

The Artist in the Field: Investigating tourist
performativity and ethnographic
methodology through art practice

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Abstract of the research

This research centres on an artistic exploration of ethnographic methodologies whilst investigating tourist performativity and the presentation of self within tourist documentation. Central to this presentation is the performance of the documented smile. The materiality of this research comes from documentary evidence (video, sound, photography, interviews, fieldnotes and diaries) recorded during a fieldtrip around popular tourist destinations in Europe. Data gathering methods, such as participant observation, reflexive writing and informal interviews with tourists, were employed not just to capture the tourist experience of others, but also to explore the multiplicity and variability of the researcher self within the field. The representation of the researcher within the research findings has become one of the issues that this project has sought to address.

Two practical outputs, a primary case study entitled *Smile: Formaggio con Queso* (a randomly configuring computer networked installation) and a secondary case study (an interactive kiosk), interface a database constructed from the field data. Both case studies support research into how ethnographic methods might be used to inform the production processes of an art project, and, additionally, how digital art practice might contribute to the presentation of post-paradigm ethnography. The practical issues of data collecting and the implications of using the self as part of the data source are highlighted. This will be of interest to artists working in field environments where the self and 'other' is synonymous. Furthermore, the primary case study challenges conventional representational ethnographic modes in order to facilitate new kinds of qualitative and ethnographic insights.

A reflexive autoethnographic approach to writing the thesis has been utilised to validate my personal narrative as a line of inquiry.

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Author Declarations

1. During the period of registered study in which this dissertation was prepared the author has not been registered for any other academic award or qualification.
2. The material included in this dissertation has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.
3. The programme of advanced study of which this dissertation is part has consisted of:

- Supervision tutorials and technical advice
- Research methodologies training leading to a post-graduate certificate in Research Methodologies
- Attendance at relevant research conference: *Tourism and Performance: Scripts, Stages, Stories*, Sheffield, UK, July 14-18 2005. Sheffield: Centre for Tourism and Cultural Change.
- Professional development through European touring of the *Smile: Formaggio con Queso* exhibition.

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Ethical Statement

The intentions of this statement are, firstly, to outline the ethical principles and the institutional guidance that was received prior to and during the initial data collecting of June 2004, and, secondly, to look at the subsequent development of Nottingham Trent University's Ethics Policy and Guidance which currently governs research. From an initial discussion with my Director of Studies the first consideration, concerning the ethics of using public participation, was that all participation had to be informed. It was of utmost importance that all participants have a full awareness of the project and an understanding of how their contribution would be used. In the field, participants would be approached, a verbal description of the project would be given, and after participating (recording their smile performance) they would sign a release form. When it came to drafting the release form, advice and support came from NTU's Research Methodologies course. The release form, which was translated into several languages, was simply worded, and succinct in outlining the project and the implications of participation. In line with NTU's research requirements, the intentions of the project and the research methods used were outlined and presented to a research committee and approved. In addition to this, the project received annual monitoring approval for each subsequent year thereafter.

Since the initial data collecting of 2004, NTU's policy and guidance on ethics has evolved considerable. Increased demands for greater public scrutiny and accountability have meant that studies involving human participants are expected to be formally reviewed and inspected by individuals who are independent of the research. A Research and Ethical Governance Monitor now supports and co-ordinates this area of activity. Their responsibilities include the monitoring of ethically approved studies and policies and procedures adopted across the University. The consequential development of ethics and governance at NTU, and the implications for research involving human participants, has meant an increase in accountability and responsibility towards all those involved. Point 48, of NTU's Ethics and Governance – Professional Standards in Research contains the following:

Valid and informed consent is required from all participants in research. Arrangements should be made to provide any relevant information in an appropriate format to all research participants (as well as to their legal representatives if appropriate). Research participants should be aware of all the potential risks and benefits, if any, associated with their involvement. They must also understand that their involvement is entirely voluntary and they are free to withdraw at any time. (NTU Research Ethics and Governance, 2008)

Although my data collecting predates NTU's revision of ethical standards, it was achieved, nevertheless, by following the guidelines that existed at the time. All efforts were, therefore, made to ensure participation was informed and that participants were aware of all the implications. As a consequence of ethical policy development, the inherent ethical issues that have arisen concern a

participant's right to withdraw their involvement from the project. If the project had come under the terms of this current ethical policy, the release form would have had to include details of how to do this. Completion of the form, whilst in the field, would also have required a fuller detailing of each participant's contact information. When each release form was signed, most participants submitted a general address; city and country. A large proportion included an email address, which was used as a means of correspondence. Shortly after the field trip, a 'thank you' email was sent to all those participants who had included an email address on their release form. This email further reiterated the intentions of the project. It also provided the means to contact me and presented an opportunity for any participant to withdraw their consent. Fortunately, no withdrawal has occurred.

This statement is intended to clarify the inherent ethical issues given the timing of the collection of the data and the subsequent development of NTU Policy and Guidance.

Chapter 1: Introduction

1.1 General introduction



Figure 1: Three Smiles at the Brandenburg Tor

The initial impulse for embarking on this project comes from an artistic curiosity in the subjects of tourist performativity, embodiment, and the presentation of self within tourist documentation. Central to this presentation of self is the performance of the smile, which is utilized as a starting point for examining touristic experiences. The formation of narratives which flow from these experiences are explored within the case study *Smile: Formaggio con Queso*¹, a database of photographs, video, found sounds, dialogues, fieldnotes and diaries. All these components were recorded whilst using participant observation², reflexivity, informal interviews and dialogues with tourists as part of a fieldtrip around Europe. The database, a digital matrix of sound and moving image, exists on a computer network that uses random displacement as a means to reconfigure the original components, thereby forming new narratives.

¹ The title of the case study *Smile: Formaggio con Queso* is an ironic take on the practice of saying ‘cheese’. The convention for saying ‘cheese’, as noted by Angus Trumble (2004), originated in British public schools around 1920 and is used to facilitate smiling. With regards to the title of the case study ‘formaggio’ is the Italian word for cheese and ‘queso’ the Spanish. However, they are not ‘cheese’ equivalents, simply translations of the word. Trumble indicates equivalent words for ‘cheese’ as used in other countries such as ‘patata’ (potato) which is Spanish, ‘appelsin’ (orange) which is Danish and ‘kim chi’ (cabbage) which is Korean. The ‘cheese’ theme continues as part of the terminology used to denote the relationships within the installation network (‘cheese controller’ and ‘cheese clients’). This will be outlined later within this introduction.

² Participant observation involves the direct participation of the researcher in the events being studied.

The use of the terms 'fieldtrip', 'participant observation', and 'reflexivity' are all ethnographic strategies for gathering data. They exist within the social science lexicon of qualitative investigation. After further research into ethnographic methods, it became apparent that there were many shared similarities with my artistic methodologies. The commonalities between the two required further research to ascertain the extent to which ethnography could inform the production of the *Smile: Formaggio con Queso* case study. The design of the field trip and the practicalities of data recording are, therefore, examined through this social science framework and made explicit within this thesis. The emerging research method of autoethnography, also became an approach to writing the thesis. As a method, autoethnography embraces and acknowledges the personal narratives that are embedded within the researcher self and recognises them as a valid tool for knowledge production. As an artist employing art as the method for knowledge production, the writing of a thesis based upon the traditional orthodoxy of a positivist scientific model seems incongruous. Grounded in postmodern philosophy, autoethnography, unlike traditional approaches which view the self as a contaminant, is emancipatory as it validates the personal narrative as a line of inquiry. The position of my researcher self during the fieldtrip morphed through a series of selves, a multitude of personas, and these have been taken into account. This thesis will therefore contain several moments of reflection derived from field materials which will be used appropriately as my research becomes unravelled.

Postmodernism has legitimised many ways of knowing through questioning the dominance of any one particular model. By this reasoning, all lines of enquiry are legitimate and no particular way should be privileged over the other (Wall, 2006). Wall's recent analysis of autoethnography highlights the various issues concerning this challenging line of inquiry and that any adoption should not be done in an uncritical fashion. I will expand upon my use of autoethnography within the literature review of chapter two.

Having consequently adopted an anthropological framework and investigated recent developments in ethnography, it became apparent that there was also an opportunity to explore current ethnographic paradigms for representation and to add to the methodological discourse within the field. The impact of digital technology for the presentation of ethnographic knowledge, for example, the use of CD ROM and hypermedia as investigated by Dicks, Mason, Coffey and Atkinson (2005), has created far reaching implications for ethnographic research. The *Smile: Formaggio con Queso* case study, as a delivery system for the projects research findings, uses two representational forms. The first is an installation that uses three digital projections, a triptych of moving images coupled with surround sound. The second is a computer kiosk containing all the installation data, including all the field notes, diaries, maps, still photographs and itinerary documents. Within this thesis, I will explore the notion of presenting the case study as a 'multi-

semiotic ethnography' by looking to those current ethnographic paradigms that validate the ethnography within my practice.

The project draws from a number of other fields, such as tourist studies, psychology and new media theory. However, it is firmly rooted in contemporary art and, as such, is in a position to question theoretical positions and assumptions through practice.

1.2 Research aims and emergent questions

There are three aims from which three research questions have been formed. All three questions are intimately linked and have been derived from the application and exploration of several research methodologies.

1. To investigate tourist performativity and the performance and documentation of the tourist smile.
2. To explore random recombination and computer network technology as a means to generate narratives from a database consisting of sound, moving image and spoken word.
3. To explore auto/visual ethnographic methodologies for the creation of a multi-semiotic ethnography that exists as a digital installation and kiosk.

The initial research questions which came about from these aims are the following:

1. How might ethnographic methods inform the production process of the *Smile* project? A reflexive analysis and comparison of art practice and ethnographic method.
2. Can the presentation of artworks, such as the *Smile* installation and kiosk, be considered ethnographic and fit with current ethnographic paradigms?
3. Can an artwork exist as a multi-semiotic ethnography if it randomly re-combines its research data?

These were the very broad starting questions which the research was intended to at least partially address.

The first aim investigates tourist performativity and the performance and documentation of the tourist smile. Inspired by the experience of tourist performances around the Manneken Pis in Brussels (see chapter three), a field trip was organised to further explore tourist performativity by documenting tourist activity around several principal European cities. Tourists were to be recorded overtly, through participation, and covertly through candid photographic and video recording. Furthermore, the artistic process of data collecting was to be recorded in order to examine the various performances of the researcher / artist self within the field. Data collecting took the form of diaries and field notes; sound and video recordings, and still photography.

The second aim explores the random recombination of a database and the use of computer network technology as a generative strategy for the production of digital art. Initially, the project's practical concern was the investigation into the authoring and scripting of the DVD (Digital Versatile Disc) and the use of the DVD player. My initial line of inquiry began at the Masters stage and progressed from the use of one DVD player to the utilization of three. However, after consultation with technicians and programmers, and through the testing of three machines, I found that this technology had insufficient processing power for configuring a large database and lacked the capabilities to synchronise the start and finish of each one minute component. The synchronising of each component had become an important part of the aesthetic particularly with the three sonic elements which utilise surround sound technology. Due to the length of time each machine took to respond to the algorithms written within each DVD, the components chosen from the database became asynchronous. The solution to this problem was to use a network of four computers, one being the controller and three to contain the database (see figure 2 below). A software program was consequently written to control the network. Further details of the software programme are contained within appendix 1.

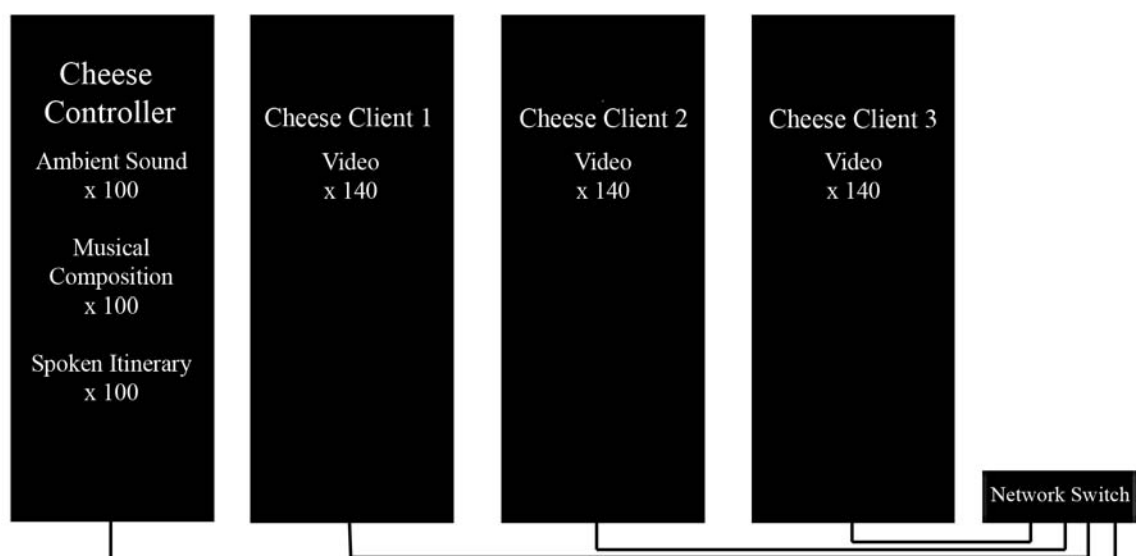


Figure 2: The case study network

The third aim addresses the use of art practice as a means to investigate the potential for creating a multi-semiotic ethnography. As previously stated, the design and organisation of the fieldtrip, the process of data gathering, the reflexive analysis of the fieldwork, and the research findings all make up the data for this project. The presentation of this data comes in two forms: the first, a randomly generated installation of soundtrack, video and spoken dialogues, and the second, an interactive kiosk containing all the installation components and textual documentation generated as part of each process. Individuals interacting with the kiosk are able to respond reflexively to the experience of the installation by revisiting the same material which is linked to its metadata within the database. All of these materials within the kiosk are accessible and linked through the use of hypertext/media.

What is interesting is how the current research into hypermedia representation partly concerns the challenge it poses to the traditional book form, with its set physical presence and sequence of pagination (Dicks et al, 2005). For me, these issues are pertinent as they reiterate the fermentation within ethnography towards a representational change not just in the articulation of the research, but also in the technology or vehicular form that contains it. The implications for using random configurations of media and for the use of hyperlinks and hypermedia will be discussed later in chapter 6.

The practical element of my research will be contextualised through looking at the work of other artists. I will begin by looking at work that uses an element of randomness or recombination, such as Raymond Queneau's (1961) book *Cent Mille Millions de Poèmes* (chapter one). I will then look at artists who use field techniques, such as data gathering, as part of their work (chapter five). Finally, I will look at art practice that is based around the construction of a database (chapter six).

1.3 Research methods used

1. An intensive period of data collection from a fieldtrip using participant observation. Through the use of recording technologies, the fieldtrip was documented and material captured for the construction of a database. Short informal interviews were also recorded with tourist participants.
2. Bricolage as a method for data collection. Although an itinerary was created as a means to guide and facilitate data collection, deviation from this guide frequently occurred resulting in a random assemblage of found material. The outcomes of this method of data collecting, the raw material of found sounds, chance encounters with transient participants, and the analysis of this material using a number of research methodologies, constitutes a method of

bricolage. Gray and Malins (2004), citing Denzin and Lincoln, state that ‘the bricoleur works “between and within competing and overlapping perspectives and paradigms” with an awareness of the research implications of those paradigms’ (2004, p. 74). The number of perspectives drawn from several research fields reiterates this methodology.

3. Analysis and critical assessment of ethnographic methods for data collection within fieldwork. Through this framework, the design of the fieldtrip, the implications of the researcher-self within the field and the consequential data will be analysed.
4. The construction of artworks that re-present research findings to explore ethnographic paradigms. This entails the primary construction of a digital installation for the re-presentation of ethnographic data. The random configuration of data within the installation elicits multi-vocality, in other words, a substantial number of versions of the same material that can be interpreted in many different ways.
5. Analysis and critical assessment of relevant critical and theoretical texts in each field of study. These predominantly come from anthropology, ethnography, tourist studies, psychology, critical theory and cultural studies.
6. An examination and utilisation of current research into tourist performativity from the field of tourist studies. This research stems from viewing the tourist as performer; of enacting scripts through which tourists organise and add meaning to their experiences and journeys. Based on this premise, tourist activity can be seen to be staged.

1.4 Chapter outlines

In addition to the introduction, literature review and conclusions, the research is broken up into the following four sections:

Chapter 3:

Within the field of tourism studies, the once previously held idea of performance as enactment, of being a substitute for the authentic experience, is now being replaced with the idea of the tourist as a reflexive agent able to ad lib, improvise and take detours from the scripts that they have been given (Picard and Robinson, 2005). Likewise, the performativity of tourist photography (Larsen, 2005) as an embodied act rather than one of consumption, will also be examined in light of the projects aims. In chapter three, I explore the inspiration for the project; of being a reflexive tourist

observing the praxis of tourist performativity. These current notions of performance will be integrated into the research.

Chapter 4:

I outline the planning and organising necessary for the smooth running of the fieldtrip and identify the reasons for choosing the cities and sites. The use of the internet as a resource for research is also examined here. Finally, I compare the projects pre-production preparation with that of traditional ethnographic methods. I also draw on other artistic practice to supplement this comparison.

Chapter 5:

The fieldtrip, the transient studio, where material was both created and simultaneously documented as part of the artistic process, is examined through looking at issues of identity and self in the field and the subjective / objective dichotomy of field research. The issues arising from being in the field, the exchanges between the artists and participants are also examined. The performance of the smile is explored, drawing from current research from psychology and the social sciences in light of the fieldtrip experiences.

Chapter 6:

The post-production building of a database; the creation of spoken dialogues, sound compositions, and video, are analysed in context with two examples of practice that use databases and interfaces for information retrieval. The project's case study, *Smile: Formaggio con Queso* (2006), is interrogated and viewed through an ethnographic framework to answer the research questions concerning its ethnographicness.

The narrative that runs throughout this thesis is illustrated with images and tables to alleviate as much as possible, the distraction that appendices can cause.

1.5 Connection to previous research

As an artwork, *Smile: Formaggio con Queso* connects to a number of research strands: travel and tourism; the use of ethnographic enquiry; randomly configured art; the database as an art form; the examination of emotion and human expression. From out of these themes, the duality of random configuration and the construction of databases have determined not just the scale of the project but also the potential duration. It is important for me to briefly mention a number of artworks which precede this project, as a means of placing it within a canon of works investigating random recombination. This further contextualises the second of my project's aims.

Throughout the last three centuries there have been a number of artists randomly recombining ‘databases’ of material as a means to generate new works. Music, with its notational system, is conducive to recombining. *Musikalisches Würfelspiel*, or musical dice games in the eighteenth century, consisted of a number of musical elements that could be recombined via a formal structure. The random function of throwing dice was used to select these elements. An example can be seen with the musical games of the composer Johann Philipp Kirnberger who recombined phrases of six to eight measures. The results needed to adhere to a particular musical form such as a polonaise. The potential new musical compositions amount to 11^{14} , a number far too great to hear in its entirety. Likewise C. P. E. Bach also used individual notes as the units and developed a lengthy process of ordering them through random selection. Other composers such as Mozart and Haydn also composed for dice games using similar ‘programs’ (Zweig, 1997).

During the last century, John Cage, strongly influenced by the I-Ching, or the Book of Changes, a method of divination based on a binary system and chance operations, included chance or indeterminacy, such as events outside of the artists control, as part of the work. No two performances were alike although the database of materiality remained the same. The sections within the works would also vary through collaboration with other artists such as Merce Cunningham, who often worked independently. Other contemporary artists using random recombinatory strategies are Lev Manovich and Andreas Kratky with *Soft Cinema* (2000 - present) and Bill Seaman *The World Generator / The Engine of Desire* (1995-present). *Soft Cinema* will be examined in comparison with the *Smile: Formaggio con Queso* installation.

The various changes to the *Smile* installation have come about through looking at the existing work created within the field. In its current state, *Smile* is a triptych of projected images with surround sound for which a computer network has been used to randomly select the components of image and sound from a database. Each component is exactly one minute in duration. All the components, consisting of video, soundtrack, found sounds and spoken dialogue, have been designed to start and finish at the same time. Since the start of this project the amount of potential re-combinations within the database has grown. One particular artist who has influenced this is Raymond Queneau (1903 – 1976) a French writer whose two texts *Exercices de style* (1947[1998]) and *Cent Mille Millions de Poèmes* (1961) share a commonality with this project.

Queneau’s *Exercices de style* is a collection of 99 short pieces which recount, in different styles, the same banal incident: on the bus the narrator bumps into a man with a long neck, and later sees him at a train station in the company of a friend who fixes a button on his coat. Queneau retells the story repeatedly, using 99 different literary styles, to question notions about literary realism. The fieldtrip journey, and the consequent material collected as part of this project, concerns the act of

documenting experiences through touristic visits to other cities. The 'retelling' of these experiences is a direct consequence of their re-presentation time and time again through the mechanism of random recombination. Like *Exercices de style*, the work questions notions of realism in the sense that each one minute combination of video, spoken word and soundtrack contains a huge number of interpretations. The resulting acceleration and randomisation of images and sounds, produces an effect of 'multiple splintered narratives' (Fawcett, 2006). A familiar ritual of modern life, being a tourist, is subdivided into digital fragments which are then combined in potentially in-exhaustive permutations, draining the social interactions of their meaning.

The second of Queneau's text's, *Cent Mille Millions de Poèmes*, contains ten different sonnets with each line of each sonnet contained on a strip of paper. The reader can combine any of each sonnet's fourteen lines with any thirteen lines drawn from the others. The total number of combinations comes to 10^{14} .

The *Smile: Formaggio con Queso* database contains four elements: video, musical composition, spoken word and ambient sounds. For each of the three client computers (smile 1, smile 2 and smile 3), which form a triptych, there are 14,000 possible sound and audio combinations. Written into the programme cycle is a command function that randomly selects every possible combination within each client's database. At the beginning of each cycle there are 2,744,000,000,000 possible combinations ($14000 \times 14000 \times 14000$), but after each one minute experience this is drastically reduced. Within this cycle, no repetition of sound/video pairings will ever occur. When all the possible combinations are exhausted, the system resets itself and the cycle begins anew. Providing that the network runs continually, the cycle duration is 9.72 days. However, because of the random order of sound/video pairings the simultaneous experience of all three clients will be different for each cycle thereafter³. In other words, there is no order to how the sound/video pairings are chosen or how they combine to form the triptych.

The precursor to this project was a DVD artwork created as part of my Masters research. It was an investigation into family photography and how people document their everyday lives. *The Slide Show* (2003) consisted of five video pieces, each made up of moving image, soundtrack and spoken monologue⁴. Each piece commented on a number of rituals that are documented as part of everyday family life, such as the wedding ceremony, the school photograph and the seaside snap. The database of components was placed on a DVD and authored to randomly select one of each of the components. The work was then shown using digital projection and stereo sound. Like *Smile: Formaggio con Queso*, all the components were equal in length and edited to start and finish

³ I realise that some combinations may be repeated in subsequent cycles but this is obviously a result of the random recombinatory process.

⁴ Included on the accompanying DVD

simultaneously. The basic authoring process used for the Masters project was implemented within the original technical work of *Smile*. As mentioned earlier, the use of DVD technologies had its limitations, both as a container for the database and also as a random mechanism for re-combination. This resulted in the move to computer network technology.

The existing research that was pertinent to this earlier investigation came from *The Familial Gaze* (1999) ed. Marianne Hirsch, and also Roland Barthes' *Camera Lucida* (2000). The inspiration for the *Smile* project came as a direct result of researching *The Slide Show*, but it wasn't a conscious realisation. The exact moment of recognition came as a response to watching tourists documenting their holiday experiences. An account of this will be made apparent within chapter 3.

Chapter 2: Overview of Literature

2.1 Introduction



Figure 3: The Popes Chair Garden

This literature review is articulated through the research aims, weaving methodology, theory, and practice. I will begin by reviewing several texts from tourist studies, which explore tourist performativity, embodiment and tourist photography. This will be followed by a review of current research perspectives from the field of psychology which are pertinent to the study of the smile. These texts contextualise my research as stated in aim one. This will be followed by an examination of ethnographic texts that support the research methodology, and which comment on current paradigmatic questions and issues within the fields of ethnography and autoethnography. These texts will also contextualise my research as stated in aim three.

2.2 Tourism Studies

There is much debate surrounding the issues of tourist performativity; of 'acting out' spaces, enacting 'scripts' through which tourists organise and add meaning to their experiences and journeys. The metaphor of performance is used by Edensor to illustrate 'how tourism can be conceived as a set of activities, imbricated with the everyday' (2001, p. 59). Edensor notes that tourism is portrayed, in terms of both common-sense and academic understandings, as a practice quite removed from the everyday. The implication is that, as an activity, it is extraordinary rather than mundane because it concerns the exercise of 'play' rather than 'work'. He continues, citing

MacCannell (1976), stating that tourism allows for the release of more 'authentic selves' and an opportunity to drop everyday masks to explore different identities. The idea of 'getting away from it all' suggests a 'temporary emotional release' (Edensor, 2001, p. 60).

The point that Edensor makes, however, is that while there is prior knowledge with regard to knowing that one will carry out the roles of being a tourist, tourism, nevertheless, is awash with unconsidered habits:

Rather than transcending the mundane, most forms of tourism are fashioned with culturally coded escape attempts. Moreover, although suffused with notions of escape from normativity, tourists carry quotidian habits and responses with them; they are part of their baggage. Tourism thus involves unreflexive, habitual and practical enactments which reflect common sense understandings of how to be a tourist. (2001, p. 61)

Accordingly, tourism as an activity is increasingly part of the everyday, as it draws on the habitual performances of mundanity. Through exploring the idea of tourist as performer, as posited by Edensor, I will look at the performance of the smile as a potential requirement of tourist documentation. Through an examination of the material collected from the fieldtrip, I will formulate a position and add to this line of enquiry.

The Centre for Tourism and Cultural Change's third annual conference, *Tourism and Performance: Scripts, Stages and Stories* (Picard and Robinson, 2005), had as its agenda the investigation of the performativity of tourist behaviour. The themes of the conference were based around the following questions: How is individual tourist performance linked to socially pre-scribed or learnt models of behaviour? How are spaces and material culture 'enacted' by and for tourists? How is tourism performance linked to modes of touristic social interaction during the journey? And, what role do stories play in generating performativity and in liberating tourists from the acts of travel and tourism? As a delegate at the conference, I found that the papers touched upon a number of the points that this project is seeking to address, particularly Bruner's keynote speech, *Experience, Narrative and Memory in Tourism*, which investigates the narratives inherent during the pre-tour, on-tour and post-tour phases of the tourist experience. A substantial amount of research that revolves around the conferences research questions has been made available on the conference CD ROM (Picard and Robinson, 2005).

Larsen's recent paper, *Performativity of Tourist Photography* (2005), is based upon ethnographic research of tourist photographic performances conducted at northern Europe's largest medieval ruined castle, Hammershus, on the Danish island of Bornholm. Larsen's methods of documenting tourist performativity are very similar to those that were part of my field research around other European sites:

Because cameras and photographers were ubiquitous in both places, people seldom noticed that my camera was aimed at them, not at the attraction. I portrayed photographic performers who were unaware of my presence. They did *not* pose for my camera, and I never asked them to do so. (2005, p. 417)

Larsen's paper will be valuable, as his research incorporates both a theoretical position through a practical output. His exploration of how theories of performance are being used in the field to account for tourist behaviour will be utilised within this project.

Jansson's (2002) views on the mediatization of tourism are important to this project as they could also be a commentary on the *Smile: Formaggio con Queso* case study. Accordingly, modern tourism does not involve any pure first-hand gazing, because it is now represented by mediated images which have become the bench mark. Commenting on Urry's post-tourist perspective and the idea that the hyper-realities of the mediascape have replaced sociophysical mobility, Jansson suggests that mediated imagery actually reinforces the desire for 'first hand tourism' through an 'imaginative hedonism'. A number of comments left by visitors to the *Smile: Formaggio con Queso* exhibition actually support this. After experiencing the work, audience members became inspired to travel to those places that were part of the fieldtrip, and to partially repeat the itinerary. Jansson's ideas will also be used to comment on the creation of the itinerary, considering nearly all the research for the sites was garnered from information and imagery on the internet.

2.3 The Performance of the Smile

The smile as a facial expression is implicated in the photographic presentation of self. However, there is much ambiguity as to its meaning. According to Ekman (1985), there are up to fifty different versions of the smile (cited by Abel, 2002). Two types of smile have been noted, the first 'felt', and the second being 'social'. The 'felt', described as that formed in such situations as when two lovers are re-united after a long absence, is more emotionally charged and includes further physiological output other than just the mouth, such as the use of the eyes. The 'social' smile used, for example, by flight attendants, simply uses the muscles around the mouth. However, the question of whether facial expressions reveal inner feelings, or whether they are social mechanisms for influencing others, is a current valid concern within psychology.

Alan J. Fridlund (1994) argues against Ekman, suggesting that expressions carry no inherent meaning. Instead of describing expressions from the point of view of the expresser, as Ekman does, Fridlund thinks more in terms of those that perceive the expression. He suggests that expressions have evolved to illicit behaviours from others, so that a smile, for example, could simply be a sign of welcome. As an expression, it is essentially bound up with the social. Through our own

observations during the fieldtrip, it was apparent that the smile and its social uses varied between cultures, gender and age groups.

An Empirical Reflection on the Smile (2002), edited by Abel, contains some current research into the smile from a number of perspectives. As well as an updated outline of the behavioural ecology view of smiling by Fridlund, there is also research by Hall, Carney and Murphy (2002), who look at gender differences in the smile. The work of Hess, Beaupré and Cheun (2002) examine the cultural differences and similarities in the function of smiles. The impact of culture and gender on the fieldtrip process will be identified later in chapter five through a reflexive analysis.

There is very little literature that examines the smile within art. One text that I will refer to is *A Brief History of the Smile* (2004) by Angus Trumble. Trumble's research began as a response to a request by dental surgeons who asked him, as a curator, to comment on 'the changing criteria by which European painters of the eighteenth and nineteenth centuries defined the beautiful face' (2005, p. xxi). His research began as an examination of the representation of teeth in 18th and 19th century works of art. The interest in teeth and smiling is very much apparent in scientific, psychological, and sociological literature. Trumble looks at how the meaning of the smile has changed over time. He illustrates his research with examples that vary from emblematic works of art from the 19th century to toothpaste advertisements. Most relevant for this project is his research into the conventions for saying 'cheese', which, when said, reproduces in those that are being photographed something that resembles a smile. The title of the case study for this project, *Smile: Formaggio con Queso*, plays with these notions of vocalising words to form smiles.

So far within this literature review, I have discussed a number of texts that are pertinent to the theoretical element of aim one and which support my investigation into tourist performativity and the performance and documentation of the tourist smile. In the following sections I will examine a number of texts that will be used to inform my utilisation of auto/visual ethnographic methodologies for the creation of a 'multi-semiotic ethnography'.

2.4 Digital Ethnography

The *Smile: Formaggio con Queso* case study is centred upon a matrix; an interconnected computer network that contains a database of sound and video files (soundtrack compositions; found ambient sounds; recorded interviews and video footage) which are randomly configured. What needs to be addressed is the current paradigmatic thinking within the field of digital ethnography in order to ascertain how the work challenges ethnographic presentation. One question that this thesis will

explore is the legitimacy of this form of art production as a vehicle for the presentation of ethnography. This exploration will, therefore, be situated around the *Smile* case study.

In *The Digital Ethnographer* (1999) Bruce Mason and Bella Dicks explore the notion of using digital technology for the creation of a 'multi-semiotic ethnography'. They define this as the use of images, written texts and sounds representative of iconic and symbolic signs. They argue that through the use of hypertext/media it is possible to develop new structures for presenting academic argumentation and analysis. They write:

We believe that there is a convergence of "post-paradigm" ethnography (Marcus and Fischer, 1986), which stresses multi-perspectivism and intertextuality, with new types of computing technology such as the Web and multimedia CD ROMs, which offer new media for ethnographic authoring. (1999, p. 1)

The research of Mason and Dicks et al within the School of Social Sciences at Cardiff University, attempts to formulate a theoretically informed appraisal of digital technology in qualitative social research. Their work addresses the theoretical, methodological, and empirical implications of undertaking research that exploits the full possibilities of contemporary information and communication technologies such as the web, CD ROM, and hypertext.

Their work with hypertextual/media data in the form of ethnographic websites (<http://www.cf.ac.uk/socsi/hyper/ht99/EHE.html> 28/04/05), illustrates the paradigmatic shifts within the field. Although they specifically centre their research on the exploration of hypertext, their research provides a contextual framework which can support this project's aims. The paradigmatic bridge between hypermedia and the random re-combination of a database lies in the metaphor of the rhizome as established by Deleuze and Guattari (1988). Mason and Dicks (1999), citing Landow (1998), suggest that the 'rhizomic' metaphor is illustrated by its resemblance to the strawberry or the potato plants off-shoots. Its opposition would be that of the tree which is web-like and branching, indicative of a centre with branches and exemplifying strong authorial narratives and ethnocentrism. The rhizomic nature of hypertext suggests an underground, acentred connectivity expressing a non-hierarchical structure that is constantly in flux. Changing one aspect of the structure shifts it in unpredictable ways. Mason and Dicks suggest that the use of hypertext, as a means to present ethnography, 'allows many different voices to be brought into creative juxtaposition with each other, through the possibility of incorporating many different kinds of text and data archive' (Mason and Dicks 1999).

This articulation of the rhizome feeds into this project by means of the technological process of the installation, not through hypertextual linkage but through the interconnectedness existing between all the files that are part of the matrix. The non-hierarchical inter-connectivity of the database, the

re-combination of the sound / video matrix through the random selections of the programme, and the various juxtapositions that arise, produce a multi-semiotic ethnography of ‘different voices’. The numerous possibilities for decoding the many varied combinations of sound and video create a far deeper well for meaning to be drawn from. There is no strong authorial narrative, only the random juxtaposition of signs and their interpretation. The implications for a randomly produced ethnography will be examined in detail in chapter six.

The research by the Cardiff School of Sociology, which includes Dicks, Mason, Coffey and Atkinson, examines the effects of using hypermedia for ethnographic research in its publication *Qualitative Research and Hypermedia: Ethnography for the Digital Age* (Dicks, et al 2005). Building on the early investigations by Mason and Dicks, the analysis explores the paradigmatic shift within ethnography, and suggests, citing Denzin and Lincoln (2000), that the ‘crises of representation’ does not just concern ethnographic representation and legitimation but also that of praxis (Dicks et al, 2005, p. 28). The status of the ethnographic text has become questionable and the effects of postmodernism, to some degree, have prompted its reappraisal. The contestation of representing social reality using a realist literary style (the impersonal invisible narrator) has come about through recognition of the complexities of social life. Texts having such a singular viewpoint ‘may not do justice to the complexity of cultural forms’ (p. 31). This recognition has led to many alternative approaches:

Various commentators have called for texts that are more open, messy and fragmented – in order to challenge and highlight the very conventionality of ethnographic writing and to encourage more creative and complex modes of representation (Denzin and Lincoln 2000; Ellis and Bochner 1996). While the conventionality of all modes of representation is implicitly recognised, there is more than a hint in such arguments that complex texts may be more faithful to the complexities and contours of social life. (*ibid*)

Dicks, Mason, Coffey and Atkinson’s work explores the implications of using hypertextuality and hypermedia for ethnographic representation. Their findings are based upon the research outcomes of their own case studies that explore hypertext and hypermedia. Their research will feed into this project’s question concerning its representation as a ‘multi-semiotic’ ethnography.

2.5 The Researcher Self / Autoethnography

The issue of the researcher ‘self’ in ethnography and the explicit visibility of the researcher voice have been concerns within the field for many years. As a method, autoethnography has evolved from out of these paradigmatic shifts, resulting in the researcher being implicated within the research material. In *Auto/ethnography: Rewriting the Self and the Social* (1997), Reed-Danahay conceptualises a definition:

The concept of autoethnography... reflects a changing conception of both the self and society in the late twentieth century (Cohen 1994; Giddens 1991). It synthesises both a postmodern ethnography, in which the realist conventions and objective observer position of standard ethnography have been called into question, and a postmodern autobiography, in which the notion of the coherent, individual self has been similarly called into question. The term has a double sense – referring either to the ethnography of one's own group or to autobiographical writing that has ethnographic interest. (Reed-Danahay, 1997, p. 2)

The two definitions that Reed-Danahay refers to, have been explored by a number of ethnographic researchers such as Banks (2001), Coffey (1999), Holt (2003), Russel (1998), Spry (2001) and Wall (2006). These texts explore autoethnography, either through its practical application as representation or critically as commentary.

There have been several recent texts that support the argument for the use of autoethnography as a qualitative research method. But they are always, it seems, forced to fight their corner against the positivist tradition⁵ dominating the academy of the arts and humanities. The positivist model for presenting research findings is incongruous, in some respects, to those doing art research. Having to follow the conventions of positivism indicates that art practice does not have the confidence to break from the tradition.

As an emerging qualitative research method, autoethnography, by its very nature, incorporates the self within the writing. As an artist immersed in the research process of being a tourist, the self, with all its baggage from everyday life, will *always* be implicated within the research. Autoethnography can be an appropriate model for writing up the research document that accompanies practice. I intend to outline a number of key issues that will sustain the incorporation of the first person voice derived from personal experiences within the field. The first issue concerns the concept of reflexivity.

Reflexivity is a concept that most ethnographic researchers are familiar with. It is a moment when a researcher stops to think how their presence and perspective may influence the outcome of the research process. In the mid 1980's the crises of representation brought about a number of prominent texts that questioned traditional notions of science. What became increasingly apparent was that culture could only be captured from the perspective of the researcher (Denzin & Lincoln, 1994). Accordingly, methods such as autoethnography, which are founded on these postmodern ideas, 'challenge the value of token reflection that is often included as a paragraph in an otherwise neutral and objectively presented manuscript' (Wall, 2006, p. 3). Citing Clandinin & Connelly (1994), Wall continues, 'If a researcher's voice is omitted from a text, the writing is reduced to a mere summary and interpretation of the works of others, with nothing new added' (*ibid*).

⁵ Positivism is the application of a scientific method for the production of knowledge through observations perceived through the natural senses but not on intuition or revelation. Traditional subjects such as aesthetics and metaphysics are dismissed as "meaningless" because their content cannot be subjected to verification.

Amanda Coffey in *The Ethnographic Self* (1999) explores the relationships between the self and fieldwork and how the field plays its part in the construction of researcher identity:

Fieldwork involves the enactment of social roles and relationships, which places the self at the heart of the enterprise. A field, a people and a self are crafted through personal engagements and interactions among and between researcher and researched. (p. 23)

With reference to the above, a question that I will engage with concerns the part ‘the field’ played in the construction of *my* identity. I have to consider that my identity already carried with it the baggage of memory from previous visits to ‘the field’ and from experiences as one of the ‘people’, in this case being a tourist. These issues were methodological concerns involving my own familiarity with the ‘field’ and the ‘people’; the objective/subjective dichotomy of role play and my own strategies created for reflexive prompting. Coffey continues:

Ethnographic methodology has changed, and how methodological and political critiques of social anthropology (and ethnography more generally) have, in recent years called into question the image of ethnographer-as-stranger and marginal, challenging the dichotomies of strangeness and membership, experience and innocence, knowledge and ignorance, suggesting that they do not fully, or even partially, capture the complexities of the self in the context of meaningful and fruitful fieldwork. (1999, p. 20)

Her text highlights the reflexivity required to analyse all the documented material within this project to enable each role to be identified, labelled and analysed. This use of autoethnography as a reflexive labeller will enable me to look upon my self as ‘other’, with the intention of producing something that is epistemologically meaningful and that attempts to address, in the words of Tami Spry, ‘the polyglot facets of self’ (2001, p. 708).

It is important to briefly examine some of the charges against the use of autoethnography. According to Coffey (1999), the problematic nature of using the self as a data source is that any autoethnography can be seen as too self indulgent, introspective and narcissistic. There is also a suspicion that it contravenes certain qualitative research traditions and lacks methodological rigor (Holt, 2003). Even so, there is overwhelming support for it, as it has the potential to move ethnographic inquiry and knowledge forward. In a sense, it is more likely to present fuller pictures and therefore ‘thick description’, which, according to Clifford Geertz (1973), is the defining element of ethnography.

2.6 Visual Ethnography



Figure 4: Eiffel Starbursts

In *Doing Visual Ethnography: Images, Media and Representation in Research* (2001), Sarah Pink analyses the use and potential of photography, video and hypermedia in ethnographic and social research. As a counterpoint to the use of hypermedia within ethnography, as explored by Coffey et al, Pink addresses the increased use of visual material in ethnography from a reflexive perspective with particular emphasis on the interpretation of the visual and its ethical use. Based on her own experience of visual research, Pink writes that visual technologies may be interpreted very differently by those involved in the research and that context is the main determinate for its appropriateness:

However conscious ethnographers are of the arbitrary nature of photographic meanings, ethnographic images are still likely to be treated as 'truthful recordings' or 'evidence' by non-academic viewers. Ethnographers should pay particular attention to how different approaches to the visual and different meanings given to the same images may coincide or collide in the domains in which we research and represent our work. (2001, p. 39)

The research outcomes of this project (the *Smile* installation, kiosk and photographic exhibition) have been exhibited through the context of the art gallery space. The problem that I will later address concerns the ethnographicness of the research material and whether it is truly dependent upon the context of *where* it is viewed. According to Pink, 'once visual and other representations of ethnographic work have been produced and disseminated publicly, neither author or subjects of the work can control the ways in which these representations are interpreted and given meanings by their readers, viewers or audiences' (p. 43). Likewise, Marcus Banks points out that 'the multi-

vocality of visual images means they can address different audiences in quite different ways'. In ethnographic terms, however, this can create a 'problem of audiences'. According to Banks, multivocality can be silenced through the addition of text; captions that contextualise what is seen. The problem with applying a meta-text is that through time and through the occurrence of contextual shifts, the original narrative becomes destabilized (2001). The extraction of meaning is ultimately subjective, and it is the individual that makes images signify. In the words of Stuart Hall:

The power or capacity of the visual sign to convey meanings is only 'virtual' or potential until those meanings have been realized in use. Their realization requires, at the other end of the meaning chain, the cultural practices of looking and interpretation, the subjective capacities of the viewer to make images signify. (1999, p. 310)

One issue that Pink addresses is the ethical consideration of filming the public and re-presenting the material for public consumption. Pink is concerned with the notion of informed consent and whether participants have full knowledge of the implications of their participation. What Pink illustrates is that much of ethnography is about making private aspects of people's lives public. With this project, I overtly and covertly documented the actions and 'performances' of individuals in their role of tourist. The material that was imperative to obtain, was the documentation of smile performances by individuals who were unaware of my presence. Parallel to this, was the documentation of individuals smiling for my camera after consultation and explanation of the project. Both sets of material highlight ethical concerns. Pink raises the question of accountability and asks, 'who is responsible for deciding the content of the visual representation of other people's lives?' (2001, p. 43). Pink's text will highlight the ethical dilemma's that are faced in the field.

2.7 Brief Summary

As can be seen in this literature review, the concerns of this project require the examination of a wide range of cultural discourses. They include methodologies and theories from tourism studies, psychology, and, finally, ethnography. But what binds these discourses into a coherent whole, and which is the reason for this thesis, is the art practice and the trajectory of its construction. In the next chapter, I will outline the origins and inspiration for the art practice; the events and experiences which led to the creation of *Smile: Formaggio con Queso*.

Chapter 3: A Manneken Pis moment

3.1 The origins, inspiration and brief introduction to the *Smile* project



Figure 5: The Manneken Pis

Brussels, September 14th 2002

Basking under a Belgian sun, limply drinking beer before a statue of a urinating boy, we take our fill of one of the most famous of Belgian icons, the Manneken Pis. It's an insignificant figure; a naked stubby cherub, penis in chubby hand, emitting a steady stream of fountain piss. It's a site that doesn't strike awe, neither does it arouse amazement. How the Pis got its potency is something of a mystery to me. But here we are, sitting at a table just outside the Manneken Pis pub, sipping from stone beakers, contemplating what appears to us as the emperor's new clothes of tourist attractions.

The most striking aspect of this experience though, is not the attraction itself, but the tourist's who are visiting. Without drawing on the cliché metaphors of swarms or hordes, the tourists who are

having their Pis stop are very much like any other partakers of the strict fast-track tour; hungry, industrious and aware; hungry for sites, industrious in how they use them and aware that they are doing it. It is a knowing, jostling crowd, there to record and document the moment.

The group is on the large size and the forthcoming difficulty that they face is in getting their required photographic documentation completed within the time that the tour allows. Another issue that they have to negotiate is the other tourists currently utilising the space.



Figure 6: A Manneken Pis crowd

Watching from our table we observe the processes. What we see are a series of non-verbal agreements and the practice of an etiquette seemingly structured around being a tourist. It makes me wonder whether this behaviour is something acquired through touristic experience or one that comes from the tacit agreements of everyday life. At the moment I am absorbed with the spectacle. On the surface the whole scene appears quite chaotic but as we gaze upon it we start to see the formation of patterns between groups and individuals.



Figure 7: Manneken Pis



Figure 8: Manneken Pis



Figure 9: Manneken Pis



Figure 10: Manneken Pis



Figure 11: Manneken Pis



Figure 12: Manneken Pis

The tour party fractures and splinters; cells move to photographic vantage points and preparatory positions. There is choreography, a balance that appears as each unit goes about its earnest act of documentation.

What is striking is how performative these individuals are before the camera, how the performance of each of their smiles appears to be part of a conscious process. What makes this more explicit is their use of digital cameras with the facility to delete those smiles or performances that do not conform to each individual's self image. Individual photographs are taken, photographer and subject confer through looking at the image on the screen, and it is either saved or re-taken until the subject is satisfied. Those seconds of preparation, the fixing of the smile, the posing of the photographer are all part of a process that attempts to solidify a self image for the frame of the photograph.

As can be seen from the above diary entry, which was written during a tourist weekend break, the moment of inspiration for this project came from observing tourists in action around the Manneken

Pis attraction in Brussels⁶. It was a moment of being cognisant of something for the first time; of recognising performativity and performance to be part of the process for touristic photographic documentation. The experience of seeing groups of tourists pose for photographs is something that is familiar to anyone who has been to a popular tourist site, either independently or as part of a group. And it was the performance of the smile, as part of the process of tourist photographic documentation, which focussed my attention.

My interest stems from previous researches in performance, and its documentation, and previous research into the recording of theatrical and live art performances, as well as performance ontology. Coupled with a research interest in family albums and the documentation of everyday life, my experience of the Manneken Pis ‘spectacle’ would, therefore, be coloured by my perspective as an artist and researcher. My tourist weekend away was intended to be a break from the quotidian and the everyday experiences of both home and work. Tourism as an activity is traditionally represented as removed from this social sphere, an activity that is extraordinary, which concerns ‘play’ rather than ‘work’. However, as we shall see later in this chapter, tourism *is* part of the everyday. Tourists carry with them quotidian habits; these *are* part of the baggage (Edensor, 2001).

As a tourist visiting a site, one is expected to be drawn in by the potency of the object or the sites that one is gazing upon. Immersion in the various activities of tourism (of travelling to new places and capturing the tourist experience using photography) is an intrinsic part of the experience. Tourist photography is intricately bound up with self-presentation and monitoring bodies with “strategic impression management” (Larsen, 2005, p. 424 citing Goffman, 1959). Having consequently researched tourism as part of this project, it has enabled me to become more aware of the kinds of tourism that are apparent and the current issues that are being examined within contemporary tourist studies. An overview of current debates regarding the use of performance theory within tourism studies will be addressed later within this chapter.

My ‘emperor’s new clothes’ metaphor for the Manneken Pis, taken from the diary entry, is a trope that indicates my reaction to the site, a reaction which is overtly negative. The question as to why I found the site unremarkable will not be addressed here, for that particular trajectory ventures into the terrain of how and why tourist sites become designated. However, my position, albeit one that

⁶ As can be seen from figure 5 the Manneken Pis ("little man piss" in English), is a small bronze fountain sculpture depicting a naked little boy urinating into the fountain's basin. A number of legends surround the reasons for its existence, the most famous account concerning Duke Godfried II of Brabant. In 1142, the troops of this two-year-old lord were battling against the troops of the Berthouts, the lords of Grimbergen, in Ransbeke (currently Neder-over-Heembeek). The troops put the infant lord in a basket and hung it in a tree, to encourage them. From there, he urinated on the troops of the Berthouts, who eventually lost the battle. (http://en.wikipedia.org/wiki/Manneken_Pis [Accessed 5th June 2007])

appears quite cynical, is a form of tourist performance that will be examined later when I look at some performance types.

As reflexivity is a key term which will be referred to quite regularly, it will help if I give a brief definition. In the case of doing field work, being reflexive is having an understanding that the researcher is part of the social world being studied. According to Hammersley and Atkinson, reflexivity involves participating in the social world, in whatever role, and reflecting on the products of that participation (1995).

Perhaps because of the disappointment of this ‘stubby cherub’, my gaze then turned to the performances of my fellow tourists, who were far more interesting to me than the statue. Through exploring this experience via a diary entry, I became aware that if I was to embark on further research, my objective researcher self would inevitably slip and move through a number of selves, from researcher to tourist to artist and back again. This morphing of self, from within a polyglot of selves (Spry, 2001), was to become an important aspect of the research enquiry. As a consequence of reflecting on this, the question which arises concerns the validity of the self as a resource within the research process; whether it is possible within research to include first hand subjective knowledge. The issue of self within research has been touched upon earlier in chapters one and two through an examination of the use of autoethnography. Later within the thesis, I will expand further my uses of this methodology for gathering data.

From the initial tourist experience at the Manneken Pis, the idea of further study and research was nurtured over the course of a year. It wasn’t until early 2004 that work began on the pre-production stage of the project. The intention was to create a tightly managed tour of several European countries in order to simultaneously document the artistic process, the touristic experience, and the performances of tourists around various popular tourist sites. Air, rail and coach travel were organised, along with accommodation for both me and my travel companion, Lisa Kelly, whose job it was to document the travel and the evolving processes within the field. The pre-production period, which lasted several months, resulted in the creation of an hourly itinerary that took into account London, Paris, Brussels, Rome, Barcelona, Berlin and Prague. This itinerary was a crucial tool, as it was used to drive the project in order to document as much of the experience as possible. It also aided the management of the project whilst in transit, and acted as a reflexive prompt in order to temper the influence of our surroundings. Researching tourism through actively being a tourist meant slipping unconsciously in and out of roles. Through documenting our experiences, it was possible to review and reflect on these moments.

As a tool for critical inquiry, the process of data gathering had more in common with Levi Strauss's discourse on the bricoleur; of taking what was at hand; digitally recording sights and sounds; recording impressions textually and sonically and collating artefacts as and when they appeared. This process allowed me to be free of any conscious research restraints. At the same time, however, every opportunity was taken to make sure that the field trip was ethically sound⁷. This was achieved through the provision of release forms that were signed by individuals to allow me to use the captured sonic and visual material of them.

The outcome of the tour was a substantial amount of recorded material: thirty hours of digital video, fifty hours of sound recordings, over three thousand still images, and textual data in the form of diaries and field notes. During the post-production phase all the material was edited for a digital installation that had at its core a database of video and sound. In addition to these, one hundred sound pieces were also composed in order to examine the impact sound has on the interpretation of the visual. The additional practical elements of the post-production phase were the creation of a computer network to house the database, the writing of a programme to control the network, and, finally the creation of an interactive kiosk to contain all the data and meta-data (i.e. maps and textual elements). All three phases will be expanded upon in detail in the following chapters of this thesis.

As an introduction to the *Smile* case-study, what has been covered so far does not get close to the complexity of the project. What is outlined, though, are the processes of pre-production, data-gathering and post-production; the core components of the practice. My first initial question that comes from out of the research aims interrogates the use of ethnographic methodology in the production, design, and construction of an artwork. The remainder of this chapter will look at my reasons for adopting an ethnographic framework, and the benefit it brings to my practice.

After having applied a reflexive analysis post field trip, the need to source a 'scientific ally' became apparent, one that bridges 'the chasm that exists between the experiential world of the artist and that of the researcher' (Saarnivaara, M. 2003, p. 580). It became apparent that my artistic processes for data gathering were not too dissimilar to those employed by ethnographers; the use of participant observation, the field-trip and reflexivity are the field's principal tools for gathering data. By adopting this framework, I was able to formulate an artistic position expressed through what is a social science lexicon. In other words, it gave my practice another language through which my research could be articulated. Furthermore, it presented to my practice the opportunity to explore ethnographic enquiry in order to be able to comment on its uses for art research.

⁷ See ethical statement (p 9-10) that outlines the University's ethical policy and guidance at the time of the data collection and its subsequent development.

From within the field of ethnography, there are two developing strands that are pertinent to my enquiry: visual ethnography, and autoethnography, which explicitly uses the data derived from the subjective experiences of the researcher. As previously mentioned, the data recorded during the field trip also included a substantial amount of subjective perspectives, which came from keeping diaries and field notes. The use of autobiography within visual ethnography is suitably expressed by Russel:

Autobiography becomes ethnographic at the point where the film - or videomaker understands his or her personal history to be implicated in larger social formations and historical processes. Identity is no longer a transcendental or essential self that is revealed, but a "staging of subjectivity" – a representation of the self as a performance. (1998, p. 1)

Having no prior knowledge of ethnographic techniques, it was important for me to establish an informed definition. Through ‘Googling’, I came across a market research company called *Ethnographic Insight*⁸. This company uses consumer anthropology and market research strategies to look at the habits of consumers using everyday products and services. Their definition is worded strategically and aimed at businesses and the corporate sector, but nonetheless it is an appropriate model for my uses:

Ethnography is the study of people in their natural or "native" environments—where they live, work, shop, and play. It is a set of complimentary techniques developed within the discipline of anthropology. The ethnographic method requires a well-trained researcher skillful in immersing him or herself in diverse environments, cultures, and populations; in establishing rapport with people in these social contexts; and in interacting with them through participation, observation and dialogue to uncover their attitudes, beliefs, perceptions, and values, as well as the unspoken cultural patterns that shape behavior. (Ethnographic Insight, 2004)

The chapters within this thesis explore each research component in order to answer questions that concern both the practical uses of ethnographic method for data gathering, and the production of an artwork that is also a vehicle for ethnographic dissemination. This progression will also dismantle the various facets of the *Smile: Formaggio con Queso* case-study, as a means to make explicit the various methods that were employed within the research.

⁸ The company employs an ethnographic method that provides a holistic view of consumers in the context of their daily lives. The point that I am trying to illustrate is that as a discipline, ethnography is explicitly flexible. In this particular context the research is for commercial purposes and is done by professional anthropologists. According to the website the ethnographic model can be applied to all markets including technology, retail, alternative energy, real estate, book publishing and the record industry. Ethnography, accordingly, is predicated on observation and is a far more useful method for providing insights about ‘real people in real situations’. Their ‘ethnographic tool kit’ shows the different ways ethnography is used: participant-observation in real-life settings; onsite in-depth interviews; affinity group interviews; photo, audio and written journals or diaries; video-ethnography; scenario building. Nearly all of these strategies were appropriated in one form or another within the research of this project.

3.2 Tourist performances and embodiment



Figure 13: Old Town Square Clock Gazing

From the outset of this project, I have had to ascertain which current research strands within tourism studies share an affiliation with my research. I have been encouraged to discover the resonance that this project has with current debates concerning tourist performance and performativity. Within this body of research (Bærenholdt, Haldrup, Larsen, & Urry, 2004; Coleman & Crang, 2002; Edensor, 2000, 2001; Franklin, 2003; Franklin & Crang, 2001; Perkins & Thorns, 2001), explicit attempts have been made to ‘de-stabilise the visual hegemony of images, cameras, and gazes’, formulating a more *practice*-inspired performance perspective of tourist activity (Larsen 2005, p. 416). In much of the early literature, tourist photography was seen as ‘passive, superficial and disembodied’ (2005). However, the current work of Edensor (2001) and Larsen (2005) suggests that by utilising theatrical conventions and metaphors, and applying them to tourist activity, a more satisfying account of the ‘nature’ of tourism and tourist photography can be gained. Jonas Larsen’s *Performativity of Tourist Photography* (2005) is a current text which outlines the current discourse in the field and will be examined as a comparative study in chapter five. First, however, it is important to look at some of the major performance approaches within social science and how they have influenced research within tourist studies.

In *The Presentation of Self in Everyday Life* (1959), Ernest Goffman articulates a dramaturgical framework for describing everyday social encounters. Goffman states, that the self is a performed character, a public performer with carefully managed impressions. In this account, the self is a reflexive agent moving through different sociospatial stages or regions that require and allow

specific performances. Public performances are then put on show in what Goffman terms, 'front-stage regions'. Activities within this region embody certain standards based upon 'politeness and decorum' (p. 110). It is through this social etiquette that the individual maintains an appropriate moral conduct that is then accepted within society. The backstage, or back region, is where suppressed feelings make an appearance. It is where we knowingly contradict the actions carried out in the front region. Central to this performance of self is Goffman's idea that 'a correctly staged and performed scene leads the audience to impute a self to a performed character, but this imputation – this self – is a *product* of the scene that comes off, and is not a *cause* of it' (Goffman, 1959, p. 245). Based on Goffman's research, Larsen notes that performances are socially negotiated 'not only between actors but also with a present or imagined audience in mind (2005, p. 419). The self that Goffman refers to is 'intentional, calculating, and strategic, existing prior to the "show"' (*ibid*).

Goffman's ideas of performance are contrasted with Judith Butler's (1993) notions of performativity and the construction of gender and sex. Butler's ideas differ to Goffman's dramaturgical view through the deployment of a more linguistic definition of performativity. For Butler, the subject is not manipulative or agentive, but is a product of constantly recycled performances that become so habitual that they eventually appear normal i.e., identities do not pre-exist their performance. Through a ritualised practice that repeats earlier speech patterns (thereby 'citing' previous authoritative practices), performances are created as a result of a social script rather than, as Goffman suggests, the subject's performative abilities. According to Butler, it is 'the forced repetition of norms' which reproduces and cements – rather than destabilises – cultural identities (Larsen, 2005, p. 419 citing Butler, 1993).

Nigel Thrift, on the other hand, is critical of Butler, as her theories of performance lack any sense of creativity or play. According to Thrift, through his notion of 'nonrepresentational geography'⁹, it is everyday *practices* which produce the social world, continually reproducing it through performances of doing and acting. It is an approach that gives value to 'all the senses, embodied skills, and bodily enactments, and acknowledges that the "material" and the "social" intertwine and interact in all manner of combinations' (Larsen (*ibid*), citing Thrift 1996). Influenced by actor-network theory, it sees humans and technologies intimately connected. 'Human performances are never purely "social" or "human" but tied up with tangible non-humans. They are thus hybrids' (Larsen, *ibid*). A tourist with a camera is a special kind of hybrid.

Thrift's 'nonrepresentational geography' is concerned less with representation and meaning but

⁹ Non-representational theory, which stresses performative and embodied knowledge's, is an attempt to take the social sciences and humanities out of an emphasis on representation and interpretation by moving away from contemplative models of thought and action to those based on practice.

more with 'performative presentations', 'showings' and 'manifestations', with the latter of the two seen as a result of the first (*ibid*, citing Thrift, 1997). In essence then, 'embodied thinking and doing are noncognitive, practical, and habitual but nonetheless potentially creative and unpredictable' (p. 420). This perspective goes slightly against Goffman's calculating actor. But, nevertheless, our hold of the world according to Thrift is essentially practical; we know by doing.

Larsen continues to examine theories of embodied tourism by looking at the work of Crouch (2002, 2003). Crouch's view of tourism is again, like Thrift's, a practical one which extols the embodied nature of tourism and performativity as accommodating possibilities of the unanticipated, the unusual and the uncertain. Again, from this perspective, tourism is a bodily practice, with tourists surrounded by place and experiencing new encounters that are highly sensualized. But Crouch not only argues that embodiment relates to physicality, it also relates to the imaginary. 'Tourists perform places sensuously, mentally, and imaginatively; places exist on the ground, in mental landscapes, and in material cultures of images and objects (*ibid*, citing Crouch, 2002).

It is evident that performance is a highly contested area within the field, and as Larsen illustrates, the argument is between two essential theoretical positions: performance as a 'reinforcer of cultural givens' (*ibid*), and performance as a practice. However, whilst Goffman and Thrift both take the practice approach, they overlook the issue that performances are also about choreographies, both social and material. Larsen asserts that what they neglect to take into account is the staging and scripting of performance: 'Performances of tourism are "discursive practices"'. He continues, citing Rodaway (1994), that the tourist body 'is both a physical entity with an immediate geography and culturally defined in terms of style or body use' (p. 421). Gregson and Rose (2000) take this further by stating that 'performance - what individual subjects do, say, "act-out" - and performativity - the citational practices which reproduce and/or subvert discourse and which enable and discipline subjects and their performances - are inherently connected, through the saturation of performers with power' (*ibid*). Larsen, therefore, believes that tourist bodies are simultaneously pre-formed *and* performing. Human life from this perspective is seen as 'embodied, creative and interactive', and 'tied up with "enabling" discourses and technologies' (*ibid*).

Larsen's theoretical trajectory continues as he expresses his own position. He comments that although tourist performances are mostly habitually motivated, they can also on occasion be reflexive. However, following Goffman's theories, he suggests that performances also require audiences, real or imaginary:

We can now define performances as day-to-day cultural improvisations before an audience; performances are about "giving off" impressions... Therefore, because "non-representational geography" never speaks of audiences it is in fact a theory of (expressive) practice rather than performance. (Larsen 2005, p. 421)

The idea of an audience is a key determinant in the application of a performance based approach.

The work of Edensor (2001) explores the metaphor of performance to describe tourist activity. But rather than portraying performances as pre-formed, or even subversive, Edensor argues that tourist performances are ambivalent, even contradictory, in that they can be both 'intentional and unintentional, concerned with both being and becoming, strategically and unreflexively embodied' (Edensor, 2001, p. 78). He goes on to suggest that tourist behaviours can also be both 'enacted, from the disciplined to the improvised' (p. 79). Key to Edensor's perspective is that tourism is 'imbricated' with the everyday, 'where the everyday is both routine and full of disruption' (*ibid*). Those habitual responses which are played out in everyday life, find an outlet on the tourist stage by organising life for the individual and by connecting them to a cultural group. These shared habits strengthen affective and cognitive links, to produce a set of acquired skills that minimize unnecessary reflection every time a decision is made. For Edensor, tourism is never totally separate from the habits of everyday life, since they are 'unreflexively embodied in the tourist' (p. 61). As Edensor suggests, tourist performances are highly contradictory. We can see that some performances are derived from habitual behaviour, whereby everyday cultural norms are repeated and never questioned. However, as Edensor points out, habits are hard to break but they do, nevertheless, 'provide an identifiable code against which to react, as younger generations often do' (p. 62). In this way, habits can consequently provide a platform for cynical subversion and rebellion.

Globalisation too can play its part in change:

In a mobile culture where people constantly meet otherness, habits are brought to the surface, becoming manifest and thereby challenged. It is precisely because people in their everyday lives meet different habits that they are forced to verbalize and make conscious the things that are otherwise taken for granted and thus invisible. Once a habit has been described, it has also become something on which one must take up a stance, whether to kick the habit or to stick tenaciously to it. (Edensor, 2001, p. 62 citing Frykman and Löfgren 1996, p. 14)

The stages of tourism are invariably controlled and stage managed. Tourists receive direction and choreography from an industry which regulates their performances. Alliances are made with teams of tourist workers who offer strategies in how to negotiate spaces. There are props, such as guide books, carefully scripted information kiosks, and suggested vantage points for gazing and for photography. The intention is conformity and the observation of pre-existing discursive norms. But as we can see from the above research positions there are ways for conventions to be broken and for habits to change. Edensor illustrates this by considering alternative tourist performances; cynical performances, resistant performances, improvisation and involuntary performances. It is essential that we look at these alternatives, as they will be referred to later within the thesis. What follows are brief definitions of each.

'Post-tourists' are individuals who deliberately play along with their tourist roles and revel in the artificiality and staging of the tourist experience. They have a reflexive awareness of each constructed encounter, but are really disinclined to challenge it. Edensor uses an example from his own research with tourists at the Taj Mahal in India whereby a group of American tourists are posing for a camera at a conventional vantage point. The group's demeanour is one of mock astonishment and ironic awe (2001). The significance of the building is questioned. The conventions for gazing on this landmark and how to document it become undermined.

'Resistant performances' occur when tourists rebel against roles. Tourists may acknowledge and accept direction and control by the travel guide in return for the benefits of uniformity, dependability and comfort. But, if the directions are over-prescriptive, and if the stage management is too stifling, tourists can become frustrated and dissatisfied. Revolt ensues, with tourists being unwilling to follow the script. In less regimented tours, where performances are more fluid, there is more scope for tourist creativity and agency. As Edensor points out, tourists may deviate in a similar way to how 'pedestrians (temporarily) transform public space and transmit alternative meanings by using 'tactics' to re-appropriate space' (2001, p. 76, citing de Certeau, 1984). If performances are too tightly managed and restrictive, tourists will be resistant to conform to the scripted performance and produce their own adaptation.

'Improvisational performances' result when tourists desire to break habits and to try different roles. This is brought about as a result of encountering difference as part of a tour. As an example, Edensor uses the performance of the bartering system which facilitates an economic 'dance of exchange' between tourist and local seller. This type of activity prompts tourists to try unfamiliar roles. Radical improvisations include pushing personal, physical and mental limits through adventure sports, intensive adventure activities and sexual activity. These are activities that challenge everyday norms. 'Not knowing what to think and how to act gives these endeavours their potency, calls upon the resourcefulness of the performer to act according to contingency' (p. 77). Some of these stages may not be as demarcated or filled with the appropriate signs to enable a directed choreography. They are sought after because they provide a pleasure by challenging tourists mentally and physically. In certain heterogeneous places, such as bazaars and fluid spaces, random juxtaposition of objects and people occur. Edensor remarks that these stages, due to them emitting an abundance of signs, create a sensory and physical overload in tourists, which therefore curtails any reflexive performances due to the immanence of the experience. In these situations, rehearsed tourist roles have very little coherence.

Upon the various tourist stages, many different types of performance are simultaneously enacted. For onlookers, the failure to correctly read and understand performances results in judgmental

remarks on the competence of their fellow tourists. ‘Involuntary performances’ occur when tourists realise they are being watched, particularly when the performance is going wrong. A photographer struggling with a precarious vantage point around the Manneken Pis would be one such moment. This self-conscious realisation becomes more acute as they persevere with the performance watched by fellow tourists and local onlookers. The performance is involuntarily comedic.

This short taxonomy of tourist performance types will be drawn upon later in chapter five when I examine the research process as performance through an analysis of the diaries and the field notes. At the beginning of this chapter, I intentionally used a specific diary entry to help illustrate the origins and inspiration for the project. It was also an opportunity for introducing an autoethnographic writing style that will feature within this thesis. These highly personalized accounts will draw from my experiences whilst recording data as part of the field trip. This autoethnographic writing style will also incorporate within it a theoretical position which will help support the research. The personal account of the Manneken Pis experience was followed by a commentary which aimed at reiterating some of the project's research concerns and gave a basic outline of the research practice phases. It was also important to articulate some of the key terms that will be referred to within the thesis. Finally, it was necessary to make clear what is meant by performance, through looking at the uses of the term as it is used within the field of tourist research.

Having clarified a number of issues and established the inspiration for the project, the next chapter explores the research employed in organising the fieldtrip; what cities were chosen and why; the production planning and the design of the itinerary. Finally, I will begin to address how ethnographic methods have informed the production, design, and construction process of the *Smile* project.

Chapter 4: Designing a field trip, with particular emphasis, for data gathering within art production



Figure 14: Soft Drink Spanish Stepping

As already outlined in chapter three, each part of the process, the pre-production, the fieldtrip, the post-production, will be examined within consecutive chapters. In chapter four I will look at the pre-production and design of the fieldtrip. In the first section, I will be looking at the use of the internet as a resource for the fieldtrip design. I will also look at some of the issues prevalent in tourist research, particularly the mediatization of tourism through tourism catalogues, travel magazines and the internet. As noted by Urry (1995), ‘people are tourists¹⁰ most of the time, whether they are literally mobile or only experience simulated mobility through the incredible fluidity of multiple signs and electronic images’ (p. 148). Ultimately, what is at stake here, according to Urry, is ‘the end of tourism’ (p. 147-150). What is being implied by this, is that mediatization¹¹ is creating simulations of sites that are fast becoming the ‘originals’ against which actual touristic experiences are measured (Jansson, 2002). The use of the internet as a vehicle for ‘virtual tourism’, and for enabling a ‘phantasmagorical’ experience of the fieldtrip, will be reflexively examined as we look at the fieldtrip design process.

¹⁰ I am clarifying the meaning of the word tourist using the Oxford English Dictionary entry – ‘One who makes a tour or tours; esp. one who does this for recreation; one who travels for pleasure or culture, visiting a number of places for their objects of interest, scenery, or the like; spec. a member of a touring sports team (usu. pl.). [Oxford English Dictionary online <http://dictionary.oed.com/> (29/05/07)] The term ‘holidaymaker’ shares the same meaning but is a classification that some tourists prefer because unlike the term ‘tourist’ it has far less negative connotations associated with it. (See McCabe, 2005, p. 85)

¹¹ Mediatization is the general process by which the transmission of symbolic forms becomes increasingly mediated by the technical and institutional apparatus of the media industries [Baudrillard, Jean. 1983. Simulations. Paul Foss, Paul Patton, and Philip Beitchman, trans. New York: Semiotest(e).]

Within the second part of this chapter, I will begin to address the first of the research questions concerning ethnographic methods and how they might inform the production process of the *Smile* project. Specifically, I shall be referring to the preparation prior to entering the field. To this end, I will review current ethnographic thinking with regards to research design and draw out any similarities and differences with the case study's pre-production and preparation. As previously stated in chapter three, my preparations were very much intuitively designed with no adherence to any particular project management model. The design was based around a flexible itinerary with contingencies that were activated in the field when required. Later, when I look at ethnographic research design, I will show how, similarly, anthropological field research requires this flexibility and 'an exercise of judgement in context' (Hammersley and Atkinson 1995, p. 23).

Within the third part of this chapter, I will highlight my preparations for entering the field and look at some artistic strategies for data collecting. I will also look at the recent work of Gilbert and George, and John Newling, artists who use similar methods for collecting data¹² and material within their own practice, which will contextualise my art practice.

4.1 Preparation and Research

The organising of the field trip occurred over a period of four months between February and May 2004. During this time, countries, cities and locations appropriate to the investigation were researched and chosen. Transport was organised for international and local travel, and accommodation was booked for each of the cities. Equipment was acquired for an inventory that was mobile and conducive for travelling light, and a working itinerary was created and designed to maximise the amount of time available for data collecting. One determining factor that ultimately shaped the design of the itinerary was the budget, which set parameters as to what countries and which cities could be included. Based on these financial considerations, the trip had to be designed around countries that were cheaply accessible, which meant that they had to be serviced by the cheapest mode of international travel available: the no frills budget airlines Ryanair, Easyjet and BMI Baby. Another consideration was the security issues arising from travelling with a variety of data-capturing hardware, such as video and still cameras, laptop, and all the various media on which the data would be stored. The amount of mini-DV video tapes, minidisks, CD ROM and hard drive storage space (such as on a laptop), were all concerns that had to be addressed to ensure that the day-to-day documentation of the fieldtrip was as organised as possible. Questions as to the quantity of each media would therefore have a bearing on the amount of time that would be allocated during the day for data recording. How much of each day should be documented, and

¹² I will be using the terms 'data' and 'material' synonymously. 'Data' (singular datum) can be defined as 'raw facts which by themselves have no meaning until they are organized into a pattern or logical collection. At this point the data becomes information, which can then be used to describe an object, idea, condition or situation in the analysis of a problem. <http://www.bioscience-bioethics.org/d.htm> [Accessed 20/5/07]

when? What proportion of the daily tourist experience needed to be captured? Whose experiences were being documented and how much of my own tourist / artist / researcher self was required within the data? All of these questions and concerns had a bearing on the creation of an hourly itinerary that was predominantly framed upon hypothetical assumptions prior to the trip and which could only be answered as the fieldtrip process developed.

The concerns regarding travel security were tackled through employing an assistant to take over some of the production responsibilities. All of the arrangements for both travel and accommodation had to take into account two people. The assistance on the research trip would come from my partner, Lisa Kelly, whose skills as a photographer would also be employed to document not just her experiences but also my own artistic processes. However, through having an assistant who was also my life partner, it meant that the working relationship within the field could potentially be compromised. On the other hand, the implications of having this support presented further potential research possibilities for capturing data, research that centred on the different kinds of relationships that would develop between us as the research trip evolved. It would be worth capturing these processes of transformation within the field; the morphing of partner to researcher to fellow gazer. This issue is a current concern in ethnographic studies. The relational nature of field work is one peopled with 'physical, embodied and emotional actors', and as Coffey points out, it is hypocritical to cast the researcher as asexual and devoid of desire (1999, p. 77). Considering, then, that one of the aims was to explore the self within a research field, the opportunity to work with a life partner, rather than it compromise the research, it would in fact enhance the scope of the research analysis. Later within chapter five, we will consider some of the implications of doing ethnographic field work with 'partners' in order to establish the potential of these situations for generating data that is epistemologically meaningful.

At the inception of this project, the planning and management decisions evolved from my own personal choices as an artist. There were no existing artistic models on which to base such an intensive research trip. Also, there was no formally developed strategy at this time to utilise anthropological data collecting methods. These methods were later adopted after the research trip through a reflexive analysis of the methods employed and through suggestions made by the social science department within the Nottingham Trent University. Their comments were invaluable in developing the research trajectory and in influencing me to explore qualitative research methods. In the beginning it was a case of rigorously assessing what was necessary to aid the design of a fieldtrip. However, although the success of the trip would depend on it being structured, contingencies were to be introduced as and when required. Disruptions and delays are part of the tourist experience and would need to be assimilated and accepted should they arise.

The initial stage of the project began with research into potential cities for the itinerary. A city's selection was simple in that it had to be a popular tourist destination with an abundance of recognisable iconographic tourist sites. My own experience with travel in Europe was the initial basis for making some choices, as I had visited a number of destinations through the cheap budget airlines. Most of them fitted the necessary criteria to be part of the itinerary. These prior experiences became a major influence in its design. As mentioned earlier in chapter three, my experience of the Manneken Pis, although insignificant to me as an attraction, was nevertheless the source of this project and, therefore, vital to revisit as part of the itinerary. Other principal European cities, which I had experienced either through being a tourist or through various working environments, included London, Paris, Barcelona, Berlin and Prague. Rome, on the other hand, a city originally part of the traditional Grand Tour¹³, was a destination that I was unfamiliar with in terms of physically experiencing the city, but a city, nonetheless, that I wanted to consider as part of the tour.

As stated earlier, the internet was used as the primary resource for designing the fieldtrip. Researching those cities that I had previously visited helped qualify them for further research. Each city, and their sites, were examined and researched in detail, not just for relevant iconographic content, but also as a means to map a potential trajectory around Europe. By examining the flight paths of all the budget airlines (Ryanair, Easyjet and BMI Baby), I was able to ascertain the most cost effective way of travelling to and from each of the cities. This strategy resulted in a variety of routes. However, one key element that had a bearing on the order of the itinerary was the departure time from each airport. Not only did flight times influence the price of the flight, but they also affected the daily start times for documenting. All the flights arriving and departing had to be booked as early in the morning as possible to enable us to take advantage of the daylight when we arrived at each destination.

Two working days would be spent in each city, with one non-working day in the middle of the two week period. Once this framework was established, it was then necessary to book the accommodation. The type of accommodation was an important factor. The general security of a hotel, with its provision of a safe, was favourable over budget establishments such as hostels. The security of the equipment and the documentation had to be ensured. Their locations had to be in city centres and close to recognised tourist attractions, which would cut down on commuting to and from the hotel. Check-in times were, therefore, important. In choosing each hotel, I had to think about the time that was available prior to checking in. A hotel was booked only if the allotted

¹³ The Grand Tour was a European travel itinerary that flourished from about 1660 until the arrival of mass rail transit in the 1820s. It was popular amongst young British upper-class men and served as an educational rite of passage for the wealthy.

checking-in time was during the morning, enabling us to arrive, freshen up and leave almost as soon as possible to one of our designated locations. What facilitated the choice of each hotel was its location as shown on the various internet maps provided through Multimap (<http://www.multimap.com/index.htm>). I wanted to make sure that, before we embarked on the field trip, we had directions and maps for each location; every airport, bus station and metro. The internet became an indispensable way of working out each part of our journey.

Through the use of the internet, I was able to experience all the potential sites for each city using webcams, images and maps¹⁴. Another resource that influenced the choice of sites and accommodation, were the reviews by tourists on certain web sites, especially Tripadvisor (<http://www.tripadvisor.co.uk/>). Sourcing potential accommodation, as can be seen, was based on its proximity to each site, again represented through highly detailed marketing texts and images. Each part of the journey was plotted, including the locations of airports and internal transport stops belonging to the underground / metro and bus systems. Also included, were timetables for every possible section of the journey. As soon as the basic structure of travel and accommodation was booked and in place, a comprehensive itinerary was created, one that maximised the use of the limited time available and one that contained all the information necessary, including detailed instructions for every hour of the day. It was important to create an itinerary that catered for every contingency; a resource guidebook that would allow us to implement the data collecting exercise without having to be distracted too much by the effects of travelling. The internet provided me with digital representations of each city, enabling me to rehearse the tour virtually prior to physically experiencing the 'real' vibrations of transience. The mediatizing effects of the internet, and its implications for tourism, will be examined later within this chapter.

¹⁴ The importance of the internet for organising this project cannot be overlooked. All of the financial transactions relating to travel and accommodation were achieved through a number of internet sites. Also, included as part of the preparation were the purchases of data recording devices and media. Tables detailing the expenditure of the fieldtrip can be seen within appendix 3, which outlines the costs of travel, accommodation, technical consumables and daily expenses.

LONDON Sat 22 May	Buckingham Palace	Houses of Parliament	10 Downing Street	Trafalgar Square	The London Eye
PARIS Tues 1 June	Notre Dame Cathedral	The Eiffel Tower	The Arc de Triomphe	Versailles	Sacre Coeur
PARIS Weds 2 June	Notre Dame Cathedral	The Eiffel Tower	The Arc de Triomphe	Versailles	Sacre Coeur
BRUSSELS Thurs 3 June	Grand Place	Mannekin Pis	The Royal Quarter		
BRUSSELS Fri 4 June	Grand Place	Mannekin Pis	The Royal Quarter		
ROME Sat 5 June	Sistine Chapel	St Peter's	The Spanish Steps	Trevi Fountain	The Coliseum
ROME Sun 6 June	Sistine Chapel	St Peter's	The Spanish Steps	Trevi Fountain	The Coliseum
BARCELONA Mon 7 June	Sagrada Familiar	La Rambla	Columbus column	Barcelona Harbour	
BARCELONA Tues 8 June	Sagrada Familiar	La Rambla	Columbus column	Barcelona Harbour	
BARCELONA Weds 9 June	Sagrada Familiar	La Rambla	Columbus column	Barcelona Harbour	
BERLIN Thurs 10 June	Brandenburg Gate	Pottsdammer Platz	Reichstag	The Wall	
BERLIN Fri 11 June	Brandenburg Gate	Pottsdammer Platz	Reichstag	The Wall	
PRAGUE Sat 12 June	Prague Castle	Charles Bridge	Old Town Square	St Vitus Cathedral	Petřín hill
PRAGUE Sun 13 June	Prague Castle	Charles Bridge	Old Town Square	St Vitus Cathedral	Petřín hill
PRAGUE Mon 14 June	Prague Castle	Charles Bridge	Old Town Square	St Vitus Cathedral	Petřín hill

Table 1: Principal sites for the final itinerary

The above table shows the principal sites for the itinerary in its basic form, including the dates. Appendix 2 shows the final itinerary used whilst in transit. As can be seen, London was visited over the course of one day using a separate itinerary. Visiting one city prior to the main itinerary enabled us to test our working methods in order to improve and make adjustments to our working processes. All the sites in each of the cities were prime tourist destinations that formed part of each country's suggested 'must see' itineraries for tourists.

There are a number of current arguments from within the field of tourism that suggest that the mediatization of tourism heralds 'the end of tourism' or indicates a form of 'post-tourism'. As a

way of understanding the implications of this on my own experience, and also on the practical aspects of my research we will need to explore this further.

The nature of tourism is both temporal and spatial; one leaves home for a short period of time to a certain preselected destination, for the reason of gaining new spatial experiences. And as Urry (1994) points out, an essential element of tourism is the 'gaze' through which the tourist objectifies and interprets the place that he or she visits. Jansson's commentary below articulates the 'end of tourism' debate:

In a historical perspective, the tourist gaze has become more and more intertwined with the consumption of media images. Modern tourism has never involved any pure first-hand gaze, and is today governed by and measured against mediated representations created by the tourism industry or by the culture industry at large. As Urry (1995, p. 147–51) notes, the mass tourism of high modernity (or, what he prefers to call organized capitalism) actually seems to be gradually complemented by a more customer-governed and image-intensive form, in which quite unitary travel packages and marketing efforts are replaced by reflexive considerations of the desires of more specific market segments. As with the general state of reflexive accumulation (see Lash and Urry, 1994), the new forms of 'post-tourism' refer to a social, cultural and economic arrangement in which consumer demand is much more volatile and specific, corresponding to a rapid turnover of destinations, themes, images and so on. Ultimately, Urry argues that we are now witnessing 'the end of tourism' – a state in which sociophysical mobility is secondary to the hyper-realities of the mediascape. Physical place only provides the raw material for commercially customized media representations (2002, p. 431).

What is clear, within Jansson's analysis, is the spatial transformation of the tourist experience. To understand the notion of 'post-tourism', Jansson uses the conceptualisation of three different 'scapes': landscapes, socioscapes and mediascapes. Not only can they be attributed to the tourist experience, they are also experienced in everyday life. According to Jansson, as an everyday experience all three scapes are bound up together and can only be separated on an analytical level; 'in the streams of day-to-day experience, as the individual moves between the various regions and situations of his or her lifeworld, they are floating together' (Jansson, 2005, p. 432, citing Berger and Luckmann, 1966; Berger et al., 1973). To paraphrase, landscapes are located in the physical world and experienced sensorially. Examples are the natural and built environments of tourism destinations. Socioscapes refer primarily to the social regionalization (Goffman, 1959; Giddens, 1984, cited by Jansson 2005) of the landscape, through which basically neutral material spaces are transformed into places for particular forms of social interaction – shops, beaches, train stations and so on. Non-places¹⁵, as described by Augé (1995) are also part of the socioscape; they hold a certain social significance, but could have been located anywhere (cited by Jansson, 2005). Mediascapes consist of the multitude of mediated texts enveloping people in their everyday lives: cinema, the internet, television programmes, magazines, advertisements, postcards and so on. Although these texts are diffused and consumed in sociophysical spaces, 'they also represent these

¹⁵ Non-spaces are spaces that are totally devoid of local specificity, for example international airports, motorways and shopping malls. See Augé, M., 1995. *Non-Places: Introduction to an Anthropology of Supermodernity*. London: Verso.

other spaces, providing people with both realistic and phantasmagorical visions of the world. And, as the postmodern argument tells us, in contemporary society it has become increasingly difficult to separate “representations” from “reality”, signifiers from their signified’ (Jansson, 2005, p. 432). Jansson notes, from his analysis of the post-tourism debate, that paradoxically, the more organised tourism gets, the more mediated it becomes, and the more it gets turned into simulation. The simulation of sites that I experienced through websites enabled me to ‘return’ to destinations which previously existed for me only as tourist memories. Ironically, this mediatization of reality is also the mediatization of an already simulated environment, in other words, ‘mediated images are thus becoming the “originals” against which experiences of simulated landscapes and socioscapes are measured’ (2002, p. 439). For example, the ‘This is Travel’ (www.thisistravel.co.uk) website, created by the publishers of The Daily Mail group of newspapers, is a popular commercial website which was used within the itinerary design. What the website includes for each city, as part of its commercial portfolio, is a series of suggested itineraries (described as ‘don’t miss’ or ‘don’t bother with’ and even a suggested itinerary for a city’s highlights or ‘if you only have one day’), along with additional information such as ‘places to eat’ and ‘places to stay’ etc. Combining these itineraries with imagery, we then have our own touristic phantasmagoria; a space where people can travel mentally and emotionally without moving in physical geography (2002). However, Jansson goes on to suggest that this mediated spatial phantasmagoria is not a replacement for physical travel; rather it reinforces the desire for ‘first hand tourism’ through an ‘imaginative hedonism’¹⁶.

Having outlined the impact of the internet on the creation of an itinerary, I will continue by looking at the influence of cinema. According to MacCannell, quite often the first contact a tourist has with a site is not with the site itself, but with some representation of it (1976). MacCannell illustrates that representation is nothing new through using an extract from Charles Dickens’ observations about Italy. Dickens observes that ‘there is, probably, not a famous picture or statue in all Italy, that (sic) could easily be buried under a mountain of printed paper devoted to dissertations on it’ (p. 110). Having never physically been to Rome, my experiences of the city prior to the fieldtrip came from a variety of cultural representations, particularly films such as ‘The Bicycle Thieves (De Sica 1948)’, ‘La Dolce Vita’ (Fellini, 1960), ‘Roman Holiday’ (Wyler, 1953) and more recently ‘Gladiator’ (Scott, 2000) which re-creates the Rome of the ancient world. For me, all these representations facilitate the creation of a virtual city set in a variety of times and spaces, existing only in my own imagination. Within tourist research, the parallels between tourism/travel, on the one hand, and moving image/media on the other, have been noted by a number of writers:

¹⁶ Imaginative hedonism is a term appropriated by Jansson that was originally used by Campbell (1987) when writing about modern consumerism. See Campbell, C., 1987. *The Romantic Ethic and the Spirit of Modern Consumerism*. Oxford: Basil Blackwell.

For both tourist and media consumer, imagination is crucial (see Crouch et al, 2005). For cinemagoers, the film that unfolds on screen is only a stimulus to produce their own film internally, to suture the fragmented story into a coherent whole and to speculate how it might be continued. Similarly, tourists who encounter only selected, isolated, framed snapshots of the country they visit may seek to fill the gaps in their knowledge, imagining what the parts of the country they did not see might look like' (Mazierska and Walton, 2006, p. 7).

The mediated representations of tourist destinations, experienced through the mediascapes of the internet and the cinema, are pertinent to Urry's proposition concerning 'the end of tourism'. For the purposes of this thesis, I have used these points to reflexively analyse my own processes for creating the itinerary. What is significant is how this debate can be applied to *Smile: Formaggio con Queso*, thus framing it as a mediascape, one which could potentially inspire, what Jansson, terms, imaginative hedonism.

4.2 Ethnographic research design

The first research question addressed by this thesis, concerns how ethnographic methods can inform the design, production and construction of an art project. I will begin by looking at current thinking within ethnographic research design by means of an analysis of the *Smile: Formaggio con Queso* case study. In the final section of this chapter, I will look at some examples of artistic practice that use techniques for gathering material that share an affinity with ethnographic fieldwork.

According to Hammersley and Atkinson (1995), ethnographic research design cannot be programmed because its practice is replete with the unexpected. It 'is a practical activity requiring the exercise of judgement in context; it is not a matter of simply following methodological rules' (p. 23). Research begins with a problem or a set of issues, or, as Malinowski suggests, 'foreshadowed problems'. From the outset of this project, as outlined in chapter three, my issues concerned tourist performativity and the performance of the smile. However, as the project progressed, and through constant reflexivity, other research questions emerged, particularly those relating to methodology. My 'foreshadowed problems', as a consequence, concerned the issues of working in the field as an observer whilst also being part of the group being studied. What seems very apt to mention here, and which came about through further analysis of the fieldtrip, is the other meaning of the term autoethnography, which refers to the ethnography of one's own group or culture. The practice of researching one's own culture is something quite intrinsic to much of contemporary art. Examples of this kind of practice will be examined later within this chapter. The development of my research problems occurred after the data collection. The process of analysis, of viewing the data through an ethnographic framework, turned the foreshadowed problems into a set of research questions.

The selection of setting in which to do fieldwork plays a significant role in the research design. As stated by Hammersley and Atkinson, the setting shapes the way in which research problems are developed. Whilst developing a methodological strategy on Nottingham Trent University's research practice course, I was asked why I wanted to do fieldwork around these popular tourist destinations that were frequented by the 'no frills' budget airlines. The term 'blue collar' was incorporated into the question¹⁷. Perhaps the question was asked to make me think about the different kinds of tourist that could potentially become part of the research. My choice of cities, all European, mostly capital and accessible to each other through these cheap airlines, *could* have potentially resulted in a partial view of tourism, one based around a specific demographic of tourist, one centred on economics. However, demography was not a concern for this research project, and to incorporate any kind of selection process for tourists or to specifically investigate one type of tourism whilst in the field would have been erroneous. As Malinowski¹⁸ comments, 'preconceived ideas are pernicious in any scientific work' (Malinowski, 1922 as cited by Hammersley & Atkinson 1995, p. 25). The project, therefore, had to be open ended, with no constraints when documenting around each tourist site.

Another point for ethnographers to consider is the quantity of settings for the study. According to Hammersley and Atkinson, these are traditionally small in number and close in proximity to where the researcher is based. There are exceptions, however. The following is an example of a research study by Henslin (1990, p. 55, cited by Hammersley & Atkinson 1995, p. 40) that shares similarities to this research project. Henslin's research was to be a national study of the homeless in the USA, and, initially, involved him and his family travelling around the country in a motor home. When the opportunity arose, during the trip, they would also attempt to do some sight-seeing. However, this led to very little fieldwork being done. An alternative strategy arose when Henslin came across a 'fly-anywhere-we-fly-as-often-as-you-want-for-21-days' sales 'gimmick' costing \$750. The opportunity that was presented to Henslin was to do a research study through participant observation in a very affordable manner. Whilst in transit, Henslin stayed in shelters at no financial cost. The key premise of his approach was that very little money should be spent. His method of participant observation made the research affordable, as the homeless, in general, have little money to spend.

The amount of settings determined by the itinerary for the *Smile: Formaggio con Queso* project resulted in a balance between cheap travel and standard tourist accommodation. In the pre-internet / budget airline era, a package holiday company would have organised both the flights and

¹⁷ As we were to experience in the field not all the tourists were 'blue collar'. Those coming from further a field, such as Japan or the United States, certainly paid more for their holidays.

¹⁸ Bronislaw Malinowski was a key figure in anthropology during the 1920's through developing the concept of participant/observation as a research technique.

accommodation, resulting in higher costs. Contemporary tourism is now very much bespoke as a result of the internet and budget airlines. It was crucial that as a participant observer I was using accommodation appropriate to the field. In the design of an ethnographic fieldtrip, then, there is a direct correlation between the amount of sites and the budget. A balance is therefore necessary, one which works with the intentions of the research.

For the creation of my itinerary, it was important to bear in mind the numerous itineraries and types of tourism that could be explored¹⁹. What is generally experienced, and occasionally complained about, is the rapid tourist jaunt that takes into account as many sites as possible. For tourists, this rapidity leaves them with very little time to reflect on each experience. Possibly, the same can be said for researchers. Hammersley and Atkinson remark that the researcher must make a trade-off between breadth and depth of investigation (1995). In a similar fashion, the tourist is engaged in making similar decisions as to the quantity of sites, on the one hand, and the quality or duration of their experiences, on the other. The itinerary for my research had to reflect a true experience of tourism, whilst at the same time allowing for a coherent research trajectory to be maintained.

Another issue that is important to comment on is the temporal division of the research day. One point to bear in mind is the impossibility of conducting research around the clock. What Hammersley and Atkinson suggest is time-sampling. Even in practitioner research where research is undertaken by individuals within their chosen field, time still needs to be set aside to ‘escape’ periodically or to write up fieldnotes. The key to good ethnographic research is for there to be an amount of time set aside to transcribe audio or video recordings; to do the indexing and filing of material; writing fieldnotes or diaries. ‘The longer the time between observation and recording, the more troublesome will be the recall and recording of adequately detailed and concrete descriptions’ (1997, p. 48). They continue by warning researchers of the temptation of fully immersing themselves in the field by participating in everything that goes on, unless a selective approach is made. Researchers should, therefore, differentiate the temporality of the fieldtrip experience. This can be achieved through periods of observation and periods of recording and reflection. Earlier in the chapter, we looked at the reasons for selecting the cities that formed the two fieldtrips. The main itinerary included six cities, which were visited over a two week period. If we now take a closer look at the itinerary, and the temporal breakdown of the research periods, we will start to see some similarities and differences between my artistic design and the proposed ethnographic model as suggested by Hammersley and Atkinson.

¹⁹ There are many websites detailing European package tours that incorporate travel to five cities. Some are based on the traditional Grand Tour of the 18th century. But instead of the customary three to four years of travel as befits a grand tour, these tours consist of two to three days in each of the proposed cities. A suggested example can be found at http://goeurope.about.com/cs/tours/a/grand_tour.htm (20/05/07)

Basing my fieldtrip on a typical tourist itinerary in which two days would be spent in each city, the first of these days was to be one of reconnaissance; visiting every location to check for vantage points, frequency of tourist activity, and finding places where we could take our lunches, breaks and evening meals. The initial day in each of the cities was to be, in essence, a way of establishing a working process. If necessary, a contingency was to be established and incorporated into the following day's itinerary. Throughout the two days, I felt that it was of vital importance for us to take breaks, to re-charge mentally and physically by halting our research activities, which were predominantly based around visual documentation. This was to be accomplished by taking refreshments at a nearby café or restaurant. During these periods, or any time when food was being eaten, the opportunity was there to reflexively respond to our research activities through the writing of diaries. In a similar fashion, the tourist takes these opportunities to reflect on their experiences through the writing of postcards. These periods of reflexivity were explicitly written into the itinerary. The documentation of our breaks, through sonic recordings, was also to be maintained to implicitly capture, as much as possible, all our various processes.

As can be seen, I attempted to incorporate time within the itinerary for reflexive moments. These moments were also documented. However, the warning by Hammersley & Atkinson against researchers fully immersing themselves in the field is possibly in conflict with artistic practice. The question which arises for the ethnographer perhaps concerns when to stop researching or collecting data. For an artist in the field, the equivalent question would be when to stop being an artist? This issue will be examined further in chapter five when I look at the praxis of research within the field.

4.3 Artistic approaches and strategies for data collection

So far within this chapter, I have outlined my initial research for the design of the project by drawing on tourist studies and ethnographic techniques. I shall now look further at my practical preparations for entering the field, before moving on to look at other artistic practice that uses similar methods for collecting material.

The primary data source for my research was the documentary evidence of tourists documenting themselves around the various sites in each city. The other complimentary footage was to be our daily travel from each country and to each location. We were to record flight announcements, conversations of tourists in queues; the sounds of travel on metros, in shops and bars. We would also record our dialogues between each other, with other tourists and local inhabitants. There was also a strategy for the creation of textual data, through the writing of a diary, which would facilitate a reflexive account of the experience. Finally, we were to collect any found materials that came our way in the shape of flyers, handouts and brochures. Not only was it important to document the

fieldtrip through the various technologies, it was also important that our experience of tourism, and of research, was in some way inscribed on found materials and, therefore, contained as memento. All these different mechanisms were utilised to gather data holistically.

The technology that was part of the inventory included a Sony DCR-VX2000 digital camcorder, a Fuji Finepix S602 digital camera, a Pentax MZ-M analogue camera and a Sony MZ-N10 minidisc recorder. A Sony ECM-719 microphone, which was small enough to be attached to the lapel, was also used. I felt it was necessary to use as small a microphone as possible so that it wouldn't be too obtrusive in the field. All the optical devices allowed a certain natural camouflage, in keeping with tourist documentation. Microphones, on the other hand, as they are not traditionally part of the tourist travel inventory, could draw attention to our research roles, which could, therefore, affect the behaviour of any tourists we were covertly recording.



Figure 15: Eiffel Tower Lift Surveillance

One concern with recording in public spaces, is the public's right to privacy. To fully understand the issues of photographer's rights, and the rights of the public, would require research beyond the scope of this project. However, I will outline some of the main legal issues and how they were to be dealt with in the field. We begin with the law as it exists in the United Kingdom. With regards to photographing the public in the UK, the law is quite vague. According to MacPherson (2004), the UK has never recognised a general right of privacy for individuals in public spaces. Taking photographs of a person would not normally be regarded as an invasion of privacy. Neither does it constitute harassment, unless the person becomes distressed or alarmed. Prolonged harassment is tantamount to stalking. As there appears to be no consistent law in the UK, photographers are not

only free to take photographs of people in public spaces, they can also use these photographs, if they so wish, for commercial gain. However, as a photograph identifies an individual, under the Data Protection Act photographers can potentially be prosecuted under civil law for capturing and storing personal information (by means of a photograph) without the subject's consent²⁰. 'If a civil claim did arise, a key issue would be "what is the loss to the individual by having their picture taken?" – generally speaking, there wouldn't be any loss, and this is a main reason why such claims are not more common' (Burns and Beaumont 2004, p. 3).

It would be difficult to outline the legal position for documenting the public in every country within the fieldtrip. However, I will mention that in France privacy laws are more stringent. Documenting people is acceptable as long as they are not clearly recognizable. If they are aware that they are being photographed, consent is required and a release form needs to be signed. In preparation for this, and to deal with any legal issue with taking photographs, I created a series of release forms which were translated into a variety of languages (see appendix 4 for English version). Release forms were to be used when appropriate.

Part of the process for capturing data was to document tourists both covertly and through explicit participation. As the core data centred on the performance of the smile, it was important not just to document tourists performing for their own documentation, it was also essential to record individuals performing their smiles for us. Ultimately, this would result in two types of documentation, with the potential for capturing two types of smile. The question would be whether there are any explicit differences between these two types of documented smile; whether, for example, candid recordings capture 'felt smiles' (or *Duchenne* smile²¹), or whether our participatory documentation captures the 'social smile', as outlined by Fridlund (2002). These two types of smiles were briefly touched upon earlier in chapter two and will be examined in more detail in the next chapter, when I look at the issues arising from the fieldtrip. This interaction was not just a strategy to record smile performances, it also created an opportunity to record our verbal transaction with participants. This would be based on a semi-structured interview, focussing on their tourist experience. Each interview would be short and conversational in tone, addressing the 'here and now' of the moment. This material would form part of the dialogue component of the database. As already outlined, our data collecting and recording was based around a combination of

²⁰ As of 4/10/2007, with regards to the taking of photographs in public spaces, there is no reasonable expectation of privacy in a public place, which accords with the way the British courts have interpreted the Human Rights Act to date. However, the issue that is still pertinent is that of data protection and the storing of images of individuals in public. See UK photographers Rights website and comments by Linda Macpherson http://www.sirimo.co.uk/ukpr.php/2004/11/19/uk_photographers_rights_guide#comments [Accessed 4/10/07]

²¹ The Duchenne smile was named after Duchenne de Boulogne. The Duchenne smile can be contrasted from other smiles by the exercise of the zygomatic major facial muscle near the mouth and orbicularis oculi pars lateralis muscle surrounding the eyes, which produces the "crows feet" wrinkles at the corner of the eyes [Abel, 2002, p. 5 citing Ekman & Keltner, 1997].

capturing tourist performances overtly and through their participation, by means of video, still camera and mini-disc recorder. Our own performances, and the performances of workers in the field, were also to be documented.

To end this chapter, and to contextualise this work with other artistic practice, I will look at two other artistic 'field' explorations that share an affinity with the ethnographic methods discussed earlier.

Gilbert and George have been living and producing work from their London East End studio for nearly forty years. Renowned for their large scale photo-montages, 'their art presents an entire cosmology of the human experience' (Bracewell, 2007a, p. 27). Their subjects include religion, bodily fluids, sex, drunkenness, youth, nature, graffiti, and themselves, but all from a very specific urban context; their city. Gilbert and George often feature in these works, along with local youths and their friends. Their data collecting process consists of taking walks around the area where they live with a camera and 'harvesting' material for their studio practice. According to Gilbert and George, 'nothing happens in the world that doesn't happen in the East End... you don't have to be in Africa or India to be artists. We see the world changing from here' (Leris 2007). What is pertinent to my study, is that their art practice draws from methods that are similar to those used in ethnographic fieldwork, and also the *Smile: Formaggio con Queso* case study. They are participant observers within their locale, directly distilling local urban essences and issues which are then refined to become commentaries on the world at large. Considering that much of their work includes themselves, it is also autoethnographic, in both senses of the word, in that they use their own experiences whilst also interrogating the ethnography of their own group; the inhabitants of the area, one which is also culturally disparate. 'After four decades... they now belong to London in the same way as the skylines, statues, graffiti and post-Dickensian squalor that inspire them' (Leris, 2007).

Gilbert and George have a number of stages to their artistic process. The first stage begins with field trips into their own 'backyard', coupled with sessions in their studio, where hundreds of photographs are created, indexed, and meticulously catalogued. Stage two consists of organising the material. Databases are compiled of hundreds of negatives of the same type. Previous projects have resulted in databases of crucifixes, guano, sperm, blood or Gilbert and George in various poses. During the last two years, they have documented hundreds of daily newspaper posters, the resource material for their recent work *Bomb Pictures* (2006). All these images have been indexed into various sections such as sex, crime, robbery, and of course terrorism. According to Gilbert and

George, these sandwich board newspaper headlines represent a modern townscape²². ‘We’re interested in these because they tell you something about the media and how we’re attacked and approached in various ways, but they also contain the deep human tragedy as well’ (Bracewell 2007b). The creation of a system to store material or data has been one that has evolved over the course of many years. With the use of digital technology, tens of thousands of images have been digitized and placed onto hard drives, which can now be accessed at any time through the computer²³.

Stage three continues with an incubation period, where images are examined and analysed for their moral dimension and until their potential becomes apparent. Stage four concerns the preparation for the forthcoming exhibition. During this stage, the spaces and the architecture of the building are studied in readiness for the new pictures. The gallery is mapped out in their studio, using empty blank lay-out templates for each potential picture, in preparation for the final stage of its design. For Gilbert and George, the fifth stage of making the picture requires that they switch to a subconscious mode in order to work without thinking, by employing ‘their own unique *écriture automatique* – that spontaneous process of improvised and associative action’ (Debbaut, 2007, p. 10). This form of automatism, derived from surrealism, is used to create without a conscious aesthetic or a moral self-censorship. According to Gilbert and George, when they begin this process ‘we don’t know exactly what we are doing, we don’t want to think about how the picture should be’ (The Eye, DVD, 2002). This reliance on the unconscious is a possible antidote to the rational processes of making. But it is, nevertheless, a reflexive realisation that acknowledges the impact of consciousness on the creative act, and in this case, the making of a picture. The ethnographer is also aware of their own contribution to the construction of meaning within the research field. Reflexivity is an attempt by the researcher to explore how their involvement affects and influences the research. Gilbert and George, on the other hand, attempt to dismantle any conscious social and moral framework through their collective subconscious.

John Newling’s *The Preston Market Mystery Project* (2006 – ongoing) is a series of events that explore the ethnography of market place transactions through the notion of mystery. The first event in this series (The Insurance Stall) uses Preston’s covered markets as the site for collecting ‘evidence’ of mystery. Newling takes a participant observer role, which is realised through the

²² Gilbert and George’s most recent work created for a major exhibition at the Tate Modern, *Six Bomb Pictures* (2006) is based upon 136 sandwich board posters which the artists collected over two years. They feature headlines from London’s Evening Standard where 13 contained the word ‘bomber’, 19 the word ‘bombers’, 15 the word ‘bombs’, 16 the word ‘bombing’, 14 the word ‘bomb’ and 29 the word ‘terror’.

²³ There is a resonance with Gilbert and George’s data management methods, and the processes which were developed as a consequence of the database creation for my case study. Data management will be discussed further in chapter six.

setting up of his own market stall, from where he insures shoppers against the 'loss of mystery' in return for their stories of the unexplained. The insurance certificate 'Against Loss of Mystery' uses 'Insurance' as a token of protection against losing mystery. Newling's chosen research field, the market place of Preston, is shaped by its transactional nature. The relationship between individuals within the field is, therefore, predetermined; the roles of the actors within it are complicit. Although the relationship between the artist and participant is based upon the fiscal model of the market place, it is, however, a social interaction with a shared understanding; it is based upon an exchange that is personal and meaningful. For both *The Preston Market Mystery Project* and *Smile: Formaggio con Queso*, the transaction becomes the locus of the research. For each set of participants, the ritualised performance of market trading and smiling for the camera results in a mutual exchange. In chapter five, I will examine the different exchanges and transactions that occurred in the field between us and the participants.

During the first stage of *The Preston Market Mystery Project*, over a period of three days, 280 mysteries were collected. The data was quantitatively analysed, and a number of values were determined in which to formulate a set of statistics. The resulting data is presented as a series of pie charts that indicate the type of mystery collected, such as mysteries involving actions, the dead or lost items²⁴. The data is also differentiated along gender lines. The second stage of the project (*Voicing Mysteries*) uses the mysteries as part of a ritual within the physical parameters of the market place. Each of the two hundred and eighty mysteries was read out by the artist from a lectern, from five central points that form the market's axis. Through this voicing, the contribution of each participant is acknowledged, and the site becomes a repository for mystery. This ritual occurred during the twilight hours, a liminal period which Newling views as 'a place where our dreams and thoughts coalesce constructing a place to explore and cross; a threshold' (Loss of Mystery, 2006). Through the enactment of ritual, the market becomes a liminal place, one filled with a potentiality not unlike the mystery itself. What is also made apparent is the performative uses of ethnographic data.

The above examples of artistic practice were used to both contextualise my artistic practice and also to comment on ethnographic field research. With both Gilbert and George and John Newling, there are similarities in which the research material, as well as forming the artwork, also forms a database that can be refigured or interfaced in a number of different ways. For Gilbert and George, it is a database containing hundreds and thousands of digital images that can be recycled and re-used for future projects. These databases of images can be interfaced repeatedly through the creation of new work. For *The Preston Market Mystery Project*, John Newling refigures the data as

²⁴ A statistical breakdown of the data was obtained through the following link: http://www.lossofmystery.com/index.php?option=com_content&task=view&id=27&Itemid=41 [Accessed 28/05/07]

a spoken ritual, whilst also making it available via the interface of the internet. Using the metadata, the information about the information, of a statistical analysis, he makes the research material even more meaningful. According to Adriaansens (2003), it is the metadata that allows databases to function as new ‘knowledge generators’ (p. 4). What I will explore later in chapter six, is the refiguring of the *Smile* database in order to create a hypermedia ethnographic environment that evolved to become the *Smile* kiosk.



Figure 16: Artisan in Bathroom

Within this chapter, I have outlined the preparation and research required for the design of a fieldtrip. Through reflexively examining my processes and choices for sites, I was also able to integrate appropriate theoretical positions from within the field of tourist research and ethnographic methodology. Finally, through contextualising my work with practice that shares similar data collecting processes, I was able to partially address my research question concerning the application of ethnographic methods within artistic practice. As I stated earlier, the organising of the fieldtrip was not based on any existing model. The starting point began with the selection of several popular tourist destinations containing a variety of internationally renowned sites. Through the use of the internet, I was able to explore each city, its sites, and create a virtual itinerary based upon an assortment of digital texts and images. As the internet played a principal part in the research design, it was important to explore the theoretical implications of its impact on tourism. The debate concerning the ‘end of tourism’ and ‘post-tourism’ was useful as it contextualised my practice within a mediascape pertaining to the tourist discourse. In the next chapter, I will be looking at the issues arising from the field trip; the self within the field, the exchanges and transactions in the field, and, most significantly, the performance of the smile.

Chapter 5: Artisans in transit: roles and relationships and the ‘polyglot facets of self’



Figure 17: Artisans in Reflected Lift

In chapters three and four, I outlined the inspiration for this project and the eventual design of the fieldtrip. Where appropriate, I also explored current research within the field of tourism, particularly those research strands relating to tourist performance and the notion of ‘post-tourism’ / ‘the end of tourism’, as posited by Urry. Running continuously throughout this critique, has been the exploration of current ethnographic field methodologies and commentaries, which have been used as a framework to analyse the research design of the project. The transient studio of the field, where material was both created and simultaneously documented, will now be analysed in light of the issues which surfaced and will centre on the subjective / objective dichotomy of field research.

Earlier in chapter four, I discussed the immersion of the researcher in the field and the implications of prolonged observation. The question that arose concerned when to stop researching or collecting data. For an artist this becomes problematic, for much of what an artist does is predicated on observation. It is also integral to artistic identity. In order to address this question, and other issues regarding the self, one has to acknowledge how fieldwork shapes and constructs identity. Coffey’s research (1999) into field identities will be helpful with formulating a discussion and exploring what Spry terms ‘the polyglot²⁵ facets of self’ (Spry, 2001, p. 708). Another line of inquiry concerning the implications of doing ethnographic fieldwork with ‘significant others’ will also be addressed, as will issues concerning our participation as tourists. The short taxonomy of alternative

²⁵ Polyglot as defined in the Oxford English Dictionary refers to ‘a person: that speaks, writes, or understands a number of languages. A 2nd definition is ‘written or uttered in a number of languages’. Used in Spry’s quote it indicates the many ways in which the self can be written.

performance types, as suggested by Edensor (2001), will be used to identify some examples of our own tourist performativity.

Within the final section of the chapter, I will be looking at some further field issues, such as the transactions and agreements that occurred between the participants and ourselves as we recorded the performance of their smiles. Current research perspectives within psychology will be used to comment on the documented smiles, and also our own processes.

5.1 Issues relating to the construction of self and identity in the field

Within the first section of this chapter I will examine some of the issues concerning the relationship between the field and the self; the marginality of the self as it is traditionally viewed, and its centrality to field research, as argued by Amanda Coffey. For Tami Spry, the practice of autoethnographic performance facilitates a critical agency to perceive her self as other:

Performing autoethnography has encouraged me to dialogically look back upon my self as other, generating critical agency in the stories of my life, as the polyglot facets of self and other engage, interrogate, and embrace (2001, p. 708).

For me, it also indicates the multivocality of the self and how its voices intertwine. Using the reflexive texts that were generated during the fieldtrip, I will unravel the various identities that were elicited by the field in order to comment on the different facets of self (the emotional self, the physical self, and our relationships with other tourists and participants) that formed our field identities. Two key issues that I have already touched upon in chapter one, concerns the placing of the researcher self within the ethnographic research and the epistemological legitimation of autoethnography. And as I have already outlined, the experiential praxis of my field research forms much of the core of this project.

In the previous chapter, I discussed how the selection of sites was based upon my familiarity with them. However, the exploration of a familiar terrain can present a number of challenges, unless, as suggested by Hammersley and Atkinson (1995), a 'sense of strangeness' is created during the fieldwork. Over-familiarity with a field is seen as problematic if it is not integrated with some form of alienation strategy. Since having researched the ethnographic implications of my project, I have identified two approaches that have facilitated 'strangeness'. Earlier in chapter four, one point that was examined concerned the immersion and full participation of the researcher within the field. As suggested by Hammersley and Atkinson, the temporality of the field trip experience should be differentiated with periods of reflexivity, such as writing and analysis, to allow immersion in the field to be controlled. Accordingly, long periods of observation can result in the production of poor data. Within this project there were two approaches. The first came through the keeping of diaries,

and the second through the use of the data capturing hardware. When this equipment was used (cameras and minidisc recorder), our roles were constantly being made explicit to us. The technology, for the most part, made us reflexively aware. One aspect of the field trip, implicitly highlighted by Hammersley and Atkinson's comments on field immersion, concerns those periods when we were *not* recording tourist performances. For those periods, the question that arises relates to our participation as tourists in the field, and therefore our immersion during those periods. This point will be addressed through analysing the reflexive writing of the diaries (see appendix 5) and the writing that was generated in response to reviewing the sonic data²⁶ (see appendix 6).

Coffey remarks that in conventional ethnography the ethnographer-as-stranger is a temporary state that is part of a lengthy process of 'status passage'. It is seen as a process to enlightenment which leads to personal learning and fulfilment:

The fieldworker initially and purposely divests him/herself of knowledge and personhood in order to achieve eventual understanding. The process of ethnographic discovery, and the simultaneous mortification of the self in order to achieve it, have set up a version of fieldwork premised on a self-evident distance between a self and an other. In this version, estrangement from home and self leads to an eventual enlightenment and a deeper understanding of the social world. (1999, p. 20)

Coffey also notes that while conventional ethnographic accounts appear to reinforce this division of self and field, what runs parallel are these implicit narratives of self and personal discovery. What Coffey makes explicit with this view of traditional ethnography is that there are two processes, ethnographic fieldwork and self-development, with the two of them being seen as related but separate. However, Coffey continues with the observation that to write ethnographic accounts that uncritically show the ethnographer as 'ignorant outsider' and marginal may be misleading, and in fact may render mute the ethnographic presence. They may serve to deny the experiential in fieldwork. In relation to my research project, this conventional model would make my own field research difficult to sustain. What Coffey suggests, is that a balance is required between the healthy scepticism of the researcher and ingratiation into the culture. More succinctly, she warns that it is naïve and epistemologically wrong to refute the situatedness of the self as part of the cultural setting. The separation of cultural examination and the process of personal development are intimately, rather than tangentially, related (*ibid*).

According to Coffey, 'fieldwork involves the enactment of social roles and relationships, which places the self at the heart of the enterprise. A field, a people and a self are crafted through personal engagements and interactions among and between researcher and researched' (1999, p. 23). The centrality of the self within the research field, and the intimate relationship that it has with the

²⁶ The writing that I refer to was written during the course of listening back to the minidisks. There were fifty-one hours worth of documentation and each day's recordings were reviewed in order to create a supplementary amount of autobiographical data that would augment the diaries. Two sets of texts from both of us were written. I refer to these texts as daily reviews.

analysis of a culture, can be explored using the autoethnographic text. Spry's earlier comment about her practice of autoethnographic performance indicates that she is able to view herself as other and generate critical agency. Furthermore, as well as stimulating a dialogue with the self, she comments that, 'autoethnographic texts reveal the fractures, sutures and seams of self interacting with others in the context of researching lived experience' (2001, p. 712). Spry also notes that the argument put forward by autoethnographers for a self reflexive critique upon one's positionality as researcher can inspire readers to reflect critically upon their own life experience, their constructions of self, and their interactions with others within sociological contexts (Spry, 1999, citing Ellis & Bochner, 1996; Goodall, 1998). Through documenting the research process, it enabled both Lisa and I to reflexively analyse the recorded experiences and produce reflexive reviews of those experiences. An analysis of this material will expose the identities that were formed within the various sites of the fieldtrip.

5.2 The Interpersonal Field: Fighting a Fear of Strangers



Figure 18: Boy Soldiers at Notre Dame Cathedral

It is quite evident that qualitative research, by its very nature, is interpersonal and intimate. In fieldwork, relationships are established and created with significant others. In terms of this project, one of the most significant relationships that existed prior to the field, and one which developed as a working relationship during the research, was my relationship with Lisa. Not only were we collaborating on the data collection through our designated roles, we also had an emotional and intimate relationship as partners. Lisa's primary role was to document the fieldtrip using still photography. Another role was to act as production manager. This entailed being responsible for

keeping to the itinerary; making sure we were on the correct flight/train, and also being responsible for the daily finances/expenses. My roles were to document the fieldtrip using video and minidisc recording, and to assist and advise Lisa with the itinerary when required. As previously stated, the intention was to follow the itinerary as much as possible. But depending on the circumstances, contingencies could be implemented where necessary²⁷.

Earlier in chapter four, the issue of working with significant intimate others was suggested as something that would enhance the scope of the research analysis, rather than compromise it. There are different emotional boundaries within these relationships when compared to a traditional working relationship, and the obvious negative implication of doing intensive fieldwork with partners is the emotional stress of being together for such a length of time. For two weeks we slept, worked, ate and socialised continually for nearly twenty four hours a day. The fatigue that set in, from following such an intense travel itinerary/work schedule, brought about a number of extreme emotional responses that were reactions to each other and to the field. However, I feel that working with a partner, who is also part of the documentation process, enabled the research to be far richer through having a second reflexive account of the working processes. Whilst a full analysis of this reflexive material is beyond the scope of this project, I will be using some entries to comment on how our identities were influenced and formed in the field. As Coffey states, 'fieldwork selves are fluid, negotiated and can be meaningful beyond the temporal and spatial specificities of the field' (1999, p. 28).

As discussed in the previous chapter, the temporality of the field, by means of the itinerary, was broken up into periods of travelling, recording tourists, eating/drinking, reflexive writing, and sleeping. As already noted, during the recording periods, the interface of the camera facilitated reflexivity and created a distancing between ourselves as observers and the tourists as observed. However, the periods that were also of interest to me, were those outside of each tourist site; the periods of transition and transit. It was during these times that identities appeared to be in flux, moving between researcher/artist, to tourist, to intimate and back again. By documenting these periods and then reflecting on them, epistemologically meaningful data was generated, addressing issues of self and identity.

One example of how the field affected us in transit is given below. Not only does it illustrate our concerns with safety, but it also indicates our different perspectives of the experience.

²⁷ An example would be to move on to another site rather than stay if there were very few tourists in the vicinity.

[(L) = Lisa / (S) = Stuart]

(L) We get off the train and try to find our way around; we need to get another train. As soon as we walk down to the platform I notice a man looking at us, me especially. He follows us, really obviously. Stuart notices him as well. He's very suspicious to me. It's like he can't decide where he's going, changing his mind every few seconds, all the while staring. I can't be imagining his weirdness. I think we must look like easy targets; tourists. I think certain people just stand out as perpetrators. Victims stand out too. He's pacing, one side to the next. I can't stop myself from watching him. I mutter things about what he's doing as I watch. He steps out, looks down at us, then goes behind the pole. If he's not watching us, he's watching somebody. He looks like he's trying to act casual; but this makes him stand out. The train comes and we get on. At least he is at the other end of the train. We take a seat and I look behind me. There he is, a few rows back. That scares me. If he's not following us then why did he not get on the train where he was standing? Why is he here? I can feel myself panicking. I want off, I need to get away. Stuart is staying calm, not acting bothered at all. He asks me what I want him to do. I don't really know. What can he do? What can we do? I can imagine us getting off the metro, leaving the station and being confronted with a knife or some kind of weapon. I'm so uneasy, but I'm trying not to let it show too much. I feel sick with worry. The train stops again and he gets off. It's our stop as well, but he got off first. Stuart suddenly gets pissed off at me. 'How could he have known we were getting off at this stop?' he barks. Then he tells me I'm paranoid. He's so mean. That's because I probably got him in a panic. He says he's not angry but obviously is. I'm upset by this. I was only reacting to what I could see.

(S) We are now on the U-Bahn heading back to the hotel. Things are starting to happen now as Lisa is starting to get a little paranoid about a man who, she says, appears to be following us. I have my doubts, but Lisa is starting to feel stressed out thinking that he may have a weapon. On board the train there are many other passengers, so the chances of him doing anything are pretty unlikely. But why has Lisa singled out this man as a potential threat? Leaving the U-Bahn the man goes in the opposite direction. The tiredness and stress of travelling is starting to take its toll. We seem to be fighting a fear of strangers.

Extract from daily review Berlin, 10th June 2004

One point of note with the above, is that Lisa's analysis of the situation is based on the view of tourists as victims, as prey for some non-tourists. This partly came about through a gradual accumulation of warnings about pickpockets in a number of the cities. This increased our vigilance and our paranoia about being robbed. Coupled with a heightened awareness of our surroundings, through being unable to shake off the process of observation from the field, it created a mindset that was constantly reading and re-reading individuals within our surroundings. Quite possibly, the exhausting effects of the field accentuated some observations. Another example can be seen in the following recounting of an experience on the Rome metro. Lisa's additional detail regarding the inspector intensifies the situation.

(L) On the metro there are some performers. Accordions feature quite prominently in this song. There is a little girl that dances to the music. It's captivating to watch her. She has big staring eyes, and can really move. But maybe that is the point of this. Everyone watches the girl and doesn't watch their bags. They don't notice the other members of the party robbing you blind. The metro stops and so does the music. What's that all about? An inspector has just come aboard and they are pretending like they were not doing anything. It's comical to watch really. We get out, and so does the inspector. No doubt they are back to their show already.

(S) A group of gypsy kids and musicians are now on board. The girl who is dancing quite provocatively must only be about four years old. She is mesmerising and I suppose that is the point because as she lures one in with her gaze her friendly male colleague relieves you of your duquet's. She is undulating weirdly in a way that is perversely disturbing; moving in time to the spray of sound gushing from the two accordion players. My senses are working overtime as I wait for the caress of a pickpocket.

Extract from daily review Rome, 5th June 2004

The itinerary was intended to be flexible, and on several occasions we deviated. There were a number of times when rest breaks were not taken. Also, at some of the sites (The Eiffel Tower, Manneken Pis, the Sagrada Familia, and the Brandenburg Tor) our documentation would continue until the lighting conditions dictated otherwise. One of the difficulties that we encountered in the field was not being able to demarcate a clear end to the working day, and this partly came from not wanting to miss potential recording opportunities. It also became our decision to record the closure of some of these sites in order to capture the end of the site's working day. In these scenarios, tourist workers would be dismantling sets whilst the tourists would be going back to hotels in order to prepare for their evening itinerary. However, at some sites opportunities were presented to us and, even though we had finished, we still felt the need to continue.

(L) It's the end of the day. We're having a drink of Abbaye de Mared-Sous in the Manneken Pis pub across from the Pis itself. We realise the beer is 10% alcohol, but we are not going overboard tonight. More people have arrived and are taking photos of the Pis. I take my camera out and go out to take some more photos.

(S) We are drinking outside the Manneken Pis pub with the statue in view. It is an excellent vantage point and we relax with more of the fabulous Marad-Sous a ten percenter. The beer is making a big impact, but as the light has nearly all but gone, we have finished filming for the day. But, it's difficult to stop working. Another group has arrived and this time it's the mother load; Lisa swan dives into the frenzy.

Extract from daily review Brussels, 4th June 2004

From working these long hours, the obvious implication was the fatigue that accrued. The following text written towards the end of the fieldtrip raises the issue of fatigue, and comments on the working process and the impact it had on our tourist experience:

(S) We stand silently waiting. The occasional in-joke is passed between us but it's only something to disturb our silence. Thirty minutes have passed and we are looking forward to bedding down on the train. The last leg of the journey beckons. I am looking forward to it. I am hoping that the fatigue doesn't affect our work. It has been difficult to be continually monitoring our surroundings, of never switching off, of constantly looking for opportunities that fulfil our brief. Those moments of tasting true authentic tourist activity have been few and far between. Maybe I have missed something here; maybe tourism is not about taking time out. It has been quite laborious and following the tourist path carries with it everyday activities, mundane activities of moving through space, of catching flights, trains, buses, walking, walking, endless walking, sitting, standing, eating, shitting... the train has arrived. Arrived it has and we will be leaving the fatherland.

Extract from daily review Berlin, 12th June 2004

And finally, on the last day, the commentary shows how our observational processes seem to be dominating all our experiences.

(L) Today was meant to be a day of no work. Our flight is tonight and we were going to use the day solely for leisure purposes. But, as we have already found in previous cities, it is very difficult to switch off. We have made the decision not to record sound today, but our cameras are always at hand. Such is the nature of this trip that we do not want to miss anything. So we find ourselves filming and photographing yet again. It is always at those moments when you are not ready that spectacular things happen. We don't want to miss anything.

(S) It is the 14th June and the day of our return. We have taken the decision not to work today. But this is not the case. The difficulty lies in the fact that we are exhausted and we have not been taking the well earned breaks that were written into the itinerary. There is irritation and the odd frictional exchange of words. We are still in work mode and it's difficult to shake; at our core exists the pre-programmed scanning of the environment, with ear and eye pricked, searching for moments that capture the currency and exchanges existing between the one who smiles and the one who captures.

Extract from daily review Prague, 14th June 2004

From the above texts, it is evident that there were many occasions where we were fully immersed in the field and that this immersion went on for quite lengthy periods. The warning by Hammersley and Atkinson against this kind of research, was to prevent poor data from being produced through lack of breaks for reflexivity. However, in order to capture the full repertoire of touristic experiences, it was necessary to continue beyond the temporal framework set by the itinerary. During these periods, good data was captured in the form of participant performances, which would have been missed if we had stopped. Our break periods, which were also recorded, captured autobiographical data that was intrinsic to the exploration of the self in the field. Ultimately, the materiality of all these processes, the documentation, facilitated a far more detailed reflexivity through its later viewing, resulting in two highly reflexive texts.

5.3 The Artists as Tourists



Figure 19: Ryanairing Incontinental

Within those periods of transit and transition, the documentation came in the form of minidisc recordings. In comparison to the use of the camera, the minidisc recorder was used implicitly to capture our processes when we were not documenting tourists. The microphone was small and inconspicuous, and the process of recording ourselves began to go unnoticed. Before long there was very little emotional restraint in response to either each other or to the many experiences engendered by the field. Minor quarrels and frictions, the tourist responses to tiredness and frustration in locating sites, became part of the recorded soundscape. Also during these periods, our touristic selves were responsive whilst engaging with other tourists and tourist workers. One important aspect of our fieldwork was our process of interaction with each participant tourist and also how we were perceived. For the most part, this was as fellow tourists. This will be covered later, when I look at the transactions and exchanges in the field. However, so many of our reactions were those that we would normally give in our daily lives. As I have already noted, using the work of Edensor, tourism is replete with quotidian habits. Some of our actions, therefore, were unreflexive. It can be difficult to differentiate specific subjectivities, particularly touristic performances, from our responses to everyday experiences. Nevertheless, there were some performance types, identified from our review of the sonic material, which Edensor categorises as alternative, cynical, resistant or improvisational. One particular performance took place around the Manneken Pis at a time when we had finished for the day. The performance is cynical and challenges the norms of tourist etiquette:

(S) I stand among them smile fixed and stare at Lisa over by the table. I am taking my time, I am breaking the rules; I am ignoring the code. I am contemplating the world outside the Pis, the world looking in and it is breaking. It is confused; it cannot cope with the transfixed bald boy staring from the railings that hem their idol. Their irritation is growing, softly at first, but from bee-like murmurings it swells. But these foot soldiers with their regimented tour will not concede the ground no more. They want it now, they want to wallow in the moment and bring home the bacon for all to see. Let the bacon fry, let it sizzle now that the pigeon is amongst the cats what can they do? The prime position is taken and there is nowhere for them to go. Time is gushing through the parapets and nothing can plug the breach. There is a panic on their faces. Finally, I release them from their consternation and break from the smile of a lifetime. A sigh of relief goes around and the armistice is signed. I return to the table and feel prickly eyes on me. I shortly savour the moment but realise I have transgressed. I have blown our cover and now we are exposed before all and sundry. However, it is short lived as the troop is off, scurrying after their tour master's flag.

Extract from daily review Brussels, 4th June 2004

By deliberately occupying a photographic vantage point, my intention was to test the reactions of a tour party around the Manneken Pis. It was a conscious ironic position, which began with taking the prime vantage point and holding the position with a fixed smile for far longer than required, long enough to create irritation amongst the tour. As a post-tourist performance, I was deliberately playing with a specific role through the artificial staging of the photographic smile performance.

As discussed in chapter three, tourist stages are invariably controlled and stage managed. Tourists receive direction and choreography from an industry which regulates their performances. However, if tourists are coerced into doing something they do not want to do, then this can create frustration and revolt. Resistant performances occur when tourists rebel against roles and refuse to co-operate. An example was documented whilst we were at the Trevi fountain, and involved a tour guide instructing her tour party to participate in the three coins in the fountain ritual²⁸. One tourist adamantly refuses to take part. After much discussion about the significance of the site, the tourist is still adamant and still doesn't want to comply. As a last resort, the tour guide offers the tourist her own money to throw into the fountain, which he eventually (ironically) takes (see daily review Rome, 8th June 2004).

A second example of this comes from our own experience at Mini-Europa, a model village containing 1/25 scale replicas of sites from every country in the European Union. Mini-Europa is heavily stage managed and as the sites visitors enter the village area, they are coerced into having a free photograph taken with the site mascot:

(S) We pay our dues and enter the village. We are asked if we want to stand with the mascot for a memento photograph but we decline. The mascot is covered in fur and is a Big Foot / Donald Duck / Lycanthrope cross. It's really hard to say what it is. It's as though they have corralled all the dark mythological monsters of Europe past and present and Frankensteined them into this great Euro-beast.

Extract from daily review Brussels, 4th June 2004

²⁸ Tradition suggests that visitors who throw one coin in the fountain will return to Rome, but two coins will bring love, and three will grant the pleasure of marrying in the Eternal City.

It is hard to know whether our resistance was simply down to being alternative tourists. On the other hand, it could easily have been as a consequence of not wanting to be considered *as* tourists. Perhaps the sceptical researcher inside of us wanted to remain impartial and distanced from the cuddles of the mascot. It is clearly hard to differentiate. However, as I have illustrated, the self and the field are intimately intertwined. To end this section of the chapter, Coffey's articulation on the nature of fieldwork further sums up the complexities of the situatedness of the self in the field:

Time, space and emotions are all invested in ethnographic fieldwork – connecting the personal, the political and the professional. It is impossible to differentiate the subjective, embodied self from the socio-political and the researcher professional. Our own sense of personhood – which will include age, race, class, history, sexuality – engages with the personalities, histories and subjectivities of others present in the field. Our own subjective personality is part of the research and is negotiated in the field. (1999, p. 57)

5.4 Capturing the tourist smile: transactions and agreements in the field



Figure 20: A Downing Street Cop

In this section of the chapter, I am going to look at the transactions and agreements occurring in the field between ourselves and other tourists, as part of the process for recording smiles. Borrowing from John Newling's notions of social cartography, which explores transactions and agreements, I will look at how our process for recording participatory smiles developed as a consequence of our field transactions with other tourists. According to Newling, many transactions are conducted in environments of contextual agreement. The touristic space is one environment that features many different types of transaction, which occur between individual tourists and also with site managers, such as the tourist industry. Agreements, on the other hand, exist implicitly through interaction and

tacit negotiation. However, agreements are subject to change, and as Newling points out, it is when agreements become disrupted that the familiar transaction then becomes temporarily unfamiliar (2005). For many tourists, one of the uses of tourist sites, such as the Eiffel Tower or the Sagrada Familia, is their appearance as backdrops against which performances by travelling companions are made. Implicit within this documentation is the performance of the smile. For an emotional transaction, such as the smile, there are a variety of contexts in which it can be used. As a universal expression, there are occasions when perceived agreements are broken, as in the case of its use within different cultures²⁹. Some examples of cultural differences in smiling, which were documented during the fieldtrip, will be discussed later. Within this section, I will explore the implications of our process and how it affected the outcome of the participatory smiles.

Although we had previously spent a day working on the documentation process in London, what was not implemented was our process for approaching tourists in order to obtain their participation in the project. London was used as a means to test the use of an itinerary and to become more familiar with the equipment. Our method was structured around documenting 'photographing tourists' and their subjects. Larsen's methodology (2005) echoes our field recordings, and similarly, because of the ubiquity of tourists with cameras around sites, people seldom noticed that our cameras were aimed at them. Like Larsen, we used 'documentary photography' to capture tourists candidly. However, unlike Larsen, we attempted to record complete performances that also included the before and after of the smiling process. We aimed to record tourists in the act of selecting vantage points and preparing the physical pose for its documentation. What is noted by Larsen is that cameras only record those aspects of performances that are visible or observable. They can reveal the bodily aspects of performances, not the imaginative ones. Also, meanings are not inherent within them; they need interpretation to become meaningful, and they can be analyzed meaningfully in many ways. During our first field encounter in London, no attempt was made to garner tourist participation. It was only during the fieldtrip in Europe that a process was established. The first day was spent researching vantage points and generally recording at each site. It also entailed making decisions for day two, such as whether to return to all the sites or just a select few. On the second day in each city, we focussed on recording smiles from willing tourist participants.

As I have previously discussed through the work of Jansson, the influence of media, such as the internet and cinema, plays its part in tourist's choice of sites. People travel to see and photograph what they have already consumed in image form. Once at those sites, there is an industry at work

²⁹ Russians, for example, equate smiling with laughing, and so become puzzled when interacting with Americans and West Europeans who greet with smiling. Americans and West Europeans then are perceived to be laughing at the person they are greeting. Cultural differences in the use of the smile can therefore, create problems when communicating. <http://www.chanceforlove.com/archives/content/full/23> [Accessed 19/6/07]

that facilitates the choreography of images, the process of which, according to Larsen, is heterogeneous:

“Humans” such as guides, guards and professional photographers and “nonhumans” such as markers, fences, viewing stations, pamphlets, guidebooks, paintings and postcards exercise such framing. Although tourist performances transform places, the places at which photography making takes place are always inscribed with cultural scripts, social and material discursive regulations that are crucial in choreographing tourists’ cameras (2005, p. 423).

Tourist spaces are peopled with actors who adhere to their own particular cultural scripts. However, there are instances in which tourist agency results in improvisational ways of using spaces. In cartographic terms, individuals generate their own social maps to enable them to move through situations with others. Maps may indicate territory, but not our experiences within the terrain (Newling, 2005). One tacit agreement that tourists have when taking photographs within sites, is that a certain amount of time is allowed within specific vantage points for the desired shot to be captured. When the shot is captured, tourists are required to move on to allow others to use the position. However, in some cases, as previously illustrated with my alternative tourist performance, tourists’ deviate from the social map, resulting in a disruption of the agreement. The territory, then, becomes unfamiliar.

The employment of the cartographic metaphor is useful in analysing the transactions in the field that occurred between us and the participant tourists. Our process for obtaining smiles consisted of approaching tourists and asking them whether they would like to participate in our project by allowing us to record their smile. Tourists were already in situ, and participation simply entailed standing in front of the site icon (The Sagrada Familia, the Coliseum, the Brandenburg Tor etc) and smiling; in other words, repeating the process which they had previously gone through for their own documentation. The smile was then recorded, using both the video and still cameras. On average, the recording process took approximately fifteen to twenty seconds. As well as the documentation of the smile, the whole transaction was sonically recorded, either using minidisc recorder or the video camera. The dialogue, therefore, consisted of our introduction, the smile process, general conversation about their trip, and, finally signing of the release form. At the beginning of the fieldtrip, there was a need to instigate this transaction by approaching tourists. However, as the fieldtrip progressed, it eventually became a fallback as we were approached on numerous occasions by tourists asking us to take their photographs with their own cameras. Their recognition of us as fellow tourists made the whole data collecting process much easier. Once this part of the transaction was complete, we would then ask them to reciprocate by participating in our project.

One of the most frequently occurring transactions is when one tourist gives their camera to a stranger in order for them to take a photograph of them with their companions. The transaction

goes beyond the need for language, being centred on commonality and trust. The rapport and camaraderie that came from our transactions and conversations with other tourists, forced our identities to fluctuate between researcher and tourist. There was no formal structure to these conversations, as they were simply based upon the enjoyment of the moment; of being a tourist at a site, conversing likewise with other tourists. However, the researcher identity was always close at hand with the immanent requirement of a signed release form at the end of the process.

Within this process, there were two disruptions to the acknowledged agreement that tourists have with these reciprocal photographic transactions. Firstly, smiling for the overt photographic documentation of strangers, such as ourselves, turns what is a familiar practice of tourist photography into one that is unfamiliar. For some, the consequences of unfamiliarity, which can be seen in some of the footage, is embarrassment. Another unfamiliar aspect to the documentation of these smiles was the use of the video camera. On the whole, it is usually the still camera that is used to capture these moments. By using the video camera, the experience lasted far longer than what was anticipated by the participants. Twenty seconds is a long time to hold a smile, which, therefore, has implications perhaps as to the type of smile that is being communicated. The second disruption is the use of the release form. What this form states, is that the participant is allowing documentary evidence of themselves to be used by another for quite different purposes than its traditional use. Occasionally, there were light hearted comments from participants on the consequential use of the material, and concerns that it would be digitally altered and used in a detrimental way.



Figure 21: Artisan at the feet of Columbus

The intentions for the project were made clear to all the participants. My identity and connection to the university was made explicit through showing my university identity card. However, for those tourists who were covertly documented this was not the case, neither were any release forms signed by these individual's. Pink (2004) points out that the publication of such recorded material is morally questionable unless permission is granted by those pictured in the documentation. The difficulties that we faced in the field with regards to these issues concerned the transitory nature of being a tourist. The impossibility of recording groups of documenting tourists, moving from vantage point to vantage point, and then to obtain release forms from each member of the group, is quite evident. The responsibility for publicly showing this work is ultimately in the hands of the photographer. It is, therefore, important to preserve the anonymity of these individuals as much as possible. However, for those participants that did give permission, Pink believes each participant should be able to view the material prior to publication. Individuals should be asked for their consent again³⁰. Once these images are published within the public domain, they are open to interpretation. As Pink states, 'once visual and other representations of ethnographic work have been produced and disseminated publicly neither author or subjects of the work can control the ways in which these representations are interpreted and given meanings by their readers, viewers or audiences' (p. 43).

The total amount of participants that became part of this study was fifty-six. The following is a table showing a number of basic demographics i.e., nationality, gender, individual/couple/group, approached participant or reciprocal participant (participants who initially approached us).

Nationality	Male	Female	Individuals	Couples	Groups	Approached	Reciprocal
American	2	7	0	3	1	9	0
Australian	1	0	0	0.5	0	1	0
Austrian	0	3	0	0	1	0	3
British	15	5	0	4	1	8	12
Canadian	0	3	1	1	0	3	0
Chinese	0	3	1	1	0	0	3
Danish	1	1	0	1	0	0	2
French	0	2	0	1	0	2	0
German	1	2	1	1	0	1	2
Irish	0	1	1	0	0	1	0
Latvian	0	1	0	0.5	0	1	0
Polish	2	2	0	0	1	0	4
Spanish	1	3	0	0	1	0	4
TOTALS	23	33	4	13	5	26	30

Table 2: Demographic breakdown of smile participants

³⁰ An attempt was made (August 2004) to continue the dialogue with those participants that supplied email addresses. This presented an opportunity for any participant to express doubts over their participation and contribution. However, no participant responded to my email.

As can be seen from table 2, the majority of participants are Western Europeans and North Americans. Also, females outnumber males and there are more reciprocal participants than those that we approached directly. However, there is one group within the research that has a big impact on all of the above figures; the group of twelve males, a stag group, with whom I was acquainted, and who were recorded in Prague. If this group were excluded, the figures would indicate a very different picture. Up until this point, the gender differences were far greater, with very few males being part of the documentation. There were two reasons for this. Firstly, it was a consequence of our choice of participant. Groups of females and male/female couples seemed more approachable. Both these types form the majority of participants. Generally speaking, the stereotype is that women smile more than men and are, therefore, more approachable. According to Hall, Carney and Murphy (2002), studies do show that women smile much more than men, and in a variety of contexts. The fact that our research sample contains more smiling women than men may validate Hall, Carney and Murphy's research.

The second reason concerns the quantity of males at the sites. Apart from large quantities of Asian males around the Manneken Pis, who were part of a rapid tour, there were various groups of males or male couples. Prague was the only other exception, having a high proportion of male groupings as a result of its identity as a stag destination. In both cases, these two types of tourist, one busy with consuming a site and the other busy drinking, were not considered.

Another barrier with approaching potential participants was language. Although there were many Asian tourists at the sites, some of which we initially approached, our communication skills were inadequate in conveying our aims. As can be seen from the table, the only Asians that we recorded were those that approached us. On the whole, all of our fifty-six participants spoke enough English to enable us to have a dialogue.

The Smile Participants



Figure 22: Kenneth & Rebecca, USA



Figure 23: Shirley & daughter, UK



Figure 24: Valerie & Alice, France



Figure 25: Lene & Jan, Denmark



Figure 26: The Moores, UK



Figure 27: Helga, Germany



Figure 28: Winnie, Hong Kong



Figure 29: Kathryn, Canada



Figure 30: Michelle & Ann-Elisa, Canada



Figure 31: Portia & Belinda, Hong Kong



Figure 32: Paul & Kimberley, USA



Figure 33: Karin, Jillian & Sherry, USA



Figure 34: Ken & Jessica, USA



Figure 35: Patricia, Eleue, Clara & Ailinio, Spain



Figure 36: Ian (Australia) & Victoria (Latvia)



Figure 37: Brett & Angela, UK



Figure 38: Amanda & partner, UK



Figure 39: Eadaoin, Ireland



Figure 40: Kerstin, Yvonne & Anna, Austria



Figure 41: The Michalik's, Poland (USA)



Figure 42: The Paun's, Germany



Figure 43: The Stag Party, UK

5.5 Capturing the tourist smile: felt or social?

The smile, as discussed earlier, is used in a variety of ways and can have many different meanings depending on the context. Cultural differences can also create difficulties with a smile's interpretation. Cultural agreements can, therefore, be disrupted. As a means to end this chapter, I am going to briefly look at some of the current research within psychology and use it to comment on the smiles that were documented as part of this research project. Earlier in chapter two, I touched upon two of the current research perspectives and I will begin by summarizing these earlier points.

As noted by Abel (2002), the first perspective (facial expression-emotion link) is based upon Charles Darwin's findings, and later taken up by Ekman (Ekman, 1972; Ekman & Friesen 1971; Ekman, Sorenson & Friesen. 1969) and Izard (1971, 1977), which suggests that smiling is a universal facial expression, reflecting happiness or joy. To accommodate the various inconsistencies of smiling differences between cultures, 'Ekman and Friesen (1969) proposed "display rules" as learned cultural norms of appropriate facial expressions that are followed when managing involuntary emotional expressions in social situations (see also Ekman, 1997)' (Abel, 2002, p. 2). The second position comes from Fridlund, with his Behavioural Ecology View, where the emphasis is on smiling as a social phenomenon. Fridlund thinks more in terms of those that

perceive the expression, suggesting that expressions have evolved to elicit behaviours from others.

Fridlund summarizes his Behavioural Ecology View with the following:

In the Behavioural Ecology View, smiles, like the rest of our facial expressions, are not readouts of “emotional state”, nor are they the compromise formations of an “authentic” self inhabited by a “social” one. Smiling and other displays evolve, phylogenetically or culturally, in particulate fashion in response to specific selection pressures, and they necessarily coevolve with others’ responsivity to them. Displays have meanings specifiable only in their context of occurrence, and they are issued pragmatically, that is, they serve one’s social motives in that context. (Fridlund, 2002, p. 74)

There are many different types of smile. Some are used to accurately communicate information, whereas others are used to mask or hide the emotional state of the individual, or their intentions. A smile can, therefore, be voluntary or involuntary with affective, cognitive, and social components (Abel, 2002). From the emotions view of facial expression, the smile that is perceived as involuntary, or spontaneous (the enjoyment smile), is considered to be a true reflection of happiness. Ekman renamed the enjoyment smile as the ‘Duchenne’ smile. It is generally believed that the Duchenne smile is only produced as an involuntary response to genuine emotion, and is therefore what one could call the "genuine" smile. However, the involuntary smile can also be elicited when experiencing fear, sadness, or even embarrassment. According to Abel, there are morphological differences between these types of involuntary smiles and involuntary smiles of happiness. Much of the research comes from the use of physical and temporal measuring systems. Ekman and Friesen (1978) designed the Facial Action Coding System (FACS), which is a comprehensive and standardized technique for coding visually observable facial muscle contractions of 44 anatomically based action units. Abel notes, that the development of more sophisticated measurement tools has offered a greater understanding of the different facial expressions. Through the use of this system, Ekman (1985) claims to have identified more than 50 different smiles (Abel, 2002).

As can be seen, there are two dominant approaches in smile research, perceiving the smile as either a social or emotional response. After applying these theoretical perspectives to our participatory smiles (figures 22 to 43), my conclusions are that they are all social smiles. Considering that our approach and process was socially motivated, the smile responses cannot be anything but social. In comparison to these performances, the covert smile recordings also showed very little indication of an emotional response, which leads me to believe that these smiles are also socially motivated. The intimate nature of touristic photography between collaborating tourists (family and/or friends) appears to make no difference. This, therefore, substantiates Fridlund’s Behavioural Ecology View of smiling. However, it is also true that cultural differences have a bearing on smiling. In a participant recording of a family from Poland (see figure 41), only the mother appears to

smile³¹. A further example, taken covertly (see figure 44 below), also shows a family group's non-performance of not smiling. From these examples, we can see that cultural differences in smiling add to the complexity in determining how it is used.



Figure 44: Family posing in London

Considering that much of tourist photography is based upon the documentation of the self, the employment of choreographed posturing and posing for a desired photographic self suggests that it is a reflexive self that is doing the orchestrating. Any involuntary response for the production of a Duchenne smile, an apparent 'genuine' emotional smile, is highly improbable³². As Larsen suggests, tourist smiles and presentations of self for photographs are predominantly conscious reproductions of 'other' bodies which people present as desired future memories (2005). However, perhaps it is those moments before and after the smile has been recorded that have potential for the Duchenne smile. An example can be seen below in figures 45-59. In figures 46 and 55 we can see the two smiles documented by the subjects which appear far more controlled in contrast to the preparation and release from the smile.

³¹ We meet a Polish family on tour from America. The conversation is interesting; why they ended up in the USA; the brain drain in Poland and the fact that not many people smile in Poland, which is quite true as this family are not smiling. The other interesting thing that came out of filming this group was the mother asked whether she was smiling, as if she wasn't sure (Extract from daily review Berlin, 12th June 2004).

³² The only means through which an involuntary smile could be produced would be through group interplay, when one of the group performs improvisationally triggering an involuntary reaction from the rest of the group.



Figure 45: Brandenburg Smile



Figure 46: Brandenburg Smile



Figure 47: Brandenburg Smile



Figure 48: Brandenburg Smile



Figure 49: Brandenburg Smile



Figure 50: Brandenburg Smile



Figure 51: Brandenburg Smile



Figure 52: Brandenburg Smile



Figure 53: Brandenburg Smile



Figure 54: Brandenburg Smile



Figure 55: Brandenburg Smile



Figure 56: Brandenburg Smile



Figure 57: Brandenburg Smile



Figure 58: Brandenburg Smile

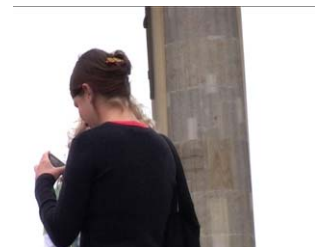


Figure 59: Brandenburg Smile

Within this chapter I have used some of the field research to comment on a number of points that concern issues of self and identity within the field. Central to these issues were the field writings, which came in the form of diaries and reviews of the sonic material (see appendices five and six). Through the use of this writing, I was able to illustrate the fluidity of the self and the influence of the field in shaping identity. Supporting the exploration of this reflexive material were the comments of Coffey and Spry who argue for the centrality of the self within the research. Also, from within the writing I was able to give examples of alternative tourist performances, as suggested by Edensor, as a means to further analyse the self in the field. In addition, the documentation process was examined through a reflexive analysis, which resulted in a commentary on cultural norms and how cultural agreements are implicitly carried into the field by the researcher. The final analysis concerned the performance of the smile and the type of smile recorded. Two perspectives were examined, the emotional view and the Behavioural Ecology View, to identify whether covert recordings in the field could capture what Ekman terms the Duchenne smile, the genuine smile which is produced involuntarily, as opposed to the social smile produced by each participant for this project. Due to cultural differences and the complexity of the smile, it was found to be difficult to determine whether smiles performed for documentation can be anything but socially orientated, as Fridlund would suggest.

The above summary outlines the main points within this chapter, with the focus being primarily on the roles and relationships that occurred in the field whilst data recording. It is important to note that each point has only been briefly touched upon, as it is beyond the scope of this investigation to fully explore the issues that arose. Within this chapter, I have commented on how the data was recorded. What has not been specified is the quantity of data. In total, 30 hours of video footage, 51 hours of minidisc sound recordings and over 3000 still images were recorded within the field. Furthermore, a variety of found textual materials, such as tourist leaflets, brochures, bus tickets and flight safety instructions, were collected, digitally scanned, and incorporated into the database. Within the next chapter, I will be commenting on the data processing and the editing of this material for the construction of a database that was used for both the *Smile: Formaggio con Queso* installation and *Smile* kiosk. Finally, within chapter six I will be considering the *Smile* case study as a multi-semiotic ethnography in order to address research questions two and three of this investigation; the viability of the artwork as a vehicle for ethnographic dissemination and its situatedness within current ethnographic paradigms.

Chapter 6: Smile: Formaggio con Queso – Databases, Interfaces and Ethnographic

Hypermedia

In the first section of chapter six, I will be looking at how the database was constructed from the fieldtrip documentation; what artistic decisions were made with its editing. This will provide some background information to the creation of the database, which is central to the second research aim concerning the exploration of random recombination and computer networking. I will also outline the development of the spoken component, which was based upon the written itinerary. The creation of the sound compositions will also be discussed. Finally, I will elaborate on the construction of the *Smile* kiosk as an interactive interface to the *Smile* database.

In the second section of the chapter, I will look at two other art works to contextualise the case study. Both examples use databases that have been re-presented in a number of different ways. In response to this, it will be appropriate to explore the notion of the database as a symbolic form and the interface (the *Smile* installation and kiosk) as a means to re-present it. This brief exploration of new media theory will enable me to conclude the chapter by examining current ethnographic research into hypermedia. This will inform the second and third of my research questions: Can the presentation of artworks, such as the *Smile* installation and kiosk, be considered ethnographic and fit with current ethnographic paradigms? And, can an artwork exist as a multi-semiotic ethnography if it randomly re-combines its research data?

6.1 Constructing a database of video, sound and spoken word

The fieldtrip recordings of video, still photography and sound, and the process of data gathering and its reflexive analysis were all raw materials from which the *Smile: Formaggio con Queso* database and kiosk were developed. The construction of the database began with the creation of a data set (see table 3) for each component type, which was used to organise particular types of touristic occurrences.

<u>Digital Video</u>	<u>Spoken</u>	<u>Ambience Sounds</u>
Participatory smile performances	Researcher’s dialogues	Travel sounds
Covert smile performances	Participant’s interviews	Crowds
Photographer performances	Transitory dialogues	Mechanical
Travel footage	Tourist dialogues	Natural
Tourist attractions	Miscellaneous	Musical
Miscellaneous		Miscellaneous

Table 3: Datasets for the fieldtrip video and sound documentation

The process began with a chronological review of the material, and the digital capturing of appropriate clips that matched the datasets. All the sound and video clips were of different lengths and the next part of the process was to alter the duration of each clip to one minute. The processing of the video meant either time-stretching or shortening the clip's duration. This resulted in some clips running at slower or faster speeds to what was initially recorded. The clips that were most notably affected were the recordings of the smiles. On average, each smile recorded was 15-20 seconds in length. The slow motion accentuated the smiling process, thus making the performativity quite explicit. Other experimentation with duration entailed taking lengthy forty minute recordings and condensing them to the required one minute length, resulting in high action speeds. The touristic consumption of sites was particularly highlighted through the use of static durational recordings which were then speeded up. Other editing effects used were to reverse the direction of the clip, so that it appeared to go backwards, and the looping of imagery, for example, a London bus seemingly going round in circles.

Likewise, the field recordings of dialogues and ambiences were also processed in a similar way. Again, speed and duration were the most notably used effects. Looping recognisable tourist phrases reiterated the theatricality of touristic performance and the use of the script. Travel sounds from flights and metro journeys, particularly the use of the scripts from pilots and airport staff in the form of announcements, were used to enhance the potential travel experience of the installation. Likewise, as with the video clips, all the spoken dialogues and ambient sounds were edited to be one minute in length with three second fade-in/out³³. The decision to have the duration of all the components limited to 1 minute was influenced by the length of the television advert. Although TV advertisements vary in duration, a current average based on an Ofcom report, is 20.8 seconds in length³⁴. By keeping the duration down to 1 minute, audiences would perhaps be more attentive. The constant changing of sounds and images would therefore facilitate a deeper engagement with the installation.

An initial database containing four sets of components, which included a small number of sound compositions, was created and available for testing with the *Cheese* software (see appendix 1). Throughout the initial testing I found that some of the dialogues contained too much extraneous background noise, which either clashed with the ambient sounds or duplicated them. The simultaneous application of both types of sound had implications on the clarity of the dialogue being heard. I made the decision to only use a small proportion of dialogue clips, those that were

³³ Although this process appears simplistic it was very time consuming with most of the research period of this project being devoted to the creation of the database. It is beyond the scope of this project to comment on every aspect of the post-production. What will be more appropriate is to highlight the most fundamental decisions made in its creation.

³⁴ Based on an Ofcom report (December 2005) of promotional activity on television <http://www.ofcom.org.uk/research/tv/reports/promotion/activity/> [Accessed 5/10/07]

repetitive and which could be looped to work with the ambient sound component. As an alternative to the original recorded dialogue component, a revised set of recorded dialogues based on the itinerary was created. One hundred sets of instructions (see appendix 6) were written, using a prosaic style, and recorded under controlled studio conditions. This revised dialogue was performed without any emotional intent, and edited to be reminiscent of an Automated Voice Response System (AVRS).

The sound compositions, like the processing of the fieldtrip material, took a similar length of time to finalise, as there was much experimentation with the instrumentation and theme for each piece. Ninety sound compositions were created, eventually increasing to one hundred through the addition of eight pieces of found music, which came in the form of busker performances and a marching band recorded at Buckingham Palace, London. These eight sound pieces were incorporated in the database unaffected. Two pieces of silence were also incorporated into the database. In a well-known aphorism, as noted by Chion (1994), Bresson points out that the use of sound made silence possible. What he means is, that ‘it was necessary to have sounds and voices so that the *interruption* of them could probe more deeply into this thing called silence’ (p. 56)³⁵. Other found musical sounds, including several national anthems which were captured at mini-Europe, Brussels, were also explored and integrated, forming the primary layer for a number of compositions. Each sound composition took into account three qualities: instrumentation, mode, and theme. Instrumentally, a composition either used a single instrument / sound or a combination of instruments / sounds. The table below indicates the instrumentation, modes, and themes.

<u>Instrumentation</u>	<u>Mode</u>	<u>Theme</u>
Pianos / Organs	Major	Classical
Electric / Acoustic Guitars	Minor	Jingle
Violin / Strings	Modal	Quiz show
Brass / Woodwind	Atonal	Thriller
Percussive / drum		Epic melodrama
Synthetic		Comedy
Industrial		Space
Found sound / national anthems		Pop / rock song

Table 4: Instrumentation, modes and initial theme types for the sound compositions

All the compositions were composed, structured, and performed by myself. They were created to be familiar; to potentially exist from within the context of the everyday listening experience:

³⁵ The silence in the database was used to occasionally allow the ambience and spoken itineraries to be foregrounded.

television, radio, shopping centres, cinema, etc. The meanings that are embedded within them draw from the tacit agreements that individuals have with certain sounds and what those sounds signify. The types of instrumentation, mode and theme, outlined in the above table, were used initially as a foundation. However, time constraints forced the creative process along a trajectory that was centred upon writing and composing improvisationally. Following a similar process to Gilbert and George's *écriture automatique* (see chapter four), each composition began with an initial layer of chords, melody, or a single synthetic tone or found sound. This was digitally recorded using a Yamaha P90 electric piano that was connected to the computer using MIDI³⁶ (Musical Instrument Digital Interface). This was then augmented, if necessary, with other sound / instrument layers. Many of the compositions either feature the piano or the guitar as the primary instrument. Virtual instruments and synthesizers were combined with these instruments, or, at other times, played on their own³⁷.

One key element of all the sound components was the use of a 6.1 multichannel surround-sound system. With this system I was able to explore the means to move sound around the installation space in order to create an immersive quality to the installation. Throughout the editing and composition period, much time was spent on experimenting with the placement of sound within the installation space. Various options were tried and tested, such as allocating each sound / instrument within a composition its own separate speaker output. This strategy worked well with compositions based upon the instrumentation of a musical ensemble or band. However, for those compositions that were based upon synthetic ambient tones, the sounds were configured to be far more fluid in order to move around the space from speaker to speaker. For example, patterns of movement were circular or diametric. Consideration was made with regards to how all three components (spoken itinerary dialogues / sound composition / found ambience) worked together as a whole and much time was invested in editing the surround sound qualities of each. The final configured arrangement had the sound compositions using all six speakers, with compositions either being static or moving. The found ambient sounds were placed either side of the listener (rear right / rear left speakers) and would gradually move to the front three speakers (front left, centre and front right speakers) to be eventually foregrounded with the video projections. Finally, the spoken itinerary dialogues were placed outside of the main installation, in a space entitled 'the departure lounge' (surround left speaker). By placing this sonic component into another space, the surround sound system, used in combination with the video component, became a 5.1 multichannel. The decision to move this sound component out of the main installation space was due to it being too distracting. It prompted too much of a reflexive engagement, and disrupted the immersive qualities of the *Smile* installation.

³⁶ MIDI (Musical Instrument Digital Interface) is an industry-standard electronic communications protocol that enables electronic musical instruments, computers and other equipment to communicate, control and synchronize with each other in real time.

³⁷ A full sound audit with descriptions is available in appendix 7.

The final amount of media objects within the installation database is outlined below:

Video	140	1 minute edited (3 second fade in/out)
Spoken itinerary dialogues	100	1 minute edited (3 second fade in/out)
Sound compositions	100	1 minute edited (3 second fade in/out)
Ambience / found sounds	100	1 minute edited (3 second fade in/out)

The transparency of the artistic process, as it appears in the installation database, comes primarily via the clips of dialogue recorded and edited from the field material. To take this transparency a step further, an interactive kiosk was developed to allow access to the components contained within the *Smile* installation database and also to allow engagement with the photographs, diaries, daily reviews, the itinerary, maps, and found materials; in other words all the components that stem from the project's three development phases. Interaction with the kiosk would allow the audience to play with the materials and chart their own trajectories through them. There are a number of ways an audience can interact with the database, and the kiosk design reflects this. Through the use of an intuitive set of links, based upon the iconography of each city's primary tourist memento³⁸, a user can go to each city and explore it virtually through a series of interactive maps. Under each map are links to each type of data recorded in the city. Users can also choose to explore the components directly through links to the video, sound files, photographs and writing (see figures 60 & 61).



Figure 60: Kiosk with user and photographic exhibition at The City Gallery, Leicester 2006

³⁸ Examples of these representations come from purchased mementos from each city: Paris (the Eiffel Tower), Brussels (the Manneken Pis), Rome (the Coliseum), Barcelona (the Sagrada Familia cathedral), Berlin (Brandenburg Tor), Prague (the Town Square clock) and London (The Tower of Big Ben).

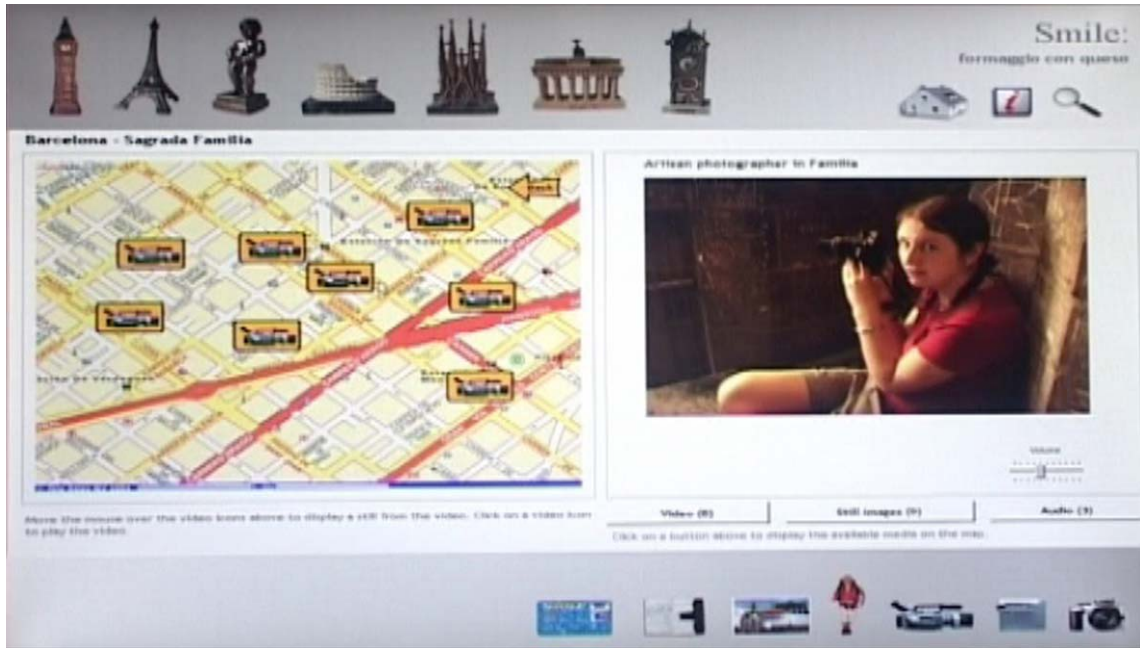


Figure 61: A view of the kiosk interface.

Another significant feature within the kiosk is the search function. All data records for all the components contain a number of search parameters. One key parameter for each recorded field datum is the ‘x’ and ‘y’ coordinate, and longitude and latitude coordinate. This spatial reference indicates where the datum was recorded or found. An example of the metadata³⁹ for each record is given below:

File Name	Description	Location						File Type	Date
		City	Index	X	Y	Lat	Long		
001_Lon	Palatial Police and high horses	London	7	528900m	179800m	51:30:10N (51.5028)	0:08:40W (-0.1445)	VIDEO	22/05/2004
002_Lon	Eternal red bus photography	London	2	529900m	180500m	51:30:30N (51.5082)	0:07:45W (-0.1291)	VIDEO	22/05/2004
003_Lon	Buckingham crowding's on a red roped pavement	London	7	528900m	179800m	51:30:10N (51.5028)	0:08:40W (-0.1445)	VIDEO	22/05/2004

Table 5: An example of the database metadata for each record

This geo-spatial data was utilised within the photographic exhibition of *Smile: Formaggio con Queso* (see figure 62 below) through having each photograph inscribed with its locational ‘x’ and

³⁹ Metadata is generally defined as 'descriptive information about information' and refers to any data used to support the identification, description and location of an information object, such as a document. In other words, metadata is the collection of labels that describe a piece of information.

'y' co-ordinates. These coordinates could then be entered into the kiosk search function by a user to retrieve further data which was linked to the picture. What the kiosk allows is not just a facility to ascertain where and when the item was recorded, but it also allows the user to comprehend the experiential details of the item's recording as a consequence of the interconnectivity of the other kiosk components.



Figure 62: Smile photographic exhibition at Bonington Gallery, Nottingham (February 2008)

One key feature of the installation is the amount of possible re-combinations of the database components. For the audience, the experience of the installation will be different every minute. Some combinations will be the first and last time that they are experienced. One of the functions of the kiosk is to provide the audience with the opportunity to revisit the data that was part of their experience. The kiosk, therefore, acts as a reflexive prompt, provoking thought and further analysis not just into the database components but also the artistic process. To facilitate this further, a feature has been created to allow the audience to contribute to the database in the form of a personal narrative or comment. In theory, these comments and narratives would enable the database to grow. In practice, the use of this facility has not been as successful as I would have liked. Although this facility was made explicit to users through information embedded within handouts and within the initial introductory page of the kiosk, the response from users has been very 'thin'. For many users, rather than it being a repository for post-tour stories, it has simply become an electronic comment book.

6.2 Contextualising the case study: databases and interfaces

To further contextualise the *Smile: Formaggio con Queso* case study within current art practice, I will now examine two recent projects that use databases as the core of the work. Further to this analysis, I will explore Manovich's (2001) observations on new media variability⁴⁰. These will be used to comment on how a database can be interfaced and experienced in many different ways.

Soft Cinema (2005), by Lev Manovich and Andreas Kratky, examines ways of combining both software and cinema aesthetics. There are four research areas to the project. The first examines the computer interface and the conventions of displaying screen data through the use of multiple frames. The second concerns the creation of a software programme that controls the layout of the screen and the sequences of media elements that appear in the frames. The third concerns the use of a database which comprises of video, sound, still images and text. And the fourth concerns the use of motion graphics, 3D animations, diagrams, etc, as additional components of the database. *Soft Cinema* comprises of three separate installations, where the media elements are randomly selected in real time. Each installation, *Texas*, *Mission to Earth*, and *Absences*, interrogates a number of aesthetic issues relating to both software and cinema.

There are a number of similarities between *Smile: Formaggio con Queso* and *Soft Cinema*, and I am now going to look at two that are relevant to this chapter. Earlier, I commented on the various search parameters used within the kiosk database; the geo-spatial parameter being of some significance. In *Texas*, there are ten parameters used for the video component. These include where the video was shot, the video content, the video clip's brightness and contrast, the type of space, the degree and type of camera motion, etc. What has been created is a software programme that selects data in a similar fashion to that of a search engine; one clip is chosen and the software finds other clips that are similar. According to Manovich, each clip is equivalent to a single scene from a film. A sequence of clips selected during a search of the database becomes equivalent to the scenes that constitute a traditional film. According to Manovich and Kratky, *Texas* can potentially be described as 'a media object that exists between narrative and a search engine' (2005, p. 13).

Another point that Manovich raises with *Soft Cinema* concerns the notion of the database as a representational form. Through a re-visualising of the *Texas* data, achieved through the interventions of Schoenerwissen / Office for Computational Design, the video database was visually translated and re-presented as an additional artwork that was also made dynamic through the use of custom software. The re-presentation of the data was achieved through assigning a visual

⁴⁰ In *The Language of New Media*, (2001, p. 57) Manovich compares 'old' and 'new' media through a number of principles. I am using his comments of principle 4.2, of the variability principle, which concerns the separation of interface and data and how a number of different interfaces can be created for the same data.

iconic square for each of the 425 video clips in the database. Coupled with these squares were the subjective descriptions of the clips, which were made visible and programmed to float on the screen. Furthermore, one of the key parameters of *Texas* was the geo location of where each clip was recorded. To represent this locational positioning, each square orbited a point that was representative of the city from where the clip was recorded. Through the re-presentation of this data, Manovich contends that we should start to consider the database as a representational form in its own right.

In *The Language of New Media* (2001), Manovich outlined a number of defining principles for new media, of which variability was one of them. Principle 4.2 highlights the relationship between the new media object as an interface and the database as content:

Historically, the artist made a unique work within a particular medium. Therefore the interface and the work were the same; in other words, the level of an interface did not exist. With new media, the content of the work and the interface become separate. It is therefore possible to create different interfaces to the same material (Manovich, 2001, p. 200)

The variability principle will be explored further using the second of the two contextual examples.

As a progression from *Smile: Formaggio con Queso, 4 Walls* (2006), my successive project, centres on a database of seventy six recorded narratives from an eclectic group of participants recounting personal experiences on the subject of neighbours and community. *4 Walls* was initially conceived as a surround sound installation with two sets of surround sound speakers built into two custom built walls. A domestic space was created with wallpaper, curtains, and a digital window showing projected scenes recorded from the front and back windows of each participants home. To engage with the sonic element, the gallery audience had to interact with the installation through placing an ear to the wall, thus highlighting the mundane act of listening to the neighbours on the other side. Another intention of this project was to foreground the meaning making process that occurs when these permeating neighbourly sounds seep through the walls. For the most part, when listening to neighbours on the other side of the wall, what is experienced is only a partial hearing. There are gaps due to the filtering process as the sounds move through the walls. But, in most cases, these gaps are filled by the listener who attempts to build a coherent narrative. The meanings, perhaps, will be different to those originally intended. The database of conversations, which formed the core of the *4Walls* project, was filtered through the walls of the installation. The database content remained the same but its interpretation by listeners was probably different. This

would depend on where the listener placed their ear, what was heard and what other sonic information was interfering with this listening process⁴¹.

As a consequence of submitting the *4 Walls* project to various arts organisations requesting work, the database has been re-presented in several different ways in order to meet each calls selection criteria⁴². A second version of *4 Walls* took the form of an artists' film and has been shown on a large scale BBC screen, as well as appearing at a number of visual arts festivals. A third version of *4 Walls* has been experienced as an audio book, as part of an artist's book exhibition. A fourth version was exhibited as part of a sonic arts festival, and, finally, a fifth version was part of a radio broadcast. These different modes of re-presentation are indicative of digital arts variability, and *Smile: Formaggio con Queso*, likewise, is another example of a variable artwork. Considering this, the database as a form of cultural expression will need further examination, and a comparison with more traditional forms, such as books and story telling, will be useful in understanding where it is culturally placed.

Brouwer and Mulder (2003) note, that throughout recorded history, human beings have organised their social and cultural memories in two ways. The first is material, such as tablets, books and objects, and the second is immaterial, in the form of personal memories, collective stories, songs, dances, rituals, celebrations and games. Since the invention of writing, the logical material form of memory systems, such as historical archives and administrative records, has dominated the organising of information. The linearity of this system, which orders information either through a hierarchical system or through a grid, was aimed at control. In comparison to these fixed archives, the 'immaterial information' system of oral culture, an archive without written records, follows a different logic. Brouwer and Mulder point out that when stories are told, the stories, through their telling, will gradually change from teller to teller. Songs and dances, although more stable, are also open to personal interpretation. Since the introduction of digital databases, the previous dominance of material archive systems has been replaced with the immateriality of information-banks. Databases within this system are non-linear and are accessed through complex linking technologies.

According to Brouwer and Mulder, 'flexibility and instability have become technical qualities instead of problems to be controlled. Digital archives are unstable, plastic, living entities, as stories and rituals were in oral cultures' (2003, p. 5). In other words, databases, as records of immaterial information, can be represented in many different ways in a similar fashion to the oral tradition of

⁴¹ *Smile: Formaggio con Queso* (2006), *4Walls* (2006), and *The Slide Show* (2003), were exhibited as part of a solo exhibition at The City Gallery, in Leicester (April – May 2006). An issue that arose was the bleed of sounds from the *Smile* installation into the *4Walls* installation space.

⁴² See appendix 8 for venues and form of presentation of the *4 Walls* database.

telling stories and recounting personal memories. Also, as stated above, each story, through its re-telling, will change slightly. The interface in the oral tradition is the human body, which re-presents a specific data set (the components / structure of a narrative) in its own individual way. *4 Walls*, as mentioned earlier, is a database of narratives that also draws from this oral tradition, except that the narratives have been digitally encoded through recording. Even so, through these digital processes, where artistic selectivity is employed, each recorded narrative changes as a consequence of moving from a human interface to a digital one. However, taking this point even further is the *Smile: Formaggio con Queso* installation interface, which, through randomly recombining the sound and video components, re-presents our field trip stories in a huge number of ways.

Before we move on, it is important to look at other models of cultural representation from which database artworks, such as the *Smile* case study, draw from. Manovich (2001) comments that following on from the novel and cinema as narrational forms of cultural expression for the modern age, the database has become *the* model for the computer age:

Following art historian Ervin Panofsky's analysis of linear perspective as a "symbolic form" of the modern age, we may even call database a new symbolic form of a computer age (or, as philosopher Jean-Francois Lyotard called it in his famous 1979 book *Postmodern Condition*, "computerized society"), a new way to structure our experience of ourselves and of the world. Indeed, if after the death of God (Nietzsche), the end of grand Narratives of Enlightenment (Lyotard) and the arrival of the Web (Tim Berners-Lee) the world appears to us as an endless and unstructured collection of images, texts, and other data records, it is only appropriate that we will be moved to model it as a database (p. 194).

Another part of his commentary concerns the theorizing of three cultural forms (the printed word, cinema and the human-computer interface - HCI) and how their associated conventions have each helped to define the language used to understand cultural interfaces:

Cinema, the printed word and human-computer interface: each of these traditions has developed its own unique ways of how information is organized, how it is presented to the user, how space and time are correlated with each other, how human experience is being structured in the process of accessing information (p. 82).

The *Smile: Formaggio con Queso* installation, in a similar way to *Soft Cinema*, draws from cinematic and software conventions. The way that each one minute experience is read is through the language of cinema. What has been noted through comments from gallery visitors responding to the work, is that the technical apparatus of the interface (the computer network) and the random configuration of the components (via the software programme) are implicit within the installation experience, and for the most part invisible. My intentions were to create an installation that exploits the immersive qualities of cinema. Through this cinematic model, audiences would be absorbed in the installation experience through engaging with images and sounds with which they were partially familiar. Audiences then would create their own unique narratives from this data, basing them on their previous travel and touristic experiences.

Within this section, I have used the work of Manovich (2001, 2005) to elucidate my contextual analysis of the *Smile: Formaggio con Queso* installation. I have explored the database as a form and also the interface as a means for re-presenting it. Finally, through the comments of Brouwer and Mulder (2003), I was able to show how the *Smile* database, as immaterial flexible data, can exist within an immaterial cultural system, such as one that is based upon an oral tradition. It has been important to touch upon these key issues, as they will partially help to inform the final section of the chapter.

6.3 *Smile: Formaggio con Queso* as a multi-semiotic ethnography



Figure 63: 3 Views (1)

Throughout chapters three, four, and five, I have commented on my use of ethnographic method in order to answer the first of my research questions (How might ethnographic methods inform the production process of the *Smile* project?). My second research question is concerned with how my practice fits with current ethnographic paradigms, which then progresses to the closely linked third research question concerning whether the *Smile* installation can exist as a multi-semiotic ethnography if it randomly re-combines its research data. Within this final section of the chapter, I will be examining current ethnographic thinking about representation in order to formulate an understanding of the implications of the case study.

Earlier in chapter 2.4 (digital ethnography), I summarised some issues that are current in ethnography which concern its representation and methodology. This review touched upon the

implications of using hypertext/media for presenting ethnographic research. Using the early work of Mason and Dicks (1998, 1999) and their use of Deleuze and Guittari's (1988) metaphor of the rhizome, which describes the decentred multi-vocal nature of hypertext/media, I was able to connect their digital ethnography⁴³ with the *Smile: Formaggio con Queso* installation. Their remarks on how hypertext/media enables the 'creative juxtaposition' of different kinds of text and data (1999), also describes the *Smile: Formaggio con Queso* installation and how it re-presents its database components. Through this 'creative juxtaposition' of visual and sonic documentation, which includes both the research data (the tourist performances) and the artistic/research process, numerous possibilities for meaning can be made.



Figure 64: 3 Views (2)

This fragmented approach may appear to be antagonistic to the ethnography that comes from the conventional single authorial voice, but it gets far closer to representing the complexity of social life. A number of ethnographic commentators, such as Denzin and Lincoln (2000); Dicks, Mason, Coffey and Atkinson (2005); Ellis and Bochner (1996), advocate challenging conventional writing in order for more complex modes of representation to emerge. The multi-semiotic approach, based on the utilisation of hypertext/media, is one way in which these conventions can be challenged. However, before I start to answer the third of my research questions, it will be important to outline some current paradigmatic thinking within the field. There are two aspects to this. The first is to look at how ethnographic representation is developing; the directions it is taking in order to challenge established conventions. The second concerns looking at how cinematic conventions have influenced visual ethnography. This commentary will indicate how the *Smile* installation and

⁴³ See <http://www.cf.ac.uk/socsi/hyper/ht99/EHE.html> [Accessed 4/3/06]

kiosk are situated as forms of ethnographic representation. The research of Dicks, Mason, Coffey and Atkinson (2005), being the only current research within the field, will now be utilised to further this line of enquiry.

According to Dicks et al (2005), there seems to be two directions in which ethnography is currently moving. The first direction highlights the centrality of the self within the reflexive project, in which the description of the self appears as just one voice among many. Within this trajectory, there also seems to be no over arching or generalising perspective. The second direction indicates a move towards recognising how the self is located within and constrained by wider forces and pressures existing globally. Accordingly, this second direction requires an objective, comparative approach in order to view how the self is located within the globalised structures that confine it⁴⁴. This polarisation of the sociological terrain, as noted by Dicks et al, requires a new language of ethnography to successfully integrate both these micro and macro levels⁴⁵. One of the ways in which these two ethnographic directions could be integrated, is through the use of hypertext and hypermedia. Hypertextual writing can contain both a reflexive perspective and contextual analysis. Through the use of hypertexts the reader is presented with a variety of paths within the same writing space, 'so that the reader can explore the multiplicity of interpretations to which one proposition, event, or situation gives rise' (p. 36). Hypermedia, the integrated use of text, video, still photography and sound, expands the idea of the field in two ways: firstly, 'by allowing the complexities of social action to be represented through a variety of media,' and secondly, 'by allowing all kinds of secondary materials and texts to be included in a radically interlinked presentation' (*ibid*). The hypermedia environment of the *Smile* kiosk is an example of this form of presentation. In addition, what the *Smile* kiosk also makes available is a search engine which can collate specific records linked to a particular key word. The search function can, therefore, be used as a tool for extended research by others exploring a particular dataset. The database, as an archive, can therefore be researched and reinterpreted. This extended research, by other researchers, can also potentially augment the existing database in a similar way to how the audience can contribute their own personal narratives.

Earlier, I discussed some theoretical views on new media practices by Manovich, with particular reference to how digital art works draw from cinematic conventions and language. In a similar

⁴⁴ An example would be the influence of mediatization on tourism as discussed in chapter four, which impacts upon people's choices in destinations.

⁴⁵ Through the use of the practical outputs of the smile installation and kiosk (micro), and the contextual analysis of this thesis (macro), I am presenting an integrated ethnography of tourist performativity that includes my reflexive acknowledgement of the local influence of the field, and as much as possible, a global contextualisation. Taking a reflexive approach with an analysis of the field trip in chapter five, I also explored the cultural and gender differences with smiling. It was through this analysis that I was able to understand the impact of my cultural situatedness in the formation of my assumptions, which ultimately impacted upon my field decisions and actions.

fashion, some of the characteristics of film share an affinity with ethnographic hypermedia. Dicks et al (2005) compare ethnographic hypermedia with film, highlighting its ability to zoom in and out, of being able to represent different perspectives simultaneously, and integrate a number of different story lines. They note how these ‘filmic devices have been seen as particularly amenable to many researchers desire to represent reflexivity, complex inter-relations and contingency’ (p. 37). The Smile kiosk also shares these devices by means of its interconnectivity using hyperlinks and search function. As illustrated earlier, the *Smile* installation borrows much from cinematic convention, whilst also being, as Manovich would say, a media object which uses software programming. The use of cinematic language within visual ethnography will now be outlined in order to explore current ethnographic paradigms. This will contextualise the case study and inform the third of my research questions concerning whether a randomly configured artwork can exist as a multi-semiotic ethnography?

Like the crisis of representation with the written ethnographic text, the same debates concerning representation and power have also occurred in visual ethnography. Questions have arisen as to the validity of the image for representing reality. Dicks et al (2005) comment that ‘in recent years, the camera-gaze has increasingly been recognised as a potentially objectifying mechanism. Particularly if used in classic realist modes, it is seen as activating entrenched social, sexual and psychological dynamics, resting on the unequal power-relations that pertain between spectator and spectacle’ (p. 37). Previously, in the field’s early history, conventions of realism had already been established through a number of devices. The use of the long take in film, such as in Flaherty’s *Nanook of the North* (1922), had the camera placed at a respectful distance from the activity, and was employed in order to capture the ‘integrity of reality’ (Dicks et al, 2005 citing Grimshaw, 2001) through the recording of individuals within their lived environment. Montage, as developed through the post-production techniques of Eisenstein and Vertov⁴⁶ during the 1920’s, integrated fragments from field recordings and studio shots through the juxtaposition of close-up and wide shots. Using montage, the intention was to represent the complexity and movement of the modern world. Later, realist film techniques, like those used in the *cinema-verité* movement of the 1950’s (for example, the films of Jean Rouch), aimed to record life as it was lived through spontaneous, unscripted, undirected documentation, using hand held cameras to allow them to get in amongst the action. However, the criticisms of these techniques, which come from visual ethnography’s self

⁴⁶ Using Vertov’s cinematic language as developed in *Man with a Movie Camera* (1929), Manovich illustrates much of his theoretical position. According to Manovich, Vertov’s research on what can be called “kino-eye interface,” used many different strategies to overcome what he thought were the limits of human vision. A number of pioneering techniques included mounting cameras on the roof of a building and a moving automobile; slowing down and speeding up film; superimposing a number of images together in time and space. Accordingly, ‘*A Man with a Movie Camera* is not only a database of city life in the 1920s, a database of film techniques, and a database of new operations of visual epistemology, but it is also a database of new interface operations which together aim to go beyond a simple human navigation through a physical space’ (Manovich, 2001, p. 236).

evaluation, primarily concern how realism objectifies and romanticises other people's lives. Furthermore, it does not attempt to understand the wider social and cultural contexts (Dicks et al 2005). The techniques of both realism and montage have been used in the data recording and editing of the *Smile: Formaggio con Queso* case study. The case study, as a product of these techniques, is balanced through its alliance with more postmodern visual ethnography and through the explicit integration of the research process; through incorporating the tourist interviews; our research commentaries from within the field; the spoken field trip itinerary; through making explicit the constructedness of the data recording. Using these devices, the case study comments not just on the wider implications of tourism, but, also, on qualitative research itself.

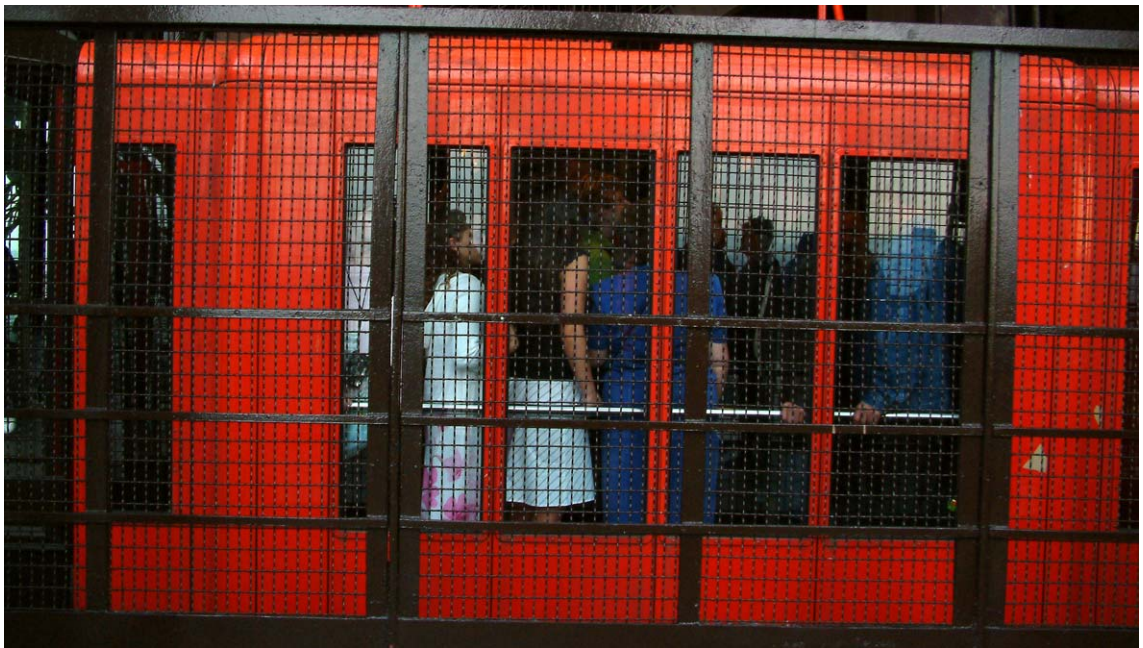


Figure 65: Lift Squashings

There is no doubt that both the *Smile: Formaggio con Queso* installation and kiosk contain within them contemporary ethnographic approaches that challenge conventional representation. The juxtaposition of forms, with their differing communicative powers, could, as Dicks et al (2005) suggest, 'lead to the emergence of new kinds of qualitative and ethnographic insights' and furthermore, 'encourage ways of reading that are more open, more exploratory, and less linear than the conventional monograph or film' (p. 42). The random recombination of video, sound and dialogue facilitates displacement of the ethnographer's narration whilst disrupting the conventional camera/object relationship. Through the documentation of the process and its inclusion within the case study, our own human fallibilities, as researcher's, artist's and tourist's, in response to both local and global forces, were very much exposed. However, as much as it appears that these strategies for representing ethnography are part of the current move towards rethinking qualitative research, one point that has not been addressed is the authority, or ethnographicness, of the case

study as a multi-semiotic representation. The questions that need to be considered, as proposed by Dicks et al (2005), are derived from the ways each form (text, video, still image, sound, voice) carries authority, be it singularly and through their combination.

What new modes of intellectual standard and rigour are required for this form of ethnographic representation? Images have always been traditionally problematic in decoding, as compared to the voice, which is more subjective and, therefore, assumed to be more reliable. The narrational voice, used within ethnographic film as an objective device, is gradually being supplanted with the more preferred voices of the informants/participants. Conventions are gradually changing. But there is one issue which relates to this project that needs to be addressed, and that is the artistic use of visual images as a means to represent ethnography. Some social scientists believe that the poetic and artistic use of images goes against the pursuit of scientific rigour. The uses of cinematic devices, which work on an emotional level with audiences, are said to diminish any informative and documentary value (Dicks et al 2005). As Pink (2001) points out, there is no such thing as an ethnographic image: ‘Anthropologists and sociologists have argued that no image or photographic practice is essentially ethnographic “by nature”. However, ‘the “ethnographicness” of photography is determined by discourse and content’ (*ibid*). The reading of images depends on where they are placed contextually and who is doing the looking.

Within this chapter, I looked at the construction of the database in order to identify the most salient choices made with its design. In the first section, I outlined my decisions for editing the video and sound components, for creating the spoken itinerary component, and the process for composing the soundtracks. The kiosk, its search function, and the facility for allowing the audience to contribute to the database were also examined. In the second section, I contextualised the case study through looking at two other art works that used databases and digital interfaces. I also explored some current theoretical thinking in digital media theory, which helped to inform my practice. Finally, the contextualisation of the case study continued through looking at current ethnographic paradigms in order to ascertain whether my artistic approaches fit within current ethnographic modes of representation.

Chapter 7: Conclusions

7.1 General Introduction

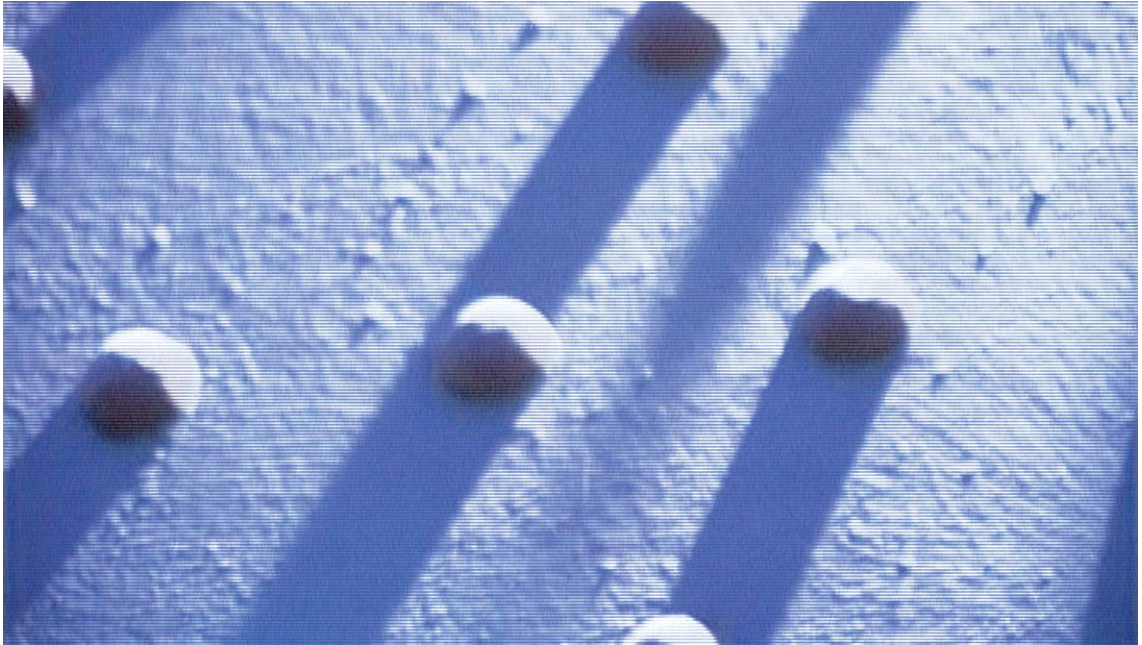


Figure 66: Eiffel Rivet's

Whilst considering the conclusions for the overall research, perhaps the first thing to highlight is how the notion of 'the journey', both actual and allegorical, informs this project. There are three trajectories. The first is quite explicit, being the research journey that Lisa and I undertook as a means to collect evidence of tourist performances. The narratives of this journey form the core of the project, and detail the experiences of our 'selves' in numerous ways. The second journey marks the realisation of the *Smile: Formaggio con Queso* installation and kiosk, by mapping out the artistic processes: the inspiration, conceptualisation and post-production. The third journey is referential of my personal exploration of other research terrains, such as anthropology, ethnography, tourism and psychology. All these fields, prior to the start of this doctoral study, were unfamiliar to me. However, from out of an exploration of these other fields my research questions were formed.

I will briefly summarize the research by revisiting the aims and the research questions. From the outset, three aims were considered. The first concerned the examination of tourist performativity and the performance and documentation of the tourist smile. The second aim sought to explore and utilise random recombination and computer network technology as a means to generate narratives from an audio/visual database. The third aim was more methodological and concerned the utilisation of auto/ethnographic methodologies for the creation of a multi-semiotic ethnography.

The research questions that were formulated from these aims were as follows:

1. How might ethnographic methods inform the production process of the *Smile* project? A reflexive analysis and comparison of art practice and ethnographic method.
2. Can the presentation of artworks, such as the *Smile* installation and kiosk, be considered ethnographic and fit with current ethnographic paradigms?
3. Can an artwork exist as a multi-semiotic ethnography if it randomly re-combines its research data?

Because of the interweaving strands of research, I will examine the conclusions in several sections to take into account the three research questions.

7.2 Research Question 1:

How might ethnographic methods inform the production process of the *Smile* project? : A reflexive analysis and comparison of art practice and ethnographic method.

One of the key terms that I have constantly referred to throughout this doctoral thesis is 'reflexivity'. As noted by Hammersley and Atkinson (1995), reflexivity involves participating in the social world, in whatever role, and reflecting on the products of that participation. To a certain extent, the whole process of working on this thesis has encompassed a reflexive approach. My reflexive analysis entailed an examination of my subjective experiences, documented within a number of texts and recordings. Through a close reading of all the various processual developments involved in the research, I was able to situate my self as a key component and resource in the project's realisation. The use of the self within the research was substantiated through the ethnographic approach of reflexivity and, additionally, autoethnography. As detailed earlier in this thesis, several paradigmatic shifts occurred in the 1980's and resulted in a questioning of the traditional notions of science. What became increasingly apparent was that culture could only be captured from the perspective of the researcher (Denzin & Lincoln, 1994). From out of a crisis of representation, the reflexive account evolved as a means to address the previous exclusion of the researcher voice. This ethnographic model became an important framework for me, as it was also a means to substantiate a first person account of my research. It offered a more nuanced approach to writing an arts thesis, rather than attempting to replicate a thesis from the positivist tradition.

The first question, although appearing quite broad, was centred on the *Smile: Formaggio con Queso* case study. Throughout the thesis there has been a dialogue between the art practice and the

ethnographic method. What was identified within the thesis were a number of similarities and differences between the two methods. Two key issues centre on field research: the self within the field and the immersion of the self. Both these concerns came about through a reflexive analysis of the research data. The reflexive approach has been a key tool within this project, enabling me to highlight a number of issues with regards to self and identity within the field.

Tami Spry (2001) noted how her practice of autoethnographic performance facilitated a critical agency to perceive herself as other. Likewise, one of the outcomes of this research project has been the unravelling of our identities that were elicited by the field. As noted within the thesis, our fieldtrip experience was documented in many ways. Furthermore, the periods outside of the research field, such as the periods of reflexivity, of writing diaries, of being in the hotel, having breakfast, lunch and dinner, were also documented. Similarly, the periods of transience, as we moved from site to site, were also captured. Throughout these periods, our identities appeared in flux, moving between researcher/artist, to tourist, to intimate and back again. Our touristic performances were also made apparent. By documenting these periods, and by using an autoethnographic account, epistemologically meaningful data has been generated. It is clear, then, that a reflexive approach to either working in the field or reflexively interrogating the documentary evidence, can facilitate a more nuanced understanding of the self in the field. For art practice that uses the direct participation of others, reflexivity, and other associated research tools (diaries, fieldnotes, recordings), would certainly create an awareness of how the artist's presence and perspective may influence the outcome of the artistic process.

One potential area of conflict between my field research and suggested ethnographic practice is the temporal division of the research day. Whilst most of our waking hours were spent either working in the field or documenting our selves, Hammersley and Atkinson (1995) suggest that such forms of immersion, without taking breaks, will result in poor research. The question that arose concerned the point at which the ethnographer ends their research day and stops being a researcher. The equivalent question for the artist, however, is difficult to answer and depends on the type of field and nature of the research. For this project, it was necessary to become fully immersed in the field as our research was partly focussed on the experience of being a tourist. All those immersive periods (i.e. interactions with tourists, with tourist workers, with each other or whilst being in transit) were documented sonically. Furthermore, those moments were analysed reflexively, which consequently lead to very valuable data. Our immersion in the field was necessary, as it enabled the capture of a full repertoire of touristic experiences. It was also necessary to go beyond the temporal framework of the itinerary. One point to add to this, from a comparison of my fieldtrip experience with that of ethnographic research design, is that my temporal division of the day, although seemingly rigid, was a basic guideline that could be interpreted according to the situation. This ties

in with ethnographic fieldwork, which 'is a practical activity requiring the exercise of judgement in context; it is not a matter of simply following methodological rules' (Hammersley and Atkinson, 1995, p. 23). This flexibility allowed us to deal with the unexpected. Perhaps, it is here, in this space that art creativity resides.

7.3 Research Question 2

Can the presentation of artworks, such as the *Smile* installation and kiosk, be considered ethnographic and fit with current ethnographic paradigms?

The gradual effects of postmodernism lead to a reappraisal not just in ethnographic representation and legitimation, but also in its praxis. One key change concerns the status of the text and the recognition of alternative approaches. A more fragmented approach was advocated, as this would get closer to recognising the complexity of social life. Conventional writing, then, was therefore challenged to allow more complex modes to emerge. One such mode as discussed by Dicks et al., the Ethnographic Hypermedia Environment, prompts the inclusion of a variety of texts (visual, sonic and textual) as a means to address two directions in which ethnography is currently moving: the first, being concerned with the centrality of the self, and the second, with how the self is located within the globalised structures that confine it. By using hypertext and hypermedia, both the micro level of self and the macro level of the global could be integrated. Within an EHE, a reflexive perspective and a contextual analysis can simultaneously be presented through hypertextual linking. The *Smile* kiosk is a pertinent example of this. Dicks et al make it apparent that hypermedia is a solution for combining the micro and the macro of self and global context. Within my discussion in chapter six I was also able to show that the *Smile* installation is similarly able to do this; the presentation of the micro, using the reflexive perspective of the research process, and the macro, through its global commentary on tourism, tourist performativity and the performance of the smile.

In order to further address how the *Smile* installation was able to fit within current ethnographic paradigms, it was necessary to explore visual ethnography. Within this analysis, I was able to attend to issues of objectification. Conventions of realism were, therefore, duly explored. These included the long take, and *cinema-verité*. The criticisms aimed at these techniques, from within the visual ethnographic field, are how they can objectify and romanticise other people's lives. To prevent an imbalance towards these forms of documentary, a more postmodern visual ethnography was integrated with the research process. These included the participant interviews and the research commentaries, which made explicit the constructedness of the data recording. By using these methods, the case study was able to comment not just on the wider implications of tourism, but, also, on qualitative research itself.

7.4 Research Question 3

Can an artwork exist as a multi-semiotic ethnography if it randomly re-combines its research data?

Coming across the early work of Mason and Dicks (1999), I was intrigued to find that their research explorations were centred on the notion of using digital technologies for creating multi-semiotic ethnographies. They defined this as the use of images, written texts and sounds representative of iconic and symbolic signs. The form and model that this approach was based upon was hypertext/media as used in websites and CD ROM. By using a multi-semiotic approach, it was possible to develop new structures for presenting academic argumentation. This approach would, therefore, support the notion of a 'post-paradigm' ethnography which emphasised multi-perspectivism and intertextuality (Mason and Dicks, 1999 citing Marcus and Fisher, 1986). Their remarks on how hypertext/media enables the 'creative juxtaposition' of different kinds of text and data (1999), describes quite succinctly the *Smile: Formaggio con Queso* kiosk, with its intricate linking system and interconnectivity. To ascertain whether the *Smile* installation could fit within current ethnographic paradigms, further research into current ethnographic thinking was necessary.

There was very little literature within the field that explored these issues. The main text that was available came from the Cardiff School of Sociology - *Qualitative Research and Hypermedia: Ethnography for the Digital Age* (Dicks, et al, 2005). The key points in this text, that were used to support my research, were originally written to support their own work with EHE's. With this available research, I was able to do two things. The first was to substantiate the installation as a multi-semiotic ethnography, and the second, to extend the representational possibilities for ethnography. The key points are derived from paradigmatic issues within the field and the implications of using digital structures for presenting ethnography.

The final key point that engages with the question was derived from Dicks et al's (2005) comment on the importance of challenging the conventional written text. Accordingly, using a creative juxtaposition of forms, with their differing communicative powers, could 'lead to the emergence of new kinds of qualitative and ethnographic insights', and furthermore, 'encourage ways of reading that are more open, more exploratory, and less linear than the conventional monograph or film' (p. 42). In conclusion, the random recombination of video, sound and dialogue from within the *Smile* installation facilitates this displacement of the ethnographer's narration and disrupts the conventional camera/object relationship. Any reading that is produced will be explicitly open, for it is ultimately the 'reader' who is making meaning from out of 'a multiplicity of interpretations' (p. 36). *Smile: Formaggio con Queso* as a multi-semiotic ethnography, whilst challenging ethnographic conventions, is 'open, messy and fragmented' and, possibly, in this way 'faithful to the complexities and contours of social life' (p. 31).

7.5 Concluding remarks, and suggested further research

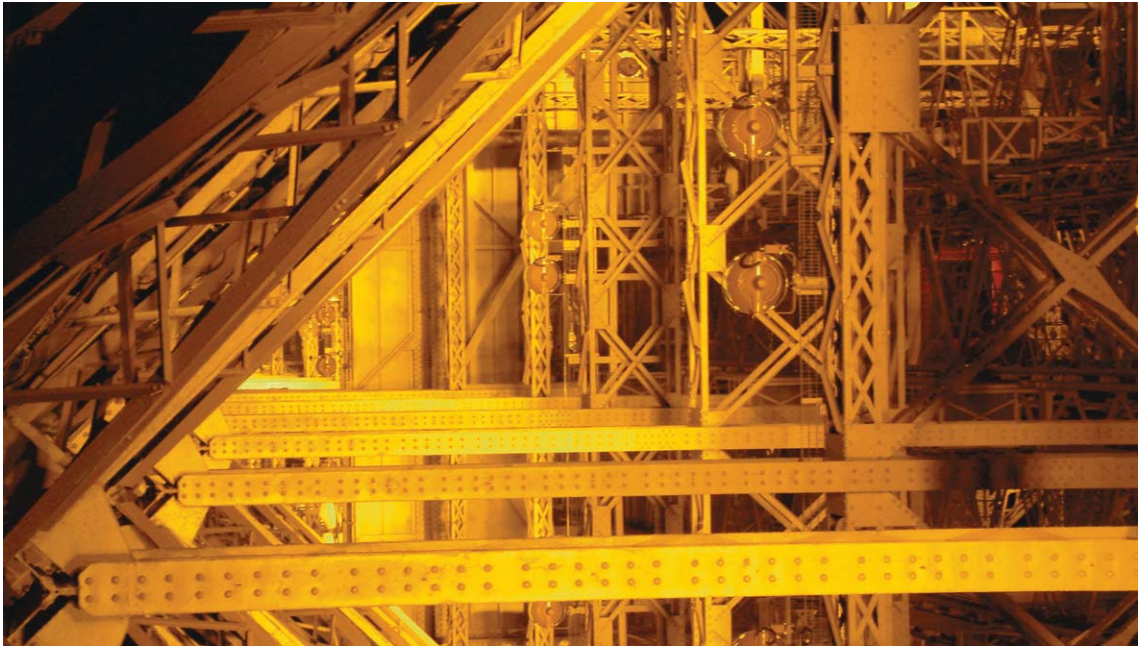


Figure 67: Internal Workings

During the course of this research project, what has been most exciting is discovering how my artistic interests and practices ally themselves quite closely to current research concerns in other fields. An example of this is the connection between the project and current interest in tourist performativity within the field of tourism studies. The theme of a recent conference, *Tourism and Performance: Scripts, Stages, Stories* (Picard and Robinson, 2005. eds.), addressed a number of issues that were pertinent to this project. Another research concern was the use of digital technologies in social science, which was reflected in the analysis by Dicks et al (2005). Digital technologies have impacted upon qualitative research (theoretically, epistemologically and methodologically), opening up many exciting possibilities for its use in capturing, exploring, analysing and representing the social world (Dicks et al., 2005). The creation of an artwork that is also a multi-semiotic ethnography has many implications for qualitative research and how ethnography can be presented. As this project situated the self at the centre of much of the discussion, it was important to adopt a writing style that reflected the complexities of self and its representation. The use of autoethnography was one of the ways through which this could be achieved.

As a resource for art practice, the project contains commentaries on ‘doing’ autoethnography and on critical reflection as a methodological praxis. The account of the case study’s practical processes (pre-production, data gathering and post-production) provide an insight into the management of an arts research project. The nature of fieldwork, how relationships develop between the artist and the

field and between significant others, is also highlighted. The development of the database for its use in a computer network and kiosk is also made explicit.



Figure 68: *Smile: Formaggio con Queso* at the Bonington Gallery, Nottingham – February 2008

The scope for further artistic research using ethnographic field methods is quite wide-ranging. The artistic exploration of the social and the familiar are fertile areas for examination. Some of the issues within this thesis, such as the practical concerns of field research, and, in particular, the artistic self, could also be expanded upon with further research. The use of autoethnography, as a means for reflecting on practice, could also be used to challenge orthodox writing modes, such as those that exist in the academy. Its grounding in postmodern philosophy, unlike traditional approaches which view the self as a contaminant, is emancipatory as it validates the personal narrative as a line of inquiry. Advocacy for the use of this approach needs to come from the academy and, more specifically, research departments in schools of art and design. Further research and further application of this method could facilitate change. Another point of interest concerns documentation. The impact of digital technologies on personal photography has eradicated the need to process a film in order to see the results. The ubiquity of digital photographic devices, such as cameras and mobile phones, has meant that individuals now have the opportunity to view and delete their smile performances in order to produce ones that are conducive to their ideal self image. Further research would be useful in forming an understanding of the documentation and performance of everyday life in light of the digital and its impact on everyday cultural practices.

Throughout this thesis, it is quite explicit that my research is closely entwined with my practice. But, essentially it is the practice that informs my research. Within this project, the use of

ethnography has been employed as a tool to enable a better understanding of the self, a self that is fluid and ever-changing. From out of all the selves that were made explicit within the field, my artist self remained the principal driver. The field became a transient studio, and the methods of the bricoleur became a viable means to operate within it. Creative adaptation *in* and resourceful utilisation *of* the field and its materials, resulted in an artwork that represents the experiential world of the tourist with its random juxtaposition of signs, both familiar and unfamiliar. The utilisation of a number of perspectives, drawn from several research fields, also reiterates this artistic methodology. But, what came out of this utilisation were new understandings within those fields. Art, with its ability to operate unconstrained, has the freedom to pursue lines of inquiry in subject areas other than its own. And it is through these crossings into other research territories that John Newling's description of the artist becomes quite apt:

Artists are pirates. We plunder the borders of all known subjects seeking to express our subjective selves and, in so doing, loosening the very apron strings of institutional rationalism. We need these places of expressive uncertainty to remind us that the nihilistic void can be challenged and knowledge is not predetermined through a series of spread sheets. Less of a subject and more of an essential fluid, art has a value that can never be truly determined, asking, as it does, to trust in its risks. (Newling, 2007)

Smile: Formaggio con Queso, through its processes of construction, and through its critical analysis, is the result of a pirates plundering of research terrains. And through its creative questioning, and consequent risk taking, has provided some insights and answers.

Appendices:

Appendix 1: Smile: Formaggio con Queso “Cheese” Software – Technical Guide by J Knight

Overview

The “Cheese” software has been written to allow the performance of “Smile: Formaggio con Queso”. The software has been designed to allow a number of video and audio clips of equal length to be played simultaneously. The video and audio played is randomised, based on a list of available media.

The initial design calls for 3 videos to be displayed with a music, dialogue and ambient audio track (N.B. the dialogue track was swapped to a spoken itinerary later in the project). The software will support the playing of up to 5 sets of video and audio pieces, although it could easily be modified to support more.

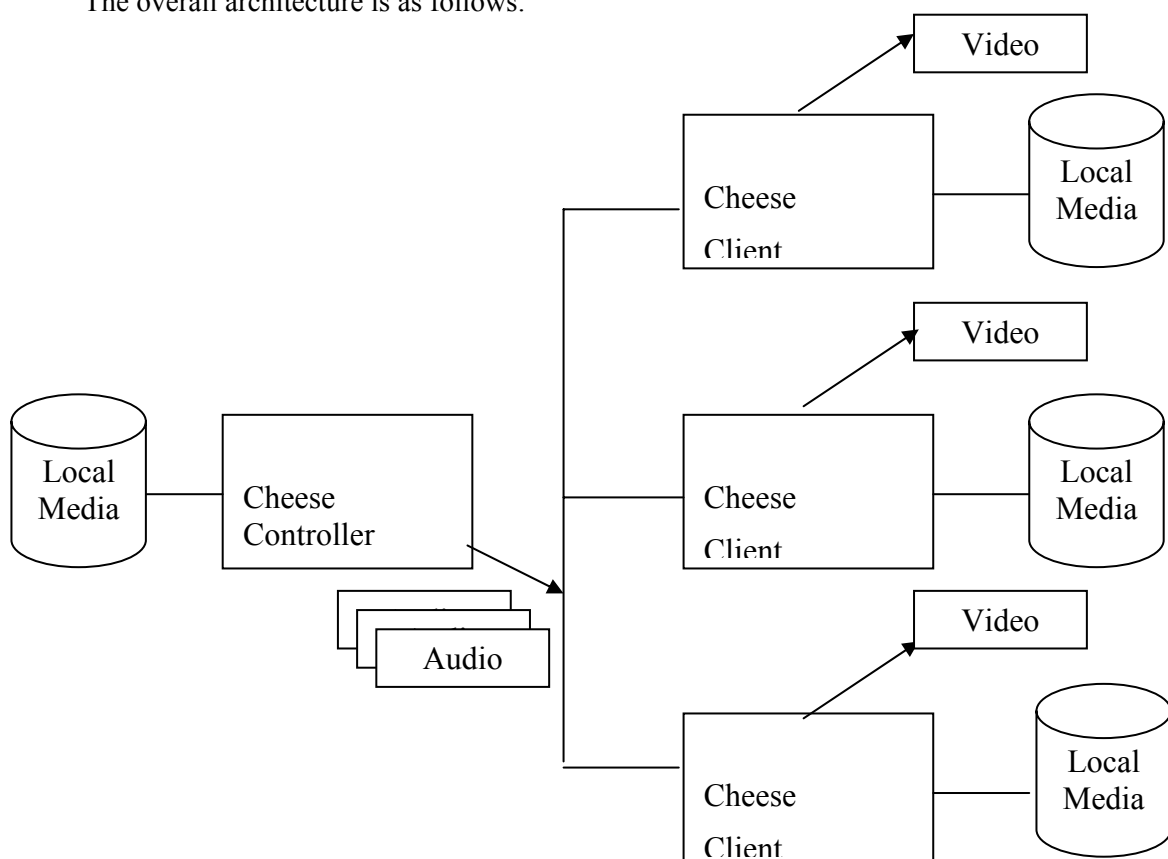
Architecture

To keep costs to a minimum, and provide a scalable solution, the software uses a distributed processing model. Separate client PCs are used to display the video pieces, and a controlling PC is used to select the media and pass this information to the clients. The PCs are connected by a 100Mbps Ethernet Local Area Network. The audio tracks can either be played by the client PCs (one track per PC), or all audio tracks can be played by the controller PC.

The database of media files required for the piece is loaded on to all of the PCs. Whilst this requires a moderate amount of hard disk space on each client, it prevents problems with network traffic. In effect, the networking is only used for synchronisation, so network speed should not be an issue, even if more client PCs were to be added.

In order that the selection of media files is manageable, the media files are stored in a specific directory structure. This must be manually enforced, although there are checks made to ensure that the appropriate files are accessible on the client PCs before the piece is started.

The overall architecture is as follows:



Communication

Communication between the controller and client applications is performed using TCP/IP. The controller application listens on a specified TCP port (7114 by default), and the clients connect to this port to establish a communications link.

Once connected, the controller can send commands to the clients, and the clients can return status information back to the controller application. The interchanges between the controller and the client are synchronised so that the video and audio start at approximately the same time.

An example of the sequence of events is shown below:

1.	Message to Client 1 to load media file movie051.mp2
2.	Message to Client 2 to load media file movie024.mp2
3.	Message to Client 2 to load media file movie017.mp2
4.	Message from Client 1 to confirm media file loaded
5.	Message from Client 2 to confirm media file loaded
6.	Message from Client 3 to confirm media file loaded
7.	Message to all clients to play current media file
8.	Controller begins audio playback
9.	Message from Client 1 to indicate media ended
10.	Message from Client 2 to indicate media ended
11.	Message from Client 3 to indicate media ended
12.	Message to Client 1 to load media file movie008.mp2
13.	Message to Client 2 to load media file movie012.mp2
14.	Message to Client 2 to load media file movie037.mp2
15.	(etc.)

Although the sequence above shows the responses from the clients being received in the same order that they messages were sent, in reality the messages from the clients can be received in any order. The software therefore manages this by incrementing a count for each client attached when it sends a request to load a file. When a message is received from a client to confirm that the file has been loaded, then the count is decremented. Once the count reaches zero, the message to play is sent to all clients.

The event used to determine that all of the video files have completed uses the same mechanism, i.e. each time a message is received indicating that the video for a particular client has finished, a counter is decremented, and when it reaches zero the next set of media files is selected.

Randomisation

A method was required to randomise the media being played. The approach taken was to pre-process the possible combinations of video and audio clips to be played by a particular client (or by the client and the controller, if the audio is played on the controller), and then to randomise the selection of one of these combinations. This is done in such a way that all possible combinations are guaranteed to be picked before the sequence is repeated.

The combination of the video and audio clips is termed a 'media set'. A media set is defined for each client. In practice, the media sets were configured so that each of the clients would play all of the available video clips, and also one of the audio types (soundtracks, dialogue and spoken itinerary). An explanation of this is shown below:

Client 1		Client 2		Client 3	
Video	Audio	Video	Audio	Video	Audio
Movie001	Sndtrack001	Movie001	Dialogue001	Movie001	Itinerary001
Movie002	Sndtrack002	Movie002	Dialogue002	Movie002	Itinerary002
.
.
.
Movie090	Sndtrack090	Movie090	Dialogue090	Movie090	Itinerary090
Movie091	-	Movie091	Dialogue091	Movie091	Itinerary091
.	-
.	-
.	-
Movie097	-	Movie097	Dialogue097	Movie097	Itinerary097
Movie098	-	Movie098	-	Movie098	Itinerary098
Movie099	-	Movie099	-	Movie099	Itinerary099
Movie100	-	Movie100	-	Movie100	Itinerary100
Movie101	-	Movie101	-	Movie101	-
.	-	.	-	.	-
.	-	.	-	.	-
.	-	.	-	.	-
Movie140	-	Movie140	-	.	-

As is indicated above, each media set can contain a different number of media. The ones illustrated show each client showing the full set of 140 video clips, and then each media set being allocated the audio media of a particular type. The possible combinations within the media sets are therefore as follows:

- Client 1 – 140 video x 100 soundtracks = 14,000 combinations
- Client 2 – 140 video x 100 dialogue = 14,000 combinations
- Client 3 – 140 video x 100 spoken itinerary = 14,000 combinations

Once all possible combinations for a particular media set have been played, the play list is refreshed, and the randomisation process continues.

The application creates the play list from the media list by adding each possible combination to a list, for example, if 4 video files and 3 audio files were selected for the media set, the media and play lists would be as follows:

Videos		Audio Files		Combinations		Played		
1	Movie001	1	Audio001	1	Movie001	Audio001	1	No
2	Movie002	2	Audio002	2	Movie001	Audio002	2	No
3	Movie003	3	Audio003	3	Movie001	Audio003	3	No
4	Movie004			4	Movie002	Audio001	4	No
				5	Movie002	Audio002	5	No
				6	Movie002	Audio003	6	No
				7	Movie003	Audio001	7	No
				8	Movie003	Audio002	8	No
				9	Movie003	Audio003	9	No
				10	Movie004	Audio001	10	No
				11	Movie004	Audio002	11	No
				12	Movie004	Audio003	12	No

The list of videos contains the 4 files selected, and the list of audio files the 3 files selected. The combination list contains each possible combination of video and audio file. The 'Played' list is a list to track which of the combinations has been played.

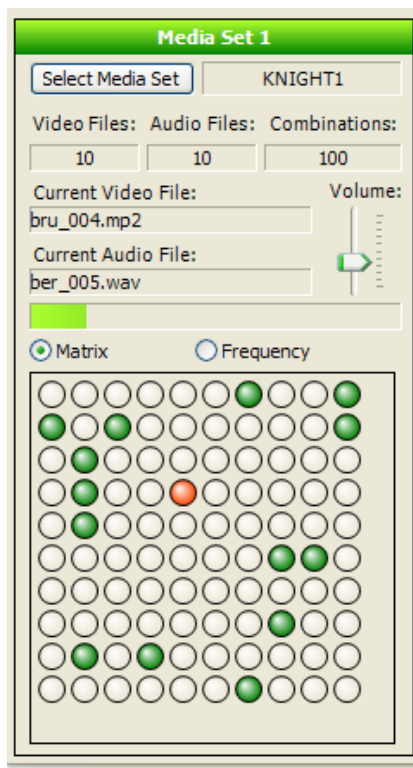
The process of selecting the files to play is as follows:

1. Pick a random number between 1 and the total number of combinations in the list.
2. Retrieve the details of the video and audio file to play from the combinations list.
3. Set the value in the 'Played' list to 'Yes' for the index of the combination selected.
4. Remove the combination from the list.

Because the item in the combination list is removed once it has been selected, the same combination cannot be selected again, and the list gets shorter as the selection process progresses. For example, after 4 selections have been played, the lists might look like this:

Combinations			Played	
1	Movie001	Audio001	1	No
2	Movie001	Audio002	2	No
4	Movie002	Audio001	3	Yes
5	Movie002	Audio002	4	No
6	Movie002	Audio003	5	No
8	Movie003	Audio002	6	No
11	Movie004	Audio002	7	Yes
12	Movie004	Audio003	8	No
			9	Yes
			10	Yes
			11	No
			12	No

The 'Played' list is used to give visual feedback of the items already played, as shown in the screenshot below.



Once the list of combinations is empty, then the process can optionally start again, by rebuilding the list of combinations from the video and audio lists.

There is a certain amount of ‘hinting’ used, to prevent the same video or audio files from being selected twice in a row. There is, however, nothing to stop the same video from being selected in two media sets at the same time, so potentially two (or even 3) of the screens could display the same video.

Fault Tolerance

The synchronisation of the three client PCs is reliant on the network connection between the PCs being reliable. If a connection between the controller PC and one or more of the clients is lost, then the synchronisation process will fail.

To attempt to partially alleviate these potential problems, some strategies for recovering them were implemented.

As mentioned previously, once the controller has signalled to the client PCs that the media should be played, it waits until it has received a signal from all of the attached clients indicating that the media has finished playing before selecting the next combination to play. If the connection is dropped to one of the clients, then it will never receive the signal, and will therefore never attempt to play the next selection. In order to prevent this from making the installation halt completely, failsafe timers were used, so that if the completion signal is not received from all of the clients after a set amount of time (65 seconds), then the controller will assume that the client has been lost, and will continue with the selection of the next combination.

On the client side, if it does not receive a correct response when attempting to communicate with the controller, then it will drop its connection, and attempt to reconnect. The controller will automatically assign a newly connected client to the media set that it was last associated with, and continue to send it the next media set combination to play.

In addition to attempting to reconnect if the client receives a communication error, there is also a ‘pulse’ timer on the controller. This sends out a signal to each of the clients every 2.5 seconds, whilst the installation is running. If a client does not receive a pulse signal in a timely fashion, then it will automatically attempt to disconnect, and reconnect to the controller.

Appendix 2: Full Travel Itineraries

London Itinerary: Saturday 22nd May

- 07.00 Wake up
- 07.30 Train departs South Wigston station for Leicester to arrive at 07.45
- 08.00 Train from Leicester to London St Pancras to arrive at St Pancras 09.15
- 09.15 St Pancras. At the station we need to buy two day passes and make our way to Buckingham Palace via the underground. We need the Victoria line south to change at Victoria and on to the District line (Green and Yellow) to go to St James Park. Cross road and go down St Anne's Gate and then along Birdcage walk.
- 10.00 Buckingham Palace session will also incorporate the changing of the guard which should happen at 11.00
- 11.30 Walk back up birdcage walk and head for Westminster Abbey (Birdcage Walk – Storey's Gate – Victoria Street)
- 12.30 Houses of Parliament (up to Parliament Square) via Broad Sanctuary and by St Margaret's Church and then go left on St Margaret's Street.
- 13.00 Lunch break. Go along Parliament Street and then along Whitehall to 10 Downing Street.
- 13.30 Head to Trafalgar Square (south down Whitehall and left on Bridge St to Westminster underground and on to Charing Cross
- 13.45 We need to get as much footage as we can around this site before we go to the London Eye.
- 14.20 Head back to Charing Cross and take the tube to Westminster.
- 14.45 Cross the bridge and go to Private Capsule desk for tickets.
- 15.00 London Eye
- 16.00 Use Westminster Bridge for final shoot if there's enough time.
- 16.20 Return to Westminster tube for District line and change at Victoria for St Pancras
- 17.00 Return to Leicester

Paris Itinerary: Tuesday 1st June

- 05.30 Leave South Wigston for East Midlands Airport to arrive at around 06.00
- 06.15 Check into BMI Baby for Flight 5011 to Charles de Gaulle airport.
- 07.30 Depart.
- 10.00 Arrive Charles de Gaulle, Paris. Purchase three day metro pass and travel to Gare de Nord station. We need to make a note how long the trip to Nationale and the hotel is from Gare de Nord for the return journey.
- 11.00 Arrive Gare de Nord station and use metro system to locate Residence Richemont, Rue de Jean Colly. We need line 5 to Place d'Italie where we take line 6 to Nationale. From here we go down Rue Nationale, to Rue du Chateau-des-Rentiers and then finally to Jean Colly.
- 11.45 Check in at hotel is 12.00. Check equipment, label tapes, enquire about the hotel safe and use it for the cash and passports etc. Freshen up. Production meeting.
- 13.00 Get on the line 6 to Place d'Italie where we take the line 5 to the Bastille and have lunch. We also need to buy provisions for the afternoon. Finally on to the line 1 to Hotel de Ville.
- 14.00 Notre Dame Cathedral. Check out the area and vantage points. Whilst inside the Cathedral take some sound recordings. Take footage when ever the opportunity arises.
- 15.00 Head to The Eiffel Tower (Bir-Hakeim metro) and start to work around the area. Go up the tower at an appropriate time or when we feel that there is enough material.
- We will need to take a break at some point for about 30 / 40 minutes.
- 19.00 We need to catch the Bir-Hakeim (line 6) metro for Charles de Gaulle Etoile then take line 1 to Tuileries to work around the area and finally up the Champs Elysee and on to the Arc de Triomphe.
- 21.00 Head back to the hotel via Charles de Gaulle metro line 6 to Nationale. We need to label all tapes, minidisks and transfer still images onto the laptop to be burnt onto CD ROM. A little time should also be spent writing some entries in the diary. Depending on how we both feel we either go out into Paris for dinner or stay local for a bite to eat. We also need to record at any opportunity the 'franca lingua' texts.
- 23.00 Head back to the hotel and prepare for the morning. What we also need to record is either ourselves in bed using interval recording or the panorama from the window.

Paris Itinerary: Wednesday 2nd June

- 07.00 Wake up.
- 07.30 Breakfast and production meeting. Depending on the previous days material we will either re-visit the same locations as the previous day (The Eiffel Tower, the Arc de Triomphe) or have a day trip to the Palais de Versailles. All equipment should be packed along with tapes / discs and enough provisions such as water and some form of snack food to get us through till lunchtime.
- 08.30 If we do go to Versailles we need to take the RER from Bibliotheque Fr. Mitterand to Versailles. The whole day will be spent at the location but we should attempt to return to Paris while it's still light. We need to get off at Les Invalides then on to line 13 to Place de Clichy, then line 2 to finally get off at Anvers.
- We will need to take line 2 to Place de Clichy where we take line 13 to Montparnasse Bienvenue, then line 6 to Nationale.
- We need to freshen up, label tapes / discs and download the digital images on to the laptop and burn a CD ROM.
- To get back into the city we will then need to take line 7 to Chatelet the line 1.
- 24.00 We need to be back at the hotel for 24.00 and also to be ready for the morning and the train to Brussels. We also need to make sure that we have some provisions for the train journey.

Brussels Itinerary: Thursday 3rd June

- 06.30 Wake up
- 07.00 Breakfast
- 07.45 Leave the hotel for Nationale and line 6 to Place d'Italie and then take line 5 to Gare de Nord.
- 08.55 Thalys 9417 to Brussels TGH - Coach 27 - seat 31/32. During the train journey it would be an ideal time to write up any diary entries and notes.
- 10.20 Arrive Brussels Midi station. We need to enquire about the train and bus to Charleroi Airport as we need to be checked in by at least 6.45 on Saturday.
- Directions to the Hotel: We need to turn right on Avenue Fonsny and go all the way up until we get to Grondwetplein, take a right and then up until we get to Bergensesteenweg where we take a left. Check-in time is 11.00
- 11.00 Organise equipment for the forthcoming day and check out the hotel safe. We'll need to have something to eat and also to freshen up.
- 12.30 We should aim to be out of the hotel for 12.30 and head for Grand Place checking for vantage points within the area. All sites are in close proximity: Manekkin Pis, Grand Place and Parc de Bruxelles.
- 15.00 Late lunch at Grand Place. During lunch we should attempt to capture footage with the camcorder on the tripod filming whilst at the table. If this is not possible then the minidisc recorder should be used to record phrases as part of 'franca lingua'.
- 16.00 From Grand Place we should head towards Parc de Bruxelles. We should also make a note as to where we should eat for dinner in the evening whether this is around the Grand Place area or somewhere that is a little more off the 'beaten track'.
- 18.00 If the afternoon is going well with getting the material we could head back to the hotel earlier.
- 19.00 At the hotel all tapes and discs need to be labelled; digital stills transferred to the laptop and burnt on to CD ROM. We should also use the time to get the diaries up to date. We should have a production meeting with regards to the following day. We should also take a break at this point before heading out for dinner.
- 20.00 Dinner should entail 'franca lingua' which will be recorded using minidisc. One of the cameras along with the tripod should be taken with us for night time shots.
- 23.00 Return to the hotel and prepare for the following day. The camcorder is to be set up to record either the view from the window or ourselves in bed using interval recording.

Brussels Itinerary: Friday 4th June

- 07.30 Wake up
- 08.00 Breakfast
- 09.00 Prepare for the day
- 09.30 Depending on the success of the day before, we either repeat it or, alternatively, get on the metro at the nearest stop and go to Heysel. The nearest metro is possibly Clemenseau or Gare de Midi located on the metro 2 line. At Heysel there is the Bruparck, a reconstructed Belgian Village complete with Cafes and restaurants. Whilst we are here we should also have lunch.
- 13.00 Lunch
- 14.00 Also at Heysel there is the 'Mini-Europe', which sounds like a model village containing a number famous of European monuments. Close to this is the 'Atomium', which dates back to the 1958 Brussels world fair. We could spend most of the morning and early afternoon here, returning to Grand Place and the surrounding area for some final footage.
- 15.00 Reprise of the Grand Place and Manekkin Pis with a beer pitstop.
- 17.00 Before going back to the hotel we should take a pony ride through the town recording the journey with the camcorder set up on the tripod.
- 18.00 Return back to the hotel
- 19.00 Back at the hotel we need to label the tapes and minidiscs, download the still digital images and burn them to CD ROM. We should also spend some time writing up the diaries.
- 20.00 As usual we should have dinner and use the still camera and minidisc recorder to capture any appropriate material. As we have an early start in the morning we have to get back to the hotel at a reasonable time.
- 22.00 Return back to the hotel, prepare and pack equipment for the journey to Rome.

Rome Itinerary: Saturday 5th June

- 04.00 Wake up
- 04.30 Check out of hotel and make our way to the pick-up point for the bus / train to Charleroi.
- 05.00 Buses to and from the centre of Brussels (Gare du Midi) apparently have a journey time of about an hour according to the Ryanair information. Buses leave Brussels centre at the corner of Rue de France / de L'Instruction 2h30 before each flight departure for the Brussels Charleroi airport. Tickets can be purchased on board at a cost of 10.00 euro each way.
- 06.00 We should arrive at Charleroi at approximately 06.00 and then check-in with Ryanair for flight 6105.
- 07.45 Departure from Brussels for Rome
- The closest underground to Primero Hotel is the REPUBBLICA one stop north from the Stazione TERMINI on the Metro Linea A (Red) line. The hotel is also close to the Teatro dell Opera. This line will also be used to get to Piazza di Spagna (SPAGNA) and finally to OTTAVIANO-S PIETRO which is the closest to St Peter's. Metro Linea B (Blue) goes south to the Colosseo, Foro Romano and other ancient Roman sites.
- 9.45 Arrive at Ciampino Airport
- 10.15 Depart on Terravision bus to Termini station
- 10.45 Arrive Termini Station and buy two day pass for metro. Proceed to Spanish Steps via Metro linea A North for breakfast. Alight at Spagna. Have breakfast, buy provisions and use the opportunity to take some still photos.
- 13.00 Walk to Trevi Fountain to film and take photos. Go to Barberini metro stop to go south to alight at Repubblica to proceed to the Impero hotel and check in.
- 14.00 Check in hotel and update diary entries. Freshen up and prepare to leave hotel for Colosseo
- 15.30 Walk to Termini and use the Metro B linea south for the Colosseo and the Foro Romano. Also visit Basilica of San Clemente which is 300m west of the piazza and off the Via di San Giovanni In Lateranowhich is off the Via Nicola Salvi.
- 19.00 Return to hotel. Take the Colosseo metro stop north to Termini.
- 20.00 Freshen up. Label tapes. Prepare for evening.
- 20.30 Go out for dinner. Evening will be documented with mini-disc recording and still camera. If we get the opportunity we should go on an evening tourist bus ride through the city.
- 23.00 Head back to hotel. Before going to sleep the camcorder needs to be set up for either of the two evening interval shots; the two of us sleeping or the panorama shot from the window.

Rome Itinerary: Sunday 6th June

- 07.00 Wake up
- 07.30 30 minutes for breakfast
- 08.00 Prepare camera equipment and materials for the day
- 08.15 Leave for Termini station to take the Metro Linea A to Vatican City getting off at Ottaviano-S Pietro. Look for signs for the Vatican Museum and check out the queue for the Sistine Chapel. If it looks like we can get in without a long wait visit the chapel. We also need to be aware of the time that the Pope does his sermon to be there to get a good vantage point both for photography and also to record the sermon.
- 13.00 Have a break for lunch and update diary entries.
- 15.00 Walk to Santa Marie della Place for filming and then on to the Pantheon.
- 18.00 Walk back to the Impero taking any opportunity to photograph the journey.
- 19.00 Arrive at Impero, label tapes and mini-discs. Transfer still digital photographs to laptop and also burn to CD ROM. Freshen up and change for dinner. Prepare equipment for the evening session.
- 22.00 Be back at the Hotel. Prepare for leaving in the morning. Have camera set up either for interval filming of ourselves or of panorama.

Barcelona Itinerary: Monday 7th June

- 03.30 Wake up and pack to leave the Impero.
- 04.00 Leave for Termini station for Terravision bus to Ciampino Airport
- 04.30 Bus ride to airport
- 05.00 Arrive at Ciampino Airport
- 06.35 Ryanair flight FR9183 to Barcelona (Girona)
- 08.20 Arrive Girona airport Barcelona
- 09.00 Ryanair bus connection from Girona to Barcelona which takes approximately 1 hour. Tickets are available from the Ryanair desk.
- 10.00 Arrive at Barcelona Central (Estacio de Barcelona Sants) Buy 10 trip pass for the metro. We need to take the L3 (Green) to Placa de Catalunya and head down La Rambla to Ferrant (40 – 42) which is on the left approximately 80m up the road.
- 11.00 Arrive at Rialto. Check-in is at 12.00. Eat breakfast at the Rialto.
- 12.00 Check-in. The rest of the day is a ‘rest day’

Barcelona Itinerary: Tuesday 8th June

- 07.00 Wake up.
- 07.30 Breakfast
- 08.00 Prepare equipment for the working day to be out of the hotel for 8.30. Get on to La Rambla and go to the Christopher Columbus statue. There is a lift to the top for good views of the city. Going up La Rambla we should then obtain a vantage point for filming the public walking up and down it. This could be from a public bench or a Café bar table. Be wary of thieves! The market of La Boqueria would be a good place to get footage of food and the stalls and also eat.
- 12.00 From the market if we proceed back down La Rambla and take the first road on the left, Carrer del cardinal Casanas it will take us to the Church of Santa Maria del Pi, a people watching space. Continuing up we need to head towards Carrer dels Boters taking the first right and left, we will get to the Barcelona Cathedral. Next door is the Placa Del Rei. The Museu de l'història de la Ciutat has remnants of the Roman city.
- 13.00 Heading towards the main road of Via Laietana eventually go left on Carrer dels Agullers and head towards Santa Maria del Mar. Around the area we should pick up some food and head towards the park to eat. Close by is the Museum of Modern Art which should be used as a break. Heading back along Ronda del Litoral to the Catalan Museum to catch a tourist bus. Update diary entries.
- 15.00 The tourist bus will enable us to hop on and off to film sites that are not part of the itinerary. The priority is to get to La Sangrada Familiar before dusk to get footage of the Cathedral lit up. We will also be going inside.
- 19.00 Depending on the time we should head back to the hotel to label tapes and discs and freshen up for the evening and dinner.
- 20.00 Evening dinner session with still camera and mini-disc recorder. Tapas bars with traditional Catalan setting.
- 24.00 Return to hotel and set up camera for either an interval shot of ourselves sleeping or a panorama of the city depending on the view.

Barcelona Itinerary: Wednesday 9th June

- 08.00 Wake up
- 09.00 Breakfast
- 10.00 Prepare for the day ahead. The area around the harbour needs filming which is where we should begin. Down La Rambla towards the sea and towards the harbour.
- 11.00 The cable car ride located around La Barcelonetta will give us the opportunity to get footage from across the city.
- 12.00 Break for lunch and diary update.
- 14.00 Depending on yesterday's tourist bus trip certain sites could be re-visited. Sagrada Familiar should also be returned to for day time footage.
- 17.00 Return to the hotel and label tapes and discs. Transfer still photography to laptop and burn to CD ROM. Have a break in the bar of the hotel.
- 19.00 Prepare to go out for dinner and the evening session with mini-disc recorder and still camera.
- 24.00 Return to hotel. Pack for the following journey making sure all tapes and discs are labelled.

Berlin Itinerary: Thursday 10th June

- 08.00 Wake up. Get luggage ready for checking out.
- 09.00 Breakfast
- 10.00 Check out of hotel and go up La Ramblas to Placa de Catalunya and return to Barcelona Central (Estacio de Barcelona Sants) taking the L3 (Green). Provisions for the journey will be required.
- 11.00 From Estacio de Barcelona Sants take the Prat train to the airport and check in to Easyjet for Flight 4558 to Berlin.
- 13.25 Depart Barcelona Prat.
- 16.05 Arriving at Berlin Schoenefeld International Airport. There is an express train that takes us to the Zoological gardens.
- 17.00 When we get to the Zoo Gardens we take the U9 (Orange) for two stops to Turmstrasse. An alternative stop could possibly be Hansaplatz as this could be on the Alt-Moabit the road which the Tiergarten is on. Need to make a note of the time it takes to get and from the Zoo Gardens. The Tiergarten Hotel is on the Turmstrasse close to Klieiner Tiergarten. We also need to buy tickets for the M&S Bahn's.
- We need to get a bus timetable if it's available at the station along with up to date Bahn information.
- 17.30 Checking-in late has implications for the Berlin itinerary, time is now very much not on our side. We need at this point to have food and freshen up before going out. If we can aim at organising ourselves, and the equipment, to be out of the hotel for around 18.00 and get something to eat we can also be ready for filming.
- 18.00 The Alt-Moabit goes all the way into the centre of Berlin to the Reichstag area and eventually to the Potsdammer Platz. We should take a walk and get to a restaurant for something to eat with the intention of looking at the Reichstag / Potsdammer Platz area for filming and vantage points for the following day. This also leads to the Brandenburg Gate. Continue to Potsdamer Platz by taking a right on Ebertstrasse. We need to go to tourist information to see if there are any day trips that we should go on the following day. If it's worth doing then the itinerary will be set up.
- 20.00 Returning to the hotel via U2 (red) at Potsdammer Platz for the Zoological Gardens and then change for the U9 for either Hansaplatz or Turmstrasse.
- Arriving at the hotel we should have a rest before we go out for the evening. Tapes and discs should be labelled and images transferred from the digital still camera to the laptop for copying onto CD ROM. This will also give us the opportunity to write up our diaries. Still camera and mini-disc will be used in the evening.
- 21.00 We should then leave for a light dinner in Friedrichstrasse taking the Bellevue Stadtbahn across the Spree. Go along the Alt Moabit and take the first right, Kirschstrasse across the water.
- 24.00 Return to hotel using the same route, the S bahn from Friedrichstrasse to Bellevue.

Arrive back at hotel to label tapes and prepare for the morning. The camcorder should be set up for the interval shoot which will either be the two of us asleep or a panorama shot from out of the hotel window.

Berlin Itinerary Friday 11th June

- 07.00 Wake up
- 07.30 Breakfast.
- 08.30 The itinerary today will depend on whether we find a day trip to go on (which could be Spandau) through tourist information if not then we will re-visit the Potsdamerplatz and surrounding buildings.
- Leave hotel to go to Potsdamerplatz to get footage of the Brandenburg Gate, the Reichstag and the surrounding area. Use the U Bahn U9 to go to the Zoological Gardens and change on to the U2.
- 09.00 Potsdamer Platz, The Brandenburg Gate, The Reichstag, Friedrichstrasse, and Checkpoint Charlie.
- 11.00 Break
- 11.30 Go to Alexanderplatz for a number of tourist places: Fernsehturm, Marienkirche, Neptunbrunnen, Nikolaiviertel, Nikolaikirche. Take the U Bahn U2 at Potsdamer and go north.
- 13.00 Lunch around the Nikolai Quarter.
- 14.00 The afternoon itinerary will be decided after looking at the tourist opportunities from the previous day.
- 18.00 Return to the hotel for labelling of tapes and mini-discs. Transfer images from camera onto laptop and burn to CD ROM. Update diary entries and prepare for the evening session.
- 19.00 The evening will be spent in one of two areas: Friedrichshain or Kreuzberg. Appropriate travel arrangements will be made from timetables / Bahn information while over there.
- 23.00 We need to be back at the hotel for about 23.30 to have everything ready for departure the following morning. The camcorder needs to be set up for either an interval recording of ourselves asleep or of a panorama from the window.

Prague Itinerary: Saturday 12th June

- 05.30 Wake up, shower and be ready to check-out.
- 06.00 If breakfast is being served we need to take advantage of it. The journey by train to Prague is approximately 5 hours. We should also have bought provisions for the journey the day before.
- 06.45 Breakfast will be short as we need to be checking out in time to get to the Zoological Gardens for around 07.00. We should use the U-bahn stop at Turmstrasse to get to the Gardens only after checking prior that it will get us there on time.
- 07.00 Arrive at the Zoological Gardens.
- 07.35 Berlin to Praha (Holivice). Bahn-Berlin Train x2 Zug 171 Wagon 258 seats 65/66
- 12.20 Arrive Praha (Holivice). Arriving at the station we should buy a three day pass for the metro. For the hotel, we need to take line C south (direction Haje) to Florenc then take line B to Namesti Republiky. Once at Nam Republiky turn left on to Na Porici then right (1st right) on to Havlitzkova until we arrive at Tulip Inn, Prague Terminus, Hybernska 42. Check-in is at 14.00 so we may as well wait at the hotel until then. This is also an opportunity to maybe have lunch.
- 14.00 Check-in and freshen up. We should at this point have a break but at least aim to be out of the hotel by 15.00. We need to make sure that we have a timetable for the airport bus and the hotel may have a one.
- 15.00 Old Town Square. Instead of taking the metro we should walk to the Old Market Square by going down Hybernska towards the city centre which eventually joins Celetna and finally Old Market Square. The closest metro stop on the other hand is Starometska, line A north. Any opportunity to film should be taken. It is a Saturday and the square will be busy, mostly full of students. What we should also do is make contact with Ian and the lads to meet up Sunday and perhaps get them to be part of the project. It might be good at this point to maybe take a break and get a drink before heading off to Charles Bridge. We should also attempt to write up the diaries.
- 16.00 Charles Bridge. Along Starometska and then along Klementinum which is straight ahead and around the Clementinum building. On the other side of this is the bridge. Again it would be good to get material while we are here. It would be good to position the camera on a tripod and just let it film people walking towards it. This all depends whether we feel that this is safe enough.
- 17.00 A walk up the hill towards Prague Castle. Parts of the castle may be closed because of the time of day but the place is huge and has many attractions such as churches and relics and suchlike so it's important that we get a feel of the area and work out some vantage points. Again we should capture any footage that we can and spend the rest of the early evening here.
- 19.00 Head back to the hotel. The closest metro station here is the Hradcanska on line A and we should take this and get off at Mustek and on to the B line to Namesti Republiky.
- 20.00 Freshen up, prepare for evening, label everything and aim to be out of the hotel for 20.30

- 20.30 Leave with still camera, tripod and mini-disc recorder and head for a restaurant for dinner. The usual itinerary follows with recording ourselves speaking the Czech phrases and the eating experience.
- 24.00 Head back to the hotel. Set up the camera to film either the view from the window or ourselves asleep using interval recording.

Prague Itinerary: Sunday 13th June

- 07.00 Wake up
- 07.30 Breakfast and the opportunity to have a production meeting like the film executives we are.
- 08.30 We should aim to leave the hotel for Petoin Hill (Petrin Hill / Lookout – Petrinska Rozhledna) by taking the metro at Namesti Republiky. We need to get to the Narodni triad stop on line B. Once there cross the bridge (Narodni St) and continue straight until we get to Ujezd Street. To find the cable-propelled trains (funicular) at Mala Strana terminal, follow the red signs along Ujezd Street. We should spend the morning here.
- 12.00 Head towards the Castle for lunch.
- 12.30 Lunch around the Malstranske area
- 13.30 The Castle area needs re-visiting along with the Cathedral so we should have plenty of time to get material from inside.
- 16.30 Heading to Charles Bridge by foot.
- 17.30 We should at this point take a drink break and also maybe add some diary entries.
- 18.00 Back in the Old Town Square.
- 19.00 Head back to the hotel by foot getting pick-up shots of the area, the architecture and the journey back.
- 19.30 Back at the hotel before we leave for lunch we need to label tapes and disc, transfer the still images and burn a CD ROM. We also need to write up any diary entries.
- 20.30 Leave for the city centre for dinner with the usual equipment for its documentation. This will be our last night and depending on how the Prague itinerary has gone we could potentially have the night off and not leave with anything.

Prague Itinerary: Monday 14th June

- | | |
|-------|---|
| 08.00 | Wake up |
| 08.30 | Breakfast |
| 09.30 | Pack luggage for leaving the hotel. We still should take the camcorder etc with us for the last day just in case anything turns up. We should also make sure that the material is safe and secure and that we can leave the luggage in the hotel after we have checked-out. |
| 10.00 | Leave hotel for the centre. Shopping and if we get the opportunity we should take a tourist bus trip. |
| 19.00 | Pick up luggage from hotel and head for the airport. Check-in at least an hour before at the BMI baby desk and we need Flight WW5684 to the East Midlands. |
| 21.55 | Arrive at East Midlands airport. The last train from Loughborough to Leicester is 22.15. Lift / taxi from the airport to South Wigston. |
| 23.00 | South Wigston and the end. |

Appendix 3: Expenditure

DATE	FROM	TO	DEP	ARR	TRAVEL DESCRIPTION	COSTS
22.5.04	South Wigston	London St Pancras			Train Deal	£34.00
	London				Underground Day ticket x2	£16.00
1.6.04	Leicester	East Midlands Airport	05.30	06.00	Taxi	£25.00
	East Midlands	Paris (Charles de Gaulle)	07.30	10.00	BMI Baby Flight 5011	£130.00
	Paris	Residence Richemont			Metro Touriste Pass (2 days) x2	£20.00
2.6.04	Paris				Metro Touriste Pass	£0.00
3.6.04	Paris (Nord)	Bruxelles (Midi)	08.55	10.20	Train 9417 coach (27 seats 31/32)	£97.00
	Bruxelles	Van Belle Hotel			Metro Day Pass x2	£5.50
4.6.04	Bruxelles				Metro Day Pass x2	£5.50
5.6.04	Bruxelles (Midi)	Charleroi Train station			Train to Charleroi Airport x 2	£14.00
	Charleroi station	Charleroi Airport)			Bus to airport	£0.00
	Charleroi	Rome (CAO)	07.45	09.45	Ryanair Flight 6105	£89.91
	Rome (CAO)	Rome (Termini)			Terrorvision Bus x2	£19.00
	Rome	Hotel Primera			Metro Day Pass x2	£6.00
6.6.04	Rome				Metro Day Pass x2	£6.00
7.6.04	Rome (Termini)	Rome (CAO)	04.30	05.00	Terrorvision Bus (Return)	£00.00
	Rome (CAO)	Girona	06.35	08.20	Ryanair flight FR9183	£35.54
	Girona	Barcelona			Bus	£16.00
	Barcelona	Rialto Hotel			Metro Day Pass x2	£7.00
8.6.04	Barcelona				Metro Day Pass x2	£7.00
9.6.04	Barcelona				Metro Day Pass x2	£7.00
10.6.04	Barcelona	Barcelona (Pratt)			Metro / train x2	£10.00
	Barcelona	Berlin (Shoen)	13.25	16.05	Easyjet Flight 4558	£47.07
	Berlin (Shoen)	Berlin Zoo Gdns			Train	£10.00
	Berlin	Tiergarten Hotel			Metro Day Pass x2	£8.30
11.6.04	Berlin				Metro Day Pass x2	£8.30
12.6.04	Berlin	Berlin Zoo Gdns			Metro Day Pass x2	£8.30
	Berlin Zoo Gdns	Praha (Holivice)	07.35	12.20	Bahn-Berlin Train x	£60.00
	Praha	Tulip Inn Prague			Metro 3 Day Pass	£13.00
13.6.04	Praha				Metro Pass x2	£00.00
14.6.04	Praha				Metro Pass x2	£00.00
	Praha				Tickets to Airport	£10.00
	Praha	East Midlands	20.55	21.55	BMI Baby Flight WW5684	£124.59
						£790.01

Table 6: Travel expenditure for itineraries 1 & 2

DATE	FROM	TO	ALLOWANCE	CONTINGENCY	TOTAL
22.5.04	LONDON		£50	£10.66	
1.6.04	LEICESTER	PARIS	£50	£10.66	
2.6.04	PARIS		£50	£10.66	
3.6.04	PARIS	BRUSSELS	£50	£10.66	
4.6.04	BRUSSELS		£50	£10.66	
5.6.04	BRUSSELS	ROME	£50	£10.66	
6.6.04	ROME		£50	£10.66	
7.6.04	ROME	BARCELONA	£50	£10.66	
8.6.04	BARCELONA		£50	£10.66	
9.6.04	BARCELONA		£50	£10.66	
10.6.04	BARCELONA	BERLIN	£50	£10.66	
11.6.04	BERLIN		£50	£10.66	
12.6.04	BERLIN	PRAGUE	£50	£10.66	
13.6.04	PRAGUE		£50	£10.66	
14.6.04	PRAGUE	LEICESTER	£50	£10.66	
TOTAL			£750	£160.00	£910.00

Table 7: Daily expenses

DATE	CITY	SERVICE	Check In	ROOM RATE	TOTAL PRICE
1-2 June 2004	RESIDENCE RICHEMONT 17 RUE JEAN COLLY 75013 PARIS FRANCE	breakfast	12.00	£62.00	£124.00
3-4 June 2004	VAN BELLE CHAUSEE DE MONS 39 1070 BRUSSELS BELGIUM	breakfast	11.00	£65.00	£127.51
5-6 June 2004	HOTEL IMPERO Via del Viminale 19 00184 Roma, Italia Tel: +39 064820066	breakfast	14.00	£87.80	£175.60
7-10 June 2004	RIALTO FERRANT 40-42 08002 BARCELONA SPAIN	breakfast	12.00	£82.00	£246.00
10-11 June 2004	TIERGARTEN HOTEL BERLIN GERMANY Alt-Moabit 89	breakfast	14.00	£96.00	£192.00
12-13 June 2004	TULIP INN PRAGUE TERMINUS HYBERNSKA 42 PRAGUE CZ 11000	breakfast	14.00	£66.31	£132.64

Table 8: Hotel Expenditure

DATE	FROM	TO	MINI DV TAPES	MINI DISCS	COST
22.5.04	LONDON		6	4	
1.6.04	LEICESTER	PARIS	4	4	
2.6.04	PARIS		6	4	
3.6.04	PARIS	BRUSSELS	4	4	
4.6.04	BRUSSELS		6	4	
5.6.04	BRUSSELS	ROME	4	4	
6.6.04	ROME		6	4	
7.6.04	ROME	BARCELONA	4	4	
8.6.04	BARCELONA		0	0	
9.6.04	BARCELONA		4	4	
10.6.04	BARCELONA	BERLIN	6	4	
11.6.04	BERLIN		4	4	
12.6.04	BERLIN	PRAGUE	6	4	
13.6.04	PRAGUE		4	4	
14.6.04	PRAGUE	LEICESTER	4	0	
TOTAL			66	52	£221.55

Table 9: Daily consumable expenditure

Appendix 4: Copy of release form (English only)

'SMILE' RELEASE FORM

I give permission to Stuart Simpson and Lisa Kelly to use video and/or still pictures and sound recordings of me for inclusion in an artist's video/photographic project. I understand that any material of me will be used solely for this project and that the project is not for profit or commercial gain.

I hereby give to Stuart Simpson and Lisa Kelly all rights to my documentation and appearance as part of the project. This is a complete and full Release in connection to my appearance.

I have read this Release Form and understand all of its terms.

Signature

Date

Printed Name

Address:

Email Address:

Appendix 5: Diary entries

LISA KELLY

Diary Entry 2nd June 2004

Wednesday morning at Nationale. There is a hippie playing guitar and harmonica; the doors close and he is gone. Two more men sit at the opposite platform, one with a violin, one with some kind of recorder/flute instrument. Another train stops in front of us. Tiredness is slowly leaving me at last. I woke up this morning feeling like my eyes were stuck together. The first spoonful of breakfast was nauseating, but that seems to have passed. We have an audience. A man in a plaid jacket is eyeing us and the camera suspiciously. His eyes try to figure us out. People from passing trains stare out, they want to know; are they filming me? Do they think we should ask their permission? Should we? There are so many eyes fixed on the camera, all so conscious of its presence. It looks very odd. I wonder if that's what we want? We've been sitting here a while. The station is sparsely populated at most, but the trains seem full. Stuart is reading his camera manual, trying to look inconspicuous. I keep looking up, around, waiting for someone to grab the camera and run. Some people walk right past it without noticing, others look suspiciously at it. They stare at it as they pass, or they walk the other direction. Is this to do with being self-conscious? As tourists or the public we are used to dodging peoples' cameras, trying not to get in the way. What do we do when someone tries to capture our image? Do we still dodge? I feel like I'm rambling on, I probably am. We need to get the next metro. Time for release forms!!! This will be a test.

We're waiting as the camera watches the world go by. The water from the fountain is spraying our necks, and the ground is vibrating beneath us. The clouds above are threatening rain. We have to go walkies with the camera now. Down the path...towards the Louvre. "Tell me when you're ready". I have to go now.

STUART SIMPSON

Diary Entry 2nd June 2004

2004: A Space Malady – the hotel room may be small but breakfast is going to be big. I am still speaking Spanish. I have to stop this. It's a gut reaction in response to people speaking to me with anything other than English. Spanish is the one language that I know a little of but it does seem to Turret out in times of stress; all learnt from working in kitchens with Mexicans. It's a bastardization of the Spanish tongue with a high frequency of curse words and Mexican male humour.

I'm at breakfast and was just asked my room number. Still can't focus on anything; eyes broken around the edges; Lisa not here yet. Have a feeling that this is the way the mornings will be.

Just had some bran corn flack, a croissant and a coffee; I can hear English voices. It's funny, I just didn't expect them to be this far out from the centre, and up so bright and bulldog breezy. I haven't looked up yet; want to remain incognito. I like the anonymity. I could be from anywhere. In all honesty I suppose this could be narrowed down with some close inspection of my clothing; the subscriptions to Gap, Carhart and Gravis signify something of course, but my voice is my fifth column. Have to keep my mouth filled with buttery pastry.

The table is full of the continental; no fried food. The boiled eggs will fit nicely into my fat Gap pockets. Whilst loosely placing hard boiled eggs around my person another cohort of eaters arrive. Guests are filling up the space... saunter, ooze, saunter up to the table. Corn flak, corn flax; coco-popping eyes survey the breakfast landscapery. There are a few lonely souls, like me, waiting for wet partners to emerge from hot trusty showers. I am writing up this diary. Need to keep this going. Need to keep the eyes down. Keep the bubble intact. Need to keep writing. Need to get more eggs.

The breakfast murmuring is crisply broken by the chink of cutlery on plate. Les Anglais are silent. They too may have a fear of being found out. The breakfast maiden has turned the background music up. It's a medley from the '70's. She transports me back to dirty youth club discos, cheap perfume and white hand bags; difficult dark days of growing pains and invisibility to the opposite sex.

Apart from father Anglais the rest of his brood have left. It's 8.06 and Lisa is still not here. Not really hungry anymore but need to continue the egg pillage and, for the sake of normality, grab an orange juice. I really don't want to give the game away. Plenty of cheeses are also on offer, but need cling-film.

Bonjour's break the cutlery chink ambience: I feel curious eyes upon me; mustn't look up. Questions lurk behind foggy morning eyes. 'Why doesn't the bald boy speak; why doesn't he witter with us a little.' I cannot. I am sucked right down in myself, just me and this page, and I do not want to banter with their rise and shine sharings.

And so it begins, or ends. Breakfast is fast and furious for a number of guests. The cohort has gone and Lisa appears; time for les oeuf invasion. Lisa has hair in her stomach: a dream in three parts.

The ritualistic interplay of tourismo moda at the Notre Dame

It's really amazing to watch the etiquette practiced by tourists for that memento moment. It seems a shared experience and a collaborative endeavour, and all based loosely around the tacit. Here at Notre Dame the place is bubbling with both people and sound. The pincer movement of police sirens and gothic bells somehow signifies 'defining moment'. It feels like something is about to happen. The bells ring, the sirens go and the boys in camouflage with their big floppy hats saunter: Big guns. They wear big guns.

LISA KELLY

Diary Entry: 4th June 2004

We are in Brussels now, and I'm going to write about the last two days here. We started off with a train journey from gay Paris (where the weather was on the up) to the capital of Europe, Bruxelles (where the weather was about to go downhill). When we got there first there was the fiasco of figuring out where we would get our bus to Charleroi two days later. Rue de France was giving nothing away until we asked a lady in the information desk. When we found it I was happy enough, but Stuart was determined that we had to walk further. Luckily, we didn't. When we arrived at the street of the Van Belle hotel I think all our expectations dropped. We had just arrived in dodge city. Dilapidated buildings, dirty streets, and what looked like loads of rough immigrants appeared before us. Oh Shit! We've just arrive in hell. The doors of all the bars were wide open

STUART SIMPSON

Diary Entry: 4th June 2004

I am retrospectively writing up the last couple of days. We're now in Brussels, a fine city and one thing that is noticeable is the ease of the place, the lack of intense security that was in Paris; the lack of fear. It's really quite cosy, surreptitiously infectious. It's chilled, relaxed but I can't help but feel that there are hidden depths to it. I remember a few years ago there was the big paedophile sensation that painted Brussels as the capital of kiddie porn. It was a shock, a surprise as the only thing I knew about Brussels, or even Belgium for that matter is the chocolate, the beer, the emotive Gallic larynx of Jacques Brell, the small cartooned blonde quiffed Tin Tin. There is a list, but I don't know it.

The last day in Paris was really successful with getting work done. A process and strategy has

(as well as windows) and as we walked past I heard a voice calling towards me. I have no idea what he was saying, I just walked on. As the footpath worsened, my case kept getting caught in the uneven patches. It twisted this way and that, and Stuart went a distance in front of me. The man from the bar was on the footpath now, he was walking in my direction. Is he following me? I didn't know, all I knew was I wanted to get away from him, wanted the safety of the hotel. I tried to go faster but that made things worse, my case twisted and turned this way and that, I called to Stuart and asked him to wait. The thought of being accosted by that man made me nauseous. Alas, the Van Belle, my saviour.

The first day in Brussels was a tired/drunken blur. We headed for Grand Place and took to the beer, like ducks to water, proceeding to drink like fishes ☺. More filming, more photos, more beer. The day had been humid, the the chill had taken over. Why was the sun trying to flee us? On to Mannekin Pis, where tourists swarmed around this insignificant, pathetic little urinating statue (or sorts). Cameras everywhere, busloads of Chinese, Japanese, Americans, Europeans, all desperately trying to get their photo taken next to this 'Seventh Wonder of the World'!!

Today, we visited a place called Mini-Europe, where mini replicas of landmarks of Europe can be seen. We spent almost the entire day there. Hours went by and we hadn't even reached the Eiffel tower. By the time we got there I took out the mini Eiffel that we bought in Paris (on the real Eiffel tower) and started to use it with the bigger mini Eiffel in photographs. I don't know if I got anything that's any good, but it was a bit of fun anyway.

We returned exhaustively to the centre of Brussels and later found ourselves at Mannekin Pis again. In the middle of a frenzy of photographers and photographs a man touched my camera and said something to me in French. I hadn't a clue what he was saying. Then he spoke in English, he was talking about my camera. He said he got the s7000 model two weeks ago, and was talking about how great a camera it is. He asked me what I was doing and I told him with my usual line (we're doing a project on tourism, I was wondering if...) and when I asked him if we could take some footage of him, his face dropped a mile. He looked suspiciously at me, and I tried to signal to Stuart to come over and answer the questions he was asking. He didn't want to participate, but he did talk to us for a while. He was a French musician/photographer living in Brussels. He did not want to be seen as a tourist. He made a suggestion that we should take footage from a shop window on the wall by Mannekin

been implemented. I think we managed to get at least nine or ten people to smile, people from all over the world. Notre Dame and the Eiffel Tower were the tourist mother-lode. Lisa also suggested that I start to record the interactions between ourselves and the participants as their stories would feed into the imagery and also be interviews. A couple from Liverpool had rid themselves of the kids, along with grandmother, and packed them off to Disneyland, enabling them to have a little Eiffel love.

It is 09.18 and the breakfast bar is filling up. There are Irish, Italian, English and Belgian / French voices. It's also quite interesting to hear what I think is Flemish. The music is classical, piped and streaming. There are Americans here too. One of them, a girl at the next table, got seduced and ravished by a mosquito in the night. Her father advises her not to pick at the mosquito boils left after the nocturnal doings. Father is irritated.

We worked most of the final day in Paris, so very tiring, eyes on stalks, legs suitcase heavy. Got back to the Nationale metro, the stop near the Residence Richemont and bought a bottle of wine. Really needed it; that numbing, dumbing down time for brain. We were also very hungry too however, I don't think we left the hotel for food due to being totally exhausted. The following day's train journey to Brux was easy, fast and slinky.

More Americans in the breakfast room; they are fencing with the toaster. The mosquito girl, like her dad, is also irritated. They are going to go to the chemist's to buy the special potions that will relieve the poor girl of her itchity cravings.

The breakfast room is still generally buzzing. It's 09.25 and Lisa is still not here. Yesterday was a good day. We got reacquainted with Belgian beer. Set up a long shot of Grand Place, about 20 minutes, similar to the one at Notra Dame. This seems to be a shot that will be created in all the cities.

The music is now bebop bigband crappola. It has killed the sophisticate dream of Belgian ease and cool. Nope, the classical shite is back. Much better. Bath me baby.

Lisa has arrived, wet hair on the hunt for the hidden scrambled eggs. So, yesterday was a drinking day. Spent about two hours at Grand Place filming from a bar table. Had to re-set up the camera a number of times as chairs, trees, bushes just kept getting in the way. Again, many Asian tourists from Japan or the Far East, it's difficult to say. It seems that the clicking

Pis...that way we would be facing all the photographers and their cameras. We took the advice and even got permission to go upstairs to the window of the shop but by the time we got up there the people and their cameras were gone.

LISA KELLY

Diary Entry: 6th June 2004

Rain, rain, dodgy people, rain, sunshine, dodgy people, packed basilicas, nice pasta, firm bed, lovely cheese, good ice-cream, roman ruins, rain, lots of walking, fake Irish bars, rain, men with umbrellas, padded walls, messy pizza, three coins in a fountain, rain, rain....

Our hotel is very nice; we got upgraded because there was some problem with the original hotel that Stuart booked. It's a nicer hotel than we've been in so far. The bed is so firm, its amazing. You could jump on it and it still wouldn't move. It's great for the back. The room's got a nice, clean, big, bathroom as well.

Its one of those cities I would really like to go back to experience properly. There's so much to see and we had very little time. Out of all of the cities so far it's the one I found most dodgy. Maybe it was because we had been told by a few people to watch out for petty thieves, I don't know. It just seemed like there were a few people eyeing our equipment, and these people kept walking past us at very close proximity (standing on the Spanish Steps alone with seemingly nothing else to do, eyeing people's belongings and then walking from one side to the other). It just seemed like a bad idea to bring such a nice/expensive camera. When Stuart filmed I had to keep watch. It was quite unsettling. And then there was the rain. When we arrived it was blue skies, sunshine, pure heat...but sure enough that evening the rain poured down and quite heavily too. That was the beginning of the end.

After the Spanish Steps we headed for the Trevi Fountain. This is a place we have come to refer to as 'tourist hell'. The amount of people there was unreal. I know it was a Saturday, but I really didn't expect this. It was jam-packed with tourists. I found it to be very claustrophobic; it wasn't very conducive to creativity. People were tossing coins into the fountain, something I tried to capture, but I felt that everything I did came across as chaos. After the fountain, we went and got some ice cream (very nice) and then found a little café in a side street and got some wine. The woman in the café kept suggesting we try some cheeses with the wine, and after much declining we gave in. It turns out the women working in the café were Russian; they offered us vodka with our

stereotype has all but gone, replaced with the digital tourist one that is more in favour of dispensing with the shit shot immediately. The itchy finger is so ever ready for the delete.

STUART SIMPSON

Diary Entry: 6th June 2004

I am trying to play catch up. Yesterday's entry was missed and also a recapitulation of the previous day; the trip from Brussels. We have an audience with the pope today, the little big bloke, God's right arm, God's liver... I am God's liver he says, I am God's filter. I am at the breakfast table eating cheap Impero muesli. The interior of this hotel is truly fantastic; green marble and walnut panelling. It's sumptuous, and decadent. On the other hand the breakfast food is a little lacking. It reeks of cheapness, particularly the cereal; Aldi food, the bargain basement brands of corn flake, rice k's and muesli. There's a drizzling of foreigners at breakfast and it is quite early at 07.44. Scanning the area there are French at 10 o'clock and what could be American at 11.00. The Japanese are around the corner. What is difficult to snap out of is referring to everyone as a foreigner. We are all in the same boat, foreign to the core. The other thing is that I can't help but assume that everyone I see from the Far East is from Japan even though they could actually be from anywhere. I am an assumptive man in an assumptive morning mode.

The coffee is nice here; smooth and full. Yesterday we slacked a bit but were really tired because of having to be up at 04.30 and out of the hotel for the bus to Charleroi airport. Before we left Brussels we did manage to return to Grand Place and along the way captured five smiling participants which really saved the day. There is a pattern emerging for our process. First day / arrival day's drift a little. We get to the places, shoot some long shots and get the filler shots.

The Spanish steps are impressive for their view of the whole area which is totally crammed full of people and pickpockets. It's the pickpocket situation that is difficult to determine. Who they are is any one's guess. The problem with the constant bombardment of pickpocket bulletins is that you start to get suspicious of your neighbour, particularly if they seem to be non-tourist. I have no idea as to what a pickpocket looks like. Who in actual fact fits this profile? One can fall into making assumptions based on cultural stereotypes. When we got to Fumencio airport we met an Englander who told us he was robbed of his bike and possessions. He was staying at a nunnery hostel where they also informed him, a little too

cheese. We declined. The cheeses were made by the man who owns the café, and they were all magnificent.

Today was a mixture of heavy downpours, overcast skies, and occasional sunshine. On top of that Stuart wasn't allowed to go into St Peter's Basilica because he was wearing shorts...so I had to film mass(God help the viewers!!). We thought maybe the Pope would say mass but no such luck. Even so, I filmed it in the cramped space I had managed to obtain, and managed to capture (I hope) an Italian translating the mass into English for his friend. The atmosphere was strange. I felt like an intruder. All the other 'intruder' tourists were at the back, but I was in the thick of the locals, the holy, and I was the only one not praying. The camera seemed obtrusive and in such a tight space I struggled to keep it steady. I think most of the footage is useless. It's an amazing Basilica, so big, such opulence...too much probably. Shortly after coming out the rain started, and we were forced to take shelter with the rest of the herd.

Later we got to the Coliseum and Palatine. Both were very impressive. You cannot help but think of all the history in this place. It's everywhere. The Coliseum has so much brutality attached to it, and yet it's full of smiling tourists (and this is me in front of where loads of people died!). We capture our fair share of these smiling tourists. It was quite shady inside, but the sky was bright outside. After this we moved on to the Palatine. This was amazing, such great views of Rome with all these ruins in the foreground. We wanted to spend longer in there, but soon after arriving a man came and told us to leave. It was closing time.

late, that thefts in Rome were starting to get out of control. You get the announcement over and over down in the metro's to keep them peeled. I think we've been extremely vigilant. The problem is that you start to get a little xenophobic by keeping an eye on North Africans who seem to be always eyeing up the tourists. Whether that's their way and part of the culture and so therefore nothing to get worried about it's really very hard to say. But in my book I am slightly suspicious. We spent a bit of time watching all this go on. The camera that I am using is a little bit of a magnet as it draws many eyes when it is out.

We went to the Spanish Steps, Trevi Fountain, which was so busy and a little intense at times, full of people doing the coin tossing thing. Managed to get some footage of this along with some smiles. I really don't feel drawn to the Trevi. The sound of the water is, however, hypnotic. The crowds, on the other hand, do kill the experience. People don't really want to share the moment with hoards. It needs to be intimate to work. Too many people turn it into an ugly machine, endlessly turning, churning out the same uninspired numbness you get from staring at clean cat litter.

Got a pocketful full of eggs for later.

We stopped off at a little bar just off the Spanish Steps, up the road, after having the best chocolate icecream. Had three glasses of red wine and a plate of mixed cheeses which is apparently made by the man who owns the bar. The women that work there are all Russian. Putin hangs on the wall. To top it off we were offered Vodka.

Up to Collosio, Forum and Palatine. Amazing from the outside but closed on the in. We will go back tomorrow as it was getting too dark. On the way back to the hotel we got stuck in totally torrential rain. The same apparently happened last year from mid-June onwards; over heard the waiter telling some American eaters of the weather phenomena of last year. Again the US proliferates. The amount of graffiti on the walls of buildings is a reminder of the recent Bush visit. There's a general European dislike of the man. We have to capture this.

LISA KELLY

Diary Entry: 8th June 2004

Playing catch up in Barcelona. We're sitting at the Gran Café Ramblas drinking beer in the sunshine and I'm finding it difficult to remember the last two cities. Everything is a blur of exhaustion and the restricted view of a lens. So far, this is the only city where there has been no rain. It's so sunny, it actually feels like summer.

When we arrived, we could not book in to our hotel for a couple of hours so we headed to La Boqueria, the marketplace. Near the back are places to get cooked food, with stools around the edges so that you can eat at the counter. Here they specialise in seafood, and lots of it. We tucked in to some calamari and quiche. Even though we were so tired we also managed a few pints before heading back to the hotel to sleep the day away.

The hotel, The Rialto, is okay, nothing special. Front of house looks alright but the actual room is not fantastic. As for breakfast, that was appalling. It was mostly nasty bits of meat and eggs, all of it looking like it had been cooked maybe last night or the night before. The fruit in the fruit baskets looks like its been there for the best part of the year, its so rotten. It seems they are catering for the grease-obsessed, fry-up loving tourist. I have to say, I do enjoy a nice fry-up at times, but this is ridiculous.

Yesterday was meant to be our day off, but when we got to our room we were so tired that we just had to sleep. We had left Rome so early that morning. We had to be up at about 3.30am, I think I might have got an hour of sleep, that night, so sleep was definitely in need. We finally surfaced at about 6pm, and shortly headed out to have a look at the city and eat. What I really enjoyed was looking in small little shops with interesting items. It makes a difference to the bland chain stores that seem to own the cities at home. I bought myself a bracelet and a cute little purse. After all my hard work, I think I deserve it! Outside of the hotel the food here is great. I just can't get enough of tapas. We went to a very authentic looking tapas bar last night. It was very simple, lots of wood, nothing flashy, nice staff, wine in carafes. Stuart said he'd been there before on a trip with his friends earlier in the year. A 'boys' trip. The food was very good. Stuart even got snails, something I imagined I would never try. He eventually managed to persuade me to try one and it reminded me of a mussel. It was alright, but I couldn't manage more than a couple. Eating them still seems disturbing to me. I just keep picturing them on the wall outside my

STUART SIMPSON

Diary Entry: 8th June 2004

I am at the breakfast table of the Rialto, Barcelona. Lisa's getting ready and I am just after my first breakfast course. I have been looking forward to this breakfast at the Rialto as it is the first time that we are to experience a hot buffet. Fried eggs and hot meat don the salvers along with some odd looking mixed vegetables. What makes it stranger is that they look pickled in a kind of Eastern European way; broad beans and cauliflower. There's a runny rancid vinegar coating that permeates. I don't think I should touch this shit anymore. I am a little disappointed. The egg was egg like but stale. The puffed rice and coffee seem ok. But this place on whole seems really to have had its day. There's a shabbiness to the interior, the staff and the clientele. I get the impression that it was a must come to hotel at one point; the décor is 1980's, the food also. I think Lisa might be happy with the abundance of meaty-like balls. Flowers have just been placed on all the buffet tables to give the hint of freshness but it just doesn't make any difference to the taste.

Just had a second course; Lisa is still not here. It's now 08.14. Olives, salad, cheese and some yoghurt. Yesterday's travel was not as painful as when we left Brussels. We had an early night; meal, wine, chocolate and liquors at the hotel. No excess so no hangover. We were up at 03.30 and at the airport via the Terravision bus by 06.00. It's a half hour trip to the airport from Rome. Girona similarly is a little way from the main centre of Barcelona and takes little less than an hour bus journey.

At the breakfast table the view is of old people. An old folks home in hot pants. I hear the whine of a German man who wears his shades whilst picking at his food. His partner is getting the brunt of the sadness. Maybe I feel the same disappointment at the decaying foodstuffs blighting the breakfast landscape. I whine in my head but it comes out of the German's mouth and enters his wife's elfish ear. He misses his schnitzel. More old folks, this time in long trousers.

We were in the market yesterday, La Boqueria, as we had two hours to butcher before check-in. Had three pints and some food. Spoke a little Mexican Spanish; spoke Spanish all day. It's nice to actually get by and be understood. I have a little kitchen Spanish that is liberally littered with the odd curse word and sexual reference. It comes out occasionally when I am cooking. It scares the

parents house.

Today we are trying to get back into work mode, so out with the cameras again (hello, I know you!) La Ramblas is an interesting place, loads and loads of people pass us by. There is a man playing an accordion nearby. He and the other passers by have no idea that they are all being documented. That they are all becoming part of this massive project.

LISA KELLY

Diary Entry: 10th June 2004

This is our last morning in Barcelona. We are greeted by another extraordinary breakfast. I'm so disgusted by it. This was the breakfast we were looking forward to all through the trip, as it said hot buffet (instead of continental breakfast). I didn't realise that hot buffet meant mounds of deformed looking meat. Now I would gladly welcome a continental breakfast, as boring as it is. Bye bye crap breakfast, I won't be missing you!

Yesterday was a long day. We started off trying to find the funicular. This, we thought, was the cable car ride. In fact the funicular was a mini metro of sorts that brings you up to the area where you can get the cable car ride. This is the area near the Olympic stadium, and a massive art museum of sorts. When we arrived we went straight to the place to take a cable car ride...and I decided straight away that you couldn't pay me enough money to get into one of those things. The cable car resembled a toy, a small bright red dangling thing that shook from side to side with any movement. I had a picture in my head of me panicking high up above the ground with nowhere to go to relieve the tension. It's ridiculous, I know, but I can't help it. I've never been good with heights. When I was a young child I used to be afraid to walk up and down Galway Hill in Tramore, it was just a road, not even that steep. My mother had to drag me, kicking and screaming. So putting me in a tiny cable car, and dangling me from high up...not a good idea. I decided to do a bit of exploring while Stuart took the trip on the cable car.

I didn't really know where I was going but I decided to go and find the Olympic stadium. This area is different to the other parts of Barcelona I

children and makes grown men weep.

We're on La Ramblas. Torrents of people flood to the sea. There seems to be many more pages to this note book and it's difficult to get the time to fill it. Every moment is utilised as a working opportunity. We've been doing our bit with keeping the local musicians' heads above the water. Feel like if we don't give them something as we are recording them we may have some bad juju. The man on the accordion is droning away the day. It's a major key with minor lead notes so occasionally it strays into the realm of discord. We're going into the market very soon. La Boqueria for food and filming. There are so many people heading down this road and the only place to end up is the sea. Although we haven't got there yet, it's still nice just watching the masses plough each well trod furrow.

STUART SIMPSON

Diary Entry: 10th June 2004

It's the morning of the 10th. The buffet table has experienced a makeover; the addition of salmon; fried and dried from clinging to its plate since 06.30. It's now 08.48 and Lisa's drying herself in the room. I can't really see this ritual changing. Coco pops to fill my fat friendly face; only slightly friendly and tempting. Since the introduction of pescado my outlook on life at the Rialto breakfast table has changed. However, I have a deep suspicion that this salmon is from last night's restaurant special which has simply been left out all night. It's just a thought. There are a table of elderly Brits who are 'oohing' and 'ahhing' over the croissants. Why? Because they love them. They are lapping them up like nobody's business, now off the ration, now let loose they're plundering the table for all it's worth.

Salmon debris is glistening, winking to hint I got you, you fat bastard, yeah, well fuck you salmon debris. Your carnage is my victory and my art. I make a Pollack of you shady pescado. Here, have some olive stones. There's one in your eye! My finny friend is blank, but like I say, I have a suspicion that it harbours some nasties. I have dissuaded Lisa to touch it, just in case we both fall fowl. She climbs aboard the fruit salad, canned to be sure. The pensioners continue to 'ooh' like plump pigeons, full of the good butteryness of Spanish pastries.

I have 'Me and the Pis' wrapped around my head. It is anaconda tight and it spins so. A lovely little ditty for the dark times. Our travelling companions continue to grow: The Pis, Little Eiffel and Fat Collosio. Next we are after a

have seen. It looks a bit more affluent. I imagine a lot of money was pumped into this place for the Olympics in 1992. When I get there, the stadium is colossal. There is a small section where you can go and take a look inside the stadium. It truly is amazing. Little tiny ant like creatures walk across the ground. I was impressed. I spent a little time there taking photographs before heading back the direction I came. I went down towards the huge art museum and just as I was about to go down the escalator that leads to it, I realised I had been gone for some time. Passing the nearby Olympic torch holder statue, I hurried back to the cable car site. It was so hot, I sat down and waited. Stuart finally came, he had been back for ages...he had been on his own walk.

After that we hopped on a tourist bus, where I lost and regained my hat. We eventually ended up at Sagrada Familia. This is very impressive. After much standing about in the sweltering heat we decided to climb to the top. What a climb. It took forever to get to the top, you actually climbed up inside the spires. This is something you don't realise from the bottom. Walking up spiral staircases are not my favourite thing to do, but I found that if I took my time it was okay. The views on the way up were great, and we came across this area where people had scribbled and carved their names over the years. Its quite interesting, it really brings home the fact that this cathedral was started in the late 1800's and is still not finished. Its so impressive as it is now, I imagine it will be incredible on completion. Maybe we'll come and see it again when its finished...in 2025.

Diary Entry: 12th June 2004

We're on a train from Berlin to Prague now, going through a place call Bad Schandau. Its in the east, there are trees everywhere and it looks like there is a lot of work to do. I can't believe its Saturday already and I haven't written about Rome yet. I haven't even written much about Paris or Brussels. In all three cities we battled with rain, for some reason it seemed to follow us. In Brussels we visited a place called Mini-Europe, where mini replicas of landmarks of Europe can be seen. We spent almost an entire day there. Hours went by and we hadn't even reached the Eiffel tower. By the time we got there I took out the mini Eiffel that we bought in Paris (on the real Eiffel tower) and started to use it with the bigger mini Eiffel in photographs. It was at this point I really go into the flow of things.

We returned exhaustively to the centre of Brussels and later found ourselves at Mannekin Pis again. In the middle of a frenzy of photographers and photographs a man touched my camera and said something to me in French. I hadn't a clue what

conjuring Familiar, then possibly a Brandenburg later in Berlin.

As usual the second day was very taxing. Muscles ache somewhat. Yesterday began with the funicular, a real must for any trip. Sedate muzak to sooth and quell the fears of falling; the wind and breeze to keep the heat at bay; wafts of perfume from the park below. Was joined in the box with a couple of French lovers, keen as mustard; mouths like suction pumps. One thing that we have noticed on this trip is that courtship rituals are very public, not just coming from tourists but with the locals. Public tonguing's were in abundance in and around the parks of the Gaudi Cathedral. We climbed the cathedral up one tower and down the other. Both are approximately 70 meters high. Up and down is hard work although there are opportunities to stop along the way. These are useful as vantage points for filming. Coming down is a little more difficult. The spiral of the staircase gradually thins as you descend so elbows get scuffed and bags scrape against walls. Images and scenarios of falling fill the mind. Battered heads and compromising positions lay at the bottom.

he was saying. Then he spoke in English, he was talking about my camera. He said he got the s7000 model two weeks ago, and was talking about how great a camera it is. He asked me what I was doing and I told him with my usual line (we're doing a project on tourism, I was wondering if...) and when I asked him if we could take some footage of him, his face dropped a mile. He looked suspiciously at me, and I tried to signal to Stuart to come over and answer the questions he was asking. He didn't want to participate, but he did talk to us for a while. He was a French musician/photographer living in Brussels. He did not want to be seen as a tourist. He made a suggestion that we should take footage from a shop window on the wall by Mannekin Pis...that way we would be facing all the photographers and their cameras. We took the advice and even got permission to go upstairs to the window of the shop but by the time we got up there the people and their cameras were gone.

We are still on the train but in Czech Republic now. The scenery has changed yet again, lots of green and yellow, different houses again.

Roma

Rain, rain, dodgy people, rain, sunshine, dodgy people, packed basilicas, nice pasta, firm bed, lovely cheese, good ice-cream, roman ruins, rain, lots of walking, fake irish bars, rain, men with umbrellas, padded walls, messy pizza, three coins in a fountain, rain, rain....

Its one of those cities I would really like to go back to experience properly. There's so much to see and we had very little time. Out of all of the cities it's the one I found most dodgy. Maybe it was because we had been told by a few people to watch out for petty thieves, I don't know. It just seemed like there were a few people eyeing our equipment, and these people kept walking past us at very close proximity (standing on the Spanish Steps alone with seemingly nothing else to do, eyeing peoples belongings and then walking from one side to the other). It just seemed like a bad idea to bring such a nice/expensive camera. When Stuart filmed I had to keep watch. It was quite unsettling. And then there was the rain. When we arrived it was blue skies, sunshine, pure heat...but sure enough that evening the rain poured down and quite heavily too. That was the beginning of the end. The next day was a mixture of heavy downpours, overcast skies, and occasional sunshine. On top of that Stuart wasn't allowed to go into St Peter's Basilica because he was wearing shorts...so I had to film mass(God help the viewers!!). We thought maybe the Pope would say mass but no such luck. Even so, I filmed it in the cramped space I had managed to

obtain, and managed to capture(I hope) an Italian translating the mass into English for his friend.

LISA KELLY

Diary Entry: 13th June 2004

We woke up late this morning, it's the last day. tiredness is taking over. We're having breakfast in the Tulip Inn in Prague. It's a nice hotel, the breakfast is alright, not as good as the fantastic buffet we got in Berlin. My breakfast resembles a fry-up, I really have to stop doing this, no wonder we've both been putting on weight. Too many eggs I think. There seems to be British people everywhere, Prague is full of them. Groups of men, groups of women. There's a group of women talking very loudly at the table near us. It's like they want everyone to hear what they're saying, like anyone cares. Even though it's my first time here it seems to me that Prague is becoming a bit of a tourist trap. It's a beautiful city, but there are tourists everywhere, and everywhere you look it seems tourists are being catered for. We went to a couple of places last night to see what kind of footage we could get. Old Town Square has a clock that everybody stares at until every half hour two things(figures) come out (I suppose like a cuckoo clock). Its very sad, a bit like the fiasco at Mannekin Pis. People will stare at anything if a guide book tells them to. Then came the horsedrawn carriage with celebrity look-alikes (Marilyn Monroe, Naomi Campbell, Kylie) and a man who had paid money to sit with them. Everybody crowded around them staring, taking photos as if they were the real thing, as if it was important.

We are sipping on mead in a medieval restaurant waiting for our food. We're very hungry, haven't eaten since breakfast...it's something we seem to do a lot on this trip...forget to eat. I think when we get home and rest we will suddenly get ill, I keep thinking I'm coming down with something but the virus hasn't time to spread as I am always on the move and I've been deprived of much sleep due to travelling. I'll probably get some kind of flu or something. My body and mind are exhausted. Earlier was productive but not so much this evening. I got my memento shots done in Old Town Square...it took about two hours. It's funny how sitting in one place for that long can exhaust you. This evening/afternoon it pissed rain, it was so heavy that we got under an umbrella that was covering a jewellery collection on Charles Bridge. We stood there shivering, protecting the equipment. I bought a necklace for 60CK (~2euro)...dead cheap...everything seems cheaper here. We went to a bar to dry off when the rain eased, got a beer and listened to some

STUART SIMPSON

Diary Entry: 13th June 2004

At the table, the breakfast table that is in the Tulip Inn: What has been interesting with this trip is how we have been rating each city and each hotel experience, each breakfast etc. What we could do is write a table of scores. We need to organise some categories. The last hotel, the Tiergarten, was fantastic, the food in particular, especially the buffet presentation. The Tulip's buffet is pretty standard, and pretty Tulip generically. There have been deviations, I notice with the scrambled eggs, which I am about to deal with shortly... cooked in lard.

The place crawls with Brits, largish groups. When together the bonding and camaraderie gets a tad intense. One says a line, the group laughs in unison, another line... more laughs. It can be quite overbearing for those on the outside of the group. The same thing happened on the train from Berlin, a large group of lads with two crates of beer going to Dresden. Germans on a boys own adventure. I was able to deal with the noise and sleep a little but every so often, as the train past a new station the boyo's would shout 'Berlin'. It got a little tedious after a while. The table of Brits are loudish; one Brummie woman in particular who is telling the room what she'll be doing when she gets home.

It is 09.50 now and there are still plenty of people coming in. We were quite tired last night and even having an early night didn't help. The town when we arrived was full, stag parties, all dressed up and coded up for the occasion. Most seem to be British. Their antics are not really that disgraceful, more dull and unimaginative; pretty amateur to say the least. The football is on in the bars and the moans and hollers are pouring out the doors. Chants are also being sung. It's all totally amazing. Why come to Prague to watch football?

We're in the Old Square again. The weather had been very changeable with rain and the odd peeping sun through cloud. English lads are sitting at the next table talking about their sexploits. The tourist experience is not just about looking, touching, tasting and smelling, it's also about indulgence and sexual gratification. It's about getting erections at the right moment; of seeing sex acts actively and participating in scenes behind the curtain; the space behind the veil, the look of lust and the soft squelchings of hard pistoned pumps and thrusts. The indulgence

Danish lads talk to a German in English. They were talking about speaking the English language. One of the Danes was fairly hammered and went to the bar to get a drink, proceeding to try to chat up the woman behind the bar. I don't think she knew how to react at first, but I suspect she was interested in him too. She started to succumb to his charms. It was quite amusing.

of the sex act seems strictly for the boys. It's explicit, on the itinerary, to be served on a bed of dampened sheets with stale corners. The bells ring on the half hour / hour. Millers mill the square with well fingered tour guides. Visual lappings; lap away the skin of the town till it becomes translucent, glistening behind history.

Stags again are our neighbours at a bar in the Old Town Square. They have no costumes just a sense of hairy dog adventure. We are now done here. It's 14.00 and I feel slightly delirious; tired. The trip is taking its toll and partly I am looking forward to a break. Looking at the time is taxing. It's the information overload that takes its toll on the system. I need a soap opera. I need to dumb down and turn off. The football is on later and I really want to see it: England v France. We need to get rid of the travel companions as they weigh us down. Bye, bye my Pis, Little Eiffel, my good travelling companions.

Medieval madness with oily fried sweet corn on the table. Mead drained, we've ordered our mini-banquet inside a middle / dark aged tavern near the castle. It has been an uneventful day broken with rain. Don't really feel that we've got much done. Lisa had finished the memento shots earlier. However, due to the weather we have had no smiling opportunities.

Time on Charles Bridge. Until rain stopped we sheltered a while under an umbrella owned by a bead seller. Eventually grabbed a drink in a bar. Listened to Great Danes table talk about the Czech language and how they are learning it.

A blind woman singing earlier on Charles Bridge was pulling up her knickers in the toilet of the bar. I saw her struggling, stretching the elastic over her navel. It was a shock. I shized and apologised and had a piss. The Great Dane is homing pidgeoning to the serving girl who was softening to his Scandinavian charms. I wasn't party to this scene as it arrived 2nd hand from Lisa.

Walking up the Castle you eventually come to the gate; a guarded monolithic entrance built around two Atlas' in the throngs of slicing up two of the enemy. Who they represent or who the enemy is is anyone's guess. I don't know. It's an image of power, will, strength, brutality etc. There are also two human guards who stand sentry like in boxes. What is a little irritating is watching the tourists put there hands around them for a memento snapshot. It irritates me.

Appendix 6: Daily Reviews

LISA KELLY

Daily review 1st June 2004

It's the first day of the trip and we are in Paris. We started off very early today and it took longer to get into the city than we thought it would. So already we are a bit behind schedule. But it is the first day and these teething problems are to be expected.

There's the sound of chanting in the background...the occasional 'hmm' from Stuart...and then the pop music kicks in. We are in a Franprix supermarché trying to pick out water from the large supply of very cheap bottles. We must get the best possible deal. As we queue we realise we were not supposed to bring our bags around the supermarket. The sign tells us, but the staff don't seem to care. I feel more secure holding onto my bag anyway. Stuart starts talking about a Jacques Brell song...something a friend of ours said about a song called 'Next'. This was triggered by the word 'suivant'.

We are in a metro station, buying our first lot of carnets, and Stuart is practicing his French by asking for them. We are going towards Étoile. There is a voice on the intercom saying something in French that I don't understand. I think the message is pre-recorded. I'm sure it's the same recording that was playing when I was here in 2002. I didn't understand it then either. The word 'suivant' comes up again...prochain is a better word for next.

A train approaches and we hear an accordion playing. Onto the train we go, and then off again. Through the dungeons of the metro we go. It's like another world down here. Buskers spend entire days going from station to station, never seeing the light of day. The thought depresses me, especially in such a beautiful city. They must make enough money from it. It seems more profitable than the streets. As tourists, we share this experience in a way. Instead of finding all the hotspots on foot we take the easy way out and go underground, probably missing out on half of the city.

Food is on the brain, but we must make our tickets last and we decide to eat near Notre Dame Cathedral. We're killing two birds with one stone. Stuart asks me questions about what things mean and I think I pretend I know what I'm talking about. At last we come outside, greeted by the magnificence of Hotel de Ville.

STUART SIMPSON

Daily review 1st June 2004

We are inside a store but I really don't know what time of day it is. We are buying provisions; water and general 'keep-us-going' kind of foods.

I am now talking about Jacques Brell. Something has seeped into my head since entering the shop and it ties in with what a friend was talking about weeks before the trip; a song by The Alex Harvey Band called 'Next'. I am trying to make a connection between a sign that I see at the checkout of the shop and the song title. An English translation for the sign is 'next'. Could it be that the Brell song has actually been covered by Harvey? It's something that must be researched and clarified. I know that Brell has been covered by all and sundry but maybe if we have time we could check this out at the Brell museum in Brussels. Au suivant!

We are now at the metro ticket office about to buy a carne, ten tickets for the metro. This is also an opportunity to speak French and get the 'Franca Lingua' game started. It's not so much a game but rather a strategy to coerce us into speaking each of the languages in each country. All the phrases have to be spoken and recorded at any opportunity. Nearly all of them are pretty much stock tourist one liners. One of the most frequent conversation's that has come up of late when recounting the trip is how the majority of our encounters have been in English. Nearly everyone speaks it and even when one attempt's to speak the native tongue the replies have been almost instantly in English. It's therefore difficult to have a dialogue in anything else but English. As much as we tried it seemed that for the sake of being polite and to not make a fuss, it was best to abide with the locals.

As we await our metro the swish of another going in the opposite direction passes us. The French tannoy makes a pronouncement and our metro arrives. Its whirr takes us into the city and the ching and clang of the doors cut the local laughter every minute or so. There are a number of sounds that make up this journey; the rhythmic triplets of the track serenade us and the automated chirps of the carriage pucker up and warn us that we should not yet disembark. We are heading to the Hotel de Ville to check out the Notre Dame Cathedral and we need to make a couple of metro changes. There is talk about eating, and where. I sense that I am getting irritable; a usual sign that accompanies my hunger. At the moment Lisa is talking about how if we leave the metro for food we will still have to return to continue our journey thus wasting a metro

We are eating in a brasserie on a rue near Hotel de Ville. Moules frites is off the menu, but I settle for a chicken salad, some chips, accompanied by a Belgian beer. The waiter looks French we decide. Probably because he is French. We had been talking about how people look their nationality. The beer is ok, but I can't drink it very fast.

Later there is guitar music to listen to... 'the sound of silence'... it must be one for the tourists. I feel like singing along... if only I knew the words. In places like this you have to ignore the music... you cannot be seen enjoying it. Enjoyment has a price. 'Silence' makes his exit and 'Besame mucho' takes his place. It's amazing the number of entrepreneur musicians that exist within this underground network. Of course they only exist in the summer and tourist months. During the rest of the year the metro is a different place. Where are these people during the winter months? Do they only appear when the sun comes out?

ticket from the carne. It all sounds so complex that my weakened brain is addled for lack of sustenance. The Bastille is above our heads, the place where many a head once rolled.

We arrive at the Hotel de Ville and look for a place to eat but the attempt is short-lived as we dive into work mode by setting up the camera to shoot pedestrians at a crossing. We casually sit on the wall taking in the views while the camera does the work. Just behind us there are fountains and the Hotel de Ville. The camera runs for around ten minutes. During this time the umbrellas erupt and we are all hit with a firm drizzle. This prompt reminds us that we still need to eat and so rather than continue in the worsening rain we leave for a brasserie.

The ambience is more contained, no more the hissing hip-shaking metro. There is a waiter speaking to other customers and I can hear that we must have food; the chink of cutlery cuts through his welcome speech. I am trying to recall what we ordered, apparently we both had salads and the proof is at hand on a number of digital photographs.

During the meal I recall a group of suited men sitting opposite us. What was interesting about the group was that they all wore the same suit with matching ties; all were about the same age, mid to late twenties and all were physically big and athletic. They looked like the rugby player type. We mulled over this for some time watching what they ordered, watching for any sign from the locals who were in the place, waiting for a loose celebrity stare. They chatted, they ate, and they joked. But there was no significant sign from anyone else in the place that accorded this group 'different' or celebrity apart from me.

The accordion player is giving us a medley, cutting a rug with his version of 'Besame Mucho'. These players are in abundance on the metro, trawling out a living and living it up in the summer months when the tourist fishes shit out a few euro. Ethically we have a little dilemma which resolves itself amicably; whenever we record any musician we pay for the privilege. There seems to be a change of musician mid metro and the accordion is replaced with a guitarist who larges it up with a rendition of 'The Sound of Silence' followed instinctively with the now classic 'Besame Mucho'. It's obviously a firm fave with the buskers.

LISA KELLY

Daily review 2nd June 2004

We're at a metro station. There's violin music and singing. The second day begins, underground again. We discuss paying the musicians some money. They are after all unknowingly becoming part of the tapestry that makes up this project. It's only right that they be rewarded for this. A euro or two should do it. We are not sure we got our moneys worth.

It sounds like we are in a restaurant of some sort. We had been working around the Notre Dame Cathedral, busily trying to get participants. We found a tapas bar near Centre Pompidou and had some deep fried frozen calamari and some sangria. We compare the calamari we are having to the stuff we had in Greece the year before. That was real, and you could really taste the difference. This place is so smoky; it seems that cigarettes are a great accompaniment to food in Paris. There are a lot of smokers here, more than at home. C'est la mode. There is no smoking section. It is all a smoking section. Personally, the smell makes me feel sick. It just seems a bit rude to me- smoking when others are eating.

I wonder what would happen if there was a smoking ban in France. There would probably be riots in the streets, followed by another revolution. Maybe I'm wrong, but it seems French people are good at taking to the streets when something happens that they don't like. Then again, I can think of how the ban worked at home. So many people said that the smoking ban wouldn't work in Ireland, and they were proven very wrong. I even know smokers who were advocating it. There was also talk of loads of pubs closing because people would stop going out to drink. What a load of rubbish. We do still like to drink...that's something that won't change overnight. Anyway, only about 20% of the Irish population are smokers. I have a sneaking suspicion the figure is slightly higher in France...or maybe just Paris. Every other person seems to be smoking (probably a slight exaggeration), most of them young people. Didn't anyone tell them that it isn't cool to smoke? I guess the news hasn't reached here yet. Maybe one day.

The conversation turns to music copyright law and then 'Married with Children'. There were always women with glasses turning into babes and saying 'oh Al'. It reminds me of the America. I speak French occasionally...I think I'm trying to convince myself that I know some of the language. My French is basic to say the

STUART SIMPSON

Daily review 2nd June 2004

We are on the metro heading for Hotel de Ville for the second time. The first day was one of reconnaissance around two locations; the Notre Dame Cathedral and the Eiffel Tower. We spent a couple of hours up the Eiffel but didn't leap that hurdle of asking people to participate in the project. This is something that has to be overcome else the project is in danger of failing to fulfil its remit.

Listening back to the discs is quite disorientating. The sound is simply a collage of noise. It fluctuates from metro to location to eatery to lift to tourist attraction.

At some point during the day we decide to have a break and search out somewhere to eat. We finally end up in a Spanish café bar eating fried calamari. This snack pre-empts Barcelona but acts as a reminder that there are better things to come in the real Spain. The background oozes the sound of clientele and traditional Spanish guitar music with wailing Senora.

As I recollect I see us sharing calamari and drinking Sangria. The drink, however, is a refuge from what is a disappointing snack.

The environment is also something else that impedes the enjoyment of the eating situation. We are surrounded by smokers who are filling their faces whilst sucking the lives from les Gaulois. It's an amazing sight to see and a celebration of dexterity as their mouths simultaneously handle the thick grey smoke and the 'virtual' tapas.

These infrequent occasions at the table, on the metro or at the hotel are really the only times we ever talk as we are so focussed on the work. During the work periods the communication becomes quite primitive and succinct. It's possibly the feeling of being undercover; of trying to be unseen in some way as we attempt to capture that 'real' moment as opposed to the prescribed one.

The soundtrack changes and we are back on the metro. The leap from metro to café to metro was punctuated with a long spell at Notre Dame where we managed to get a good number of people to actually smile for us and the camera. There was also substantial footage of the space from a fixed position for a speeded up section. This was to become a regular 'must have' shot in each city as we journeyed. On the metro a busker is playing as we travel to the Arc de Triomphe. He is awarded our cup for best busker in Paris and we give him a

least. If a person was to come up to me and start speaking in French I think all I could do is stare blankly, clueless...until I eventually start blubbering in English.

More performers, playing guitar and singing on the metro again. Then the exchange of money. A euro for your trouble? 'Au revoir', and then silence. It's almost like we pay them to stop, to leave. Go away scary person...you are far too direct for me. Yes take all my money. Only they don't leave...they continue to play and sing another song. We decide to take leave.

LISA KELLY

Daily review 3rd June 2004

We are on the train from Paris to Brussels; a voice over the intercom tells us that we will be in Bruxelles soon. There is a humming noise intermittently, as a new country passes our window. And then silence.

Only minutes in Brussels and we're already planning our escape. We have arrived at Bruxelles Midi station, but need to figure out where we are to get the bus two days from now. Stuart asks the woman at information, he asks in French, and she answers in English...just like the French do, but with a different accent. 'Left and left', she says. That sounds simple. It takes a while to get down the street. Stuart says 'and left' when we reach the end of the street. It's not really a turn left, more like a little bit of veering towards the left. I think we may have hit the jackpot, it's across the road! There is a sign at the bus stop but no timetable. I think the bus leaves about 2 and a half hours before our flight. We see the bus pass us, going towards the station, on the other side of the road. 40 shuttles a day is written in big letters on the bus. Because it didn't stop Stuart thinks that we should have gone down the road and taken a further left, as we never took another 'real' left. I disagree. Stuart questions as to why it didn't stop. I think it's probably the bus coming from the airport and going to the station; the opposite direction. I don't think he is listening, or at least he doesn't want to hear this. Eventually he says okay to this, but I sense he thinks that I am wrong. We have already seen the sign at the bus stop. That is enough for me. It doesn't look right to Stuart. In the fullness of time we will see that I am right.

And so the ordeal of finding the hotel begins; and trying to decipher the directions that Stuart has printed. The map and the real world don't seem to connect. Sometimes these things have flaws; sometimes the directions are not right. Stuart doesn't like me questioning the directions. It's

couple of Euro to buy sweetmeats. We reach our stop and leave him fading in the distance.

STUART SIMPSON

Daily review 3rd June 2004

The memory of catching the train to Brussels evades me. The initial footage of the day is of the train journey from Gard de Nord to Brussels with the camera recording the view from the window. The passing of the telegraph poles punctuate the soundtrack. It's visually hypnotic and sends me to sleep which saves me from a dull and uneventful journey.

Having arrived at the Brussels Midi train station I think that it's best to orientate ourselves with the place as we will be getting the airport bus during the wee small hours on the morning of departure. Again, trying to remember specific moments during the trip is difficult and I am not sure why, whether it's simply the passage of time eroding the memory or that the memory was not that spectacular in the first place; a little on the mundane to be securely tethered.

What really does work is having this soundtrack facilitate memory retrieval; a cattle-prod for recollection. Without it I think I would be doomed. Memories would remain moled in the dark. But with the sonic accompaniment each experience is ordered, time-coded and objectified outside of my self. The sound of a case on wheels; voice-box announcements of trains arriving and departing; waves and ephemera in transit we move amidst a soundtrack like dust in a sunbeam.

We are searching for the bus stop but there's no obvious direction. I am asking at an information kiosk and I Franglais away to the Madame in the box. It's an easy phrase and one that is responded to in English. "Left and left again". It's minimal, succinct and unnerving. With directions like that things can only go wrong. The weight of a thousand devil's is on my shoulder. I carry the Hulk and it's no joke; the rucksack is a monster for any wader. Hang on St Christopher. We 'left' away until we reach the outside but I feel that thing's aren't quite right. Lisa on the other hand is

nothing personal. It tells us to go directions that we can't go, because the signs all around us say different things. We play the "who's pissed of at who game". We're both irritable because we are tired. I reassure Stuart that the directions are right except for one major flaw, which throws everything off balance, of course.

It's a bit of a shock when we eventually find our street. Dodge city. Very run down, and poor. The path is in bad condition. My bag has difficulty sliding over the bumps and I get left behind a little. We see the hotel, its not as good as the photos. There are bars full of men as we pass, the doors and windows wide open. One man says something to me from the bar...I feel uneasy.

The hotel is better inside than it looks on the outside. I pick up a number of leaflets at reception, there are lots of escort services around here it seems, and some very dodgy looking bars with people dressed up as nuns and other weird things. We eventually stumble upon our room with 2 single beds! This has to be amended as it will not do. Stuart goes downstairs to change it. We have a new home on the 4th floor. There is a sign to not leave valuables. This I take to mean that the staff have a habit of stealing things. They must be from around here.

Some people exchange bonjours. We are looking at types of beer in Grand Place. Cinquante cl, that is what we want. The camera is set up. The tourist season is very much in full swing here. The waiters are ignoring us; people who came in after us are being served already. We talk about alteregos and how Germans are very good at tying their hair up. Eventually it dawns on us that having our menus open has prevented the waiter from approaching. As soon as we close the menu the man appears. There is no big military presence here, even though in Paris there were quite a few young men with big machine guns. It seems that fear is not on show here and this is the capital of Europe.

We are in a crowded building, trying to gate crash some kind of art opening. Playing the dumb tourists doesn't work. We are drunk and full of opinions; very critical because of our refusal of entry. Belgian beer is strong, and it has gone to our heads. The lighting is of great interest to us. God, we're annoying. Stuart seemed to think we could get some free food at this thing. A lady informed us that we could not go in. Stuart wants to immortalise the moment on camera, 'this is the place that we got thrown out of'. How dare they! This is apparently to prove a point. Drama has set in. Apparently they referred to us as tourists, how insulting! We are artistes!

confident that the bus stop we have now reached is our future Ryanair stop for Charleroi. The discussion becomes debate and I get to a state of 'mark my words'. The words are indeed marked and the future is bleak for me as I am proved very wrong in my speculations about this location. What's sad is that as I hear my voice on the disc I am full of regret for the irritability and lack of control. Things can only get worse as we continue.

Back inside the station we really need to get our shit together and get to the hotel to wind down. The whole experience of travelling takes its toll; the stress of trying to keep focussed is feather rifling. The directions to the hotel are pretty straight forward based on the map, but in reality, when in situ, life can return to chaos. The hulk is bearing down as we walk and I hear my pants of desperation. We walk, we argue, we bicker and the problem that I have is with Lisa's doubts about the accuracy of the map and the accompanying directions which I've put together. For me it's all very simple, 'just read what it says'; follow each direction as it comes and we will not have any problems. But no, it's not as easy as that. The frustration is simmering between us and my voice rises in volume and the odd 'fuck-up' pops out. It's a pathetic situation and in retrospect if I had just kept my mouth firmly shut life would have been rosier. So for the time being the walk from the train station to the hotel is fraught and engrained with a power game that reeks of petulance.

It seems that for a while we are not talking but, it's just a momentary focus on the job in hand; the trek to the hotel. I hear the sounds of traffic then voices and I recall at this point crossing the road and two women are talking at the intersection. All is in the hands of Lisa and the use of the map. I just hope that there are no more inaccuracies with the directions. They seem to be working, which is such a relief and now it seems we are on an even keel. The good ship 'smile' and all who sail in her, take us to foreign climbs and don't spare the children.

Our spirits are low at this point. The distance so far is really bearing down. We should have arrived ages ago which means that the maps are deceiving and the roads are longer than I originally thought. The sound of the traffic continues to reverberate; "it's longer than it looks is it, isn't it?" I am not making sense. The fatigue is starting to set in, I groan under the hulk and my gibberish excuses are wearing the rug of reason. When will this be over? We have arrived at the road and our joy is curtailed by the realisation that we are about to reside for the next two days in an off the beaten track backwatering hole. I normally would have no problem with a place like this as I have in my time slept in very insalubrious surroundings. But this does remind me a little of the places that one

Suddenly a man tells us that we have a very good camera, and invites us to eat there. He must be the one that spots rich tourists (how wrong is he?). We are in the area of Brussels that is like an amusement park of restaurants; lots of lights and boards, with men trying to lure you in. Step right up, hurry hurry! Glancing at menu's, we see a few that are quite cheap and look like crap...glorified fast food. There's plenty of moules frites though.

Stuart asks someone who is filming out a window if they have a release form for that. We are quite drunk and need some food to sober us. A swingers club appears before our eyes- Club Liberdine. Its four star too!! This is something I've never seen before. You would never see anything like this in Ireland, not that I know of. Is there less moral outrage at such exploits here? 'A classy club to free your fantasies'. It's 20 euro to get in. Stuart jokingly suggests going there when it is open, but as long as we don't have to do anything weird. Of course it would be weird, it's a swingers club. No thanks.

Our quest for food goes on. We enter a building, there are conversations going on around us, people with foreign accents speaking English. It is not a restaurant. The man wants to suggest a place to us, we specify not a tourist place. He knows that we are working here...finally someone who understands us!! He goes to the trouble of giving us directions to somewhere, but we are beyond directions now. Our conversation is quite funny. We are still in good spirits, and somewhat beyond the obnoxious all-knowingness of half an hour ago. This time we're happy to know that the man knew we weren't tourists. It's funny how word gets around, isn't it?

We start to flag. We will even consider stooping to tourist food at this point. A hen night passes us, an English woman says 'follow the cock-head'. 'Poor girl' we say, and then we have another look and we both say, 'POOR lad'. I have no recollection of this but I guess the hen must have been a classy lady. I suggest going back to the tourist restaurant area. Stuart wants to leave it to his intuition. I don't really care at this point, eating anything now would be good.

We come back to a restaurant that we had passed before, where we had been invited in by a man earlier. He sees us again, 'this is really a good place to be sir, and to welcome you I'm going to give you a glass of champagne'. We laugh(like we need more alcohol), and are instantly persuaded. We receive cheap champagne with blackcurrant from our host. Stuart says we will have to pay for it, but I don't think so. 'Thank

should avoid even in the daytime. The stark reality of the place is summed up by my commentary with "it did look alright from the outside"; the 'outside' being the image on the internet showing a very colonial façade with hints of empire. I really should have got it from this. The Belgian empire is long gone but the implications remain. It seems we are disappointed. The 'fucking hells' resonate around the neighbourhood.

We are in the hotel waiting patiently. The staff are in the middle of customer-phone-speak and I prime my lines. Unfortunately my conversation with those on duty is not recorded as we are now in the lift heading for the room. The keys are jangling, they turn in the lock and we enter. There is a sinking feeling as the room is not up to scratch and I return back downstairs to request a change. We now have a room with a double bed. On the wall is a warning against leaving any valuables in the room when vacant and a recommendation to leave larger items with the reception staff. We are in what appears to be an unsavoury part of town, at least in appearance anyway, and having the additional poster warnings we feel a little deflated as it means being extra vigilant with the equipment. But this is no big deal as we eventually find out that the hotel has taken various precautions against theft and gradually our fears are allayed.

I am watching the second video tape and we begin with the camera set up with a shot of Grand Place. The position is from one of the bar's that form the square. We take in the view and drink. In fact the drinking goes on all afternoon. The vantage point is good and the beer excellent. We are talking about the ritual of ordering, the way you have to close your menu and put it in front of you as a sign to the waiter that you have made your choice.

As far as I am concerned Belgium is the capital of the lager beer of which nearly all of them are excellent. The atmosphere here is so very calm compared to Paris with its floppy-hatted camouflaged baby faced gendarmes. What was more intimidating than the huge machine guns they were carrying was there youth; that they all looked like they still lived with their mothers. It was all very surreal and frightening at the same time; that the defence of 'Our Lady' was in their hands. But here in the Grand Place, in the 'capital' of Europe all is calm and all is bright.

This is not like working. This is the first time that we have simply sat down and got ourselves in the position where we can actually relax and know that our collective conscience is clear. The camera is simply recording the events that unfold before it. Our perspective is mediated by our eyes; our interpretation and categorisation of the experience

you, that's very nice of you he says naively sipping his \$25 bloody champagne' are his words. Of course later, he didn't charge us.

We mull over the menu for quite a while. I ask Stuart if he thinks there will be pieces of lobster in the lobster soup. He doesn't think so, and says it won't be real at all. The man approaches and asks Stuart what he wants first, to which he replies Lobster soup! But then he changes his mind to gambas, saying it in Spanish. Things get mixed up, and the man just walks away from the table. He returns moments later to take the order. Stuart goes for the bass and I go for scrumpy. The arrival of food is music to our ears.

is placed in storage, or so we think.

What is fascinating, as I watch this tape, is that I am seeing more of what was going on than when I was using my own eyes. The proof of which stems from my memory of the event; the camera is recording faithfully, without bias, the life happening in the square. I am seeing people walking by that I do not recognise, and who I failed to notice before. My awareness is myopic only because of the amount of information I have to deal with. This overload of reality is far too chaotic for my consciousness. My own personal 'bandwidth' of reality is therefore mediated by my unconscious.

We are sitting at a table in Grand Place reading the menu of beers: Kreik, La Chouff, Quak, Zoud and working out which ones will fuck us up first. They're all high alcohol content and tasty as pie. The ordering line has been rehearsed and I wait for the waiter's knowing glance. Minutes are going by and still no one has come to the table. Around us there are the sounds of passer bys dissecting the square. We sigh and fidget, belch and sound out words in French like 'cinquante cl, deux s'il vous plait, cinquante, cinquante' etc. The mantra meanders the square until boomeranging back, finally hitting us on our temples. Time is passing and still there is no acknowledgement from the bar boys.

A couple who sat down after us are having their order taken. There must be some system that we are obviously unaware of or a reason beyond our rationale. I am really at a loss. We start to talk about the ordering experience and it dawns on us that we are not exhibiting the appropriate sign to the waiter. All that was needed was for us to close the menu. And as if by magic a waiter appears and we order two glasses of Grinburgen.

There is a movement in time and it sounds like we are extremely drunk. Our whereabouts is unknown but as it progresses I realise that we are at an opening that we tried to gate crash. As far as I remember we only got as far as the foyer. There was an array of fine food but we attracted too much attention and were politely asked to leave. But before we did I took out the camera to get a panorama of the entrance as 'the place where we got thrown out of'. We stumble out of the building and feel slightly disgruntled about being called tourists. It's a knee to the kidneys as it tarnishes our artistic credibility.

After floating around Brussels amidst a beer haze we finally come across a swingers club. We contemplate the 'delights' on offer: 'Super Gangbang' on Wednesdays. It's a whole new world and it lives just beyond the window pane.

Our drunken chatter continues; bland, dull and trivial. There are no incites here just petulant observations of our surroundings. We have become sucked into the tourist machine oblivious that we are now easy meat for the restaurant touts. The incessant drunken burble is banging on about where we are to eat. It has been some time now and we have walked around the town saying the same things over and over again.

We are now sitting in a restaurant which we passed an hour earlier. The waiter is so very pleased to see us. His incessant smiling each time we passed him as obviously paid off. We are awarded with a glass of cheap champagne, it rocks our world and we are literally over the moon. Much time is spent on deciding what to order and the fruits that live in the sea have their wicked way with us. It's all salmon and squeezing's of lobster along with a freshly mined sea bass. Yes, the ocean is forthcoming and we provide a sea of saliva. It's a relief to my ears now as we dive into the first course. Our chat, stifled and replaced with slurps, chinks and grindings of tooth, end for the time being the journey so far.

LISA KELLY

Daily review 4th June 2004

We're on the metro, talking about trams and on the way to mini-Europe. Tiredness has started to kick in, along with the after-effects of strong beer. Directions need to be sorted out, and we are unsure of the best route. My head hurts; self inflicted of course. I see reflections in the glass of the metro coming at us. There was a similar reflection on the metro in Paris the morning before, on our way to Gare du Nord. It looked like there was a metro travelling towards us, forshadowing imminent death, or something like that. There are some men talking in comical voices, but we are left out of the joke. Our French is not good enough.

When we get off the train Stuart sees some advertising...a very 'shaved' woman....or maybe waxed. The next job is finding the train we need now. We see what appears to be a drug deal taking place; resin it seems. They took it out and were smelling it. It was done so openly that we wonder whether it's legal here, since it is quite close to the Netherlands. Maybe possession is not a crime here.

On the train there is a poster saying 'our transport has evolved have you'? It shows pictures of Neanderthals and a pregnant woman standing up. People should offer a pregnant woman their seat, however it probably doesn't happen as often as it should. There is also the

STUART SIMPSON

Daily review 4th June 2004

The sounds of the metro; the whine and the wind forced from the tunnel pushes passed our faces as we wait to go Northbound to the Heysel Stadium. The stadium was notorious a few years back in 1985 when during a European cup final between Liverpool and Juventus 39 Juventus and Belgian fans died when a terrace wall collapsed on them. That stadium is apparently no more and was rebuilt after the tragedy. There is no memorial dedicated to the tragedy. British teams were banished from competing in European football competitions for five years.

We arrive. It is still quite early and there are very few people about. I remember quite clearly wondering where everyone was. Considering that this is one of the only tourist places to escape away from the city centre, it is borderline vacuous. It's a dark day, pock-marked but bristling to open up into a blue-sky day. The attraction of this place and its inclusion on the itinerary is due to a model village which contains 1/25 scale replicas of important historical buildings from various parts of the European Union. And here we are. National flags are in abundance but it is Brussels that reigns supreme as the capital of Europe. In the capital no one can hear you scream.

We pay our dues and enter the village. We are asked if we want to stand with the mascot for a memento photograph but we decline. The mascot

fear of mistaking a lady that is large or has a beer belly for a pregnant woman. Of course where we are from it seems like it is the fashion to have a big gut and to show it off, or so it seems. Therefore all the pregnant women must stand, for they may just be making a fashion statement.

Fresh air at last. The place is a construction site. I get the feeling there will be no tourists here, there are none to be seen at the moment. It's quite cold, I wish I had worn more. So far the weather on this trip has been quite poor. We arrive at mini-Europe, with flags everywhere and restaurants all around. But the place is dead. We spot two people, and that is all. Themed restaurants are all around and classic 'fair' music is playing in the background.

We are in the village, there are two entrances. American kids are all around us. Imagine coming all the way from America on a school trip. They are probably rich kids at a private school or private club. A trip around Europe from the US would be a very expensive one. At least now there are people to record here.

It seems we are taking anthems of countries that are new to the EU. Estonia, then Lithuania. They are all very grand...one would expect royalty to march in when this is played. Very unlike the Irish national anthem in my opinion. I don't really think it's very grand. But I suppose that's my opinion.

There are swarms of children around. It had been so quiet up to now; it was looking like tourists would be few and far between. These kids must be from schools around Belgium, or even local schools, but they are playing the part of tourist now anyway. This seems to be the ideal field trip for kids. A great opportunity to learn about Europe and democracy I guess. When they arrived they all lined up and took turns getting inside this model of a Viking where there is a space for your face, and each one had a turn becoming the Viking whilst the others gave a big cheer for every new face that ventured into it. It was quite mesmerizing to watch. They are having such a good time...the joy of learning, or maybe just the joy of being somewhere other than school. They say 'bonjour' as they pass.

We are quiet, busy little bees working away. It's the kind of place you could stay for ages, trying out different angles on all the models, possibly too long. We talk about getting a drink, we need a break. We have become the Uber-tourist, taking in much more than the regular variety, studying the finer details. It's detail overload and we need to just concentrate on the main cities. The best of this place is yet to come as we see on

is covered in fur and is a Big Foot / Donald Duck / Lycanthrope cross. It's really hard to say what it is. It's as though they have taken all the dark mythological monsters of Europe past and present and Frankensteined them into this great Euro-beast. My skin is crawling thinking about it. As I look back the fun loving Belgian fluffball is cuddling and stroking each kiddie-wink as they enter the Euro wonderland. More school parties arrive and the place fizzes with children along with a shuffle of bewildered pensioners carrying memories of days when nations were at each other's throats. The sacrifice of millions is appeased with a 'Euro-grotto'.

I am recording national anthems as they are available to hear at each country's architectural hot-spot. I am thinking that they could come in useful. Lithuania sounds a little like 'Falcon's Crest' Estonia another newcomer to the Union, a little more brazen with the brass section. But what's amazing to hear are two anthems fighting it out simultaneously. The kids can't get enough of it. It's anarchic, with no rules; dissonance pervades the landscape as they set off each anthem in turn over and over and over again. The sound escalates into a sonic vortex of Pyrenean madness. We take a break and leave the cacophony for food and beverage.

All around the village periphery are café's and eateries offering a variety of cuisines. It all fits quite snugly with the European theme of unity. However there are Asian-Pacific alternatives like sushi along with the usual glut of US husk based blandness. I can hear the sounds of bouzouki which indicates we are going for Greek. I remember thinking that although this place is a simulation it is in fact an excellent one. All the workers are speaking Greek, the music is Greek and the food therefore, due to the kitchen staff being Greek has to be Greek. Bouzouki's play and we gobble down the feta and various creamy delights with swabs of pita.

The Spanish national anthem comes in at full throttle followed by the low Latin intensity of the Italian.

Having arrived at Grand Place we begin looking for a potential background to film participants against. We now begin the task of approaching nearby tourists. The ice is broken as Lisa asks Kathryn from West Vancouver, Canada to 'smile' for us. She obliges and also talks to us about what she's doing in Europe. We record the conversation.

It sounds like I am starting to panic as the light is starting to fade as this will be the last opportunity in Brussels. The next participants are Michelle and Ana-Elisa also from BC Canada. They've been on

our break.

We pass Britain and then Ireland. Britain has a huge display of buildings and monuments. Of course for Ireland there are no great monuments to show. Instead there is the Rock of Cashel (I've never been) which doesn't look like much. Not even the Blarney Stone, or the Guinness Brewery. And to fill some space there are some sheep...because as we all know Ireland is just countryside and everyone there is a farmer, living in huts...or so it seems from this. It's so bad its funny.

We are in a Greek restaurant in Brussels, next to mini-Europe. After much searching we settled for this place. Lively music and people give this place a jovial atmosphere. We think the people are staff; there are not many customers in here. We get some bread from the waiter. We're starving and any food is magnificent at this point. We go for a meze platter and when our meal arrives, it's bigger than we expected, bigger than the picture showed. This is very rare when dining. Stuffed vine leaves, calamari, aubergine, cheese...mmm. After some time Stuart says he's full, and then straight away asks if I want my shrimp tails. I think he spoke too fast. The staff appear to be real Greeks, reminiscing about the old country. I comment that it sometimes seems like a race against time, sharing a meal with Stuart. He is a fast eater, I have had to learn how to compete, but I will never beat the master. Obviously he's not as full as he thought. We are finished eating eventually. Stuart feels like a fat fuck but I'm ok.

We are in Grand Place trying to decide where we should place the people we film and from what angle we should film them from. We want to be prepared. We notice for the first time that there is security around. It is something we had commented on before, it seemed there was less of a security/police presence in Brussels than in London or Paris. As the capital of Europe, this struck us as odd, as if fear had not caught up with the Belgians yet. However, it seems to have arrived now; it must have been stuck in traffic.

I approach the first unsuspecting victim. It's something that is not easy to do, even though the worst that can happen is they say no. I spout out the usual lines to this woman (we're doing a project...I was wondering if you would mind ...etc). She is Canadian, and she agrees very reluctantly at first, soon realising that we are not total weirdo's. She has been doing a tour of Europe, and has worked her way up from the south starting in Athens and she will finish in the UK. She says she wants to see where she came from, and has just learned from her father that

a 'Grand Tour' around the attractions of Europe. So far, it seems that the majority of people whom we ask are on a tour of Europe, a nouveau Grand Tour that is a number of months long. The last participants for the day are Portia and Belinda So from Hong Kong.

We head to the Manikin Pis and capture the feeding frenzy at the heart of tourist darkness. We wriggle like worms, jostle, take position, obey as we can the hidden rules of tourist etiquette and then we abandon them. We tease, we irritate, we go beyond the boundaries of decency, we test the patience of the hoard; we rebel against the herd. It's an uneasy game that has sprung up and it's not out of necessity. It comes from the irritation at seeing the droves appear and disappear in seconds. Little time is spent and there is no respect for the Pis. The tourist gaze is rapid here; less a gaze more like a blink. There is no room for contemplation just an amberization of the experience through the stillness of a photograph. And then through the digital experience it is perfected over and over again until what is captured is a super-reality, essential and fixed in each individual minds eye, the moment at it should have been, the moment perfected.

I stand among them smile fixed and stare at Lisa over by a table. I am taking my time, I am breaking the rules; I am ignoring the code. I am contemplating the world outside the Pis, the world looking in and it is breaking. It is confused; it cannot cope with the transfixed bald boy staring from the railings that hem the idol. Their irritation is growing, softly at first but these foot soldiers with their regimented tour will not concede the ground no more. They want it now, they want to wallow in the moment and bring home the bacon for all to see. Let the bacon fry, let it sizzle now that the pigeon is amongst the cats what are they to do? The prime position is taken and there is nowhere for them to go. Time is gushing through the parapets and nothing can plug the breach. There is a panic on their faces.

Finally, I release them from their consternation and break from the smile of a lifetime. A sigh of relief goes around and the armistice is signed. I return to the table and feel prickly eyes on me. I shortly savour the moment but realise I have transgressed. I have blown our cover and now we are exposed before all and sundry. But the thing is, it doesn't last long as the troop is off, scurrying after their tour master's flag.

Lisa gets talking to a young dapper Frenchman, wise of words and bereft of years. He emphatically does not want to have his picture taken with the Pis; Pis the Anti-Christ, Pis the Foreboding, Pis the Arch Deacon of desire. He is all things to all men

her family originated in Bruges.

It's one of these tours that lots of North Americans seem to do. A lot of them come to look up their roots. There is a tendency to see Europe as where they are really from, even though in reality they are not. It's an identity-crisis I came across when I was living in the United States some years back. People would describe themselves as being lots of different nationalities, but never American. Nearly everyone would tell me they were Irish too. I guess that's what happens when you live in such a relatively young country. This tour can only be done by those with money though and they all seem to be white.

The light is starting to go. We need more people, more smiles. It's starting to rain. Time is not on our side. I see two more people, two women, and approach them. Coincidentally they are Canadian too. They laugh a lot, they don't really know what to do with themselves I guess. They have 3 days in Brussels before heading to Amsterdam. They are doing the tour of Europe too. They list out where they have been so far; so many places in Europe already but they have yet to see the Mannequin Pis. When they're gone we spot more Canadians. They're everywhere it seems.

Two Chinese women ask me to take their photo. I oblige, of course and use the opportunity to ask them to return the favour. They laugh, but are willing to participate. These women are fresh off the plane, having just arrived in Brussels an hour ago. They are from Hong Kong, and are travelling around Europe too. Before Brussels they were in Switzerland.

We are at the Mannequin Pis speaking to a young French man who lives in Brussels. I had been amongst the crowd trying to get some good photographs of tourists when this he came over to me. He put his hand on my camera and said something to me in French. Immediately I had no idea what he was saying but then he started to speak in English. Apparently he has a similar camera that he bought about a week ago. He is very impressed with his camera so far. I'm not really sure why he's talking to me about this, but he seems like a decent person so I explain what I'm doing here and take a chance by asking if he will let us film him. I beckon Stuart to come over. Immediately he looks suspiciously at me and Stuart, as if he thinks he is being set up. However, we manage to explain ourselves some more and he relaxes. He won't participate though. He does not want his photo taken with the Pis. He loathes it and is dumbstruck as to why tourists flock to this statue. He is very knowledgeable of the law and the need for

and to our Frenchman a figure of Gallic bemusement. He has seen the same as us during his stay in Brussels and in fact has the same questions about its power and that of the desperation of the tourist. He is working as a photographer and a musician so he knows the drill. He also sees the beauty in desire; the smiling faces launch many a ship and so here we are, talking amidst the carnage. This is where it all started. This is why we are here two years later now doing it for real. The Pis has lured us back but this time with reinforcements. After all this time nothing has changed, people are still making the pilgrimage or should I say the tour to venerate the prodigal boy made Manneken good.

We are drinking outside the Manneken-Pis pub with the statue in view. It is an excellent vantage point and we relax with more of the fabulous Marad Sous a ten percenter. The beer is making a big impact but as the light has nearly all but gone, we have finished filming for the day. But, it's difficult to stop working. Another group has arrived and this time it's the mother load; Lisa swan dives into the frenzy.

permission if you photograph someone. France, apparently, is ridiculously strict and you sometimes 'you are obliged to make fake natural'. He is a musician, "working on jam" (very funny images spring to mind). He has a reputation to keep up, that's why he doesn't want his photo taken with Pis. We all laugh hysterically...I'm not sure why.

More busloads of tourists pile into the area. The Frenchman suggested taking a picture from the window above the Mannequin Pis, that way we would get an image or footage of the cameras all facing us. When he is gone we decide to try and get this. We go to the shop where the window is. Stuart practices his lines in French over and over again, and then asks in English. The lady who had been happily chatting away on the phone is fine with this, but has to go up with us. But when we get to the window the crowd is gone, there is no one in front of the Mannequin Pis anymore. Not a soul.

It's the end of the day. We're having a drink of Abbaye de Mared-Sous in the Mannekin Pis pub across from the Pis itself. We realise the beer is 10% alcohol, but we are not going overboard tonight. More people have arrived and are taking photos of the Pis. I take my camera out and go out to take some more photos. It's one of those strange moments of listening back to something I wasn't present for. Stuart drunkenly starts to talk to himself, saying he hopes things work out well for me with this project; 'it would do her the world of good'. Its funny, but sweet too, said with the best of intentions, tinged with the effects of strong beer.

LISA KELLY

Daily review 5th June 2004

We are surrounded by a crowd of people. The noise is stifling. We are in Charleroi airport and we are about to board. The crowd are our fellow travellers. It is a small airport, but seems smaller with all these people here. After queuing for ages at departures I had to have my bag searched, or rather they made me empty all the contents of my bag before they realised it was my hairbrush that had been the suspect item. I suppose if the bristles were made of metal it would be quite a dangerous weapon. Still I guess you can't really complain about them being careful. At least I know that security are doing their job. It just makes me wonder why this hasn't happened before.

A woman takes our boarding passes one by one. The atmosphere changes; now all we can hear is

STUART SIMPSON

Daily review 5th June 2004

We're at Charleroi airport talking of priority boarding cards and the meaning of priority. First come, first servicio. I 'merci' to the boarding woman and off we go taking a short walk to the waiting plane. The sound of an aircraft is getting closer. We climb the stairs and look for a seat. Now sitting we pass the time with the chittiest of chat; reading the information that the airline leaves in the back of seats.

I am talking about filming on the plane. The camera is already out around my neck as I wear it when checking in the baggage. It's a juggling act as we have to share the weight between two cases and hand luggage. On the plane the pilot gives us some information about the weather for the forthcoming journey in both French and English.

the sound of the airplanes engine. We climb the stairs and enter the cabin. I jokingly add that I would like a bottle of whiskey. I'm not a good flyer.

We look at the in flight magazine. They are selling Jennifer Lopez's new fragrance. She must have a chemistry degree under her belt. How else would she be able to design a fragrance? Oh, aren't celebrities so talented! We are quite tired. We had a very early morning. It was practically night really when we left. We walked to the bus stop, passed really dodgy areas, feeling really uneasy. We managed to sleep on the bus to the airport. People are filming and snapping away, so Stuart decides to have a go.

The captain makes an announcement. We are just waiting for the go-ahead to go. We will be flying over Germany and Luxembourg, and be going over the Alps. He speaks in English, but sounds foreign. Then he speaks in French. It seems like we are the only English speakers on-board. Everyone else speak something else, or so it seems. Stuart wants me to film the Alps, but I'm not sure. Are we allowed to film in the middle of the flight? The flight attendant says we will be flying to Fumicino airport, it also says this on our boarding pass. However, we are meant to be flying to Ciampino. This is confusing. I hope we're going to the right place.

We have arrived in Rome. We all pile onto a shuttle bus to arrivals. There is a real buzz on the bus. This triggers a recent memory of getting onto a shuttle bus in East Midlands airport. It travelled about ten yards before letting us out and everyone on the bus laughed. We are still confused about the airport change. We wonder how this will affect our plans to get into Rome. Why did no one tell us? Nobody seems phased by this. We also wonder if this affects our flight to Barcelona in two days.

I go to use the toilets. There is a massive queue. I go and find some toilets elsewhere, where there is hardly anyone queuing. I am pissed off by some women who cannot queue. I let the woman that is in front of me go first of course, but other women come in after and start checking all the other doors in front of me. I managed to get the next free toilet but it was very irritating. I think they were Italian, I'm not sure though. Another woman tried walking right to the middle of the other queue, as if no one would notice. I was glad to see that she got caught though.

We find the Ryanair desk and the Terravision bus ticket sales desk and purchase some return tickets to Rome. While there we overhear that only for today the flights for Ciampino have come here.

There's a big group of Germans on the flight, so big that they take up half of the plane. I am now doing a little filming; the gap between the seats in front. There's a German man filming the passengers and crew inside. He's not afraid to pan, he's not afraid to take risks. The thing is, he's not doing a project, if he is then he's doing it for himself, he's a tourist, and this gives him the power and anonymity to film anything he pleases, without a conscience, without the need for a please or cheese. I wish I had that freedom. I wish I could have taken more risks. His fellow German passengers are laughing at his antics. He's hilarious. I'm trying to be funny to. I am trying to coax Lisa into filming from out of the window.

At this moment I am not sure as to where I am with the memory. Things are mixed up. I think that I am following the soundtrack in my head and accompanying it with what I think is the appropriate visual imagery. But what if I am not? What if what I am hearing belongs to another day, another time when we were on another plane?

There's a voice coming through the tannoy system. It has a French accent and I think that it's speaking English but I can't be too sure as the tannoy is constricting his words truncating them into half words = half words little white lies telling us how soft the ground is should we crash. I don't believe a word of it. I am trying to follow the film in my head. The memory has become a half life of what it once was. A key phrase has just turned up about filming the Alps and I want Lisa to use the camera to film out of the window but she's a little apprehensive as to whether the technology will affect the plane; whether the crew will confiscate it for mile high shenanigans.

We skip in time and we're disembarking the plane in search of the carousel. When I think of the carousel, Logan's Run springs to mind, the carousel of death for the just turned 30 year-olds. Run Logan run. Scary thought. We must be still on the bus that takes us to the arrivals. It's very difficult to tell as each arrival was pretty much the same as any other. We are talking about the situation with the change in airport that we have arrived at. I know retrospectively that the change occurred because of Presidente Bush visiting the Italians and he was using the airport that we should have arrived at. Normal service will be resumed tomorrow when the almighty Bush fly's back to his eyrie, in the meantime its pandemonium for the plebeians of Roma.

We're looking for the Ryanair desk. There's a little concern over the airport change. We don't know yet that it is simply just for today. Cheeping phones with welcome text messages are simultaneously arriving all over the place as they

This explains a lot. An English man approaches us and we start a conversation. He's been robbed of all his belongings. Two days ago he arrived on his motorbike and went in somewhere to make a reservation, and when he came out everything was gone. He's going home now but there has been confusion as to which airport he will be flying out of. Apparently President Bush was in Rome and because of him using Ciampino, there were no other flights there this morning. Good ole George, we should have known. The man we are talking to has lost almost everything, even his bike. He says that apparently Rome has gone 'crackers with thieves'. How reassuring is that? Especially considering all the equipment we have with us. Stuart heads to the bathroom, leaving me with all the bags to fight off all the Roman thieves.

A piercing scream of a baby. We are in the city. Tiredness is taking its toll, and we bicker a little, misunderstanding each other. We need to get metro tickets. We try to figure out how to ask in Italian. I haven't a clue about Italian. Spagna is the metro stop we need, as we are going to the Spanish Steps. There is an announcement over the intercom, telling us to beware of pickpockets. So far everything is telling us that this place is full of criminals. We should be afraid.

On the metro there are some performers. Accordians feature quite prominently in this song. There is a little girl that dances to the music. It's captivating to watch her. She has big staring eyes, and can really move. But maybe that is the point of this. Everyone watches the girl and doesn't watch their bags. They don't notice the other members of the party robbing you blind. The metro stops and so does the music. What's that all about? An inspector has just come aboard and they are pretending like they were not doing anything. It's comical to watch really. We get out, and so does the inspector. No doubt they are back to their show already.

We are at the Spanish Steps. The steps remind me of Sacre Coeur. The first thing we need to do is eat. We go for pizza. As we are in Italy I imagine the pizza will be fantastic. So we order a lot of pizza, and I mean a lot. We are pigs. Ordering when you are starving is never a good idea. The people working in the pizza place are saying stuff and everyone is laughing. We do not get the joke, we're left out. We come outside, holding too many pizza slices each. An overestimation of hunger as usual.

A tour guide is speaking. We are at the Trevi Fountain. She is speaking about throwing 3 coins in the fountain. The tourists have 5 minutes to do this. One of the American tourists with the tour

are turned on. There is now a really long pause of nothingness, just the wash of the airport ambience, of vague messages through the airport speaker system. Lisa has been to the toilet and there has been an incident, something along the lines of queue jumping, it's hard to make out. But no names are named and all's well with the world. We are reminiscing about the Symi Ferry Halfling women on Rhodes island Greece. A similar hoard had invaded the women's toilets.

Standing around; still at the carousel talking about toilet etiquette and the obvious cultural differences between nations. I'd love to be able to go back stage to check out baggage handling, to see the sweatiness of it all, the heave hoeing, the intimate touching of those well trained hands on each case as it's thrown through the gap and bundled on to the carousel. We have now collected our bags and the thrill of being in another country is hitting me hard. I attach my exoskeleton of a rucksack and we both head towards the exit, in search of an explanation for the change of airport and also to get the tickets for the bus to the city. I really want to use the toilet and Lisa is saying that the bus might be here any moment, but desperation has set in. Whilst standing waiting for a bus timetable we meet a man who has had his motor bike and all his clothes stolen. He warns us to be careful as thefts are rapidly on the increase in the city centre. I take my leave and head off to find the toilet.

We are buying day passes at the metro. The first stop on the itinerary is the Spanish Steps. We are moving down an escalator, down steps and on to the metro. There's a pickpocket announcement in both Italian and in English. We are instilled with fear. The bubbles are beneath the surface of our bulging temples.

A group of gypsy kids and musicians are now on board. The girl who is dancing quite provocatively must only be about four years old. She is mesmerising and I suppose that is the point because as she lures one in with her gaze her friendly male colleague relieves you of your duckets. She is undulating weirdly in a way that is perversely disturbing; moving in time to the spray of sound gushing from the two accordion players. My senses are working overtime as I wait for the caress of a pickpocket, but to no avail.

It is a really hot day as we emerge from the metro. The Spanish Steps are close by and the next instruction on the itinerary is to get lunch. Just outside the metro is a pizza bar and we order a pizza each along with some water.

There is now a jump and it seems that we are now at the Trevi fountain where a tour guide is giving a little history lesson. An American tourist is asking

guide refuses to take part in throwing in the coins. He is very stubborn. The tour guide gives him some money so he'll participate, which works. We are both disgusted by how cheap he is. The fountain is very impressive but unfortunately its tourist hell. It's the kind of place that is so claustrophobic that you just instantly want to get away. At least that's how I feel. It's so hard to move around, the people are everywhere. Its so important that they get their chance to throw the 3 coins in the fountain.

We are in a café on a side street drinking wine outside. Barry White is playing really loud through the sound system, but all is very relaxed. We fancy some more wine, this time we will have some cheese too. Stuart enters the establishment and attempts to ask for more wine in Italian. Barry gets louder. It's comical, and then the woman tells him she and her colleague are Russian and suggests some vodka instead of wine. Russians do like their vodka. But it's not for us. Vladimir Putin stares down from the wall at Stuart. He comes outside and the sign outside the café falls down. This has happened several times already.

The Russian woman comes out with a selection of cheeses. We don't know what types of cheese they are, but they are fantastic. The nicest cheese I've ever had. It goes great with the bread and the wine. The wine is great. Church bells ring in the background. A woman comes up to us and starts begging. We tell her we cannot help her. Stuart says she's just cursed us. I hate when that happens, it's such a guilt trip. I don't mind giving to needy people, but I hate the pestering thing, especially when I'm eating. It's the ultimate guilt trip. There has to be some ethics to good begging. The bells get really loud now, its six o'clock. I guess it must be 'God time'. It lasts some time, gradually fading to the background. Barry is still blaring though.

We talk about the ethics of taking a picture of people without them knowing. Especially when it's just incidental. Does someone have a right to sue, when someone else does all the work and you are just there? Of course it would be different if you were to take a picture that is character-damaging to the person, or if you manipulate the image in some way that is degrading to the person then that is wrong. But you cannot possibly get permission from every single person that comes into view in your images or footage. It's impossible.

There is someone playing guitar close by. This is a street performer, as many people are passing by. I'm not sure where we are. We get some money out to give him. Stuart says the bottom E

why he should throw his euro into a fountain. He refuses to do it. The guide then gives him some of her money to throw instead. Totally amazing! I don't quite hear what the American is saying and why he doesn't want to join in. For the guide though the coin tossing is a requirement of her tour, integral to the ritual and that if the American doesn't throw money in, the Coliseum will perhaps collapse. The Trevi fountain is mesmerising with its white noise. The big let down is that it is packed with hundreds of tourists making it so very claustrophobic. The need for a break is long over due and we leave the area down a side street that has directions to the Coliseum.

I am going through what footage I feel confident with; three girls smiling and some excellent coin tossing. In a couple of days, at the halfway point, when we arrive in Barcelona we'll get to grips with some washing. My shorts are starting to go stiff from the sweat and dirt. Our grubbiness, the veneer of the backpacker, is beginning to show. We continue to the Coliseum with ice-cream in fist.

Our discussion has turned to the Pope and the Pis collective. On the way we stop at a little café and I attempt to order wine and cheese in Italian from the serving woman. She is Russian and advises me not to order the wine but drink vodka and lots of it. Putin watches from the bar wall. Barry White is gushing from the speakers.

The cheese and the wine arrive and it's possibly the best combination of the two that I've ever had. The two tango their way to our appreciative innards. We later learn that the cheese is made by the man who owns the café. We continue our ever topical conversation of shooting the public and the laws of privacy. All the way through the trip we are constantly aware of filming the public and it's like it's a burden, it really is restricting with regards to artistic freedom. The fact that a tourist can use the material they take of other tourists we have to fight against an ethical guilt. It puts the breaks on what could be a better project, if only we had the freedom. We are only getting a watered-down version of the project. I wish there could be more reality.

A guitarist is playing outside the Coliseum, I think it's the Coliseum and it looks like nothing has been recorded up until now. It means that I didn't feel the need to document the early part of the day which was quite unusual as we checked in, unpacked, had sex, had a rest and then went straight out to get the metro for the Spanish steps. We even ate, twice. It's as though there is a disc missing as I am sure that I was recording whilst we were at the Russian Cheese makers café.

is flat. I don't think anybody else notices. When that song finishes, the musician starts to try playing a song that we all know. It sounds so atrocious that we have to leave.

We are making a note of how when you cross the road here you have to be very assertive. The cars will not stop for you if you do not force yourself on the road, especially if you are a tourist it seems. I guess locals know how to play the game, they probably don't even realise what they are doing. I need to go to the toilet, and quite badly. We are in the middle of Rome, and we don't know where the nearest toilet is. The hotel is quite a bit away too. We have to find a bar, or something. We find an Irish bar at last, and decide to go there. No matter where you go in the world you will always find an Irish bar. Of course it's usually owned and run by an English person. That seems to be quite common anyway. What makes it Irish, I don't really know. Stick a few posters of Guinness on the wall, and of course serve the black stuff and there you go...you have an Irish bar. I use the facilities here, and all is well with the world again.

It's raining quite heavily now. Rain again, I can't believe it. It just seems this crap weather system has been following us around Europe. We go back inside, considering cocktails to cheer us up. It's so loud inside as well and there are no free tables. It's also quite pricey too. We decide to leave and battle the rain. We have to get back to the hotel anyway. We have no umbrella and we're getting quite wet. Stuart doesn't want to give in to the people on the street selling umbrella's.

We have gone out for our evening meal. We are amazed at the amount of restaurants that allow people to smoke all over the establishment. The attitude is like 'its only smoke, it won't hurt you'. We are very tired, we had such an early morning. We hardly got any sleep lastnight. The bed we have in the hotel is so firm, its such quality. When we arrived earlier, as soon as I lay on the bed I started dreaming. Tonight we will sleep well. We are in a restaurant very close to the hotel. We couldn't cope with trying to find anywhere far away. Our food arrives and it looks great. I almost say 'merci'. It's very nice, the Italians know how to do pasta. There are voices all around us; all different nationalities. The only people we understand is the Americans, and the waiter speaking to them. I'm so knackered, I think my eyes are not working properly. I need to sleep, to recover. We are so tired, we can only think and speak in English. In the end we stumble back to the hotel, into the arms of our magnificent bed.

There is now a jump in time as we leave the Coliseum area and head back to the hotel. There appears to be an implicit system to crossing the road. In Rome, as a pedestrian you have to be assertive. You physically have to force the car to stop by walking in front of it. It is an act of faith; you hope that the driver consummates the crossing deal by making eye contact. Once this is made there is hopefully a mutual contract between you and them that gets you to the other side of the road. It's that simple. Lisa now needs the toilet and she isn't joking. Little do we know but the hotel is further than we think. And it's about to piss it down. We find an Irish bar down a side street that sells cocktails. Lisa relieves herself.

It's raining so hard and seems like it's going to go on for some time that we think about cheering ourselves up with a Singapore Sling and a Long Island Ice Tea. We discuss moving as we really do have to get back to the hotel to get ready for dinner.

We jump in time and the ambience has changed. Our conversation is all about a blanket smoking ban in public places throughout Europe. I have a vague feeling that we are sitting down at a table in a street side bar. Earlier as I recall we went down some steps to another restaurant around the corner. It was quite small but everyone in there was smoking. We both have a problem when it comes to eating a meal and inhaling passively the poisons of strangers. Friends are only tolerated up to a point but any body else's smoke is an invasion of our space, our bodies and our senses. The waiter offered us a table and we requested a non-smoking one which of course they didn't have. The Italians seem to be still in the dark ages with regards to public health and the rights of the non-smoker. He got emotional as we walked out saying things like "a little smoke didn't hurt anyone" or "cancer is a panacea" or something along those lines.

The alternative restaurant is opposite the hotel and we are sitting outside. We're taking about how easy it is to sleep in the bed room. In fact the bed seems to have some form of narcoleptic properties. As soon as you lay back on the bed you are instantly into REM and a jolly good dream state. The walls are carpeted and outside the room there is nothing but space; an island in a vacuum. But we're across the road tucking into bread sticks that have just been placed on the table. I really can't make out what we are saying; it's possibly because we are very tired. The odd rustle of a bread stick being peeled and the chatter of a crowded neighbouring table is all I can hear.

But the picture is in my head.

The meals have arrived and this is the first time

today that we are eating really good Italian food. Earlier at the Spanish Steps we had a couple of slices of pizza, which were good, but it was fast food. I have ordered ravioli stuffed with cheese and along with the sauce both are excellent. The sounds of eating ensue and we are silent. At the next table the waiter is taking to a North American couple about the weather. It was raining heavy today but apparently this is how it will be from now on. Last year it rained constantly from 15th October. It sounds like its on Biblical proportions and pretty much how it will be for Rome now and for ever more.

We are very tired and you can hear it in our voices. We are winding down very slowly: Eyes on stalks, foreheads in pasta. We say our arriverderci's and head across the road for our hotel to sleep the sleep of a thousand hours.

LISA KELLY

Daily review 6th June 2004

It's Sunday in the holy city and we are discussing whether shops and everything are open today. We are on our way to St. Peters and the weather is warm and sunny. So we decide to go underground, into the nearest station. Hopefully the Pope is doing mass today.

We are very vigilant since being in Rome. We have already encountered a few dodgy looking people since we arrived. At the Spanish Steps yesterday there was a man standing on his own, doing nothing but look around. He kept looking at Stuart's camera. Then he walked right past us and stood at the other side of the steps. He came very very close to us. As he was passing I looked him straight in the eye (I know what you're up to boy!) and he did nothing. He stood at the other side and continued to look over. I had such a bad feeling about him, I couldn't relax.

The metro is packed. Stuart starts talking to a Welsh woman. She has been living here for thirty years working for the United Nations, but is retired now. She worked for the FAO, Food and Agricultural Organisation. The headquarters are in Rome apparently. She was looking after the experts in South America. She lets us know that this is the worst area for pick-pocketing and tells us to be wary of children performers especially (I have a flashback of yesterdays dancing girl). They are merely a distraction for their stealing counterparts. It's important to not get distracted.

There are lots of people walking the same direction. We come across a shop selling religious paraphernalia. There are statues and medals, everything religious really. The medals

STUART SIMPSON

Daily review 6th June 2004

It is Sunday and most of today will be spent in Vatican City. Our conversation revolves around whether things will be different on a Sunday as compared to back home; whether there will be any shops open or whether the papal government and King do not allow such things. I fear the worst that nothing will be open, that the city will be at a stand still; that ice-cream milk maids, cheese making bar owners, vodka selling Russian women will all be tucked up in bed until the last of the suns rays crawl down St Peter's walls. How vigilant will the Popes men be to keep the Sabbath holy?

There's a movement in time; a passage in flux. I hear machinic sounds and the hallmarks of a ticket purchase down in the metro. We talk, kiss and board. A woman sitting close by starts speaking to us and for at least two stops we are wrapped in cotton budded conversation. There are no names traded but the woman, retired, has been living in Rome for the past thirty years. She used to work for the World Agriculture Organisation and is very familiar with this metro warning us to be aware of pickpockets who are notoriously rife.

The metro stops at Vatican City. We leave the train and walk up a number of steps. Our conversation turns to the dreams that we had during the night; pickpockets, leather goods, the wallets that we would really like to own; how the tourist shops are selling postcards showing Rome of the 1970's. Like all cities Rome has meandered through a number of historical periods. Some dominate more than others. Apart from being one giant museum it still reflects a little contemporary history, but it's a strange one that seems to be a Rome of the 1970's as depicted in the many postcards contained in the

remind me of the ones I received from relatives as a child, for my Communion, my Confirmation, or to protect me when I moved to Dublin to do my degree. The pictures of the Pope in here are very dated. He was a lot younger, they're probably from the 70's. Busts of the Pope are very expensive here. There is great money to be made in religion here.

Loads of people pass by; the crowd going to St Peters is growing. We are getting close. The Swiss guards are out, the bells are ringing. St Peters is very impressive. Opulence to the max. I recognise it from television. Entering St Peters is like going through departures in the airport. You go through a metal detector and your bags must go on a security belt to be scanned. The queue is long and it takes a while to get through. There are signs signalling a dress code. No sleeveless tops, no short skirts, nothing that shows too much flesh. Stuart seems to think that shorts are not allowed either. Judging from the signs I disagree and reassure him that he is fine. This is wishful thinking maybe, as looking around there are no other men around wearing shorts. They are all wearing long trousers.

We are through security now and we think we are in the clear. In the realm of tourists we feel quite safe. Our fellow tourists won't rob us! Especially in God's house. We continue walking until we see the clothing police. Stuart tenses up. We try the main entrance to the Basilica and Stuart is not allowed in. To try and amend the situation Stuart thinks they may have house pairs of trousers that they can lend to people. How absurd, we're not at a posh restaurant. It's funny that women are allowed in with shorts on. What is so shocking about mens legs? My skirt is shorter than Stuarts shorts and I can go in if I want. We decide that I will go in on my own and film the mass and whatever else I find. Stuart will have to hang around outside and wait. Regrettably he wore his trousers to breakfast this morning, because it is Sunday, but changed into his shorts straight after. If only he had kept the long trousers on this morning. That's what you get when you don't respect the Pope.

I go inside to discover that it's more massive and impressive than I could have imagined. The ceilings are so high and mass takes place way down at the other end. I do not get a seat inside, but get surrounded by lots of devout Italians, whilst tourists are told to stand further back. I felt like an impostor surrounded by these people. I'm not sure why I was let in there. None of this is recorded sonically, as Stuart has the minidisk recorder. Mass is very long and the Pope does not show his face. The holy man doing the mass was old but not as old as Pope John Paul. I think

carousels.

We are in a tourists shop looking at Pope's, Jesus's, Mary's and other religious paraphernalia. Our next memento icon needs to be identified, bought to accompany Little Eiffel and the Pis. It's a toss-up between the Pope and the Coliseum. The cost of a big Pope is 29 euro. Not even a full bust, a slice of the Pope's face made from slate. My money is on the earthy pagan.

As we get closer the bells begin to ring and we sense the Pope's presence. We encounter the dress code situation. The signs are stating that no one can enter wearing shorts and a sleeveless shirt that looks more like a tank-top. However we are trying to convince ourselves that everything is fine, that the shorts that I have on won't count if I carefully pull them down far below my knees. I know that this bluff will not work. The Kings men are far too clever but the dress conversation continues. The signs are ambiguous and it looks like men in shorts and t-shirts are acceptable but those with tank tops should simply go straight back to the hotel.

There is a black hole as the volume disappears. I think at this point I go through the security gate and the microphone becomes unplugged.

As we walk towards the entrance St Peter's I become aware that nearly all the males are wearing trousers. The strategy of pulling down my shorts as far as possible is futile. I am instantly rejected by the usher. The disappointment of not being able to get in St Peter's is made worse through trying to rationalise the situation and why the Pope would be offended by my calves. For whatever reason, girls' legs are welcome, shoulders are not, perhaps far too human for the Pope and his gang of cardinals. There has to be a map of the body that these folks carry with them illustrating the disgust that one should impart; a physical terrain of self loathing. There has to be a pair of house trousers that I could borrow for a couple of hours, a pair of the Pope's trousers for those in the direst of straits. The situation is impossible and I give the camcorder to Lisa and she goes inside.

I am asked to take a family portrait which breaks the monotony. It's something that happens everywhere we go and it's quite nice to be asked to participate in the ritual. Although the experience is transient the tangential remnant is one that lives on, gathering dust on a mantelpiece somewhere in Eastern Europe.

The bells of St Peters seem to ring out at really odd times. I am really not sure as to whether there is a strategy to their ringing but the sound really instils a God-like reminder of the place. God's omnipresence is turned to eleven; a Spinal Tap

he probably doesn't say many masses any more. He's very old. I try my best to film, but it's hard to see the altar from where I am. Camera shake is also a concern. What is more interesting is a young Italian man who is translating mass into English for his English speaking friend. I try to capture this, but it is difficult.

It's raining, the sun has disappeared once again, and Rome is surrounded by clouds. We are still at St. Peter's, outside. We are working and keep getting in each other's way. I think we are sheltered in the columned area leading up to the entrance to the Basilica. It's actually cold here. People are pissed off by the rain. They sit around like homeless people in a shelter. There is a flash of lightning, followed closely by a flash. It isn't far from here. It breaks the monotony of the rain.

We have some food. Every morning we make a point of taking a few provisions from the breakfast tables. It's because we don't really have time to stop and eat most of the time. If we didn't have it, we would probably not eat nearly all day. This mostly consists of cheese and eggs, and maybe bread. We are desperate for the rain to stop. If it doesn't, things will be really messed up. There is the feeling that time is running out, but after some time the sky starts to lighten up a bit.

I have to delete some more images and come across an image I took of two nuns in front of a big door. Stuart claims it's an image he took. This has happened before, where he has claimed responsibility for something that I took. We are both adamant. But when we look at the time it was taken we can see that it was taken before I went inside the basilica. That was before Stuart took the camera from me, so I must have taken it. He is hard to convince, but I think he realises after a while. Being proven right is good, but he pretends he is letting me win of course.

We decide to leave St. Peter's after the sun reappears. A man advertising a restaurant approaches us. Special price!! 5 o'clock finish! We fob him off. There is a priest across the street, outside a shop selling religious paraphernalia. He is on his own, with a look of pride and contentment on his face. After much trying I get a photo of him. I try not to make it obvious, as self-consciousness kills the moment. I get a text message from home, from my parents. Apparently the weather is really good at home. That is amazing. It's usually raining in Ireland. It seems like a weather reversal has taken place and we are the losers. How unfair.

We are talking about the attitude we have towards the work we have done. Stuart is

max. The ambience shifts as I move from one space to another. The changes are subtle like the colours from the sun's ebb.

The exit from the Cathedral entrance is now a torrent of people and I hope that Lisa might just come bobbing along to end this tedium. The guards have got used to me hanging around next to them. They are all too aware that I am waiting because of my lack of trousers. At one point I saw a man taking off what looked like a pair of house trousers and handing them to another tourist. I just couldn't be bothered to get in line, over an hour has passed already. Lisa arrives and excitedly relays the experience. There is no audience with the Pope as he is under the weather. But she does get to record Mass as she was mistakenly corralled into the pilgrims section.

Earlier the weather was really sunny, bright, with very little cloud in the sky. Now a storm covers the area. The umbrellas are out and people dive for cover. The Vatican is a walled city and either side of the Cathedral of St Peter is a colonnaded pathway that is covered. Along with all the tourists we shelter. Now and again we spot the odd hint of blue in the sky which we urge to come so that we can leave and carry on to the Coliseum. We had many opportunities earlier to buy an umbrella from the mainly Indian men that stand selling on street corners. When in Rome and all that failed to make its mark.

The rain stops and as if on cue the birds begin singing. We seem to be moving but I can't tell where. There is not much traffic just people. I can hear the crunch of feet on stones and then nothing. We seem to be going through the still images and come across a series showing nuns against The Filarete Door. A debate ensues as to who shot them. Considering I had Lisa's still camera for over an hour whilst she was in the Basilica, I adamantly protest artistic ownership of them. Lisa believes otherwise. It's all very debateable but Lisa probably has the day.

We pass a man inviting us to dine at his eatery but as we are the busiest of bees we have to fly to the next part of our itinerary which is the Coliseum. We leave Vatican City for the metro.

Around the area clerics and nuns hang around the street corners like boys from the hood. They make very interesting figures to shoot. Their two tone outfits appear quite exotic, prompting flashbacks to Hollywood memories of satanic confrontations, demonic possession and exorcism. This lot are supposedly the good guys, the other bookend to life, all very human, but still, like the rest of us, recipients to temptation and the carnal.

wondering if it's any good. The fact that we can have doubts about how good the footage is doesn't mean it is crap. It's just that we have high expectations. I think high expectations will make us work harder anyway. I always find I work better under a certain amount of stress anyway. Anyway, when it comes down to it, we won't be using most of the footage or photos we take. It's all going to be edited down. There's also talk about overestimating the amount of stock we need for this trip. Stuart is just realising that there are far more tapes than we need. But I suppose it's better to be over prepared than under.

Overall it's been tough today, especially with the rain. After St Peters we did the Coliseum and the Palatine. Both places were fascinating (especially the Palatine) with so much history all around. I wish we had more time. We had to be kicked out of the Palatine in the end as it was closing. It was very hard to switch off and we ended up getting back to the hotel later than planned. I feel like I'm just getting into Rome, just starting to appreciate and experience it and we will be leaving so soon. We are now getting out of the lift and leaving the hotel.

The sound of the street greets us. My legs hurt, we've done so much standing up. I worry about varicose veins. It's 8 o'clock at night. We have to eat and get to bed as we have a very early morning ahead of us. Our flight is at 6.30 in the morning and we have to catch a bus to the airport at around 4ish. We stop by a shop that sells alcohol and other things. The music in this shop is corny and crap. There are bottles of wine that are extortionately priced, some at €150. The champagne is even worse, some over €1000. We settle for chocolate and some small miniature bottles of liqueurs and the like. The man at the counter speaks to us in Italian; he does not speak English like a lot of people do when we approach. This makes a nice change and we can understand what he says for the most part.

We find a restaurant that looks promising. Pasta is on the menu as a starter, just like it is everywhere here it seems. It's not a main. The waiter that approaches does his best to convince us and we are easily swayed. A salad is in order today. It's an effort to be healthy. I suggest fries to go with it...not such an effort to be healthy I guess. I decide on Cannelloni for my main. I'm so hungry, we worked for so long today without eating. We order a bottle of house red wine with our food. Oh well...when will we be in Rome again? It's sharp, but I think it is nice with a little bite to it. We speak about the Coliseum. It's a fascinating place, but a lot of our knowledge comes from Hollywood. How sad. When you think of all the people that lost their lives there,

Two fat boys with accordions pass us by.

Something quite concerning has come up and it seems like the last part of the day, the most important part was not recorded. This was around the Coliseum area. What are missing are the dialogues with the two 'smiling' groups. The difficulty is obviously to remembering what was said but I will try and do this from memory. The first couple were an uncle and niece from New York doing the North American version of the Grand Tour, Paul Poirot (Washington DC, USA) & Kimberley Weaver (New Braunfels, Texas, USA). Typically East coast I thought but still nevertheless still friendly and open to participate in the filming. The only comments that came out of the conversation with these two, particularly Uncle, was his reaction to our itinerary and how illogical the travel journey seemed to be, going from Brussels to Rome and then to Berlin. I had to explain to him that it was organised around a budget where we were taking the cheapest option at the time and also what was available from the budget airlines. The other group, three girls, again North American and one that I recall came from Texas, seemed like they could have been students. I am probably very wrong in thinking this.

Today was rather disappointing as I only used two hours worth of video tape. If this continues I will end up bringing half the tapes home unused. On the whole the day was killed by the rain and for the most part we were under cover and documented very little. I am listening to the exasperation in my voice as we descend in the lift of the hotel. On the way we decide to stock up with some alcohol, mainly for Lisa's pre-flight vigil. It's the only antidote for her fear of flying. The shop we are currently in is amazing. The prices for bottles of wine range from 4 to 1000 euro a bottle. We buy a couple of cheap bottles, some miniature liquors and chocolate.

A board outside a restaurant gives us details of the house risotto. We decide to take a table. As usual our hunger gets the better of us and we order two main dishes and a couple of sides. The general price of the meal is about average but a bottle of house red is 15 euro: Seafood risotto, cannelloni, salad and chips. Our conversation turns to the events of the day, in particular the Coliseum. At what point in history did it stop having the gladiator fights and the Christian killings? There is the Hollywood version of history as portrayed in 'Gladiator' but it seems a little far fetched that what is depicted in the film actually happened. It is, after all a 'Tinsel town' representation.

The table is covered in plates of food. The wine is going down well though; crisp with a sharp bite on the aftertaste. We continue to talk about the

and all the people that came to watch for entertainment; it just doesn't seem real.

A woman close-by is smoking, it's wafting over to us. Yum! Some people just don't care I guess. Our food arrives after a short while. The cannelloni is very nice, but a bit small. I'm so glad we ordered a few things to go with it. I imagined we would lose weight on this trip with all the work and exhaustion. We have had all the work and exhaustion, and we are always starving at the end of the day, but we seem to be getting fatter from these evening meals. Our waiter asks us if we are on 'vacation' here, we say we are working. Then he asks us where we are from. We answer and he leaves almost immediately. He isn't interested, just making polite conversation I guess.

LISA KELLY

Daily review 7th June 2004

We are still in Rome. We're on our way to Ciampino airport. Getting up was worse than when we left Brussels because we had to get up earlier. It's like we haven't slept; but I think we may have gotten an hour or two. Rome was like a flash of lightening, over so fast. I don't think I really got used to being here, and I was only starting to really appreciate it but now we have to go. We are getting onto the bus to the airport; we choose seats that are at a table. We are quite talkative, considering the lack of sleep. We promise ourselves we will eat no more bread, we'll have olives and tapas. We won't be having any more pasta at least. When I awoke this morning I felt like I hadn't digested my food at all. We ate too late. The meal in Brussels on the last night there was the nicest so far. The food has been very good in Rome, but it hasn't beaten that meal.

We hope the hot buffet breakfast in the hotel in Barcelona will be nice. It sounds appealing to us. Continental breakfasts are kind of boring, especially every day and the idea of hot food is exciting to us. We have high expectations. He suggests that on the continent hot breakfast means posh. I just like the idea of the kind of breakfast you get in hotels and B&B's at home. There's a lot more too it. The fry up breakfast...mmm. It's made fresh, and you get cereal, toast, bread, fruit, amongst other things. Although I don't think I could handle the grease every day for two weeks.

Eastern Europe would be the next place to do this type of trip. The new EU countries. This could

Romans and then the Egyptians and the Greeks. I am starting to question the extent of the developing civilisation in Britain and Ireland and how it must have contrasted sharply with the beauty that was introduced by the Romans in pottery, jewellery, windows and such like. Being in a living museum such as Rome seems to prompt this kind of conversation.

An American couple with their daughter are sitting at a table next to us. The daughter is talking about college and her college friends. Boy stuff mostly. I am starting to have a deja vu feeling, like I have heard this all before and in fact I have. But as I type this now it feels like I have typed these very same words already. Am I simply repeating myself?

The chink of plates and cutlery, the low hum of traffic and diners; the day ends.

STUART SIMPSON

Daily review 7th June 2004

It is 4.30 in the morning and we are off to Barcelona. Having spent much of our eating time chewing bread and pasta we vow to stay away from the wheat for a while by diving into fish and tapas. Our speech is laboured simply because we are tired. The early mornings do take their toll on lucidity and wit, normally in abundance. Throughout the journey so far we have commented on the food on particular meals at each different restaurant. The last meal in Belgium currently seems to be the best; the whole experience was excellent and not just the food; the service, the costumes, the Poirotesque politeness.

We are looking forward to the hot buffet breakfast at the Rialto in Barcelona and speculate as to what 'hot' really entails. Breakfasts seem to be the topic of conversation and really how good the traditional Irish / English breakfast is; how hearty, big and fat, unlike the fey continental coffee and bun type of affair.

The conversation turns to the project and spin-off projects such as an eternal collection of memorabilia that grows and grows until there's a whole army of suitcases full of the stuff of global continents: all of the world's icons such as the Pis, Little Eiffel and the Baby Coliseum. Every mascot becomes part of the grandest of tours until finally they are exhibited; displayed from suitcases or trapped in aspic or a Hirstlike formaldehyde.

My previous memories of Barcelona are of the food, alcohol, the market and the area at the port end of La Rambla which at night becomes slightly seedy with peep shows and strip clubs. There is, at

continue across the world. We talk about the work we have done so far. Technical stuff...blah blah blah. I can keep on talking about f stops, but I can't make it interesting. I think I'm putting the bus to sleep. The conversation turns to more interesting things eventually. Barcelona, and what Stuart knows about it, as he was there in January.

I'd really love to do a proper trip of Europe. A trip where you visited loads of places but also where you stayed for longer so you can actually get the full experience of the place. The problem with living in Europe is that you never make the effort to do a trip like that. If it's further away you are more likely to make an effort to go lots of places and stay longer. That's why Americans do the full trip of Europe. If they are going to make the effort at all to go to Europe they might as well see as many places as they can while they are here. With us, we know we can go any time for a relatively cheap price...so we don't.

It was the same when I lived in the New Jersey. In 4 and a half years I saw very little of America. I barely even saw bits of surrounding states, or to think about it I didn't really see that much of the state I was in. And then we left, and that was that. I mention that my dad used to work in Connecticut, and that triggers a memory of Stuarts. He used to tell people that he had an American passport because his dad had worked in Connecticut. Of course, no such passport existed, but it is a weird coincidence. He points out there are other strange coincidences in are two lives before we met. He did a piece about a wedding photographer, and my dad used to be one. We both lived in the States at the same time, both moving over in the summer of 1993. He was on the West Coast and I was on the East Coast. We both left in similar circumstances. When he got back he went to College and did his degree. When I got back I went to College to do my degree. How bizarre. We must be made for each other □.

We get to the airport. It didn't take too long, about half an hour. We find the check in desk, and we have to rearrange our bags as usual. Someone's alarm is going off, but they don't seem to notice. It must be in their bag..and they must be deaf. It's really annoying and it doesn't stop. A baby is screaming in the background. There is a notice about putting film in checked in baggage, this is because the x-ray machines can damage film. I realise I left film in my 35mm camera, and it is in the case. We wait and wait. We try to see if other people get charged for extra baggage weight. I wonder if they accept beeping luggage. Eventually one of our questions is answered and they don't charge us for the

the other end of the spectrum, La Sagrada Familiar, the Gaudi cathedral. All will be re-visited with a very different gaze. What's interesting with listening back to chit-chat are the connections that exist between each thread; the map that exists from one subject to another. Although the connections can be both explicit and implicit, they are the stepping stones for the many divulgences, distractions and opportunities which lead us to wile away the time. There are a number of parallels and similarities between us, the occurrences from our lives that seem uncannily the same, particularly those from the last ten years. It starts something like this:

I leave for the United States in 1993 to be in a band and end up cooking to make ends meet.

Lisa goes to the United States in 1993 to be with her father who eventually makes ends meet.

I lie about my immigration status with a story about how I was born in Connecticut when my father was working there.

Lisa's father worked in Connecticut.

I come home in 1996 and later in the year begin college which eventually leads to a degree, an MA and now the PhD.

Lisa returns to Ireland in 1998 and eventually begins college and graduates in 2003.

I create a piece called 'The Slide Show' which is about a wedding photographer.

Lisa's father is a wedding photographer.

What I am interested in are the parallels between those conversational stepping stones and the decisions made between the episodes that fill our lives. An episode being a period of time that equates to something like a job, a course, a relationship, a journey, a residency, a time in a particular country. How can both these sets of criteria be mapped? If we were to analyse the above instances and correlate those instances to the decisions made, what sort of map could be created? What revelations would there be? Are the decisions that we make fashioned unconsciously from the chaos of everyday life and are they perhaps random or are they conscious and based on rationalising life's options?

I am fighting with the rucksack. The process of putting the bag on starts with its initial tossing and the throwing of my arm through the straps followed by an adjusting shimmy. The whole song and dance with un-packing and re-packing our

weight of our cases. They don't seem to care about the weight here.

We have landed in Barcelona, well Girona actually. The flight attendant says ciao to all the people before us, and then 'thank you, bye' to us. Is it so obvious that we are English speakers? Do we look different, or did they just overhear us speaking to each other? The steps down are a bit shakier than usual. We are in good spirits. We forget we're tired when we arrive somewhere new. It occurs to me that to be a flight attendant on flights between different countries in Europe you have to be able to speak a few languages. For this one, for instance, the flight attendants knew Italian, Spanish, and English. Of course, people on the continent seem to be less lazy than us when it comes to speaking different languages. It helps that some languages are similar, but they all seem to speak or have some English.

We enter the airport, suddenly surrounded by the Spanish language. We have to queue for bus tickets. Stuart practices what he will say. He knows some Spanish and wants to use it. That's fine by me, I don't really know any Spanish anyway. He starts to count in Spanish, but French and Italian numbers start to pop into it. It's all getting mixed up now. So many different languages in such a short time. The mind boggles. After we get the tickets we walk out the door and both of us immediately cringe and start moaning about the smell of garlic. I don't know where it's coming from. I can't remember if it was a person, or area, or just outside.

We look at the timetable, the bus leaves here at 8.45. We have to wait an hour! When we are eventually allowed on there are hoards of other passengers. And it's not an orderly queue. It's a competition. You get extra points for being sneaky.

There's a couple near us on the bus that are kissing very passionately; eating each others' head. We laugh. They must have just met. I'm not really into these types of public displays. At least not sober anyway. They are Spanish or Italian or something. Stuart starts to talk about the British stiff upper lip, and being kind of reserved. But then when you think about it there is really nothing reserved about being British. Hooligans for example are not reserved. When British people get drunk they are not reserved. The same can be said for the Irish. In fact the British and the Irish have quite bad reputations for their drunkenness. Sober, we have impeccable manners!

We're finally in the city. Barbie Girl is playing in

baggage for pre-boarding is one that I do not want to go into but it's a strategy to evade being charged for anything that constitutes an excess. Airlines have different weights and charges but still it's something that has to be seriously scrutinized when travelling on a budget.

We arrive in Girona and begin queuing for bus tickets to Barcelona. There are so many languages being spoken all around and it's nice not know what is being said. Queuing lessons are something that many have missed out on. It's a culturally specific practice and one that the Brits are well drilled in. However I have abandoned all of this accumulated knowledge and join in the Conga of the hoard.

the background. It's 8.21 at night. We slept the majority of the day away. At first we went to the market to have some food and drink and then we went to the hotel. We decided to 'rest our eyes' for a moment and then Bang! It's 6pm. So much for a day off in the sun. We are in a restaurant after delighting in the world of tapas. We had been walking around before this and Stuart thought he was recording pieces of music from street performers. He made me be quiet for them, but nothing was recorded, nada. He messed up with the minidisk recorder somehow. We even paid money to these performers. One of them was really good; he had a very unusual oriental bell like instrument.

We decide to leave. Music hits us when we get outside. The sky is still blue. This is the first place that isn't cold and wet. It's so nice. It actually feels like summer. We walk a little further to the cathedral and the music changes. There's a woman going around with a cup, almost begging people to pay to listen. It seems wrong.

We are at the harbour, inside this shopping area of sorts. There's a nightclub upstairs...I need the toilet. We go upstairs. I can't focus properly; I have to squint to read things. Its tiredness, but I hope this doesn't mean the photos will be out of focus. Stuart can't wait to get back to work. Not that we really got away from it. The day off was very short lived. We decide to get a little footage of the harbour and yachts as the lights fade. Stuart takes out his camera, and I take out mine. So much for a day off. It's hard to resist when you have your camera with you all the time.

LISA KELLY

Daily review 8th June 2004

The first day of official work begins. We make sure we have all the equipment and things that we need. The minidisk is tested. We need to make sure it is always recording and at the right level when we need it to. I think there have been some occasions where we missed recording some important things. These things happen, but as we go along these will be ironed out. It's 9.45 and we're leaving the hotel room now. We're a bit late. Outside it doesn't feel as warm as yesterday. We are going to the harbour, to the Christopher Columbus column. Every restaurant window shows Paella. It's something we have to have before we go. Seafood Paella that is.

We go through what the plan is for today, where we are going and what we'll be doing. A group of children pass us, happily chatting away. They must be from a school, on a trip of some sort. We

STUART SIMPSON

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The more distance in time from the event the less clear in my head/memory the events that happened. I am finding it hard now to recall what I am hearing.

We splutter occasionally in Spanish like we're possessed with Turrets. The discussion is the itinerary for the day and as yesterday we took a day of rest, this is our first day.

The waft of children breezes by. The Christopher Columbus statue, an erection near the harbour, dominates against the skyline. At its base is an entrance where you can take a lift to the top. The views are fantastic.

Having a drink on La Ramblas; passing traffic, birds in cages, musicians. We find a place to eat in the market place and order a mixed seafood platter.

come to the column. The large griffins catch our eyes. We were planning to go up to the top of it, but there doesn't seem to be a way to do this so we have to do some other filming around it. It's very sunny now. A proper sunny day. The sky is so blue, and the statue looks great against it.

We are inside the Columbus statue. We found an entrance, long after we had decided that none existed, and after we had taken footage and photos around the outside. What a nice surprise. The light inside is very green-tinged. It's 2 euro to go up to the top. They have a lift to get there. All this you would never imagine existed from the outside. When the lift arrives, we see that it's very small and there is a man operating it. It's a tight squeeze, but the experience is short-lived. The top is not very big, not much space. The man in the lift tries to explain where the different landmarks are; Sagrada Familia and other such things. Not many people are up here, it would be too tight a squeeze. The view is nice. It's not that high, but still quite pleasant. Stuart wants to get a panorama.

Two men strike up a conversation with each other. One is English from Birmingham, the man on his own says he's from Edinburgh, but has a Northern Irish accent. It's a bit confusing. They compare notes with each other, exchange information about their travels. They then talk about Edinburgh. The Birmingham man had recently visited. The northern Irish lad says that it's only when you travel abroad that you realise how nice a place you live in at home.

More people arrive and we decide to leave. There are so many people up here now, too many. Stuart presses the lift button again. The sign says to press the lift button only once. It's rude to keep doing it. Stuart doesn't think so. Soon enough it arrives carrying more people. What a tight squeeze. We go into the lift, where the man inside asks if we liked it. He speaks in Spanish and Stuart answers him. I have no idea what he is saying, and then Stuart finally doesn't understand. He is trying to show us how to get to the cable cars. It's a metro journey we have to take. Line three, Green. We get out of the lift, and out into the open a few moments later.

Accordion music wafts through the air, amidst the sound of traffic and footsteps of passers-by. There is a slight breeze coming from the harbour, but it is very warm. Being in a place like this makes me feel like I'm on holiday. It's simply just the weather that does this. All the other cities unfortunately were dull and rainy. We're on La Ramblas, at a café bar, trying to write in our diaries. I'm jealous of Stuart's handwriting. Mine looks like it did when I was 10. The music plays

I am eating razor fish for the first time. Music comes from the collision of cutlery and plates.

I am really not so sure where we are. It's obvious that we are looking for a particular road but I just can't make it out. What I could do is check the itinerary as I think that it is after we ate in the market. There is always a little bickering, and I am not getting defensive here, but although the itinerary includes maps, sometimes they have appeared a little ambiguous, questionable. Instead of coming up with a solution, Lisa seems to get bogged down in highlighting the mistake, the error, which results in us trading verbal blows for a couple of minutes. For my part, I am simply impatient to keep going. It doesn't really matter that the roads are on the wrong side. Everything shouldn't be taken too literally. The itinerary should simply be used as a means to move us.

It is hot and the sound of drilling surrounds us. We situate ourselves on a corner and catch tourists looking up at the Roman architecture. It's funny how we comment on the look of tourists, as to their nationality. Our speculations that certain tourists are American are assumptions based on clothing and body language. There is also the volume at which they communicate, as though they are making an entrance, an announcement to the watching world. It's the 'Yanks are coming' mentality, that overwhelming ownership that North Americans must feel when they explore the outside world and discover that it has already been invaded and occupied by their own corporations.

We are in the museum where we buy tickets but learn that no cameras or filming are allowed. Looking at the itinerary it looks like we are supposed to get a tour bus and travel around the city. This doesn't happen and we end up getting something to eat and drink and drink and drink. Fizzy Sangria's a plenty; conversations about life, aging, death, taking opportunities whilst one still has the chance. It all stems from my 40th birthday back in April. The mid-life tsunami has been overpowering and has been playing on my mind for some time.

We recount Rome and the Spanish Steps where there were a number of individuals that were on the lookout for robbing opportunities. We talk about tourist watching and how at times you can predict their actions in preparation for a photographic opportunity. It is like hunting. You get to know, understand the habits of your quarry to then pounce. Spotting popular photographic positions is quite simple as they have long existed as 'must have' shots for the tourist repertoire.

The drink is going down very nicely. I can hear it in our voices. We are planning to go to Sagrada

on. It makes for a very pleasant atmosphere. I could just stay here for the day, but that is not an option.

We are heading for the market. La Boqueria. Stuart stops to put his camera away. The breeze has gone cool now. It gives us the shivers. There is a woman dressed as a nurse standing on a box. Performance art. I'm not very impressed. Stuart thinks he's coming down with something. We eventually get to the market. It is busy and colourful. The food looks fantastic. However, the butchers area leaves very little to the imagination. Whole dead bodies lie from hooks and in displays. Hooves are intact on some of them. Most of them don't have heads, just in case we recognise them I guess. I find it disturbing.

Towards the back of the market there are places to eat. These are like cafés with stools around the side for people to sit and dine at. Yesterday we were here as our room was not ready when we arrived. We had some calamari and some lovely Spanish omelettes washed down with some dark beer. Today we decide to dine at a different place, just opposite the place we went to yesterday. This place is buzzing, with great smells and the constant sound of frying. We go for the mixed fish grill. There are not many tourists here. I suppose it's difficult when the menu is only in Spanish. I take my camera out to take some photos of this place. I try to be as inconspicuous as I can when I take photos here. I don't want to shove the camera in peoples' faces. Somehow I don't think they would appreciate that.

We get to Santa Maria Del Pi, or at least where we think it is and it's a bit of a disappointment. This is a place that is supposed to be good for people watching, but it really doesn't look like it today. This place is no good for what we want. So we move on. There is an issue about the directions. Stuart wrote 'continuing up' in the directions, something I think is a confusing instruction. Stuart thinks I am taking the piss out of what he has written and gets a little irate. It's funny how something so insignificant can become an issue.

We decide to try inside the museum at Placa de Roi. There is a musician on the street playing a guitar. I don't think he has a very big audience. It fills the air. The acoustics of the street seems to work well with the sound of the strumming. We move further and further from the music. A crowd of Americans pass us. It's been so quiet, and they are quite loud. But it is only for a moment and we are too wrapped up in looking at the map.

Familiar to catch the last of the tumbling rays. I hear the sounds of the metro. The gush of air rumbles against the microphone. We head to Sagrada Familiar, arriving at around 5.00pm.

Around the periphery of the building there are garden grounds with benches for people to sit on. On most of the benches lovers are necking, petting and kissing. It's unusual as I am not familiar with the custom. Public petting in the UK is more hard core and amounts to drunken fucks in shop doorways at 3.15 in the morning. This is quaint in a 1950's kind of way.

At last we are speaking to tourists and they are prepared to smile for us. We were initially approached by them to take their photo. I am attempting to speak Spanish with a woman from Valencia who hasn't spoken English since her student days. Again, there is a little suspicion at first with what we will eventually do with the material. This is the second time that the internet has been brought up in a negative way. Although in Brussels one student asked if we were putting it on the net so that she could see the end product.

There aren't as many people around as I expected but it is late afternoon and the cathedral shuts quite early. Walking around the cathedral for a decent vantage point proves difficult as the structure is far too big.

Glenlivet and barking dog's, cranes and the Gaudi cathedral: Dogs are forbidden to shit. I am trying to place where we are. The time is 20.35. Do we eat or hit the beach? Our happiness is apparent from managing to film one group of tourists. We plan the following day. Tomorrow we have to go inside the Familiar. The mementoes are being put away. Fernet Stock from Rome is being drained. I am hearing more of the same urban ambience; birds, cars, babies, the wind. We are passing time, wind, words.

The ambience changes and we are in a bar. Terrence Trent is Darbying around; sign your name across my heart. We read out the menu going through each tapas plate. The memory floods the cells. Lisa is disappointed with the place. She doesn't like the fluorescent lighting. The food starts to arrive at the table and seven dishes have been ordered. The table disappears.

Eventually we find the museum we are looking for. It's supposed to have Roman ruins in it. The building is cool and refreshing. It's only €4, what do we have to lose? Stuart gives me the money and I try out my Spanish by asking for two tickets. I'm very impressed with myself until the woman behind the desk starts to speak back to me in Spanish. I have no idea. I'm so used to being answered in English that this takes me aback. Eventually she starts to speak in English. We make our decision and she explains where we should go. The only problem is that we soon find out that we are not allowed to film or take photos. After all that, it seems like a bit of a waste of time, so we decide not to bother.

After some discussion we decide the next thing to do is get on a tourist bus and hop on and off at different stops, ending up at the Sagrada Familia before dusk. Diary entries have to be fit in as well. But this doesn't seem to happen and we end up in a café on the harbour. We have some cava sangria, which was so refreshing and delicious. It's so hot that I think I'm burning. We are talking about chance, possibility and permutations. This is all triggered by the Smile project and its possible permutations. Then we reach the realm of life, death, and multiple universes. People die every day of the most bizarre things, things that almost seem like a joke. For instance, I heard on the radio that every year in the UK about 200 people die whilst trying to put their trousers on. Obviously it's because they fall. But how annoyed would you be if that was how you met your end? Of course you'd be dead and probably wouldn't be capable of getting annoyed.

It must be over 30 degrees. The conversation turns more light hearted, about the trip. We will be taking the metro to Sagrada Familia this evening. We haven't used our metro tickets at all since we arrived, we might as well get some use out of them. Honestly I don't feel like getting up and leaving. It's so nice. But we have to get back to work. There is a momentary crisis where I think I've lost 50 euro, but luckily Stuart finds it. We have to pay, Stuart is a bit impatient. He is itching to get out of here.

Eventually we emerge from the pits of the metro. The Sagrada Familia is so impressive. Public displays of affection are very acceptable here as we can see from the couples on the benches. The sun is in a bad position. We walk around the outside of the Sagrada Familia, and discover that the light is better on the other side. We don't know if we will go into the Cathedral, as it's kind of late and a bit darker than we'd like. A woman approaches and asks if I can take a photograph of her and her friends. They are Spanish, but

obviously not from around here. They are from Valencia. This is a great opportunity to get them to participate. We try to explain ourselves, half in English, half in Spanish. It's quite comical and we all laugh. They are quite friendly and willing to participate as long as they don't turn up on the internet.

The cranes are getting on Stuart's nerves. In between being pissed off he's drinking Glen Livit(?). It's disgusting. We're still at the Sagrada Familia, trying to get whatever we can. It's 8.35, Stuart asks if I want to eat or hit the beach. I want to eat. We put our equipment away, and straight away people come and start taking photos. It's typical, but we have to stop now. It's late enough and it's been a long day. More people come along and start taking photos. This is frustrating. Our conversation jumps from one thing to another. This includes Jabba the Hut, my nose, and the chances of living to a very old age. Church bells ring. It's very song like with lots of different notes. We decide it's time to leave. At first we think about walking, but we come to our senses and decide to take a metro. There's a lift down to the metro. How fancy.

It's some time later. We are in a restaurant. It's a very unimpressive place with cheap greenish lighting. Cheesy old pop music is playing. The menu is all in Spanish, no English at all, but we can figure it out for the most part. The place is full of locals it seems, except for a French couple beside us. I'm not crazy about the place. A waiter approaches. Stuart does the ordering, but some of the things we want are not there. We order some alternatives; or rather Stuart does because I have no clue as to what the waiter is saying. He speaks in Spanish only. I'm tired and a little subdued. I am not happy with the restaurant selection; it was Stuart that insisted on this place. He says he likes these types of places. I think he thinks this makes the place more authentic. The words 'cheap and nasty' spring to mind. I don't need to eat in a fancy restaurant, but this is just not the type of atmosphere I find relaxing after a hard day.

Food starts to appear. We've ordered quite a lot, and our table is very small. We dig in. Some of it is okay, some of it I just don't like; certainly not the best tapas I've ever had. The clientele here sing along with the cheesy music from time to time. The place is quite loud, it's like a fast food restaurant. There is a sign saying smoking is prohibited very close by, although that is being clearly ignored. It feels like eating a load of starters...only crap ones. Stuart pours some more wine.

LISA KELLY

Daily review 9th June 2004

We're talking about the daily expenses budget. I think we are trying to get our heads around how much we have spent and how much we have to spend. Today we have to get into the Sagrada Familia, and do the cable car thing at least. I have written down how much we have spent every day so far. We have not allotted any travel expenses for today. We'll have to work with whatever money we've got I guess. Breakfast (yuck!) is finished and we are supposed to be doing the cable car thing at 11am. It's now just after 10am.

After a slight problem with the microphone we are back in business. I spot a woman walking very slowly with a can of beer in her hand. She's obviously hammered. Winos, you get them everywhere. Traffic roars around us. We're on our way to the funicular. This will bring us to the cable car. However, we're not sure how to get to it. I suggest we go dodge city way, which is where the funicular sign points to. You get the feeling you are going away from the city centre, and that this is maybe not the best area for tourists to hang out. There is lots of drilling going on here. Stuart feels uncomfortable about having his camera out and puts it away. Someone passing hacks up some phlegm.

We enter the station. There is a lot of clinking as people enter the metro. We try to go through, but our tickets don't work. How bizarre and irritating as we only have a certain amount of journeys on our tickets. Someone tries to help by putting our tickets through again, but it doesn't work. How annoying. It can only be used so many times. We ask for some help and a woman sorts us out. When we get to the funicular it's like a more modern but smaller metro train. There are not many people here and the windows are tinted. After 5 minutes the doors screech shut and we are off, heading upwards in the dark, eventually getting glimpses of the outside world every few seconds. There is not much to see from here. Soon after this we stop, and the doors open with a bang.

The main ride is right beside the metro station. We go inside and I start to panic. It's a dinky little car that's open to the air. I refuse to go on it. Stuart can go if he wants but I know I will freak out on something like that. I'm such a coward. I give him a kiss and watch as he queues to go on what looks to me as a death trap. They are such flimsy little things, and they sway a lot. I decide to go and look around the area myself while he is gone. The car goes eventually, up into the air where all is quiet and peaceful. I imagine it's

STUART SIMPSON

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Walking walking walking...to the funicular and in my sack I carry the Pis and Little Eiffel. As we move through what is a residential area the tourist stain diminishes. It is becoming more unfamiliar without the raggedy trail of site seers. We talk about the vastness of our waists; our bread intake has increased considerably. There is no silence in urbania. Everywhere is alive with activity; the regenerative sounds of workers clubbing nails into brick, drills into roads; children speaking Spanish. 'It's amazing how they do it... and so young'. We pass 'Sexo Interativo' a virtual sexual experience through electrical conduits.

There is a problem with the tickets as we attempt to go through the metro turnstile. It is not allowing us access. I use my kitchen Spanish and manage, after much repetition, to get the metro woman to allow us through.

Arriving at the funicular Lisa refuses to go. Her fear of heights gets the better of her. I climb aboard, but I am not alone as I am joined by a couple of French lovers.

I remember getting the metro and filming a little. There's the experience of the funicular followed by the loss of Lisa for a while. One of the tours earmarked for each city was the tourist bus ride. Instead of taking the metro back we grab a ride on the open topped bus. Lisa loses her hat and we ooh and aah along in unison with our tourist comrades as we encounter the urban offerings of Barcelona.

The hungest-over ever; monochromatic faces and death tongues hang from the aftermath of drinking: I am holding the memory of Gregs' 40th which was the last time I was here.

Off the Tourist Bus and Foody

We order seven dishes of tapas and a pint of Erdinger. The table of plates are documented. There is so much noise of a busy lunchtime. Plates and cutlery clash like fencing Titans. I am ordering the food as best as I can in Spanish. Lisa frowns. It's sad when she does that, and so distracting at times. I do know that the waiter can speak English, but that's not the point. I simply want to at least attempt to speak another language. The meal is finished and we grab a metro and head to Sagrada Familiar.

There's a conversation going on between North Americans accompanied by the sounds of road works. I ask Lisa if she would approach a group so that we can begin. The weather has been amazing

amazing, really great to see. But I know I would not appreciate it. I've never been much good with heights. When I was a small child I used to be afraid of walking down Galway Hill in Tramore where I grew up. It is a hill that is steeper than others and it overlooks the beach. My mother had to try and drag me down.

So I head up towards the Olympic stadium and have a look around there. The area is very nice, and the stadium is massive. Small races are taking place outside the stadium. It's all very impressive. I spend a long time looking around this area thinking that Stuart will be gone for some time. Of course I am wrong and his trip in the cable car is quite short. And so he looks around for me. He doesn't have his phone with him so he can't get in touch with me. He has to wait. And walk. Listening to someone wait is kinda like listening to dead air. Boring as hell. At last he finds me. I had wandered back a little while ago. It's unbearably hot today, but I'm not complaining.

We decide to take the tourist bus; it's a good way to get out of here and to see different parts of the city. I'm talking about the Olympic Stadium and how impressive it is, but Stuart seems to be uninterested. He's thinking about the buses. We get our tickets and head upstairs to the roof. There is a woman's voice coming from the speakers giving us information we are too busy to listen to. There are plenty of people onboard, none of them speaking English. Everything looks great, especially in the sunshine. Then my hat gets blown off my head and downstairs. At the next stop some kind person rescues it for me. Common sense gets the better of me and I put the hat on, but extra extra tight, so much so that it hurts. The woman makes an announcement to 'please remain seated'. Suddenly the bus dips under a very low bridge. We are all inches from decapitation. Everyone gasps or lets out a holler and starts laughing. It's so short-lived that my cowardice has no time to emerge. My hat is really getting in the way of taking photographs. I can't use the viewfinder. Hunger is starting to get the better of us, we'll have to get off and get something soon.

At last we are in a tapas bar in the Placa de Catalunya area. It's quite modern and nice to look at. A complete contrast to the place we ate in last night. It's very busy here. The thought of imminent food keeps our spirits up. We order 2 beers and mull over the menu. Everything is in Spanish and I have to keep asking Stuart if he knows what things mean. There are snails on the menu, which I find a little disturbing. Stuart had them on the first night here and I tried them. Even though they were not that bad, I couldn't

since being in Barcelona; a world away from the grey skies of Paris, Brussels and downpours of Rome. Here we are brought back to Spanish basics with a blue sky and shimmering sun.

Having sat in the shade of the Sagrada Familiar we patiently wait to approach our tourists. There is an ornate modernist door which is used as a photographic backdrop that draws quite a number of couples. We approach a couple who turn out to be an Australian and a Latvian checking out the city before they get their flight. Their original flight is missed and this is simply a fleeting visit. The Ozzie is really quite a performer and rather than simply smile for our cameras we get a performance and a running commentary, TV host style.

As I listen to our conversation I hear the working process; I draw Lisa's attention to what I think is an interesting shot, the crowds on the other side of the gate looking up at the Gaudi construction, I then hear Lisa take the shot evidenced by a digital click. The shot itself has now been printed out, it exists as a document of that moment, and the recording that I am listening is the act of conception.

One of the participants does not want to sign the release form. The matter wasn't pressed with him but the implications are that we cannot use the footage. However, his partner was happy to sign. It does seem that people seem to be a little more suspicious of our intentions, more than any other day. The forms themselves however do give our approach some credibility.

The heat is intense and we are getting more dehydrated. Many of the tourists around us look like they've been released from a close encounter; slightly dazed and confused.

We have only one more English consent form left so after that has been completed we will be finished for the day. The conversation turns to our tiredness and whether apathy is setting in. We only need one more person to finish. I approach a girl nearby who agrees to smile for us. She is from Carlow, Ireland. The only problem that I see is that we are only approaching people who we consider to be English speakers and also only people who look approachable and so therefore it is not random.

Earlier we had gone up and down the Cathedral towers which are quite claustrophobic. The worrying thing about climbing and then descending is the thought of falling and tumble totting all and sundry before us.

We are walking the streets off La Ramblas looking

think about it too much without getting disturbed. I have too many memories of wild snails, the ones that stick to your wall, or that you poke with a stick as a child. A waiter approaches and gives us a menu in English. We order 7 tapas between us. We are very hungry. Stuarts ordering is slow, as he does it in Spanish. I'm a bit irritated by the slowness and Stuart can see it. I'm very hungry, but I apologise.

Our food comes very shortly afterwards. Mmm. It looks great. I have to take a picture of it. We both agree it's so much better than last night. Stuart now gets pissed off that I have some of the proper calamari. He makes a smart comment asking if I'll share my meatballs with him. My calamari rights are gone because for once I've decided to have some meat. It's not like he's short of food or anything, he always gets more of the food than me anyway. Before we leave he tries one of my meatballs, and whinges about how horrible it makes his mouth feel. He's pescatarian. After some time we decide to leave. Sagrada Familia will be our next destination.

American voices everywhere. Talking about never being able to take a picture that can replicate what can be done in a postcard. But how would you prove that you were there? We're at the Sagrada Familia. This time we've paid to go inside. It's so bright and hot and I'm so thirsty all the time. We find our first couple willing to pose for us. The man is Australian and his girlfriend is Latvian. He's very outgoing and he continues to talk through the whole of the filming. Instead of just smiling he keeps talking to the camera. He talks about travelling and why they are in Barcelona. It's a big performance, a bit of a rant, but it makes us laugh.

It seems odd to have to pay to enter Gods house. Shouldn't it be free? It is quite a piece of work I guess. I approach another couple and they are willing to participate. They are English, and they seem quite friendly. Shortly afterwards, another two people approach that agree to participate. They seem friendly, but a little quieter than the others. However, one of them will not sign the release form, which means we cannot use the footage. His partner is willing to sign, but that doesn't make much of a difference. It's a shame, but we have to respect his right to refuse and don't make an issue of it. I guess some people have their suspicions of us. After this we only have one release form left. It's so hot, and we have to get some water. We decide to go inside to get some shade.

The power for the minidisk had gone, but now its back, but we don't know how long for. We think the filming and the process of approaching

for a restaurant. It has been a long, hot, tiring day and I still haven't recuperated from the climb of the two Gaudi towers. Looking for clean nice waiters through windows; what we would really like to find is a place that sells seafood paella. Our neighbourly table are loud English women talking of relationships and dark love. My Spanish has flown through the window. I have reverted to touristic English. The heat of the day has killed my leanings towards adventure. Apathy on the language front has set in. Paella is not possible and I am very disappointed. The only way I am going to get it is at the airport tomorrow.

people is getting better, but people seem to be more suspicious. They ask more questions as to what this footage is going to be used for and where. They study the release forms more carefully. They eye us with suspicion. I wonder do we come across as being suspicious. Maybe it's the bags under our eyes.

We're on the other side, the side with more shade. We just need one more person here. Then we can explore this place and get some 'art'. We want to go up to the top of the cathedral, and then after I have to take my photographs of the mementos. We spot a girl that might be suitable. Stuart approaches her and says the usual spiel. Stuart shows his student i.d. card this time, and it seems to work better. That's something to use from now on. She's a research student, and she's Irish. This is the first Irish person we've met. She's from Carlow, which is not far from Waterford where I'm from. The world seems small and we capture her smile quickly.

The sound of traffic and distant voices surrounds us. We are busy working, still inside the gates of the Sagrada Familia. It took so long to get up the spires, and I still have work to do with the mementos when we get out of here. We have to consider the light. It was a long way up and down. The spiral stairs up is never ending and kind of scary. After so long you think your legs are going to give way and you will fall. Did I mention it's a long way down? It's been a long day, and we've done a lot. We say bye bye Gaudi. Now we have to search for a place to do the memento shots.

Wednesday night, and we're out on the town looking for a place to eat. On the tail of seafood paella in a decent establishment. It's difficult enough, everywhere we see looks unsuitable. We come across a restaurant that looks alright, nice clean waiters, seafood paella on the menu. All boxes ticked. It's a nice place, nice atmosphere; in a different league to last night's restaurant. Stuart is gagging for the paella. I peruse the wine list. The waiter approaches, Stuart asks him the prices of wine in English but he doesn't seem to understand. It is not one of the stock phrases he knows. Instead he suggests a bottle, and we go along with that and some mineral water. Stuart's Spanish is gone out the window tonight. It's the tiredness. The waiter is very prompt with the water and wine. Before going he briefly mentions that there is no paella anymore. Stuart is not amused and after much moaning I convince him that he can have the fisherman's stew. I haven't even decided for myself, I'm too busy worrying about him. Maybe the fisherman's stew too.

Suddenly he perks up, and asks me if I'm okay.

Dr Jekyll is back. He starts to sing a song about Dublin bay. This is inspired by Dublin bay prawns on the menu. He's making it up as he goes along, with a terrible Irish accent. It's very funny though. I notice the waiter giving a bottle of the same wine as ours to another table. He probably recommends it to everyone. Maybe they're trying to get rid of the stuff, giving it to every tourist that enters. The food arrives and it is fantastic.

There are two girls sitting close by and their conversation catches our attention. Soap opera like. One girl was slagging off the others partner. She was saying 'I would never let a man treat me that way, etc'. After all the fuss, Stuart is glad that he had the fisherman stew. I find it disturbing to pull off the heads of the prawns. They keep looking at me dammit.

We are the last people here. The staff are busy cleaning up the place, getting ready to go home. We get the bill, and a questionnaire about the quality of the restaurant. We give very good marks out of ten. Suggestions? Stuart says fluorescent lights and candles on the tables. It would make it more rosemaantic.

LISA KELLY

Daily review 10th June 2004

Berlin 8.20pm. We arrived at the hotel late enough. It took some time to get into the city, then get the U-bahn, and then to find the hotel. Our flight got us into Berlin at about 4 I think. We went to the hotel, had a little rest and have come out. The hotel is quite nice, but a bit outside the centre and in not the best of areas. There is free fruit to take whenever and the staff seem very accommodating. It's still light out so we'll try to get something done. It's quite a contrast to Barcelona. The weather for one thing is different. Not hot and sunny. We're on the U-bahn on our way to the centre getting used to the different accents around us.

The train stops and the doors open. Enter a couple of performers. It's very catchy, something about chocolat. It sounds like they are singing in French, but they speak German. There is a double bass of some sorts and a fiddle, and occasionally they whistle. It's very good, very professional. They finish one song and start singing some more as they collect money from their unwilling audience. And then they're gone. It's the same on every metro in every city.

We're off the metro and we're starving. Follow the people he says, maybe they know where to go, as we have no idea. It's getting darker. We

STUART SIMPSON

Daily review 10th June 2004

It's 8.20 and we're only just going into Berlin to do some work. It took some time to find the hotel, wondering up and down the Unter der Linden, back and forth, too tired to ask anyone directions. We did eventually ask but tiredness had set in and it was difficult to break free of the stupor the travelling had placed us in. So, it is an hour or so later after checking in that we are on a metro heading to the Brandenburg gate area.

All the metro's that we have travelled on sound pretty much the same. However, it may be interesting to put them all together to really analyse the differences.

It has been some time since we ate but we have to get some footage before we eat. We have very little time in Berlin and every moment counts.

Off the metro we head towards the Brandenburg Gate, looking for the signs. The remnants of the Berlin Wall are evident represented by a line on the road. We do however come across a standing piece of wall that is about ten foot by fifteen foot wide. Cyclists ride and sound their bells as they pass by. The tourists here are sparse but we get some footage. History is seeping from every crack and dusty bullet hole.

find a sign for the Reichstag and follow it. It's all we have to go on. We're at Potsdammer Platz. The buildings here seem to have very sharp edges, influenced by Bauhaus apparently. A piece of the Berlin wall has been left standing; left here as a reminder I guess. It's not as tall as I thought it would be. Nevertheless, it could divide a nation. There is graffiti all over it, a reminder of when it came down, and the joy that it was finally over. I remember as a kid watching crowds of people on the news standing on the wall shouting, crying, tearing it to pieces. I was nine years old at the time. Looking at it now it seems hard to believe that such a thing existed in a modern city like this. It wasn't that long ago.

There's a balloon in the air, one that you can take rides on. We arrived in the West but now we trudge on through no man's land. From the piece of wall that we found there is a line that heads across and down the road. The ground level brick from the Berlin wall has been left in place just to show where it stood. It is a part of history, and even though big roads have been built on where it once stood they cannot erase this memory and shouldn't. This keeps it real.

We come across a huge memorial that is being built to commemorate the Jews that were murdered in the Holocaust by the Nazi's. It looks like a load of graves. White slabs everywhere. It's a work in progress, in the process of being built. This is part of the big apology I guess. Still they are apologizing.

Stuart sees the Reichstag down the street. The wall suddenly changes and turns at a right angle. We're at Brandenburg Gate now and we start to take some footage. There are still some tourists around. Someone is playing 'Norwegian Wood' on the guitar. Stuart sees a woman is looking for someone to take her photo, and suggests I help her out. She is a large woman, very smiley. She looks like she has special needs and people are ignoring her, as they are probably uncomfortable with her. I take her photo. She is a nice, cheerful lady; German but not a Berliner. She talks to us but it is difficult to understand her at times, even though her English is very good. She has been to England, to London, and has a friend in Burton on Trent.

We are so hungry; we haven't eaten since about 2pm today. It's quite dark now, and we're down the road from the Brandenburg Gate looking for somewhere to eat. We look at a menu...crab salad...bream...pineapple soup. But what it comes down to is the beer in many cases. They don't have the beer we want, dark beer, swartz beer or something to that effect. There's the option of going somewhere close to the hotel, but

Closer to the Gate now: as we walk we see the wall area, now a monument, two sides divided by a football pitch sized area. We walk and contemplate the past in no mans land. Families and lives divided after the Soviet conquest of the City. Across the road a memorial is being built in memory of the Jews murdered by the Nazis.

A busker goes through a classical version of 'Norwegian Wood'. I await 'Besame Mucho' as is the tradition in the busker repertoire. 'Tea for Two' is now being played. What could be interesting is to analyse the different set lists in each of the countries. What songs are considered to be the best received in each of the countries and the biggest payers. I must say that 'Besame Mucho' probably wins hands down, 'The Girl from Ipenema' a close second.

The search for food begins and more importantly swartz beer, the black stuff, which really does tickle our fancies. The banter between us contains a residue of the previous encounter which comes out in our language. German mixes with Spanish as we abseil down the road. Dark beer is ordered, or lager dark, it's not black, but it is dark.

North Americans talk loudly to their softly spoken English cousins at the next table. The sound of traffic also dominates. Our restaurant is next to a busy road. We suck passively on smoke and fumes while waiting for our pints to arrive.

People are taking tables and a number I recognise from our filming at the Gate. They are the stars of the project; our celebrities. A party of Japanese women are passing by. I am curious as to why they dress in school girl attire; white shirts and little black skirts with white socks. It is all very provocative. Lisa remarks on how fashionable Japanese women are and also how thin. The Japanese diet has much to answer for. All that rice and fresh fish as opposed to our fat drenched British diet.

Our conversation turns to security and the tension that exists in certain cities. The most stressful was Rome. At the moment there seems to be no concerns. There is a different atmosphere in Berlin.

Our food has arrived and there is a big difference in size which results in me giving a little to Lisa. The American voices are excitable on the next table. We note since the journey that the loudest people so far in every restaurant we have spent time in are the Americans. It's as though they need to make people aware of their presence; the volume, a possible a security blanket for something lacking. However, being bombarded with these intrusions is similar to the invasion of a

that could be a very bad idea. Places generally stay open later in central parts of a city, whereas places further out close earlier. That happened when we went to Paris, there was nowhere to eat close to our hotel and I had a crap niçoise salad at a brasserie that wasn't really serving food anymore. It was depressing.

Eventually we find a suitable restaurant, with lots of German things on the menu and some Erdinger. This will do. Seek and thou shalt find. We go inside to ask for a table and if they sell swartz beer. She does not understand the swartz beer thing, so Stuart asks if they have dark beer. To this the woman says yes lager, lager is dark beer. The campaign for real ale rolls in its grave.

We sit outside, but Stuart picks the one that is in the coldest spot and I'm not happy. We find another one. It's smoky even though we're outside. We get our menus. Smoked stuffed herring with ricotta catches my eye. We order the dark lager. Our waitress is a white girl, but her skin is so dark. It looks unnatural, like she loves the tanning bed too much. She looks painted. We can't figure it out. I go for the smoked stuffed herring, it is on the list of suggestions.

It's a nice evening, not too hot, not too cold. The beer is black to our surprise. And it's nice. Stuart thinks German women's voices are sexy, because they are quite low and deep in tone. Like mine, he says, implying I speak like a man. But it's not quite as deep as a Norwegian voice. I wonder if the Viking invasion of Waterford has something to do with this.

Stuart recognises a couple that he filmed earlier. There is a bike with a cover on it that looks like an amalgamation of car and bike. We've seen them in other cities before, not at home though. Stuart thinks Japanese women dress like schoolgirls, like there is some kind of schoolgirl fetish going on there. I don't really know. They do dress differently though, lots of pigtails and quirky clothes, sometimes schoolgirl-like. They also have great figures as well. They never seem to be overweight. They probably eat a lot better than us, sushi and seafood and the like.

I'm trying to figure out how I've spent 150 euro of my own money. Considering we are on expenses it seems odd. I did buy myself a few things, especially in Barcelona but they only amount to about 50 euro. It's weird. I don't understand. I don't think I could have mixed up my money with the expenses money, I always kept them separate. But then again we have excess money left in the expenses.

After we get our food, Stuart asks the waitress

smoker's fog. It really kills the intimacy.

The disappointment of today is not getting that much footage. Looking at the itinerary, the time that we were to leave the hotel for the sites was 18.00 however this was only begun at approximately 21.00.

We are now on the U-Bahn heading back to the hotel. Things are starting to happen now as Lisa is starting to get a little paranoid about a man who, according to Lisa, appears to be following us. I have my doubts, but Lisa is starting to feel stressed out thinking that he may have a weapon. On board the train are many other passengers so the chances of him doing anything are pretty unlikely. But why has Lisa singled out this man as a potential threat. Leaving the U-Bahn the man goes in the opposite direction. The tiredness and stress of travelling is starting to take its toll. We still cannot shake off the fear of strangers.

what her favourite beer is and orders it. She suggests the Berliner. I think he thinks she's letting him in on a local secret; a great non-tourist beer. But she could have really crap taste. Stuarts' meal is big, and mine looks tiny even though it looks good. I'm so disappointed, because I'm so hungry. It looks like a starter. I have to have some of Stuarts to compensate I think. It's a cold dish too. Nice, but small. Stuart thinks it was a starter, but it was on the menu as part of the main courses of the month. The waitress has crap taste in beer.

The loudest people in the restaurant are Americans. Why is it that this is always the case? Do they feel they need to leave everyone know where they are from? It's funny how they are not this loud when they are in America. I don't know. I have nothing against them, but this does seem to happen a lot. They're not all like that though. It just seems to happen a lot, and it can be very irritating at times.

We talk about the 'special relationship' between the US and Britain. I think I read somewhere that someone said that all prime ministers eventually go mad. Like Margaret Thatcher for instance. Power makes people mad; it changes them. I've seen this happen on the lowest level. When I used to work in a supermarket I saw people who were normal floor staff become supervisors. These people were nice and down to earth before they got the job, but soon after getting it they would completely change. They would walk around like they were so important, and make you call them Mr, or Mrs/Miss whatever, and they'd treat you like shit. You feel like saying to them 'You're a supervisor in a supermarket! How big do you think you are?'. They would never amount to anything else in their lives.

We are at the U-bahn station. On our way back to the hotel. It's busy. Stuart tells me I have lovely smelling hair, and gives me kisses. I tell him he has a lovely smelling head, no hair though. The train arrives. People giggle around us as we get on. Whatever it is, it's very funny. They continue laughing for some time. A woman is staring at the laughers. Transfixed by them. She must understand what they are saying. I don't have a clue.

We get off the train and try to find our way around; we need to get another train. As soon as we walk down to the platform I notice a man looking at us, me especially. He follows us, really obviously. Stuart notices him as well. He's very suspicious to me. It's like he can't decide where he's going, changing his mind every few seconds, all the while staring. I can't be imagining his weirdness. I think we must look

like easy targets; tourists. I think certain people just stand out as perpetrators. Victims stand out too. He's pacing, one side to the next. I can't stop myself from watching him. I mutter things about what he's doing as I watch. He steps out, looks down at us, then goes behind the pole. If he's not watching us, he's watching somebody. He looks like he's trying to act casual; but this makes him stand out. The train comes and we get on. At least he is at the other end of the train. We take a seat and I look behind me. There he is, a few rows back. That scares me. If he's not following us then why did he not get on the train where he was standing? Why is he here? I can feel myself panicking. I want off, I need to get away. Stuart is staying calm, not acting bothered at all. He asks me what I want him to do. I don't really know. What can he do? What can we do? I can imagine us getting off the metro, leaving the station and being confronted with a knife or some kind of weapon. I'm so uneasy, but I'm trying not to let it show too much. I feel sick with worry. The train stops again and he gets off. It's our stop as well, but he got off first. Stuart suddenly gets pissed off at me. 'How could he have known we were getting off at this stop?' he barks. Then he tells me I'm paranoid. He's so mean. That's because I probably got him in a panic. He says he's not angry but obviously is. I'm upset by this. I was only reacting to what I could see.

LISA KELLY

Daily review 11th June 2004

It's morning, breakfast time. The breakfast room is not massive, but the spread of food is so impressive. It's like a work of art. Everything you could want is here. Cereals, yoghurt, fruit, meats, cheeses, eggs breads, cakes, smoked salmon, hot buffet (sausages, eggs, mushrooms), quiches, desserts and loads of fancy looking things. All of it is fresh and of high quality. It's not breakfast, it's a banquet. There are flowers on the tables too. The other guests here are German; there don't seem to be any foreigners here other than us. This place is like a hidden secret; tourists don't know it exists. The little piggies have just come out...we both stuff our faces happily.

We are travelling on the U-Bahn into the city centre. The people around us seem jolly. We seem tired. The train squeals on, from one stop to the next, people chattering away the whole time. Overall the impression I get of German people is very positive so far. The hotel staff are very nice and accommodating. Restaurant staff have been very nice and genuine. The atmosphere is friendly as far as I can see. The people on this train laugh a lot. They're students. Stuart's been

STUART SIMPSON

Daily review 11th June 2004

Breakfast at the Tiergarten

It is an experience that touches all senses. The buffet spread looks totally tropical and full of colour with real food in every container. The coffee is also especially good. The attention to detail is impeccable. Like the art on all the walls everything including the food is on show, to be appreciated. There are also flowers on all the tables. Lisa also likes the sausages which are comparable to those back home in Ireland. Everyone seems up for breakfast well before 8am whether this is the German thing to do I don't know, but there are no other voices, so it seems, apart from ours, that are non-German.

On the U-Bahn now heading into Berlin and a large group of German youth have got on board. I am thinking of the Second World War and how it happened that Germany organised the murder of so many of its population and also that of other countries. As I look at these young German teens I am wondering how it could have happened. There's not much difference between those people living back in the 1930's and those presently on

thinking about pre-World War Two and how it ever happened. I had been thinking about the war too. It's hard not to. The people on the train were normal people like us, as I'm sure the people of the 30s and 40s were. In a way we expect to see that there is some difference between us and them, something that sets them apart from them. But there isn't. It could have happened anywhere, and it could happen again.

We emerge into the street. Today will be spent at Brandenburg Gate for the most part. We realise that a clicking sound we've been hearing has been the sound indicating it's okay to cross the road that accompanies the green man. Every city or country rather has its own unique sound. This could be confusing to a travelling blind man.

We talk about the war quite a bit. It seems impossible to avoid this. There are reminders all around. Stuarts aunt was in London when it was bombed and she ended up in an asylum because of it. She had gotten caught up in one of the bombs or something like that. It sounds like it was a nightmare to be in London at that time.

We are at Brandenburg Gate now and we get to work. We have to get whatever we can before the rain comes. We go in the middle of the crowd and mull around. Then people start to ask me to take their picture. I seem approachable again. This really works to our advantage, as all we have to do is ask them to return the favour. The first to do this are three girls from Austria. They drove here yesterday, and it's their first time here. Yesterday they were in Venice. They have been travelling around too. When they are gone I go about acting like a friendly tourist again.

A man calls his children out of Stuart's way. It's funny how people think they are getting in the way when really you want them there. You need to film them. They always duck and dodge, and are very apologetic about their presence in your frame. But soon after it starts becoming very busy. Crowded actually. Like being at mannequin pis. In this situation there are so many cameras already that people know they are being filmed and pictured all the time. They are not so conscious of it and don't really notice us so much.

Someone approaches me and asks if I'll take their photo. It's a family; mother, father, and two sons. They are willing to participate too. They are Polish, but have lived in the US for years. The two sons have completely American accents. They live in Chicago. They are friendly, and the father jokes about not being able to find many smiles in Warsaw. The mother says that Ireland is the only country where Polish people can go

this U-Bahn.

There is something nice in the repetition of the sounds of the U-Bahn as it moves along the track. Listening to the voices I am thinking about how voices and language evolves, how it forms the features of the face. How much of the face and the way it looks is down to the way we communicate?

The sounds of the pedestrian crossing are different. Unlike the 'meeping' of the Dublin crossing this Berlin one is like a clog march, wood bashing against stone. I am sure that there are differences in each countries crossing. But why was that particular sound chosen? What qualities does it have that as a sign its meaning for the populace is one that means cross the road now.

All around are symbols of Germany's past particularly those related to the war and this prompts yet another conversation about the war. For my family members who were involved in the war some of them spent time in London, for instance, my Granddad Horace Simpson, and briefly Ron Simpson, my dad's brother, helped out with clearing bombed houses, helping relieve many a mantelpiece of its distraught debris. All around, as we walk to the Brandenburg gate are war prompts and memorials.

What seems to be happening is that we are being approached by the public to take photographs of them with their own cameras. This then results in us asking for their participation. It has become so much easier doing it this way. It seems a little like fishing with us being the bait. All we need to do is simply to act like tourists. But what is it to act like tourists? What is the script and what is the performance?

We meet a Polish family on tour from America. The conversation is interesting; why they ended up in the USA; the brain drain in Poland and the fact that not many people smile in Poland, which is quite true as this family are not smiling. The other interesting thing that came out of filming this group was the mother asked whether she was smiling, as if she wasn't sure. The smile then has to be open to interpretation.

Lisa has to look 'smiley' to entice people to ask her to take their photograph. As a method it does seem to work. We have noticed that there are very few people from Asia here. Everyone seems to be predominantly white. Has this anything to do with empire building and imperialism pursued by all the countries we have so far visited. They seem to have a long tradition of carving up third world countries such as Africa, parts of the Far East.

Lisa is working on the memento shot's, the taking

and work without any restrictions. That's interesting. I've noticed there does seem to be a lot of Polish people moving to Ireland these days.

We're still at Brandenburg Gate, trying to look friendly and approachable in the hope that someone will approach us and ask if we can take their photo. Look smiley, but not demented. Looking at the people here we see that most of them are white, with the exception of a few Asians. By Asians I mean Far East Asians. This is the first place where there have not been many of them. I wonder why that is. There were so many of them in Brussels. Stuart seems to think it's because Belgium, France, Spain, Italy all had colonies, some in Asia. Germany tried to have an empire too, but things didn't work out so well.

Its time for me to do my memento shots. We choose a bench to the side of the Brandenburg Gate to set it up. There is nowhere else. We're lucky to get the bench really; this place is so busy. I have to bend down so low to take the photos, it's quite awkward and hard to get the mementos to look straight. We are hoping it won't rain. People walk past and have a good look at what we're doing. Some even stop and have a good stare. This probably looks bizarre.

I'm starting to flag. Need a break. Stuart says we'll take one soon. After I've finished my images and he gets some footage of people milling then we can go. More time passes. Stuart cleans his lens, or rather I clean it for him.

We see the British flag at half-mast. It's an ominous sign. Somebody must be dead. That's what that means. But who? Are we out of touch with what's going on in the world? We realise the building with the flag is the British Embassy. There are a number of embassies around here, but all their flags are still up. Stuart asks some women who have left the embassy and they say it's because of Reagan's funeral. The man who started 'Star Wars' is dead.

We find a little café bar that is typically German for a break and a beer. We sit outside and the waiter appears promptly. We decide to try Paulaner. It's nice to sit down; breaks are something to be relished. These are the moments when you can be the tourist. Our beer tastes great. I leave to use the little girl's room and when I come back I report that the toilets are really clean. That's something I've noticed since we've been here. They're much cleaner than any of the ones in the other cities we've been to. The Germans do know how to clean a toilet.

Music is playing in the background. Sounds like the Strokes. I can hear a train and traffic in the

of which looks a little like Twister; a little Olga Corbet split teasing on a fine old leathery beam. Her camera 'meeps' as it captures our fine four friendly travelling mates: The Pis, Little Eiffel, Collosoe Blanco and Gaudi Familiar all stridently basking in the sunshine before the Gate of Brandenburg. It's a wonderful site and one for sore eyes. Occasionally a member of the public will take a tangent from their promenade and pay homage to our company. Under their breath in different tongues they mutter their names like incantations. Memories stir for each of them but we can only guess as to what they may be.

We both need to use the bathroom and we both feel ill, of a sort. A break is in the offing and so we go for lunch. Paulaner is something that I need to try, a wheat beer made in Germany.

We see the Union Jack at half mast. Something has definitely happened in the big wide world. Someone is very dead, in a big way. The flag is flying above what seems to be the British Embassy. Two women have just left the building and I approach them to find out the death news. Reagan's dead, the end of an era and the end of Star Wars.

I have ordered two pints of Paulaner from what is a real traditional German pub.

It also serves Swartz beer, the black stuff and eventually a couple of pints are ordered.

The Strokes are playing over the system. Art is around on the walls but it's really hard to work out where we are. I have a feeling that we have had a toilet stop as there has been the mention of H and D, toilet letters for German doors. There are indications that we are deciding what we are going to eat. We are some way from the Brandenburg Gate now. I remember we set off to find Checkpoint Charlie, failed, and then decided that it was time for food. Need to ascertain where in Berlin this café bar is.

The conversation has turned to porn, the erect penis, the mark of arousal in men compared to that of the woman; the faking of arousal in women in the porn film. It's all down to the explicitness of the erection which screams out exactly what it is. There is no faking there. How can there be? Possibly this is one of the reasons why the erect cock is so offensive.

Our concerns turn to safety and again it's the Roman experience that is our benchmark for not feeling safe and secure. Berlin feels safe. We are thinking ahead to Prague and security for our equipment. The majority of tourists I feel will be those on stag and hen experiences; in Prague simply to get fucked up and distracted. It is

background. We've stumbled into a café bar in East Berlin; an arty, cool place. I've just come back from the toilets. When I was down there I got confused as one door had H on it and the other had D. It took a moment for me to figure out that D is for women and H is for men. It could have been embarrassing. We've come here for some food, as we are starving and eventually settle for tomato soup. If you want extra butter its 50 cent! But its only 1.80 for a Baileys. Weird. Stuart tells me to go and order it. Oh no, not with my German. He tells me how to say it. It's comical. The woman at the bar nods her head to my request. It seems to have worked. I go back and tell Stuart that she nodded her head and said 'yes that is a lovely top'. For all I know she could have interpreted it as something else. I'm sure my pronunciation wasn't fantastic. She'll probably come out with two plates of chicken.

We've done so much walking. We initially were looking for Checkpoint Charlie, but then just ended up wandering around the East side of the city. It rained torrentially while we were out as well. We and a lot of others took shelter under a tree. Rain that heavy is always kind of exciting. I notice that Stuarts muscles on his arm have gotten really big. This is from carrying equipment and big cases around. His shoulders are huge. I wonder if I'll be going back to Leicester with the incredible hulk.

A charity worker comes in. We've seen her before at the Reichstag. Small world, eh? Stuart says he has no change, so I end up paying 'for both of us' as Stuart says. According to him she'll think its coming from him anyway because men always pay and women don't. It's bullshit, but in a way he's right. When we're in a restaurant the waiter will always give the man the bill. I've been slightly irritated at times when I've paid but the waiter comes back with the change and hands it to Stuart as if he's obviously paid.

On our way to get the U-Bahn, we come across a building and there is a placard explaining something that happened in 1938 to Jews. Kristall Nacht. Places like this make the Holocaust really come to life for me. It's so hard to believe that anything like that could have happened, but the proof is all around I guess. There are bullet holes in the walls. It's a synagogue. This must have been the Jewish area. The bullets that went in those walls were aimed to kill innocent people. It happened here on this road. It's hard to comprehend.

After confusion and tiredness in finding the hotel (we took the wrong U-Bahn exit), eventually we come to the hotel. The man at the desk asks us if

possibly these tourists whom we should be aware of when we take out cameras. Or maybe this is simply my paranoia. Another concern is the budget and the accounting system that we have. Lisa seems to have possibly lost some money or has mixed her money with our daily expenses.

We leave the eatery and walk around the city. The area that we seem to be in is Jewish and in many of the walls there appear to be bullet holes: reminders of historic events.

There is confusion as we leave the U-Bahn back to our wondrous Tiergarten Hotel. At this time of day after 18 hours of work more time spent walking around dampens our spirits a little. There is much greenery along the Alt-Moabit even though it is a busy city road. Arriving back at the hotel we pay the young man on reception and collect our valuables from the safe. We have an early start in the morning and will be leaving approximately at 6am. It's now 10.45pm and we still haven't had our evening meal. We decide to go local, Paulaner's, to try German food. I imagine that to be mainly pork but I could be totally wrong and find that Bavarian cuisine is as exciting as the British one. Our bodies feel broken from today, hardened, weather beaten. Nourishment beckons around the corner. So close, you can hear the snitzel sizzle.

We arrive at the restaurant and go through the menu which proves no good for us as it is all in German. I request an English menu with translations and we find a little heart warming amusement at the quaint translations; the vegetarian section is quite explicit: 'for those that refuse meat'; nice and precise.

Paulaner's is a traditional Bavarian style restaurant: themes of the forest and hunting; wild boars and wild fishes. After sitting for a while, but still not having made our minds up what to order, we ask the server for more time. Time passes and it seems that the servers are ignoring us and we are waiting far too long for them to get back to us. We are doing all the signs that we learnt in Brussels: looking at them from our table, closing our menu, the whole song and tourist dance routine. Eventually I am leaving my table to announce my intentions to order. We haven't eaten since the soup in Berlin. One meal comes to the table and it is so obvious that only one has been prepared. We end up sharing the plate that I have whilst Lisa's is being prepared. I find it hard to believe that the server made the mistake, or was it my bad pronunciation of the number two. It's all recorded as evidence anyway.

we are room 14. When we get the key Stuart says Gracias, then Danke. All these languages are starting to get muddled. We also have to sort out the bill, as we are leaving early. There's a struggle for change to make up the bill. Like poor people. We take a couple of apples on our way up the stairs.

Eventually after much fussing we leave the room and the hotel. The night air greets us. We are going to a local restaurant called Paulaners'. We enter and immediately we are surrounded by voices of diners. Nobody greets us so we should just sit ourselves down. There is a big party in one part of the restaurant. It seems to be a real German place, and a waitress gives us German menus. Luckily they have an English menu with some interesting translations. 'Fresh vitamins, wholesome and colourful'- salad I think. 'Jellied pork knuckles'. 'Housewife type sauce'. 'For those who refuse meat'- meaning vegetarians. 'For those who have a sweet tooth'. This is funny.

We order some Paulaner but forget to specify Weiss beer. It's just like lager. We ask for more time with the menu. There's loads of meat on the menu. There's so much pork on the menu. It seems to be the thing here. Eventually we find the seafood. Stuart is going to go for the Pike perch filler dish. Apparently when fishing, pike is the fish you usually throw back. But according to some celebrity chefs it's not that bad. Stuart says it's probably stuffed. I think I'll probably go for that too.

We chat away for some time, but are still waiting to order after a good while. No one approaches us. Just because we were not ready when they first asked now we have to wait for them and they are not fast approaching. The restaurant is starting to really fill up. It's getting frustrating, it's like the staff are ignoring us. Does 'we're not ready to order' really mean 'no thank you, we're not going to order' or something? Stuart eventually decides to go up and ask. Stuart goes up to a waitress and orders two pike perch dishes. He specifies that he wants two of these several times.

Food comes out, but only one meal so far. It is looking like there may have been some kind of mix up. He definitely ordered two, but maybe they didn't understand. We're waiting and nothing is coming out. I can't believe it, and I'm adamant to wait. There is a lot of laughter all around. Eventually Stuart stops a member of staff and explains to him that we ordered two meals but only got one. He in turn asks the waitress who served us and she says she only took an order for one. It'll be 15 minutes to prepare. He

apologises but says he can give us another plate and we can share until the other comes. I'm very disappointed, but the food is nice and there is nothing else we can do about the situation. I don't really see how a mistake was made. I could hear Stuart ordering. He made it very clear that he was ordering two dishes.

I think the music sounds funny. It's very corny and German I guess. Really bad Eurovision style maybe. Its time to go, we need to get the bill. I think it's another case of getting up and approaching them. They don't seem to be very attentive with the table service here.

LISA KELLY

Daily review 12th June 2004

We're at the station waiting for our train to Prague. It's a long journey. About 5 hours I think. We're very tired as we had to check out quite early. Announcements come and go in the station. It's very modern and bright here. Much nicer than the train stations at home. Probably more prompt as well. Waiting is always tedious. We managed to have breakfast before we left and it was very much appreciated. I only wish breakfast could always be so good. It's great that you can get trains in Europe from one country to another. To be just a train ride away from another culture is great. A night train pulls up near us. I've only seen them on television. Usually in some disaster film about outbreaks of disease or something to that effect. The Cassandra Crossing comes to mind. It's bright in here. We're both wearing our sunglasses. I can't see Stuart's eyes, but when the sun shines on my glasses I can see the reflection of my own. We are very tired, and conversation doesn't come easy.

People around us are speaking Czech or Hungarian. The signal we are going somewhere completely different again. It's still exciting to be doing this, even with the tiredness. I feel so much more at ease than when I'm going to get a flight. At least I can travel on a train without feeling nervous. I can relax, maybe even sleep. I'm too uptight on planes. Stuarts lip is bothering him, aching. Cold sores, the definitive sign of being run down. Another train pulls up and shortly pulls away.

Eventually our train arrives. The luggage is heavy and awkward of course, but the promise of sitting down keeps us going. Stuart pushes the wheel of the case into my foot and I say 'fuck' loudly. Pain shoots through me. We find our seats and we're sitting opposite each other. Not ideal, but okay. A big group of German men come into the same coach. They are quite loud

STUART SIMPSON

Daily review 12th June 2004

Prague: Zoological Gardens to Prague

Standing on the platform in the Zoological Garten, Berlin; it's an impressive place, huge in proportions with glass everywhere. Our final breakfast was a pleasure as usual; the best breakfast I think I have ever had. We filled our plastic food swag containers with snacks for the journey. It's a requirement really that we have what ever is available. Most of the time this seems to be either hard boiled eggs, cheese and if we are lucky, such as staying at the Tiergarten, fresh fruit such as strawberry's and grapes. Even so, the good food still doesn't quite manage to fill the emptiness in our bodies. The tiredness now lives in the marrow of our bones. This totally transient state has had a huge effect on our bodies and minds. There is a general numbness; a result of mornings and late nights and eighteen hours a day working. Barcelona which was our day of rest, our sunny Sunday, seems a long, long time ago.

We stand silently waiting. The occasional in-joke is passed between us but it's only something to disturb our silence. Thirty minutes have passed and we are looking forward to bedding down on the train. The last leg of the journey beckons. I am looking forward to it. I am hoping that the fatigue doesn't affect our work. It has been difficult to be continually monitoring our surroundings, of never switching off, of constantly looking for opportunities that fulfil our brief. Those moments of tasting true authentic tourist activity have been few and far between. Maybe I have missed something here; maybe tourism is not about taking time out. It has been quite laborious and following the tourist path carries with it everyday activities, mundane activities of moving through space, of catching flights, trains, buses, walking, walking, endless walking, sitting, standing, eating, shitting... the train has arrived. Arrived it has and we will be leaving the fatherland.

and they have started to unload their cans. Two crates. This will be interesting.

The numbering system on this train is odd. Numbers that come right after each other are far apart. The lads on the train are getting louder, laughing and joking. Stuart thinks they'll be singing songs in an hour. I mourn the death of sleep. This is probably the loudest and liveliest coach. The drinking lads erupt into laughter every few seconds. Eventually we start to move. Its gets a little quieter overall, but the lads don't stop. We are quiet, tired and we try to sleep despite the low odds.

The train has stopped, it's a place that Stuarts been to before. The coach is quiet now as the drinking lads got off at Dresden of all places. We thought they would be going to Prague for a stag do or something. But no, we were wrong. Anyway, we don't miss them. It's much more relaxed here now, just the odd quiet conversation going on in the background. I think we are close to the Czech border, which could mean a passport check soon. The dead giveaway is the houses. Buildings seem to be different in every country. I'm writing in my diary, trying to catch up really.

We are in the Czech Republic. Stuart has been here before when he was in a band and touring. It's been years though; I guess the memories all flood back to him. Although things have change. Back then it was Czechoslovakia, before the split. I'm getting hungry now. We have some food with us, cheese and bread and the like. Stuart thinks we need to show our tickets again. The ticket man is Czech. The German staff have disappeared now, replaced by their Czech counterparts. The ticket man comes along and jokingly tells some passengers that the train is for Bordeaux. For a moment they fall for it and panic comes over them. But then they see he is just having a laugh. I'm glad he didn't do that to me.

The train stops, the doors open and the intercom comes on. Stuart struggles to get his rucksack on, while I go ahead. I watch him jump up and down trying to get it on properly. That can't be good for his back. The voice on the intercom is loud but I really have no idea what it means. It's going to be difficult to use the language here. So many consonants and very few vowels.

We need some change to get some metro tickets. There is a crowd of us that have gotten off the train, all heading to the underground, all in need of tickets. We come across some ticket machines, but they look like they don't give change. Or maybe it is that it doesn't take change. We need to find a person. There's no one at the ticket

We stumble on board, drag our swag and hunt down our seats. The train seems old but old in an Orient Express kind of way. A large group of German men, I am presuming they are a stag party, have pulled out an enormous quantity of alcohol. Lager is flowing as the cans are passed around. It is not even 8am. I am hoping for a medley of folk songs as we progress through the countryside instigated by our boisterous travelling companions, and I am not referring to The Pis et al.

The train has an air of calm since the German boyo's got off; now faceless in Dresden. There is a border guard coming down the train checking passports. Lisa is writing her diary. There is a train announcement but it's really hard to make out. However I do hear the words Karlovy Vary, the next destination. The last time I was here was in 1991 when I was on tour in a band. It's the city which produces the lovely liquid, Becherovka; the stuff of nightmares, the maker of lost boys.

I have noticed that the German crew has vacated the train and have been replaced by Czech's. It's a body-snatcher situation. Two of them are heading up the train inspecting tickets and passports. The table next to us seem to have a problem with their tickets. Apparently they only have tickets from Berlin to the border which was passed some time ago.

I am struggling with the beast. It has been an ongoing fight and there's no love lost. Maybe at the end of the trip I'll create a pyre and drop kick the thing on the top of it. We are all scrambling for the exit. It's amazing how competitive human beings get when they alight anything. There's a 'me first' mind-set boiling behind everyone's eyes.

There's no one in the kiosk to sell us an underground ticket. A woman is hectoring her male. It's a little sad for him. Everyone close by thinks likewise; nodding dogs all around. A woman has appeared in her kiosk and advices us to get change from either the 'book shop' or the 'tabac shop'. I can't tell which but there's a little shop selling the usual tourist biscuity paraphernalia. Gum is bought to get the change. We need to get to Namesti Republiky and we enter the metro. There are two tracks and we are not too sure which one to take but soon it becomes obvious as the locals line up.

The metro arrives and we board. We get off at Florenc and look for our connection. The metro is pilchard packed but fortunately we have only one stop to go. The one thing that is explicit around here is how fast and stomach-churningly steep the escalators are. They are truly frightening. I can see

desk. What do we do? There's a family nearby and the woman is berating her male partner. They speak English. She is being really mean to him. It's horrible to watch.

Stuart suggests just going on it without a ticket. I have a flashback of Stuart getting caught on the metro in Paris without a ticket back in 2002. It's not a good memory. I'm not into that kind of déjà vu. Luckily we are informed that there is a ticket desk around the corner. The prices seem cheap. While we are waiting we see the woman being a bitch to her partner again again. She talks to him like he's dirt, and he just takes it. How horrible. I'm sure their holiday will be a barrel of laughs. We eventually get to the desk but the woman promptly informs us that she has no change but she does point out that there is a book shop (?) closeby where we can get some. We buy some chewing gum and finally get change to buy our tickets. We want to go to Namesti Republiky.

There's only one metro here, you can only go one direction from here. The station looks old and yellow. Something very different about it, very Eastern European I guess. The train arrives and we get on. I look at our tickets. They are for two zones and are only valid for 15 minutes once validated. We are at our first stop quickly and we need to change. Florenc. The escalators in this station are shockingly fast. It's actually difficult to get on. There's some art work on the walls. Quite a few people are here, and there is a countdown clock to the next train. The clock is annoying me, as I keep watching it and it cannot move fast enough.

The metro arrives but it is very full and the people on it are not getting out either. Another tight squeeze. At least we only have to go one stop. There is a terrible smell on the train. Deodorant is not very big here it seems. We have to go on another escalator. It's massive, the biggest escalator I've ever seen. It's huge, so steep, and really fast. It really takes my breath away. It looks dangerous, but it's obviously been here like this for years.

We have to find the Tulip Inn. All is going well though. We've found Hybernaska, where it should be. Eventually we get up the hill, out of breath, and we find the hotel. Stuart breathlessly tells the man at reception that we have a reservation. To our surprise we find that the room Stuart booked is a single. All sorts of bad scenarios are going through my head, and my heart sinks. I don't want any complications. Luckily all is sorted out quickly. All the scenarios disappear.

A man has to take us to our room because the card key does not work yet and he will have to

myself toppling with the hulk-beast, falling and cracking skull on each moving metal step many times over. It's a gruesome site.

The Tulip Inn hotel is not too far away now but the roads are not as they should be on the map. Road works and drills we arrive at the hotel.

After sorting out a situation with the booking, which was a room for one, we find that the double room we have been given as a replacement has no power. The bathroom has become a heart of darkness.

We are in a Czech bar talking about beer and the possible differences between drinking the beer that is from the country rather than that which is exported. Food has arrived at the table and I am really having problems remembering it. The food has got potato dumplings with it. One of the best things about the food from Eastern Europe is the potato dumpling accompaniment. Somewhere over the other side of the Charles Bridge... but where? It's starting to come back very, very slowly. A cheap tourist von trap without the trimmings. Every shop around this area is selling glass. A man is lying on the ground and the police have come to hide him away from the tourists; to force him under the welcome mat. Bye-bye dust, bye-bye poor drunken man. Prostitutes are guarding numerous darkened entrances, whispering to passer by's. Their mantras evade me.

The beggars are almost prostrate. It's an extreme performance that doesn't provoke shock. There's more comedy value to it than anything because of the excessive professionalism on show. Comedy Saints at prayer licking slabs on the church of the street. Prague has changed beyond recognition since the last time I was here and it seems to have lost its dark surreal soul. All I can taste at the moment is the crumbling husk of a once artful city: death by tourist, death by Ryanair.

let us in. He shows us to our room, but we are unsure about whether we should have tipped him. In the movies that's what you do. The room is standard, but quite nice. I can't turn the light on in the bathroom. I realise none of the lights work. Actually nothing works. It must be something to do with the card not working. Later everything will turn on suddenly. I have a look in the hotel information booklet. Guests having visitors for the night will have to pay a visitors supplement fee which includes breakfasts. This must be just in case you pick up a prostitute for the night. They're obviously very open to that.

We're in a small restaurant. I'm complaining about the smell of something Stuart has drunk. The selection of beers is good in this city. Dark beer...mmm. Staropramen is a popular one it appears. I'm hoping the portions are big here. I'm starving. As if by magic the man appears with the food. Stuart's meal is so much bigger than mine. It's traditional stodge so maybe I will be full. Beef Goulash. It's mostly sauce, not much meat but the potato dumplings are good. It's a small and very casual place with a pop music playing loudly. It's not very good music either. It is what it is, a cheap restaurant without the cheap fluorescent lighting of a cheap Spanish tapas bar.

We spent some time working today but I don't know if I got anything good. Eventually we had to give up because the light was gone. Tomorrow is the last day of work. It'll be long and it will have to be good.

I figure out that my meal has cost about 3 euro. God that is cheap. Anywhere else it would be at least double that, if not more. There are people smoking and eating at the same time. Ugh! I notice that people use the word ciao around here. It's interesting. I would never have expected it. We're knackered. We have to go to bed. We make bets as to how much the bill will come to. Stuart thinks it will be about 750-800 crowns. I think it will be about 600 crowns or a little more. The bill comes and it's 457 crowns. It's not even a tenner.

It's not very warm. We need to go across Charles Bridge to get back to the hotel. All the shops seem to be selling glass. Glass glass everywhere.

Today we saw a British lad drunkenly stealing a signpost and walking through the Old Town Square. I think he was probably on a stag do. He got taken away by the Czech police not long after. It was a bit of a spectacle, but it made me think of something that happened in America. Some teenagers stole a stop sign for a joke and as a result somebody got killed. They were put on

trial and the judge gave them a very severe sentence. They were given so many years each, more than murderers get. Madness.

As we go across the bridge we notice the beggars. It's very weird. They have their heads bowed to the ground with their hands stretched over their heads. Very dramatic. The ultimate 'S'il vous plait'. I think it is very contrived and manipulative; too professional. The streets are quite busy. There are so many accents in the air. Tourists everywhere. A lot has changed since Stuart was last here. There is art all around, but nothing as interesting as the art he picked up in the early nineties. They were very dark, funny and sinister; very unique. Things are probably more commercial now. Only pretty touristy things are sold now.

LISA KELLY

Daily review 13th June 2004

It's the last day. Tourists are swarming everywhere. I don't know what we're talking about. Men and women gypsy types and children. Something has awoken our suspicion, but I don't recall what. There are English people everywhere here. All men really. Here for stag nights. Cheap beer and cheap women. They are all wearing their England shirts. Clones on the prowl. The England vs. France match is tonight.

It's a nice day. Dry at least. Horse and cart rides potter around close by. I see a girl wearing a Cork shirt. One of the few Irish people I've seen on this trip. We are waiting for the clock tower door to open and for some kind of character or thing to come out. Stuart thinks it happens on the hour. Apparently loads of people gather and watch whatever it is that comes out. I don't think it's anything remarkable. Mannequin Pis springs to mind.

Stuart thinks people are funny doing the photo limbo. They do anything to avoid getting in the way of your camera. They don't realise that we want to capture them. We decide to go to Charles Bridge. There's more going on there, we think. This place is so full of tourists. Ironically we are trying to get away from what we came here to capture. Stuart mourns the old authentic Prague of yesteryear.

We are in a bar. It's been raining and we had to take shelter. We had been on Charles Bridge working away when the heavens opened up. It was so heavy, and we didn't have an umbrella. We had to take shelter at a little stall where a man was selling necklaces. While we were there I decided to buy one. It was very cheap, but I like

STUART SIMPSON

Daily review 13th June 2004

The Square

We are in the Old Town Square and in tourist terms it is the motherload. The place is crawling with English, particularly groups of men in stag parties. There is also a game this evening. And so it's wall to wall clone in the style of the English football fan. What is amusing to watch is when fellow tourists, out of politeness, do the photo-limbo, that bending action like a swan dive under the aim of a tourist's camera.

As we move away from the square there seems to be less English and more of everyone else; North Americans, French, Germans and Italians.

The rain came down and washed much of the tourist swarms away. We have taken refuge in a smallish café bar. A young Danish man is being friendly with other clients and the conversation has turned to language, particularly the English one. What is being discussed here is the difficulty of learning Czech. Another issue being raised centres on how the British and German's do not try to attempt to speak any other language other than their own, and according to the young Dane, don't really want to. It's interesting to hear this and I suppose his statement contains a crumb of truth.

A sign says 'No Flower People'. It's good to know that hippies and San Franciscans can be forcibly removed from the area, or like sleeping dog-road drunks, put under the mat with the dust.

it. Eventually we made our way across the bridge and stumbled upon this bar.

There are some Danish lads speaking to another man. The nationality of this man is unknown to us. They are speaking loudly to each other in English. They've obviously had a few drinks. One of the Danes is explaining that in school they learn English from an early age. They have learned many languages in their travels, but Czech is the most difficult one they have tried. They cannot grasp it; it's so difficult. It's funny that they have to communicate in English. They want to set up a business here. But the language, as they say 'is fucking hard'. We are amazed by how good their English is. Then they start to talk about how Germans 'don't do English'. I don't know how true this is. Then the Poles are dragged into it as, according to the other man, they do not like speaking German. Later one of the Danes tries to chat up the barmaid, and she is not completely dismissive of his affections.

We're reading about some kind of Kafka tour. It ends in Kafka's favourite café for a complimentary coffee. It's named after him too. Be sure to bring your camera. There is a legends and mystery tour as well. Like all capital cities there are a host of different made up activities for the tourist to enjoy. It's the usual kind of thing. There is a sign that forbids flower people from entering.

We are at a market where you can buy lots of different things. It's time to get things for people at home. The tourist souvenir. A man is trying to sell his wares, biscuity wafer things. It seems like something that might be suitable. Stuart decides to make a purchase. Chocolate flavour please.

LISA KELLY

Daily review 14th June 2004

Today was meant to be a day of no work. Our flight is tonight and we were going to use the day solely for leisure purposes. But, as we have already found in previous cities, it is very difficult to switch off. We have made the decision not to record sound today, but our cameras are always at hand. Such is the nature of this trip that we do not want to miss anything. So we find ourselves filming and photographing yet again. It is always at those moments when you are not ready that spectacular things happen. We don't want to miss anything.

STUART SIMPSON

Daily review 14th June 2004

It is the 14th June and the day of our return. We have taken the decision not to work today. But this is not the case. The difficulty lies in the fact that we are exhausted and we have not been taking the well earned breaks that were written into the itinerary. There is irritation and the odd frictional exchange of words. We are still in work mode and it's difficult to shake; at our core exists the pre-programmed scanning of the environment, an ear and eyed pricked searching for moments that capture the currency and exchanges existing between the one who smiles and the one who captures.

Appendix 7: Spoken itinerary instructions

London Itinerary: Saturday 22nd May

1

- 7.00am Wake up. You are in South Wigston.
- 7.30am Go to South Wigston train station and catch the departing train to Leicester.
- 8.00am Be aware of a platform change and catch the train to London St Pancras. Your arrival time for St Pancras is 9.15am.
-

2

- 9.15am You are at London, St Pancras train station. Buy two underground day passes and proceed to Buckingham Palace. Take the Victoria line south and change at Victoria. Take the District line and go to St James Park; cross the road, head down St Anne's Gate, along Birdcage walk and finally to Buckingham Palace.
- 10.00am You have arrived at Buckingham Palace. Document your surroundings. Pay particular attention to the tourists waiting there. The changing of the guard will commence at 11.00 am. Make sure you have taken a prime position for the capturing of this change.
-

3

- 11.30am Take a stroll up Birdcage Walk. You are on your way to Westminster Abbey, London. Travel via Storey's Gate and Victoria Street. Document the experience and the surrounding area.
- 12.30pm Go to the Houses of Parliament. Walk to Parliament Square via Broad Sanctuary by St Margaret's Church and then go left on St Margaret's Street.
- 1.00pm Take a lunch break. Go along Parliament Street and then along Whitehall. Head to 10 Downing Street.
-

4

- 1.30pm You are going to Trafalgar Square. Head south along Whitehall, turn left on Bridge Street and take the Westminster underground to Charing Cross
- 1.45pm You have arrived at the Square. Capture material of the surrounding area paying close attention to Nelson's Column.
- 2.20pm Find the Charing Cross underground and take the tube to Westminster. You are now going to the London Eye.
-

5

- 2.45pm You are at the Westminster underground station. Cross the Westminster Bridge and proceed down riverside walk. Go to the Private Capsule desk for your London Eye tickets.
- 3.00pm You are at the London Eye. Document your experience in the capsule.
- 4.20pm You have finished at the Eye. Go to the Westminster underground, take the District line. Change at Victoria for St Pancras train station.
- 5.00pm You are now at St Pancras. Take the returning train back to Leicester.
-

6

- 6.10pm The London St Pancras train to Leicester has now reached its destination. Disembark and look for your connecting train to South Wigston.
- 6.23pm Board the Birmingham train. It travels via South Wigston. The journey will take six minutes. On arrival in South Wigston return to your home. Proceed to transfer all still images to the laptop. Burn the images to CD ROM. Make yourself a cup of tea.
-

Paris Itinerary: Tuesday 1st June

7

- 5.30am You are in a taxi leaving South Wigston for East Midlands Airport. Your journey will take 35 minutes.
- 6.15am Check into BMI Baby for Flight 5011 outbound for Charles de Gaulle airport. At 7.30am you will depart for Paris.
- 10.00am You have arrived at Charles de Gaulle airport. Purchase a three day metro pass and continue to Gare de Nord. Take note of the journey time from Gare de Nord to the Nationale metro. You will need this later.
-

8

- 11.00am You have arrived at Gare de Nord in Paris. Take line 5 to Place d'Italie and then line 6 to Nationale. Leave the metro and go down Rue Nationale to Rue du Chateau-des-Rentiers and then finally to Jean Colly.
- 11.45am Your check in time at the hotel is 12.00pm. Check your equipment, label tapes; enquire about the hotel safe. Use it for the cash and passports etc. Freshen up. Have a production meeting.
-

- 1.00pm You are leaving the Residence Richeumont in Paris for Hotel de Ville. Take the line 6 to Place d'Italie. Change here for line 5 to the Bastille and then line 1 for the Hotel de Ville. Find a place to have lunch. Document the experience.
- 2.00pm Go to Notre Dame Cathedral. Pay attention to the area and look for vantage points. Pay a visit inside the cathedral; record the ambience and prayer.

- 3.00pm You are travelling to the Eiffel Tower on the Bir-Hakeim metro. On arrival you will work around le jardin du Champ de Mars. Go up the tower and spend your time exploring the vantage points. Document the experience.
- 7.00pm You are on the Bir-Hakeim metro heading for Charles de Gaulle Etoile. Take line 1 to Tuileries and work around the area. Finally, head up the Champs Elysee and continue on to the Arc de Triomphe.

- 7.30 You have arrived at Charles de Gaulle Etoile. Walk across to the Arc de Triomphe and down through the subway. Do not be distracted by the finger weavers. They will charge a pretty penny for your release. Buy a ticket for the monument and go up the steps. Count the steps. Document the moment.
- 8.00pm You are standing at the top of the Arc de Triomphe. Film the Eiffel Tower that stands in the distance.

- 9.00pm You are heading back to the Residence Richeumont your hotel in Paris. On arrival label all tapes, mini-discs and transfer the still images onto the laptop. Burn them to CD ROM. Spend time writing up your diary. Prepare to go out for dinner. Tonight you must start 'franca lingua'.
- 11.00pm Finish you evening meal and head back to your hotel. On arrival you will need to prepare for the morning. Before going to bed set up a camera. Record yourself asleep.

Paris Itinerary: Wednesday 2nd June

- 7.00am Wake up. You are in the Residence Richeumont in Paris.
- 7.30am Over breakfast have a production meeting. Plan to re-visit the locations and vantage points already established. Go to Notre Dame Cathedral, the Arc de Triomphe and the Eiffel Tower. Your equipment should be packed with enough tapes and discs and provisions to get you through till lunchtime. During breakfast take a number of hardboiled eggs and some cheese triangles. Put them in your pockets.

- 9.00am You are on the metro travelling to the Hotel de Ville. When you arrive, approach a group of tourists and ask them to participate in the project. Where are they from? How long have they been here?
- 10.00am Proceed to Notre Dame Cathedral. Take up your vantage point. Document the crowds outside the Cathedral. Record the experiences of others.
- 1.00pm It is time to take a lunch break. Find a brasserie around the Hotel de Ville.
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15

- 1.30pm You are in a brasserie close to the Hotel de Ville, Paris. Record the ambience. Document the experience with your mini disc recorder. Who are the diners?
- 2.30pm Pay a visit to the Centre Pompidou. Buy some postcard memorabilia from the Pompidou bookshop. Look for an English translation of Postproduction by Nicholas Bourriard. Document the experience.
- 3.00pm Pay a visit to the Jardin de Tuilleries.
-

16

- 3.30pm You are sitting by a fountain in the Jardin de Tuilleries in Paris. Position your camera and record the promenade before you. Let the camera run for at least 20 minutes. Document your promenade as you head towards the Louvre.
- 5.00pm At the end of your walk enter the Louvre museum. Go to the Louvre bookshop and buy a postcard memento of Lisa Gherardini.
-

17

- 6.00pm You are travelling to the Champ de Mars in Paris using the Louvre metro. Document your journey. Record the ambience.
- 6.15pm You have arrived at the Champ de Mars. You will be going up the Eiffel Tower later in the evening but first you must work around the base of the Tower. Take the opportunity to record the moment. Buy a model Tower as proof of your visit.
-

18

- 6.45pm You are in Paris underneath the Eiffel Tower. You will be going up any moment. Find a queue and stand in it. Buy two tickets for the top and step into the lift. Document your journey on the lift.
- 7.00pm You are on the Eiffel Tower in Paris. Record the views from all vantage points. Talk to the tourists that are around you. Capture their smiles. Where are they from?
-

11.00pm You are returning to your hotel in Paris by metro. On arrival label all tapes and discs. Still images must be transferred to the laptop. Burn them to CD ROM. Prepare for the morning. You will be leaving for Brussels. You need to make sure that you have some provisions for the train journey.

Brussels Itinerary: Thursday 3rd June

6.30am Wake up. You are in the residence Richeiment, Paris. Prepare yourself for breakfast.

7.45am Check-out of the hotel and take the Nationale metro line 6 for Place d'Italie and then line 5 to Gare de Nord.

8.55am You have arrived at Gard de Nord. Look for the Thalys 9417 train to Brussels TGH - Coach 27 - seat 31/32. During the train journey you should make some diary entries and notes.

10.20am You arrive at Brussels Midi station. You will need to enquire about transportation to Charleroi Airport. You will need to be checked in by at least 6.45am on Saturday. It is important to get this information.

Directions to the Van Belle Hotel: Turn right on Avenue Fonsny and go all the way up until you get to Grondwetplein, take a right and then up until you get to Bergensesteenweg where we take a left. Your check-in time is 11.00am.

12.00pm You have checked into the Van Belle Hotel, Brussels. You must organise the equipment for the forthcoming day. Enquire after the hotel safe. You will need to freshen up and have something to eat.

1.30pm Go to the Grand Place and explore the vantage points. All your sites are in close proximity. The most significant are the Grand Place and Manneken Pis. Spend some time in both locations.

2.00pm You have arrived at the Grand Place, Brussels. Circumnavigate the area and select some vantage points. Take the opportunity to sit at a table and order some beer. Erect your tripod and position your camera. Capture the moment.

4.00pm You are having a late lunch at Grand Place in Brussels. Document the surrounding area. Allow the camera to film from its vantage point for at least twenty minutes.

24

- 5.00pm From Grand Place head to the Manneken Pis, establish a vantage point and document the experience paying particular attention to the way tourists navigate the space.
- 8.00pm You should now go and find a place to eat an evening meal. Be aware of your budget. Explore the area for a reasonable establishment. Record the experience sonically.
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25

- 9.00pm You are eating dinner close to Grand Place in Brussels. Pay close attention to the ritual of ordering. What are the differences between the Belgian service and home? Document this experience.
- 11.00pm Return to your hotel and prepare for the following day. Label all discs and tapes and burn CD Rom with still images. Set up your camcorder to record yourselves asleep in bed.
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Brussels Itinerary: Friday 4th June

26

- 7.30am Wake up. You are in the Van Belle Hotel, Brussels.
You should breakfast at 8.00am. Take the opportunity to write up your diary. Obtain a number of hardboiled eggs and other mobile sustenance and use them as snacks later in the day.
- 9.00am Prepare for the day. Fill your pack with all the required equipment and recording provisions. You will be out for much of it. In 30 minutes you will leave your hotel.
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27

- 9.30am You are taking the Clemenseau metro to Heysel in Brussels. When you arrive head for the mini-Europe model village. You will be spending most of the day here. Enter the village. Document your experience.
- 1.00pm Take lunch at the Bruparck. Document it with your mini-disc recorder and then return to mini-Europe.
- 4.00pm Take the opportunity to explore the Atomium. Document the experience before finally returning to mini-Europe.
-

28

- 5.00pm Take the metro back to Grand Place. Capture a number of smile performances and continue to the Manneken Pis. Re-establish your vantage point and capture the tourist gathering. Why are they here?
- 6.00pm Explore the surrounding area. Wander around the back streets. Eat a waffle and buy a Manneken Pis memento model. Place it with your Little Eiffel. Continue your exploration and contemplate your evening meal.
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- 7.00pm You are in Brussels having dinner. As you have an early start in the morning you will need to head back to your hotel at a reasonable time. There is a hotel mini-bus located close Grand place. Make sure you are at the front of the queue.
- 11.00pm You are aboard the hotel mini-bus travelling back to the Van Belle. On arrival, prepare and pack equipment for your journey to Rome. You will need to be up very early.
-

Rome Itinerary: Saturday 5th June

- 4.00am Wake up. You are in the Van Belle hotel. You should check-out at 4.30am and head to the pick-up point for the bus to Charleroi airport. You will be leaving at approximately 5.20am.
- 6.00am On arrival at Charleroi airport you will need to check-in with Ryanair for flight 6105 to Rome. Your departure will be at 7.45am. Document your journey when you can.
- 9.45am You should be landing at Ciampino Airport, Rome. Go to the luggage carousel and claim your luggage.
-

- 10.15am Look for the Terravision bus to Termini station. You will be travelling to Rome. Purchase a pair of return tickets and board the bus.
- 10.45am On arrival at Termini station purchase two day passes for the metro. Locate your hotel on the map and make your way there.
- 11.15am Check into the Impero Hotel. Go to your room and rest a while. Freshen up. Prepare your equipment for the day ahead.
-

- 1.00pm You are on a Metro, the linea A North heading for the Spanish Steps in Rome. Get off at Spagna. Have some lunch and eat at the Steps. After lunch spend some time capturing footage of the surrounding area. Be aware of pickpockets.
- 2.00pm Take a walk to the Trevi Fountain and whilst there, document the space. Pay close attention to the way tourists use the space. What are they capturing?
-

- 3.00pm You are walking down a Roman Street on your way to the Coliseum. Whilst walking find a bar and drink some wine. Document the experience. Continue on your way to the Coliseum. When you are there look for vantage points and take any opportunity that comes your way. Record the event. Do not enter the Coliseum, circumnavigate it. Explore the surrounding area.
-

- 5.00pm You are now leaving the Coliseum in Rome. Explore some back streets and find an ice-cream seller. Established what flavours are on offer. Choose the one most suited to mood you are in.
- 7.00pm Head back to the Impero hotel. Take an alternative route. Pay close attention to what comes your way. Document the experience.
-

- 8.00pm You arrive at the Impero Hotel in Rome. Freshen up with a shower. Label all tapes and discs. Prepare for your evening meal.
- 8.30pm Leave the Impero Hotel for dinner and document the evening with mini-disc recording and still camera.
- 11.00pm Consider going back to your hotel. On arrival burn a CD ROM of all the still images and label all discs. Set up the camera and film yourselves asleep.
-

Rome Itinerary: Sunday 6th June

- 7.00am Wake up. You are at the Impero Hotel in Rome. Have breakfast at 7.30am and spend some time writing up your diaries. Locate eggs and any other mobile sustenance. Put them in your pockets for later.
- 8.30am Prepare camera equipment and materials for the day ahead.
- 9.00am You are leaving the hotel for Termini station. Take the Metro Linea A to Vatican City and alight at Ottaviano-S Pietro. Walk to St Peter's and stand in line to enter the space. Document inside the building and around the surrounding area.
-

- 10.00am You are inside St Peter's, Vatican City. Take the opportunity to document the entrance of the cardinals, an audience with the Pope, a sermon by a future pontiff.
- 12.00pm Leave St Peter's. Record the Swiss guards just outside the building. Find a popular vantage point. Re-create a popular view. Have a lunch break.
-

38

- 1.00pm You are having lunch in Rome and have just visited St Peter's. Sit near the fountains and peel your eggs.
- 2.00pm Go to the Ottaviano S Pietro metro station. Take the metro to the Coliseum by going to Termini and then the linea B south.
- 2.30pm When you arrive at the Coliseum queue for tickets and spend some time documenting the experience. Capture the experience of others. Capture smiles. Interact with tourists and record their smiles. Why are they here?
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39

- 3.00pm You are in the Coliseum in Rome. Film a panorama of the amphitheatre. Capture the documentations of tourists. Use the opportunity to reflect on the history that surrounds you. Make a mental note for your diary.
- 4.00pm Leave the Coliseum and head towards the Palatine. On your way buy a memento. Barter for a model of the Roman Coliseum. Put it with Little Eiffel and The Pis.
-

40

- 4.30pm You are walking to the Palatine in Rome. Capture a panorama. Document and record the performances of tourists smiling.
- 5.30pm Leave the Palatine and go back to the hotel. Take the metro.
- 7.00pm You arrive at the Impero hotel. Take a shower and get ready for dinner. Before you leave label all your tapes and discs. Transfer all still digital photographs to laptop, burn them to CD ROM.
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41

- 8.00pm You are leaving your hotel in Rome and searching for a place to eat. Document the meal with the mini-disc recorder. Who else is eating?
- 11.00pm Leave the restaurant and head back to the Impero Hotel. Before the evening ends you will need to make sure you have some provisions for the morning. Find a corner shop as you travel back. On arrival pack all equipment and baggage. You will be checking out early. There is very little time to sleep.
-

Barcelona Itinerary: Monday 7th June

42

- 3.30am Wake up. You need to check-out your hotel in Rome. You need to go to the Terravision bus stop. The bus will take you to Ciampino Airport.
- 4.30am The bus ride to Ciampino will get you to the airport at approximately 5.00am. On arrival look for the Ryanair check-in desk. Your flight is FR9183 to Barcelona. The airport is located in Girona. Boarding time is 6.35am
- 8.20am You have arrived at Girona airport Barcelona
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43

- 9.00am You have arrived at Girona airport Barcelona. After re-claiming your luggage take the Ryanair bus connection from Girona airport to Barcelona. The journey will take approximately 1 hour. Tickets are available from the Ryanair desk.
- 10.00am On arrival at Barcelona Central you will need to buy a 10 trip pass for the metro. Take the L3 and get off at Liceu and head down La Rambla to Ferrant which is on the left approximately 80m up the road. Check-in the Rialto Hotel.
-

44

- 11.00am You are in the Rialto Hotel, Barcelona. Rest a while. This is the mid-way point of the trip. Have a day off.
- 12.00pm Go to la Boqueria, a market place located adjacent to La Ramblas. Have lunch. Take the opportunity to try a number of seafood dishes; razor fish, calamari or squid. Use any Spanish words that you know.
-

45

- 2.00pm You are going back to the hotel Rialto in Barcelona. You are not working this afternoon. Take the afternoon off and spend the time in your room. Acquaint yourself with the bathroom. Close the curtain, lie on the bed and count the stains on the ceiling till you fall asleep.
-

46

- 4.00p m You are leaving the Hotel Rialto and heading for the Barcelona harbour. You have a free afternoon. Relax. Explore the area around the harbour but take your equipment with you. It may be required.
- 7.00 Return back to your hotel. Leave you equipment and prepare to go out for an evening meal.
-

47

- 9.00pm You are in a tapas bar in Barcelona. You are having an evening off. Take the opportunity to order a large number of dishes. Order in Spanish. Record your order with your minidisc recorder. Attempt to cover your table with the various plates that are served to you. Accompany your meal with some house wine.
- Midnight Return to your hotel and prepare your equipment for the morning.
-

Barcelona Itinerary: Tuesday 8th June

48

- 7.00am Wake up. You are at the Rialto Hotel in Barcelona. Go to breakfast at 7.30am and write up your diaries. Locate mobile sustenance and put it in your pockets. You will need them later in the day.
- 9.00am Prepare your equipment for the day ahead and aim to be out of the hotel by 9.30am. Head towards La Rambla and then on to the Christopher Columbus statue. Take the lift at the bottom and while at the top document the views of the city.
-

49

- 10.00am You are walking up La Ramblas in Barcelona. Find a vantage point for filming the public promenade; a public bench or a Café bar table. Continue your documentation at La Boqueria. Whilst there find a place to eat lunch.
- 1.00pm Leave La Boqueria. Go down La Rambla and take the first road on the left, Carrer del cardinal Casanas, it will take you to the Church of Santa Maria del Pi, a people watching space. What is there to watch?
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50

- 1.30pm You are heading towards the Roman remnants of Barcelona. Go to Carrer dels Boters taking the first right and then left, you will get to the Barcelona Cathedral. Next door is the Placa Del Rei, the Place of Kings.
- 2.00pm Head towards the main road of Via Laietana and go left on Carrer dels Agullers. Go towards the harbour for a break. Make some diary entries.
-

51

- 3.00pm You are around the Barcelona harbour looking for a place to eat lunch. After eating you should head to Sagrada Familia and explore the available vantage points.
- 4.00pm Take the Liceu metro to Catalunya and then on to Sagrada Familia. Record the metro ambience. Listen to the way the metro breathes.
-

52

- 4.30pm You have arrived at Sagrada Familia. Circumnavigate the building and look for vantage points. Which is the most popular backdrop for tourist poses? Find a souvenir shop and purchase a mini Familia. Place it with Little Eiffel, The Pis and Fat Collosio.
- 7.00pm Leave Sagrada Familia and go back to the hotel. When you arrive at your hotel label tapes and discs and freshen up for the evening and dinner.
-

53

- 8.00pm You are leaving the Rialto hotel in Barcelona for an evening meal. Document the experience with a still camera and mini-disc recorder and eat your meal at a traditional Tapas bar.
- Midnight On finishing your dinner return to the hotel and set up camera for an evening shot of yourselves sleeping.
-

Barcelona Itinerary: Wednesday 9th June

54

- 8.00am Wake up. You are at the Rialto Hotel in Barcelona. You should go to breakfast at 9.00am. Whilst there continue with your diary and take some snack food for later.
- 10.30am Leave the hotel and make your way to la funicular, the cable car. You will need to catch a metro to do this.
- 11.00am Take a ride on the cable car. It will enable you to get footage from high above the city. What does the city smell like? Record the experience.
-

55

- 12.00pm You are stepping off a cable car in Barcelona. Take the opportunity to explore the area. The Olympic stadium is close by. Get some evidence of your exploration.
- 2.00pm Hop on to a tourist bus and travel around Barcelona. Get as much documentation as possible. At a certain point you must get off and break for lunch in the middle of the city.
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56

- 3.30pm You are on a metro going to Sagrada Familia. Spend some time there and re-establish your vantage points. Take the opportunity to film tourists in and outside the space. Capture smiles. Go up and down the spires. Document the experience.
- 6.00pm Leave Sagrada Familia for the Rialto Hotel
- 7.00pm On arrival you should prepare to go out for dinner. Document the evening meal with your mini-disc recorder.
-

57

- 8.00pm You are in a restaurant in Barcelona. Order your meal and record your interaction with the waiting staff.
- 10.00pm You are walking along la Ramblas. Feel the air on your face; the breeze from the harbour. Feel free to wander down the back streets. Do you see any tourists? Find a place to drink where there are some.
-

58

- 11.00pm You are drinking in a bar in Barcelona. Record the experience with your mini-disc recorder.
- Midnight Leave the bar and head back to your hotel. When you arrive at your hotel label all mini discs. Transfer all still images from the camera to your laptop. Before going to bed burn all still images to a CD ROM.
-

Berlin Itinerary: Thursday 10th June

59

- 8.00am Wake up. You are at the Rialto hotel. You must get ready for breakfast and to check-out. Take breakfast at 9.00am. Whilst there, take the opportunity to write up your diaries. Take some snack food from the buffet tables.
- 10.00am Check out the hotel and head up La Ramblas to Placa de Catalunya and return to Barcelona Central by taking the L3 line.
-

60

- 11.00am You are travelling from the Barcelona Central station to the Prat airport. On arrival you will need to check in with Easyjet for Flight 4558 to Berlin. Your flight will be leaving Prat airport at 1.25pm.
- 4.05pm You will arrive at Berlin Schoenefeld International Airport. Look for the express train that will take you to the Zoological Gardens Berlin. Look around. Who are your fellow passengers?
-

61

- 5.00pm You have arrived at the Zoological Gardens in Berlin. Take the U9 for two stops to Turmstrasse U-Bahn stop and head to the Tiergarten Hotel. You will need to buy tickets for the M&S Bahn's. Do this and obtain a bus timetable if one is available.
- 5.30pm You are late checking-in. This has implications for the Berlin itinerary, time is not on your side. You also need to freshen up before going out.
-

62

- 6.30pm Take the U-Bahn and head to the centre of Berlin. Make your way to Potsdamer Platz and the Brandenburg Gate. Establish some vantage points for the following day.
- 8.00pm Capture some footage of the Brandenburg gate and the surrounding area. Find a place to eat and document the experience.
-

63

- 9.30pm You are having an evening meal in Berlin. Order two beers in German. Listen to the conversations that are floating around your table. Record the dialogues and ambience.
- 11.00pm Return to the hotel via the U2 at Potsdamer Platz and head for the Zoological Gardens. Change here for the U9 and continue to Turmstrasse.
-

64

- Midnight You have arrived at the Tiergarten Hotel in Berlin. Go to your room and label all minidisc and tapes. All still images must be transferred to laptop. Burn all images to CD. Before retiring to bed set up the camera and record yourself sleeping.
-

Berlin Itinerary: Friday 11th June

65

- 7.00am Wake up. You are at the Tiergarten Hotel in Berlin. Prepare yourself for breakfast. Attempt to eat breakfast before 8.00am. Locate all possible mobile food for use as snacks during the day. Take the opportunity to write up your diaries.
- 9.00am Leave the hotel and go to Potsdamerplatz. Use the U Bahn U9 to go to the Zoological Gardens and change on to the U2. Here you will capture footage around the Brandenburg Gate, the Reichstag and the surrounding area.
-

66

- 1.00pm You should take a break near the Brandenburg Gate. Look for a traditional German eatery for lunch. Document the experience of eating and drinking in Berlin.
- 2.00pm Return to the Brandenburg Gate. Capture footage of tourists smiling. Interact with them and capture their smiles. Who are they and why are they here?
-

67

- 3.00pm You are heading to the Reichstag, Berlin. Explore and document the surrounding area. Continue and explore Kreuzberg. Lose yourself in the city. Find a souvenir shop and purchase a model of the Brandenburg gate. Place it with Little Eiffel, The Pis, Fat Collosio and Gaudi FAMILIA.
- 6.00pm Begin to walk back to the Mitte district and Potsdamerplatz. Catch the U Bahn to the Zoological gardens and connect with the U2 to Turmstrasse.
-

68

- 9.00pm You are heading back to the Tiergarten Hotel. Have a shower and prepare for your evening meal. You will need to consider staying close to the hotel so use a local establishment.
- 10.00pm You are in a local restaurant near the Tiergarten Hotel. Document your meal with the minidisc recorder. Remember, you will need to be back to your hotel by midnight.
-

69

- Midnight You have arrived at the Tiergarten Hotel in Berlin. If you have a safe empty it of its contents. You will be leaving for Prague very early in the morning. Go to your room and label all mini-discs. Transfer all still images from the camera to the laptop. Burn all images on to a CD. Make sure you have packed your equipment.
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Prague Itinerary: Saturday 12th June

70

- 5.30am Wake up. You are at the Tiergarten Hotel. Take a shower and be ready to check-out. You should be ready to eat breakfast at 6.00am if it is served early. The journey by train to Prague is approximately 5 hours. Provisions are therefore required for your journey. Take them from the tables.
- 6.45am You are checking out of the Tiergarten Hotel. You need to get to the Zoological Gardens for 7.00am. Use the U-bahn stop at Turmstrasse.
-

71

- 7.00am You have arrived at the Zoological Gardens in Berlin. The train that you need is the Berlin to Praha, Zug 171, Wagon 258 seats 65/66. Your train will leave at 7.35am. The train journey is five hours. You will have time to update your diaries. Document the travel experience.
- 12.30pm You should have arrived at the Prague Holivice station. You should now purchase a three day pass for the metro.
-

72

- 12.30pm You arrive at Prague Holivice station. You need to go to your hotel. Take the metro C south to Florenc then the line B to Namesti Republiky. Once at Namesti Republiky turn left on to Na Porici then right on to Havlitzkova until you arrive at the Tulip Inn, Hybernska 42.
- 2.00pm Check-in and freshen up. You should aim to be out of the hotel by 3.00pm. You need to make sure that you have a timetable for the airport bus. The hotel may have a one. This is for later use.
-

73

3.00pm You are leaving the Tulip Inn in Prague and heading to the Old Town Square. The journey is short and all travel in Prague will be on foot. Find a place to eat and have a drink. Establish a number of vantage points around the square.

4.00pm Leave the Square and head to Charles Bridge. Continue along Starometska and then along Klementinum which is straight ahead and around the Clementium building.

74

5.00pm You are on the Charles Bridge in Prague. Explore the bridge for vantage points. Use your camera and record the people moving on it. Document the bridge performers. Give them some of your crowns in return.

6.00pm Continue over the bridge and look for a place to have your evening meal. When you have found a restaurant, document the evening meal with your mini-disc recorder.

75

8.00pm You are eating in a restaurant in Prague. Order a traditional meal. Include potato dumplings. Wash them down with Budvar beer.

11.00pm Head back to the hotel. Label all tapes and discs. Transfer all still images to the laptop and burn them to CD. Prepare all equipment for the following morning.

Prague Itinerary: Sunday 13th June

76

7.00am Wake up. You are at the Tulip Inn in Prague. You should prepare for breakfast. Breakfast should be taken at 8.00am. Take the opportunity to have a production meeting for the day ahead. Diaries should also be written up.

9.30am Leave the hotel and head towards Old Town Square. Time should be spent documenting tourist performances. Pay particular attention to the old clock. Tourists will gravitate towards it on the hour.

77

10.30am You are in the Old Town Square of Prague. Mingle with the tour groups. Listen in on a lecture. Document the experience. Film the group and their performances.

11.30am Choose a bar in the Square and take a seat. Order a drink. Establish a vantage point and set up your camera. Film the activity in the Square. Let the camera run for at least twenty minutes.

78

- 2.00pm You are now heading to Charles Bridge in Prague. Re-establish the vantage points and document the tourists as they cross it.
- 3.00pm Continue onwards to the Prague Castle taking any opportunity to capture appropriate material. Record the experiences of others.
- 4.30pm You arrive at Prague Castle. Record the views from the hill before continuing onwards to the Cathedral.
-

79

- 5.00pm You are exploring the Prague Castle. Listen to the conversations of tourists around you. Record them. Ask for their participation in your project. Document their smiles.
- 6.30pm Leave the castle grounds. Look for a place to have an evening meal. Find a traditional Czech restaurant and document the experience. Take the opportunity to make some diary entries.
-

80

- 8.00pm You are on your way to the Old Town Square in Prague. You are going via Charles Bridge. Record the sunset from the Bridge before returning back to your hotel.
- 9.30pm On arrival at the Tulip Inn take the opportunity to have a drink in the residents bar. Hold a conversation. Who are the residents?
-

81

- 11.00pm You are in the Tulip Inn, Prague. It is the final night of the trip. Make sure that all tapes, minidisks and CD's are labelled. Transfer all images from the day on to the laptop and burn them to CD ROM.
- Midnight Pack all of your belongings for the journey tomorrow. Your flight is in the evening. You will need to leave your luggage at the hotel for a few hours.
-

Prague Itinerary: Monday 14th June

82

- 8.00am Wake up. You are at the Tulip Inn, Prague. Prepare for breakfast.
- 8.30am You should now be at the table eating your final breakfast of the trip. Take the opportunity to take eggs and cheese for later snacking. Write up your diary entries.
- 9.30am Prepare to check out. You will be leaving your luggage at the hotel for a few hours. Take the cameras and continue the documentation.
-

83

- 10.00am You are leaving your hotel for the Old Town centre in Prague. Spend some time in the Square with particular emphasis on the clock. Find a vantage point to record the gathering at its base. Record the anticipation.
- 12.00pm Document the tourist reactions to the clock as it strikes midday. Further documentation should be continued around the square. Approach a group of tourists and ask for their participation. Capture their smiles.
-

84

- 2.00pm You are sitting in a horse drawn cart travelling around the streets of Prague. What are the names of the streets? Record the experience with still and digital camera.
- 3.00pm Take the opportunity to explore the back streets of Prague. Find a souvenir shop and purchase a model of the Prague clock. Place it with Little Eiffel, The Pis, Fat Collosio, Gaudi FAMILIA and The Brandenburg.
-

85

- 4.00pm You are in Prague on your final afternoon. Look for a bar and have a drink. Who else is in the bar? Record the ambience and the conversations in the space.
- 6.00pm Return to your hotel and check-out your luggage. When collected leave the hotel and go down Hybernska and back to the Namesti Republiky metro. Stay on line B until the terminus. Catch a bus to the airport.
-

86

- 8.00pm You are checking in at the BMI baby desk at the Prague airport. You should be looking for flight WW5684 to the East Midlands. You will be leaving at 8.55pm.
- 9.55pm You have arrived at East Midlands airport. Take a taxi and leave the East Midlands Airport for South Wigston.
- 10.35pm On arrival get out the taxi and step inside your home. Put the kettle on and have some tea.

Itinerary Notes

87: Itinerary Note 1

You will travel to seven European cities; in each city a variety of locations. In London: Buckingham Palace, the Houses of Parliament, Trafalgar Square. In Paris: Notre Dame, the Arc de Triomphe, the Eiffel Tower. In Brussels: The Grand Place, the Bruparck the Manneken Pis. In Rome: The Coliseum, the Spanish Steps, the Trevi Fountain. In Barcelona: the Sagrada Familia and La Ramblas. In Berlin: the Brandenburg Gate, the Berlin Wall, the Reichstag. And finally, in Prague: The Charles Bridge, Prague Castle, Old Town Square.

88: Itinerary Note 2

Before you embark on your journey collate a number of travel phrases. These will aid you in your exchanges with the local tourist workers and other tourists. The languages you will need to consider are as follows: French, German, Italian, Spanish and Czech. Compose a list that is pertinent to your travel. Name your strategy or simply call it 'Franca Lingua'. Record each exchange and cross it off your list.

89: Itinerary Note 3

The itinerary for each city covers two days. Day one will be a travel and orientation day and entails a flight or a train journey to the city. The continuing journey to your accommodation will utilise the local bus or metro services. Document this part of the journey with your mini disc recorder and later in your diary. During day two you are advised to take part in tourist activities such as the bus ride, the cable car and the horse and cart rides. Document each experience.

90: Itinerary Note 4

Utilise every waking hour for your project. Leave no wasted opportunity. Every aspect should be documented accordingly. Take also the opportunity to collate any found materials such as flight documentation, boarding passes and sick bags. Keep them together in your itinerary container. Your daily diaries, as indicated by your itinerary, should be written at specific times during the trip. Attempt to adhere as much as possible to your itinerary. Deviation is only acceptable if it yields material appropriate to your project.

91: Itinerary Note 5

Your arrival day will be an orientation day. Each site in each city must be visited. You will assess vantage points, tourist numbers and any other issues pertinent to day two. During the orientation day cameras will be on hand for use when the opportunity arises. The mini disc recorder will also be available to capture street sounds, travel sounds and most importantly, tourists in situ. Pay attention to possible eateries on this day. The information will be useful for the scheduled breaks contained in your itinerary.

92: Itinerary Note 6

The second day in each city will be devoted to the capturing of material. Your core documentation will come from a variety of key sites popular with tourists. While at these sites, document the many varied smile performances. Interact with tourists and ask them to perform their own smiles for you. Document each one. Document also the photographers as they document each other and their surroundings. Make a note of the various stances used. Create taxonomy and evaluate the postures.

Useful Phrases

93: Useful Phrases 1

English: Could you tell me the way to...?

French: Pouvez-vous m'indiquer le chemin pour aller à...?

Italian: Come si fa per andare a...?
(komay see fa pair andaray a)

Spanish: Podría indicarme el camino a...?
(Podria eendeekarmay el cameeno a...).

German: Können sie mir sagen, wie ich nach ...komme?
(kurnen zee meer zahgen vee ish nakh ...komm-uh).

Czech: Mohl/mohla byste mi říct, kudy se jede do...?
(mohul/mo-hla bisteh me rjeetst koodi she yedeh do...).

94: Useful Phrases 2

English: Hello (good evening), how are you?

French: Bonjour (bonsoir), comment allez-vous?

Italian: Buongiorno (buonasera), come stai/ sta?
(bwonjorno [bwonasaira], komay sty/ sta).

Spanish: ¡hola! (buenas tardes) Cómo está?
(ola [bwenass tardess], cómo está).

German: Hallo (guten Abend), wie geht es dir/Ihnen?
(hallo [gooten ahbent], vee gayt ess deer/eenen).

Czech: Dobrý den (dobrý večer), jak se máte?
(dobree den [dobree vetcher], yuk she mahteh).

95: Useful Phrases 3

English: Do you have a safe?

French: Avez-vous une coffre?

Italian: Ha una cassaforte?
(a oona casafort-ay).

Spanish: ¿tiene una caja fuerte?
(tyaynay oona kaHa fwertay)

German: Haben sie eine Safe aufbewahren?
(hahben zee ine-uh safe owf-bevahren).

Czech: Máte sejfú?
(mahteh -----).

96: Useful Phrases 4

English: Can you recommend a restaurant?

French: Pouvez-vous recommander un restaurant?

Italian: Mi può consigliare un ristorante?
(mee pwo konseel-yaray a reestorantay)

Spanish: ¿Puede recomendarme algún restaurante?
(Pwayday recomendarme algoon restowrantay).

German: Können sie ein Restaurant empfehlen?
(kurnen zee ine restaurant empfaylen).

Czech: Můžete mi doporučit nějakou restauraci?
(moozheteh mi doporootchit nyayukoh restowratseh).

97: Useful Phrases 5

English: Can I pay by credit card?

French: Est-ce que je peux payer par carte de crédit?

Italian: Posso pagare con una carta di credito?
(posso pagaray con oona carta dee credito?)

Spanish: ¿Puedo pagar con tarjeta?
(pwaydo pagar con tarHayta)

German: Kann ich mit Kreditkarte bezahlen?
(kann ish mit kredeet-kart-uh betsahlen).

Czech: Mohu platit platební kartou?
(moohoo plutyit plutebnyee kartoh).

98: Useful Phrases 6

English: Another beer, please.

French: Encore une bière, s'il vous plaît

Italian: Ancora una birra, per favore.
(ankora oona beer-ra, pair favoray).

Spanish: Otra cerveza, por favor.
(otra thairbaytha, por fabor).

German: Noch ein Bier, bitte.
(nokh ine beer, bitt-uh).

Czech: ještě jedno pivo.
(yeshtyeh yedno peevo).

99: Useful Phrases 7

English: I would like to leave this in your safe

French: Je voudrais metre ceci dans votre coffre

Italian: Vorrei lasciare questo in cassaforte.
(vuh-ray lasharay kwesto in cassafort-ay).

Spanish: Quisiera guardar esto en la caja fuerte.
(kees-yaira gwarda esto en la kaHa fwertay).

German: Ich hätte gerne ich würde das gerne in Ihrem safe
aufbewahren.
(ish hett-uh gairnuh ish vurduh daz gairnuh in irim safe owf-bevahren).

Czech: Chtěl bych si tohle uložit ve vašem sejfu.

100: Useful Phrases 8

English: Thank you (thanks); no thanks

French: Merci.; Non merci

Italian: Grazie ; No grazie.
(gratzee-ay)

Spanish: Gracias; No gracias
(grath-yass).

German: Danke; Nein danke.
(dank-uh; nine dank-uh)

Czech: Děkuji vám (díky); ne, díky (dyekoo-yi vahm [dyeeki];
neh, dyeeki).

Appendix 8: Soundtrack audit

Soundtrack Audit and Instrumentation

	Instrumentation	Description	Key	Type	Sound Time
001	Guitar / Brass / Cello / Drums / Keys / Piano	Song structure / form with rhythm and brass melody - 4/4 time	Minor	Indie-Song	Metronomic
002	Bass string / synthetic voice	Adagio / ambience	Minor	Ambience	Non-metronomic
003	Piano / cello / viola /	Rhythmic piano and string 3/4 time. Up tempo	Minor	Filmic - Mystery	Metronomic
004	Piano / synthetic / string pad	Adagio piano led. Epic. Minor key.	Minor	Filmic - Epic	Non-metronomic
005	Synthetic rhythm / tone	Percussive / up tempo / minimal	Atonal	Rhythm	Metronomic
006	Synthetic rhythm / ethereal pad	Percussive / up tempo / minimal /	Major	Rhythm	Metronomic
007	Piano / cello / violin / synthetic voice	Filmic / Nyman	Major	Filmic - Period	Metronomic
008	2 Guitars / viola / synthetic voices	Rhythmic / mid pace 4/4 time / string lead	Major	Song - Indie	Metronomic
009	Industrial atonal synthetic voice	Metallic / warp / dissonance	Atonal	Filmic - Horror	Non-metronomic
010	Violin / synthetic / slide guitar / picked guitar / cello	Song structure / 4/4 time	Major	Song – Alt folk	Metronomic
011	Stings / piano / guitars / flute	Song structure / 4/4 time mid pace / arpeggio's	Major	Song – Alt Folk	Metronomic
012	Electric guitar / mellotron / various guitars / synthetic voice	Song structure / 4/4 time Rock	Major	Song - rock	Metronomic
013	Various guitars / synthetic voices / tinkle percussion	Song structure / 4/4 time Adagio pace	Minor	Song – Alt-country	Metronomic
014	Two synthetic voices	Ambience	Minor	Ambience	Non-metronomic
015	Synthetic voice	Bell like playing xmas carol	Minor	Ambience	Non-metronomic
016	Two synthetic voices / percussion	Intense / rhythmic / percussive 4/4 time / bass	Minor	Filmic - Suspense	Metronomic
017	Three synthetic voices	Ambience / bubble / mystery	Minor	Ambience	Unmeasured
018	Two synthetic voices	Rhythmic / melody / synthetic / picture box	Minor	Filmic - Mystery	Metronomic
019	Synthetic voice	Atonal / ambient	Atonal	Ambience	Unmeasured
020	Synthetic voice / bells	Bells with long reverb / ambience	Minor	Ambience	Unmeasured
021	Xylophone / pad	Rapid arpeggio on xylophone with pad	Major	Filmic - drama	Metronomic
022	String quartet / synthetic voice	Nyman / 4/4 time / string led / epic / Adagio	Minor	Filmic - Epic	Non-metronomic
023	Accordion / piano arpeggio / synthetic pad	Latin / allegro / traditional with ambient elements	Minor	Filmic - Foreign	Metronomic

024	Piano	Adagio / minor / arpeggio with simple melody	Minor	Filmic - Drama	Non-metronomic
025	Piano / synthetic pad	Adagio / piano led with ambient pad and top synthetic voice	Minor	Filmic - Drama	Non-metronomic
026	Synthetic voices	Drops / tone / industrial	Atonal	Ambience	Unmeasured
027	Synthetic voices	Dance with dark overtones	Minor	Song -Dance	Metronomic
028	Xylophone / cello/ /synthetic voices	V Adagio ambient / string led	Minor	Song - ambience	Non-metronomic
029	Piano / synthetic voices	Adagio / ambient / song form / odd timing	Minor	Filmic - drama	Non-metronomic
030	String / synthetic voices	Filmic / ambience / Adagio	Minor	Filmic - Epic	Non-metronomic
031	Piano	Spiritual / gospel / piano 1-4-5 progression	Major	Song – Spiritual	Metronomic
032	Synthetic voice	Adagio / synthetic voice / Bladerunner - filmic	Minor	Filmic - Space	Unmeasured
033	Synthetic voice	Repetitious synthetic voice / rhythmic / ethereal	Minor	Filmic - Space	Metronomic
034	Two synthetic voices	Mysterious / synthetic / Adagio / epic	Minor	Ambience	Non-metronomic
035	Tow synthetic voices / piano	Mysterious / Adagio / rhythmic / percussive	Minor	Filmic - Mystery	Non-metronomic
036	Synthetic voice	Bladerunner / filmic /	Major/ modal	Filmic - Space	Unmeasured
037	Synthetic voice / strings / xylophone / accordion	Traditional / up tempo / synthetic mix / song form 6/4 timing	Minor	Filmic - Foreign	Metronomic
038	Electric piano / synthetic voices / pad	Adagio / epic / filmic / ambience / ethereal	Minor	Song - indie	Non-metronomic
039	Cello / xylophone / piano	Period costume drama / string led / 3/4 timing	Minor	TV theme	Metronomic
040	Synthetic voices	Pulsing synthetic voice / percussive / up tempo	Major	Rhythmic	Metronomic
041	Found sound / synthetic voice	Estonia anthem / 3/4 timing / mid tempo / synthetic voice	Major	Anthem	Non-metronomic
042	Found sound / synthetic voice	Latvia anthem / synthetic voice / up tempo 4/4 timing	Major/ Minor	Anthem	Non-metronomic
043	Found sound / synthetic voice	Lithuania anthem / 4/4 timing / synthetic voice	Major	Anthem	Metronomic
044	Xylophone / piano / bass / synthetic voice	Up tempo / 8/8 timing / TV theme	Major	TV theme - sitcom	Metronomic
045	Spanish guitar / string pad / synthetic voices	Spanish / percussive arpeggio / Adagio / minor	Minor	Filmic - drama	Non-metronomic
046	Found sound / synthetic voice	Italian anthem / pulsing synthetic voices	Minor / Major	Anthem	Non-metronomic
047	Found sound / synthetic voice	Spanish anthem / drone	Major	Anthem	Non-metronomic

048	Ac bass / violin / cello / Rhodes / synthetic voice	Filmic / melancholic / string led	Minor	Filmic - Drama	Non-metronomic
049	Drums / synthetic voices / xylophone / keys / strings / bass string	Song form / cello rhythmic pulse / percussion	Minor	Song - Indie	Metronomic
050	Synthetic voice	Adagio / ambience / drone	Minor	Ambience	Unmeasured
051	Xylophone / accordion / viola / synthetic voices / bass string	Allegro / 6/8 time / filmic / accordion & xylophone led / Nyman	Major	Filmic - Period	Metronomic
052	Bass / clarinet / harpsichord / drums / trombones / synthetic voice	Filmic / mid pace / percussive / epic	Major	Filmic - Period	Metronomic
053	Oboe (reversed) / synthetic voice	Allegro / arpeggio from reversed oboe / ethereal	Major	Ambience	Unmeasured
054	Acoustic bass / clarinet / electric guitars	Allegro / drums / 4/4 time / mid pace	Minor	Song - Indie	Metronomic
055	Electric guitars / marimba / bass / string	Allegro / drums / 3/4 time / mid pace / epic	Minor	Song - Indie	Metronomic
056	Drums / bass / guitars / string	Allegro / Franz F / song form / drums / 4/4 time	Major	Song - Indie	Metronomic
057	Various Brass/ percussion / cello / string pad / viola	Filmic / Lord of the Rings / Epic / Adagio	Minor	Filmic - Epic	Non-metronomic
058	Double bass / horns / spiccato cellos	Filmic / epic / percussive / Nyman	Major	Filmic - Drama	Metronomic
059	Clarinet / pizz violins / pizz contra bass	Filmic / Hitchcock / mid tempo / rhythmic	Minor	Filmic - Mystery	Metronomic
060	Oboe / synthetic voice	Filmic / ambient / ethereal	Major	Ambience	Non-metronomic
061	Cello / piano	Filmic / Amelie	Minor	Filmic - Period	Non-metronomic
062	Piano / xylophone / choir	Song form / Allegro	Major	Song - Indie	Metronomic
063	Piano / choir / cello	Filmic / epic / rhythmic	Major	Filmic - Drama	Metronomic
064	Piano / horns	Filmic / John Barry / mid tempo / epic	Minor	Filmic - Epic	Non-metronomic
065	Piano / synthetic voice	Filmic / epic / 3/4 time	Major	Filmic - Drama	Non-metronomic
066	Clarinet / synthetic voice / harpsichord / bass / bassoon	Filmic / Nyman / up tempo / rhythmic	Minor	Filmic - Suspense	Metronomic
067	Piano	Allegro / odd blues / melody and chords	Major	Song – Alt country	Non-metronomic
068	Piano / Percussion / horns	Adagio epic / filmic	Minor	Filmic - Epic	Non-metronomic
069	Piano	Melody and chords / response to London / minor	Minor	Filmic - Period	Non-metronomic
070	Piano arpeggio / Synth drone / choir	Filmic / horror / little movement / semi-tones / piano arpeggio lead	Major	Filmic - Horror	Metronomic
071	Piano / synthetic voice / oboe	Melancholy / minor / piano lead / subtle synthetic drone	Major	Filmic - Period	Metronomic

072	Synthetic rhythm track / synthetic voice	Dance pulse / groove	Major	Song - Dance	Metronomic
073	Various synthetic / drum tracks	Allegro / Dance track	Minor	Song - Rock	Metronomic
074	Synthetic voice	Ambience	Atonal	Ambience	Non-metronomic
075	Synthetic voice	Ambience	Atonal	Ambience	Unmeasured
076	Synthetic voice / anthem	Czech Anthem	Major	Anthem	Non-metronomic
077	Anthem / synthetic voice	Europe Anthem	Major	Anthem	Metronomic
078	Anthem/ synthetic voice	French Anthem	Major	Anthem	Non-metronomic
079	Anthem / synthetic voice	British Anthem	Major	Anthem	Unmeasured
080	Anthem / synthetic voice	German Anthem	Major	Anthem	Non-metronomic
081	Drum / Percussion	Allegro / rhythmic	Percussive	Filmic - War	Metronomic
082	Drum / Percussion	Allegro / rhythmic	Percussive	Filmic - War	Metronomic
083	Drums / strings / synthetic voice / harp	Song form / epic / mid pace	Major	Song - Indie	Metronomic
084	Drums / brass	Rhythmic	Discordant	Filmic - War	Metronomic
085	Bells with effects	Ambience	Atonal	Ambience	Unmeasured
086	Drums / Brass / Choir	Epic Film	Minor	Filmic - War	Metronomic
087	Acoustic Guitar / Piano	Mid pace / semi tone decent	Minor	Song – Alt Folk	Metronomic
088	Piano / Ac guitar / synthetic voice / glock	Mid pace / waltz / filmic – John Barry	Major	Filmic - Drama	Metronomic
089	Piano	Filmic / Adagio / 2 chords	Minor	Filmic - Drama	Non-metronomic
090	Drums / Electric Guitar / Accordion	Alt rock / Allegro / song	Major	Song - Indie	Metronomic
091	Accordion / metro	Besame Mucho busker	Minor	Song - Found	Metronomic
092	Violin / singing	Metro busker on metro	Major	Song - Found	Metronomic
093	Accordion / guitar	Buskers on Rome metro	Minor	Song - Found	Metronomic
094	Guitar	Busker in Barcelona	Minor	Song - Found	Metronomic
095	Percussion	Buskers around Eiffel	Percussion	Rhythmic	Metronomic
096	Voice / Guitar / Violin	Buskers on Berlin metro	Minor	Song - Found	Metronomic
097	Marching band	Allegro march, London	Major	March	Metronomic
098	Marching band	Allegro march, London	Major	March	Metronomic
099	Silence	Silence	Silence	Silence	Silence
100	Silence	Silence	Silence	Silence	Silence

Appendix 9: The many forms of the *4 Walls* database

Artist's Audio Book	School of Art and Design, University of West of England, Bristol (The Sitting Room exhibition)	August – Sept 2007
Artist's audio book	Winchester Gallery, Winchester School of Art (The Sitting Room exhibition)	July – August 2007
Artist's video	Deviant Festival, Sweden	July 2007
Radio broadcast	Artradio, Cornerhouse, Manchester	June – August 2007
Sonic arts festival	Victoria Baths, Futuresonic07, Manchester	May – June 2007
Artist's video	The Projection Gallery / Seven Seven Contemporary Art, London (Projektar)	Feb – March 2007
Artist's audio book	The Permanent Gallery, Brighton (The Sitting Room exhibition)	Jan – Feb 2007
Artist's audio book	Alsager Arts Centre (The Sitting Room exhibition)	Nov – Dec 2006
Artist's video	The Big M, (ISIS Arts) Woodhorn, UK	Nov – Dec 2006
Artist's video	Liverpool Biennial, (The Projection Gallery)	Nov – Dec 2006
Artist's video	BBC Big Screen, Manchester	Nov – Dec 2006
Installation	The City Gallery, Leicester	April – May 2006

Appendix 10: The kiosk comments

Date/time	First Name	From	Age	Sex
22/08/2007 11.27	Stickerboy&Stickergirl	The Cosmos	0	Female
Just back from Paris, is this site on the net? You should definitely consider uploading it if not!				
13/08/2007	Susan Rice	Shannon Co. Clare	Fab 4	Female
Hi Stuart and Lisa. Such as fab exhibition! Really well put together... Thoroughly enjoyed it and one of the most interesting exhibitions I've seen in ages...				
13/08/2007	Steve	Fort Bragg, California	54	Male
Enjoyed your work. Found some interesting intricacies. Those awkward spaces before the taking of the pictures and when it actually happens. Heightened sensibilities of being in a special place and making a special memory and being quite conscious of both. Also got a sense of the fragility and sweetness of the people in your video. Touching. Thank you.				
20/07/2007	Aisling Rice	UK	35	Female
Very interesting, particularly enjoyed 'speed ghosts'. Reading your diary reminded me of writing my own journal whilst travelling myself. Well done!!				
19/07/2007	Grace	Limerick	56	Female
Very interesting				
19/07/2007	Jimmy	Limerick	58	n/a
Well done. Good show!				
05/07/2007	Clodagh	Limerick	5	Female
Hello Stuart. I like you exhibition at Belltable. Its great for a 5 year old to be able to look at it.				
05/07/2007	Karl Wallace	Limerick	36	Male
Stuart, you have done a great job – Excellent Excellent				
28/04/2007	Stephen Kelly	Waterford	14	Male
Hey great job with the exhibition!				
28/04/2007	Mailo Power	Waterford	46	Female
Hi Stuart and Lisa, great to meet you both today with your beautiful baby daughter. Your work has been an inspiration. Research has always been a part of my own practise, at times I get lost in my own journey as I try to make sense of my work. Your work has inspired me to realise that the journey simply 'is'. It doesn't have to be anything, just the reality of day to day provides a rich canvas of life consisting of everyday images, text and dialogues... thank you for you time. Enjoy the sunshine, Mailo ☺				
18/04/2007	Ian Butler	Waterford	17	Male
Enjoyable!!!! I liked the music.				

20/03/2007	Eleanor	Waterford	Not telling	Female
Very engaging. I only stopped in for a quick look (my usual in and off again) but once I sat down at the computer something strange happened..... It's compulsive.				
26/05/2006	Rich	Leicester	39	Male
Hypnotic. Mesmerising. Where did the last hour go?				
23/05/2006	Robin	Leicester	18	Male
I think it's a lovely idea, the whole exhibition. I like the whole idea of it being interactive, it's not every gallery / exhibition / day that you sit in front of a computer. ☺				
19/05/2006	Lorna	Leicester	24	Female
I loved all the Paris stuff, been there twice and love it, bought good memories. This has made me want to travel round Europe. If only I was rich!				
17/05/2006	Elaine	Leicester	46	Female
I loved the moving images, really liked the Eiffel reflection. The smiles by the Moores, Liverpool, made me laugh out loud. A great piece of work Stuart.				
06/05/2006	Joanne	Leicester	33	Female
Great exhibition and gave me lots to think about as a photography & video student. Loved the work surrounding tourism etc and I know I will remember some of the themes when I am next travelling.				
04/05/2006	Mark	Leicester	31	Male
You've made me believe computer programmers could possibly become artists too! Great work – a wonderful collection of stuff.				
03/05/2006	Amanda	Liverpool	40+	Female
I enjoyed this but feel you should try to learn a bit of the language of other countries you visited, e.g., in Brussels, Flemish and French, because even if they answer you in English, they will be surprised and pleased you made the effort. Ik hou wet sprecht nederlands... Too much smiling gives one a face ache. Especially enjoyed visiting Barcelona, Berlin and Prague with youse as hav not been there yet. Would like to now names of good/bad breakfast hotels so as to know which ones to avoid. CHEESE!				
22/04/2006	Louis	Wigston	13	Male
A cool thingy to behold!				
22/04/2006	Josie	Wigston	10	Female
It was cool!				

Appendix 11: Critical text for *3 Piece Suite* exhibition at The City Gallery, Leicester, April - May 2006

The Inward Tourist (2006) by Jonathan Willett

In the Leisure & Tourism industry the phrase ‘inward tourism’ refers to people who tend to explore their own backyards. Instead of travelling overseas they visit sites of national significance or rediscover places of local interest that were previously overlooked. Stuart Simpson takes inward tourism a step further by embarking on an odyssey of the imagination that leads us along European boulevards, neighbourhood avenues and the memory lanes of the photo album. As inward tourists, visitors to *3 Piece Suite* explore the gallery space as memento, the bits and pieces of everyday life recomposed in the art of memory.

At first sight *Smile: Formaggio con Queso* is a journey outwards into a distinctly European territory but as the piece unfolds the viewer experiences the inner geography of the tourist’s imagination. We encounter the act of tourism as a sideshow to the main attraction, the art of documenting oneself in the performance of sightseeing. Random sequences, snapshots and glimpses, continually reroute the viewer through short cuts and detours in the tourist landscape. What really travels in *Smile* are signs in all their cultural mobility, reframed and recombined in a moving postcard of the tourists gaze. The *Kiosk* will supplement the piece as the artistic process travels beyond the installation, allowing the public to play with the digital components of *Smile*, including the diaries, notes and maps from the field trip.

4 Walls literally brings us back home. The viewer becomes an armchair tourist, a voyeur looking out from a domestic interior onto aspects of the surrounding neighbourhood. We are reminded of James Stuart’s inquisitive gaze in Hitchcock’s *Rear Window* or *The Fast Show*’s comic character *Michael Pane ‘nosey neighbour’*. The curtain twitch becomes a kind of neurotic condition for individuals who have retreated into ‘the safety of their own homes’. The *4 Walls* narrative reflects an atmosphere of suspicion and distrust that is projected from the security of the home onto an uncertain, unpredictable outside world. In a subtle movement between place and imaginary space, *4 Walls* represents the erosion of neighbourliness and the side effect of self confinement. Margaret Thatcher’s now infamous proclamation ‘there is no such thing as society only individuals and their families’, echoes around *4 Walls* as an allegory for the disintegration of community in the 1980’s and its subsequent resurrection in signs: television as a window on the world, where *Neighbours* are now safely confined to an Australian soap.

The Slide Show completes the trio of works that make up *3 Piece Suite*. In *The Slide Show* the artist portrays himself as a tourist in his own and other people’s lives. A process of self discovery and self recovery unravels in the narrative, as the family photograph becomes a raft upon which we sail out into a personal and collective sea of memory. What is retrieved is sometimes private and sometimes a public document of the act of re – membering, the shared ritual of piecing things together, of *making* sense. The autobiographical slides into the cultural and back again, a *Slide Show* of self portraits and a portrait of the self, as a collection of social fragments.

In *3 Piece Suite* memory and place are inextricably linked to a sense of identity. But like the restless tourist the self is always on the move, formed and reformed from the substance of new memories and experiences. There is something nomadic about life whether or not we are predisposed to travel because by its very nature it is always changing. Memory is just the souvenir of ‘having been there’, or should I say *souveneer*, the surface that fluctuates between documentation, situation and experience: ‘My image is a picture that can never be taken’.

Appendix 12: Exhibitions of *Smile: Formaggio con Queso*

SOLO EXHIBITIONS

3Piece Suite (April – May 2006) The City Gallery, Leicester, UK

Smile: Formaggio con Queso (March – May 2007) Garter Lane Arts Centre, Waterford, Ireland

Smile: Formaggio con Queso (June - August 2007) The Belltable, Limerick, Ireland

Smile: Formaggio con Queso (January – February 2008) The Bonington Gallery, Nottingham, UK

Smile: Formaggio con Queso (April – May 2008) Dunamais Art Centre, Co. Laoise, Ireland

Smile: Formaggio con Queso (June - July 2008) The Courthouse, Co. Wicklow, Ireland

FESTIVAL

Smile: Formaggio con Queso (Nov 2006) TULCA Contemporary Arts Festival, Galway, Ireland

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