Puff Slices	1				1	lined note paper			1				
Tropic Bars	1			1						1			Mary Ann - Auckland Star
Jam Drops	1				1	white note paper			1				
Chocolate Crunch	1			1						1			
Brandy Snaps										1		"good"	
Fruit Cake	1				1	note paper - red flower motif			1				
POULTRY & ENTREES	1	1											
Blank	1	1						1					
Un-named									1				
Pineapple Chicken de Luxe	1	1								1			
Chicken A La Orange	1				1	lined paper with boarded Maori			1				
Recipes = 14	12	3		4	5	5	1	1	6	7		3	2

little - light materiality	mid materiality	heavy materiality	doodled/ image details	pencil	pen	sweet	savoury	meals	saucers	sweets	appetisers	cakes	small cakes / muffins etc	puddings	biscuits	other
		1	blue pen scribble		blue	1									1	
		yellow			dark blue	1							1			
			photo of hot cross buns			1										hot x buns
		1			red (bled pink)	1						1				
		1			red (bled pink)	1						1				
		1			blue	1							1			
		1			blue	1										snack
		1		1		1									1	
		1			blue	1			1							
		1			blue	1								1		
		1	letter head - two red roses	1	blue & black	1						1				
		marks														
		1														
		1			blue		1	1								
1			lots of scribbled writing and crossed out mistakes		blue		1	1								
	crink-led		note paper boarded with Maori design		black		1	1								
1	3	11	5	2	12	11	3	3		1		3	2	1	2	2

Recipe name	pages in total	original page attached	1/2 attached	loose original	recipe inserted	insert details?	date?	blank	author unidentified	mother wrote	kids wrote	mentions name / extra details	recipe attributed to...
FISH & MEATS	1	1											
Blank pages	16	16						16					
Meat Loaf	1			1						1			
Sausage dish										1			
"Mouska"										1			
Batter for Fish, Oysters etc									1				
Salmon or Asparagus Cheese Loaf	1		1							1			
Meatloaf										1			
Leftover Veal or Beef	1												
Fish Batter										1			
Savoury Pie Short Crust										1			
Museli	1				1	plain green note paper					1		
Sweet and Sour Pork	1		1							1		"your recipe"	
Mustard sauce										1			
Sweet and Sour Meatballs	1		1							1			
Using Cold Meat										1			
Recipes = 14	23	17	3	1	1	1		16	1	11	1	1	

little - light materiality	mid materiality	heavy materiality	doodled/ image details	pencil	pen	sweet	savoury	meals	sauses	sweets	appetisers	cakes	small cakes / muffins etc	puddings	biscuits	other
16																
	1				red		1	1								
	1				blue		1	1								
		1			blue		1	1								
		1	"6" in red pen		blue		1		1							
		1			blue		1	1								
	1			1			1	1								
					blue		1	1								
1					blue		1		1							
		age			red		1	1								
		water marks	several "4"s and adding on reverse of page		red felt	1										break-fast
		1			blue		1	1								
1					blue		1		1							
		age			blue		1	1								
1					blue		1	1								
19	3	7	2	1	13	1	13	10	3							1

Recipe name	pages in total	original page attached	1/2 attached	loose original	recipe inserted	insert details?	date?	blank	author unidentified	mother wrote	kids wrote	mentions name / extra details	recipe attributed to...
Bacon and Kidney Pinwheels	1			1						1			
Pork Choumeyne										1			
Currie	1	1								1			
Pizza Pie										1			
Blank	1	1						1					
Meat Balls										1			
Hamilton City Map	1				1								
Meat Loaf	1	1								1			
Fried rice (title but no recipe)										1			
Fried rice	1				1	newspaper clipping							
Fried Rice	1	1								1	1		
VEGETABLES & SALADS	1	1											
Stuffed Tomatoes	1	1								1			
Boiled Dressing										1			
Bath Cleaner										1			
SWEETS & DESSERTS	1	1											
Caramel sago Pudding	1				1					1			
Pavlova										1			nana
Recipes = 13	11	7		2	2	1		1		13	1		1

little - light materiality	mid materiality	heavy materiality	doodled/ image details	pencil	pen	sweet	savoury	meals	sauses	sweets	appetisers	cakes	small cakes / muffins etc	puddings	biscuits	other
		1			blue		1	1								
1					blue		1	1								
	1				green		1	1								
	1				blue		1	1								
		1														
	1				green		1	1								
	1															
	1				green		1	1								
					blue											
	1						1	1								
	1				blue		1	1								
	1		2 small mistakes scribbled out		blue		1									side
	1				blue		1			1						
	1				blue											bath cleaner
		1														
		1			blue	1								1		
	1		scribbled on, extra details added later		blue	1						1				
3	10	3	2		13	2	10	8		1		1		1		2

Recipe name	pages in total	original page attached	1/2 attached	loose original	recipe inserted	insert details?	date?	blank	author unidentified	mother wrote	kids wrote	mentions name / extra details	recipe attributed to...
Merengues (Kath's)										1			Kath
Walnut Prune Pudding	1			1						1			
Pavlova (Miss Forder)										1			Miss Forder
Pavlova (Lola's)										1			Lola (Stitt)
Apple, Ginger and Walnut Whirls	1			1						1			
Pineapple Snows										1			
Spiced Apricot Pudding	1		1							1			
Baked Alaska										1			
Sponge Crust for Fruit	1		1							1			
Crumble Top for Fruit										1			
Coconut Crumble										1			
Easy Steamed Fruit Pudding	1			1									
Chocolate Sauce											1		
Chocolate sauce for Steamed Pudding and Ice	1			1						1			
Lemon Pudding	1		1							1			
Marshmallow Pudding	1		1							1			
Recipes = 16	8		4	4						14	1		3

little - light materiality	mid materiality	heavy materiality	doodled/ image details	pencil	pen	sweet	savoury	meals	sauses	sweets	appetisers	cakes	small cakes / muffins etc	puddings	biscuits	other
	1		extra details added in pencil	1	black	1							1			
	1				blue	1								1		
	1				red	1						1				
	1				blue	1						1				
		1			blue	1							1			
		1			blue	1								1		
	1				blue	1								1		
	1				blue	1								1		
		1			blue	1								1		
		1			blue	1								1		
		1	crossed out "topping", wrote "crumble"		dark blue	1								1		
		1			blue	1								1		
	1				black	1			1							
	1				blue	1			1							
	1				blue	1								1		
	1				blue	1								1		
	10	6	2	1	16	16			2			2	2	10		

Recipe name	pages in total	original page attached	1/2 attached	loose original	recipe inserted	insert details?	date?	blank	author unidentified	mother wrote	kids wrote	mentions name / extra details	recipe attributed to...
Irish Apple Pudding										1			
Caramel and Fruit Rice	1			1						1			
Toffee Apple	1	1							1				
Blank	4	4						4					
CAKES & BISCUITS	1	1											
Russian Squares	1									1			
Apple Cake										1			
Scones	1			1						1			
Date Loaf (Kath's)										1			Kath
Pastry	1			1						1			
Kath's Pastry										1			Kath
Untitled									1				
Fruit Loaf	1			1	note paper				1				
Pancakes	1			1							1		
Chocolate Cake	1	1								1			
Chocolate Crunch										1			
Queen Chocolate Cake (Kath's)										1			Kath
Shortbread	1			1					1				
Recipes = 16	14	7		5	1	1		4	4	11	1		3

little - light materiality	mid materiality	heavy materiality	doodled/ image details	pencil	pen	sweet	savoury	meals	sauses	sweets	appetisers	cakes	small cakes / muffins etc	puddings	biscuits	other
	1				red	1								1		
	1				blue	1								1		
	1				blue	1				1						
	1															
		1			black	1							1			
		1			black	1						1				
		1			blue	1							1			
		1			dark blue	1						1				
		1			blue											pastry
		1			dark blue	1										pastry
		1			blue	1								1		
		1	scribbled out some writing		blue	1						1				
		1			black	1										brunch
		1			dark blue	1						1				
		1			black	1				1						
		1			blue	1						1				
		1				1									1	
4	13		1	1	15	15				2		5	2	3	1	3

Recipe name	pages in total	original page attached	1/2 attached	loose original	recipe inserted	insert details?	date?	blank	author unidentified	mother wrote	kids wrote	mentions name / extra details	recipe attributed to...
Chocolate Biscuits (Kaths)										1		Kath's name scribbled out	
Rolled Oats	1	1								1			
Buns										1			
Peanut Biscuits										1			
Peanut Slab (Vilma)										1			Vilma
Chocolate Caramel Squares	1	1								1			
Sultana Cake (Vilma's)										1			Vilma
Bran Muffins	1				1	lined refill paper			1				
Lazy Lasagne	1				1	unlined paper			1				"Holst"
Louise Cake	1	1								1			
Cheese and Bacon Muffins										1			
Bran Muffins										1			
Fruit Loaf	1	1								1			
Coconut Shortcake (Noreen)	1	1								1			Noreen
Chocolate Crunch	1	1								1			
Recipes = 15	8	6			2	2			2	13		1	4

little - light materiality	mid materiality	heavy materiality	doodled/ image details	pencil	pen	sweet	savoury	meals	sauses	sweets	appetisers	cakes	small cakes / muffins etc	puddings	biscuits	other
		1			dark blue	1									1	
		1	extra details added later		black, red & blue	1										break-fast
		1	extra details added later		blue & black		1									bread
		1			black	1									1	
		1			black	1									1	
		1			blue	1							1			
		1			blue	1						1				
		1			red	1						1				
		1	child's writing on back "Betty Stafford", "Alba", Mag-", "Flora", "san-", "pink"		blue		1	1								
		1			blue	1						1				
	1				black		1						1			
	1				blue	1							1			
	1				blue	1						1				
	1				blue	1								1		
		1			blue	1				1						
4	11		3		15	12	3	1		1		3	4	1	3	2

Recipe name	pages in total	original page attached	1/2 attached	loose original	insert	insert details?	date?	blank	author unidentified	mother wrote	kids wrote	mentions name / extra details	recipe attributed to...
Christmas Cake (Kath's)							1980, '81, '82, '83, '86, '87, 88			1		Joseph	Kath
JAMS & PRESERVES	1	1								1			
Fig Jam	1				1	lined note paper			1				
Marmalade	1	1								1			
Dried Apricot jam										1			
Lemon Butter										1			
Tomatoe Sauce	1	1								1			
Spaggetti and tomatoe Soup										1			
Fol Spaggetti										1			
Tomatoe Relish	1	1								1			
Spaggetti										1			
Preserving Tomatoes										1			
Blank	24	24						24					
Recipes = 11	29	28			1	1	7	24	1	11		1	1
TOT. = 151	#	78	7	25	39	22	11	52	38	98	5	12	21

little - light materiality	mid materiality	heavy materiality	doodled/ image details	pencil	pen	sweet	savoury	meals	sauses	sweets	appetisers	cakes	small cakes / muffins etc	puddings	biscuits	other
		1	Many notes and reminders added each year + "Josephs Christening cake"		blue	1						1				
		1	"Line tin with foil then greaseproof paper" - Christmas Cake		red											
		1	numbers on reverse "3/4, 3/4, 3/4, 9"		blue	1										jam
		1			blue	1										marmalade
		1			blue	1										jam
		1			blue	1										spread
		1			blue	1				1						
		1			blue	1	1									
		1			blue	1	1									
		1			blue	1										relish
		1			blue	1	1									
		1			blue	1										preserve
24																
24		12	3		12	5	6	3		1		1				6
56	52	80	27	4	113	92	43	25	7	16	4	18	16	21	7	22