Acoustic Commons

The Acoustic Commons is a small cooperation project co-funded by the Creative Europe Programme of the European Union.

⊙ At South Walney Nature Reserve with warden Sarah Dalrymple 27/11/2019, PS

Meeting of Partners #1

25-29 November 2019

London → Lancaster → Ulverston (5 hours)

Soundcamp

Dawn Scarfe, Grant Smith, Sam Baraitser Smith

Aix-Marseille → Manchester → Ulverston (12 hours)

Locus Sonus

Peter Sinclair, David Bouchet, Grégoire Lauvin, Stéphane Cousot

Ljubljana → Venice → Manchester → Ulverston (36 hours)

CONA

Irena Pivka, Brane Zorman

Ulverston / Barrow-in-Furness → Ulverston (0.25 hours)

Full of Noises

Glenn Boulter, Andrew Deakin

Brighton → London → Preston → Ulverston (10 hours)

Evaluation

Angus Carlyle

London → Birmingham (trains down)

Audience Development

Angharad Cooper

'The Sir John Barrow Monument', Ulverston.

> prominence, oversight, visibility, monumentality vs. invisible, low, unobtrusive, undercommons > open microphone network, (small) standing stones, limestone pavement. p26.

12:43	Ulverston Station: Soundcamp - Dawn, Grant, Sam arrive
13:00 - 14:00	Swarthmoor Hall: Lunch
14:00 - 17:00	Ulverston: Preparation or walk from Ulverston

◎ Path down from the monument towards Ulverston, dusk. SBS

18:00 - 19:00	Swarthmoor Hall kitchen: Dinner (couscous) - SC and FON to prep - will serve late for partners arriving in the evening
19:00 - 20:00	Ulverston Station: CONA and Locus Sonus arrive, FON to collect from station

Harissa:

Grind together in a mortar: garlic, salt, paprika, cumin, fennel seeds, black pepper, root ginger. Mix in: olive oil, lemon juice.

> 'Living and working together' (Japanese term: reference from Angus Carlyle)

    This was our first chance to meet as a group, and we were all keen to avoid the usual format of sitting in generic spaces, staring at projectors and flip charts. Walking and talking became the two pillars of the week, along with shared meals and discussion spaces. As an important site in the founding of the Quaker movement, Swarthmoor Hall seemed like an interesting place to try this out. Despite the conspiring forces of canceled trains, air traffic control strikes, phantom taxis and general Cumbrian weirdness, (almost) everyone found their way to the 16c mansion that was our base for the week. The transition from the project existing solely in skype windows and dropbox paper docs to a creaky old building full of real people felt important and exciting. Was this what Creative Europe meant by a 'multi-lateral encounter'?

Swarthmoor Hall
Walking & Talking (1), GB

10:00 - 13:00

Grizedale Forest: Travel via minibus. Walk 1: Forest trails - circular walk from the visitor centre. Informal discussion.

(...ins and outs - political / aesthetic - of intervening in wild places, industrial forests...)

'differing, failing bodies getting into nature (as opposed to assumptions that everybody has an able body) - acknowledging that the open microphone network can address this
> Jasper Ridge Biological Reserve people using Birdcast to maintain a relationship with the site and becoming citizen scientists (remote bird counts and bat counts assissted by algorithmic listening) and VIP streamers.'

Conversation between Grant Smith and Angus Carlyle

Streams in contexts where ppl are indoors though illness or for other reasons- the idea that access to the sounds of outside environments has physical/mental health benefits.
> Japanese term 'Shin-rin-Yoku': a belief in the health benefits of 'bathing in the atmosphere of the forest.'

Conversation between Peter Sinclair and Dawn Scarfe

Venturing away from the Furness Peninsula to Grizedale Forest provided the classic Lake District visitor experience via a sodden walk up to a rain-obscured Carron Crag, the highest point in the forest (and potential streambox site) at 314 metres. The route was atmospheric and incredibly quiet – the usual flow of mountain bikers and walkers were nowhere to be seen. Passing through parts of the sculpture trail and areas of dense forest with Peter's beacon-like hat leading us forward, it was suggested that if the walk was a film, it would be half Etre et Avoir, half The Revenant. The stillness of the forest was a welcome breath of fresh air after the journey; a high speed minibus chase through winding lanes and tiny hamlets causing three near-fatalities and an outbreak of mass travel sickness. Extra points were awarded for the driver's' Hotline Bling / James Turrell-influenced lighting scheme.

Grizedale Forest
Walking & Talking (2), GB

Grégoire Lauvin (in poncho) et al by the OS triangulation point, PS

Snow melts quickly in Barrow due to more salt in the air (on the coast). AC: takes salt tablets for hydration while running, but has a concern that sodium increases fluid pressure of the inner ear which can worsen Ménière's disease (symptoms include dizziness and hearing loss).

Conversation between Glenn Boulter and Angus Carlyle

13:00 - 14:00   Grizedale Visitor Centre Cafe: Lunch

14:00 - 17:00   Grizedale, The Yan: Session 1 led by evaluator Angus Carlyle helping us to define the partnership and how the project fits in and objectives / intro to organisations. Return to Swarthmoor Hall via minibus

◎ Evaluation meeting, PS

Evaluation Meeting: Looking at the Application Objectives

Full of Noises, Locus Sonus and Soundcamp all introduced themselves.

Objective 1. Grant Smith suggested that the objective already contained within its terms a

question about what it might mean to engage with the "European" landscape. There was recognition that from many perspectives, there is something significant in this language, especially in a time where that geopolitical definition is undergoing change, a change that is liable to continue for its duration.

Peter Sinclair, responding to the suggestion that to approach this notion of the European might involve attempting a distribution that corresponded statistical mapping of the continent, said that the reality can be very different. One aspect of this difference is the extent to which two microphones placed in close proximity – 50 yards apart – may reveal entirely different dimensions of place, conversely, microphones situated at a great distance from each other might project entirely different characteristics to the stream. Perhaps, Peter wondered, it might be better to think, not in longitude and latitude, but in taxonomic terms – or even to think about the kinds of content rather than microphone placement. This might mean a shift to thinking of streams from a cultural point of view. Certainly, there was broad agreement that the conceptual freight in this objective needs unloading and unpacking.

The expression "cultural and environmental heritage" that appears in Objective Three was related to the discussion to the definition of European in Objective One. Grant revealed that this expression was one that had been developed – in part – during a presentation in Malta which he and Maria Papadomanolaki had delivered in relation to a local stream.

Peter reminded us that those who have managed a permanent stream tend to have historically done so in conditions where it is up to them to determine where the microphone is located (this point relating to the aspirations in Objective One and Objective Three to pursue more thematic concerns).

A broader understanding of the permanent streamers motivations to establish and maintain their streams and their intentions to develop it are important areas that need to be explored. Glenn indicating that precisely this kind of understanding – capturing what it is that encourages people to establish a stream – would be very important to gather for the Acoustic Commons project since it could track the changes that the four parties working together have effected.

From the opposite perspective, one still perhaps focused on Objective Two and its emphasis on digital tools, there is a parallel need to know more about how the streams are being used. Grégoire Lauvin is currently conducting a research project on just this question. There will be analysis of servers but also questionnaires that will be built into the app and the website and that will accompany other kinds of communication. There is evidence that people are currently using the streams for diverse purposes, including incorporating them into music making, but Grégoire's research will help substantiate this and, Peter suggested, the collaborators should also be encouraging those who use streams to feedback.

This discussion – of feedback returning to Locus Sonus and others – prompted Grant to say that he, Dawn Scarfe and Maria were very conscious of the considerable energies that streamers commit to the project, especially around the time of the Reveil broadcast. In terms of Objective Six's capacity building ambitions, there may be merit to considering 'giving something more back' to the streamers. One suggestion about this, inspired by Sam Baraitser Smith introducing a logo for the Acoustic Commons project, related to sending this streamers vitreous enamel plaques with the logo on that they could place in proximity to the stream.

Ultra-red: 'How to Hear in Common' in Baldauf, Anette et al 2016, pp188-191.

The discussion of the logo will take place with Angharad Cooper later in the week but touching on the subject today opened up a wider discussion about the term Acoustic Commons and how it is one that allies of the Soundcamp, such as Ella Finer, are using in their own work, such as her Acoustic Commons Study Group. Sam and Grant see potential in creating physical spaces in which to engage with streams.

Returning to the question of the digital tools in Objective Two, this was seen as an important stimulus to engage in a host of enhancements that have been discussed but not yet implemented. These included such things as stabilising the apps, switching from Google to Open Street Map API, harmonising the interface with accessibility recommendations. Glenn said that this was another of those occasions where a 'before and after' assessment can be presented to demonstrate the collective value of the award. Such positive changes can be part of a focused, purposeful public-facing dimension. These changes will, too, Grant argued, be part of what will deliver the project's aims to create resilient, future-proof and knowledge exchange and development.

Peter saw the January creative and technical workshop as an opportunity to establish a number of new streams and this subject will be a matter of discussion scheduled for later in the week. Glenn reminded us in terms of deliverables, Acoustic Commons is only committed to adding a further 8 – 12 streams.

Andrew Deakin talked about how one area of technical development that may be important in terms of Objective Five's desire to "increase awareness of technical and creative approaches" is the question of binaural recording and playback. This led to Dawn Scarfe, Andrew, Grant and Peter talking

The premise is to adopt an acoustic model in terms of what it means to work together – understanding sound as a movement between bodies and things, as a shared property: an acoustic commons...

I think what I'm really after is to nurture an approach to community that does not settle around questions of identity only, but rather emerges precisely as an in-between state or status, what Stavrides terms 'communities in movement'. I think this may start to open up a notion of citizenship in a productive manner, that is not so much founded upon belonging to a particular ethnic identity, or a related set of values based on homeland, but that arises between people according to the passion to be together. In the end, for myself, I'm focused on what is called 'planetary citizenship', as a form of collaborative citizenship, which is really the work of giving one's agency in support of others, and to recognise how one's agency is built from the support of others.

LaBelle, Brandon and Giuliana Fenech: 'The CounterText Interview', *CounterText* 5 (3), December 2019 pp271–289.

about whether there might be merit in extending this to ambisonic scenarios or whether this might be one of those dimensions that would be reserved for a bigger, later award. There was some agreement that, at the very least, questions of spatialisation (input and output) would reward exploration.

Glenn explained that the phrase 'land based' in Objective Four referred to organisations which have a remit in the territorial as a combination of ecology and heritage, such as National Trust, RSPB and The Forestry Commission. If these have a UK context, Peter referred to others within a French framework, such as the Parc National des Calanques (with whom Locus Sonus are to establish a stream in 2020) and the National History Museum, Paris. The possibility that partnerships with land based organisation could be beneficial in a number of different ways, including financial, instigated a discussion of how the stream might bring 'nature' closer in therapeutic settings, such as contributing to the project developed by someone Peter knows who is working with compositions for those with Alzheimer's disease. CyberForest's current work with streams and therapy was referenced. Matin Scaiff's work with children in and leaving care, who have been involved in setting up four off-grid streams in East Anglia, was also relevant.

There was a discussion of whether the Walney mic needed baffling against wind noise or whether the wind noise spoke of ecological validity (except, Andrew pointed out, the lower end energies do not parallel perceptual experience.)

Peter indicated it was important that the emphasis so far has to be reconsidered in the light of CONA's participation as the fourth partner when their's is an interest that accounts for transmission and broadcast arts which, though cognate, do not map entirely with the previous discussion. Grant

Return to Swarthmoor Hall in the minibus

Stéphane Cousot and Grégoire Lauvin get out Pi's

Glenn Boulter orders pizza

18:00 - 19:00

Syringe contact mic anecdote – Brane Zorman

mentioned that for all partners, the Creative Europe Small Grant has the imperative that its awardees extend their activities beyond 'business as usual'. Thinking about CONA led to consideration of what would be the extension to the quotidian that this grant would offer: Full of Noises saw benefits in how working together each individual exceeds the sum of its parts; Soundcamp saw an opportunity to project into the future rather than be reactive; this chance to overcome the purely responsive was also seen as a boon to Locus Sonus. All of these ideas connect to Objective Seven and, to a lesser extend to Objective Six.

Objective Eight was understood to constitute a commitment to dissemination. For Locus Sonus this will include a continuation of their successes at presentating at conferences. For Andrew and Glenn, during the cycle of the grant, their new commissions for Walney and Public Park in Barrow, will focus on streaming as a methodology and on engaging with the existing stream network.

Swarthmoor Hall kitchen: Dinner

10:00 - 13:00

South Walney Nature Reserve: Travel via minibus. Walk 2: Guided walk around the reserve with warden Sarah Dalrymple. Informal discussion.

Walney Salt Works discovered by chance in 1880s while digging for coal on the island. Plans for a small settlement abandoned when salt prices fell around 1900.

Sarah Dalrymple

Murmuration of 1000 knot (estimated) by the oyster farm

Having briefed the group to expect a fierce, sub-zero battle against the elements, the weather on Walney was unusually warm and welcoming. Warden Sarah Dalrymple of Cumbria Wildlife Trust led us on a walk towards the spit where the Walney open mic has been sited for the last 2 years, talking us through the reserve's history as an industrial site. Along the way, we were given an incredibly close up view of the grey seals as they appeared just off the shingle beach, following us for most of the walk. Watching them again from the Sealcam in the visitor centre, ideas were floated between Sarah and Locus Sonus that will hopefully be picked up during the workshops in January. Along with the impressive murmurations in the pools by the oyster farm, it was a rich week for wildlife, as various creatures continued to pop up; notably the crowd of piglets that scurried away from us on the way to Birkrigg and the startled cows and bats that appeared as I walked back to town through Swarthmoor's fields at night.

South Walney
Walking & Talking (3), GB

Engine sound out at sea that couldn't be located

Looking across towards Piel Castle from South Walney 27/11/2019, SBS

Grégoire Lauvin and Irena Pivka photographing Grey seals, South Walney 27/11/2019, SBS

13:00 - 14:00   Barrow Town Centre: Lunch

14:09   Barrow Station: Angus leaves (15:09: power down, trains cancelled, replacement bus)

14:00 - 17:00   Barrow, Cookes Studios: Session 1. Project Business facilitated by Glenn Boulter - working in smaller groups to discuss and share knowledge around finance / programme / management / communication. Return to Swarthmoor via Train

18:00 - 19:00   Swarthmoor kitchen or restaurant / pub in Ulverston: Dinner (Christmas music)

19:00 - 21:00   Swarthmoor Hall: Informal presentations, screening, sound pieces by participants, etc.

Maria Papadomanolaki: BELI ŠUM #3, performance at Centralna Postaja, Maribor, Slovenija, 20.11.2013.
https://www.youtube.com/watch?v=GiQvsAPHfZk

Brane Zorman performance with o! kult, Ljubljana 1983 [?].
https://www.youtube.com/watch?v=_2W-fU6-2SM


Peter Sinclair: The Orchestra (1984-1987). http://nujus.net/~petesinc/wiki/?page=The+Orchestra+%281984-1987%29.

Glenn Boulter: Barrow AFC Digital Residency 2008/09.
http://glennboulter.net/BAFC.html

Mtwara 20-11-2010 from takeoff and landing, Grant Smith (2010 -).
self-noise.net/takeoffandlanding/takeoffandlandingindex.html

Dawn Scarfe: Etchings, Video installation (2007).
http://www.dawnscarfe.co.uk/project_etchings
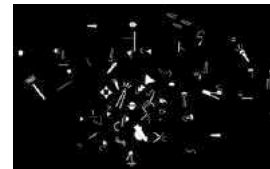
(Im)Possibilities live recording, Sam Baraitser Smith.
https://soundcloud.com/user-142793185/4-rusenor

The only way to deal with this is to make the conditions that you came with the object of study, and by that I mean the object of the transformation of being together. They are not just a thing that you are trying to understand before you do something else, they are the only way you are ever getting to the time and the space that you need. They are the very thing that you work on - they are the very topic of study.

Stefano Harney in 'Study as Commoning - No Beginnings - A conversation composed of fragments from collective writings, e-mails, and discussions' in Baldauf, Anette et al 2016, p33.

Birmingham: No trains. Angharad Cooper returns to London

Brighton: Angus Carlyle arrives around 1am

10:00 - 13:00

Facilitated by Glenn Boulter in Angharad Cooper's absence.

Commoning goes to all areas of life. It has a general understanding of connectedness. This connectedness is not about sameness but about relation. Cruising and crossing are relational methodologies, evolved as minoritarian practices that concentrate on the relationality of being. We meet now, here, and there, in the past, present, or future; time and space cross each other. This could be our first conflictual space of commoning.

Moira Hille: 'Cruising Crossings, Crossing Cruisings' in Baldauf, Anette et al 2016, p81.

<u>Swarthmoor Hall meeting room</u>: Session 3: Audience Development session led by Angharad Cooper to look at how we approach this aspect of the project.
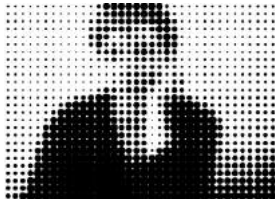
Acoustic Commons: Audience Development Session 1

<u>LS</u> - Locus Sonus
<u>CONA</u>
<u>SC</u> - Soundcamp
<u>FoN</u> - Full of Noises

Morning Session: Presentations from each organisation - documented with audio + video

Notes from afternoon session (sorted / edited into 4 sub heading per sheet):

Sheet 1 - Ways of Working

<u>Values</u>
- 'Unlearning'
- Sharing approaches and proven methods across partners
- Making AD activity an integrated part of the public programme
- Approached in a way that is generous and friendly

<u>Partner Organisations</u>
- Working with new dissemination partners (radio stations etc)
- Lectures and seminars from academic / non-arts fields

- Working with new dissemination partners (radio stations etc)
- Lectures and seminars from academic / non-arts fields
- Outreach activities with National Park - Des Calanques in Marseille
- Work with 'Participarc' - a participatory cultural research org in Paris (LS)
- Engaging students through developing activities at the art school (LS)
- Increase international exchanges & co productions between the partners

<u>Communications</u>
- More media coverage
- Build a shared visual identity and communications strategy
- Encouraging more public to set up their own open microphones

<u>Methodology</u>
- Regular updates and more active engagement with our contacts list
- Collecting soundcamp data across sites more systematically
- Distributing artistic responsibility (eg Reveil)
- Work with 'other' (non arts - heritage/wildlife etc) interest groups to find commonalities and pursue them
- Use research into remote streaming etc to develop formats for remote collaboration between partners
- Work with artists/researchers on AD methods

Sheet 2 - Diversity

Age & Future Audiences

- How to attract more young (under 35) audiences to events (FoN)
- How to attract more students to events given current non-engagement (CONA)

Gender

- Thinking through gender parity vs post-gender

Work With Specific Social Groups

- Social exclusion and migration
- Developing clear ways to engage with people according to their own terms and needs
- Inclusion of groups in the planning & making of work/events
- Trialing of different ticket / donation models to reach groups from different economic backgrounds

As the only non-German researcher in the Spaces of Commoning research group, I am acutely aware of those moments where a unanimous switch from English to German happens. Suddenly, or continuously, a language I don't understand fills up the room...

Inclusion is always built on exclusion.

> A voice from a member of the Spaces of Commoning research group. 'Study as Commoning: Noise as Border' in Baldauf, Anette et al 2016, p185.

Ethnicity

- How to engage with ethnically and rurally diverse groups given our respective locations
- Diversifying the partnership - to include better gender and ethnicity balance (current group is heavily male / white European)

Arts & Science

- Connecting with other institutions (Biotechnical / Botanical / conservation / NGOs)

Secondly, such institutions should help those engaged in commoning to translate their practices for one another. The art of translation which I am speaking of here is a really unusual undertaking: It is an ongoing attempt to bring two languages into contact with each other - in a literal and well as in a broader sense. This effort is bound to fail, because language always exceeds the limits of translation.

Commoning does not require those involved to be homoegeneous (to speak the same language).

> Stavrides, Stavros and Matthias Heyden: *Common City (Gemeingut Stadt), berliner hefte zu geschichte und gegenwart der stadt #4*, 2017, p.20-21, trans. GS.

- Project partners to develop more collaborative projects with partners from more diverse fields (eg) Anthropology, Computer Science, Acoustics, Architecture

General

- Sharing work between the partners to access each other's audiences (each of which is very different)

Sheet 3 - Documentation

Presentation

- Making data clear & useful so that curators / producers can make practical use when programming. Also for use in marketing strategy & materials...
- … and as research material for further activity
- Producing a shared AD report across the partners (annually?) for the current project
- The Live Audio Archive
- Mapping connections between streamers and listeners
- Presenting results in the final project publications
- Improved documentation of selected (case study) streams (to website & publications)

Accuracy / Methodology
- 'Reality check' - setting goals that are an achievable step up based on our existing audiences
- For art/science projects - segmentation by specific area of interest
- Important to document 'good' results and the 'not so good' results equally

Case Studies
- Testimonies' from listeners and streamers et al
- Use budget for film/video maker to produce short case studies of events / projects
- Make key elements of the project available online - audio, conference papers, publication, web resources

Sheet 4 - Audience Data

Listening Practice
- Remote audiences and participants - measuring the value of their engagement
- Capturing more detailed data and feedback from streamers and listeners
- Ways of documenting the diversity of listening practices attached to the streams
- Ways of documenting the diversity of artistic practices attached to the streams

Live Audiences
- Measure footfall at physical sites of open mics (Walney / FoN)

- Collect more (and more detailed) qualitative data from casual visitors to free events / installations in public space
- Explore ways to ensure that AD activity does not change or detract from the desired audience experience of the work
- Activities at Soundcamp to collect experiential data from campers / listeners / streamers
- Collate existing data from events that have run consistently over several years - Soundcamps & Reveil stream

Online Audiences
- Creating visualisations of the server-side audience data - (when to start from? How long do we measure for? And how often?) - this is a current piece of work to be carried out in 2020 by LS.
- More specialist / detailed analysis of social media ads and boosting - to derive trends / predictions

Communications
- Develop simple / easy to use means of analysing and updating the project's audience data between partners

Sheet 5 - Co-Creation

Participatory (audiences)
- Co-production of Soundcamps
- Co-Production of Reveil and other broadcast works
- Work with audiences to develop new ways of using / listening to the streams
- Supporting more people/public to set up streams

Artistic Collaboration
- Develop the partnership to create more capacity to support the open mic network
- Sharing work and audiences amongst the partner
- Supporting more people/public to set up streams

Artistic Collaboration
- Working with non-human artists / audiences
- Siting microphones with land-based orgs (wildlife trusts, canal trust etc)
- Arts within natural & horticultural sites (common factor between all partners)

13:00 - 14:00   Swarthmoor Hall cafe: Lunch

14:00 -   Ulverston: Walking around...

15:00 - 19:00   Ulverston: Discussion about creative / technical workshop in Ex Marseille in January

Notes

Schemes and diagrams from the 'What to Unlearn?' workshop with the Casco Team and Annette Krauss as part of Site for Unlearning (Art Organization), at Casco Art Institute, Utrecht, 2015. Photo: Casco archive. In Casco Art Institute 2018: *Unlearning Exercises: Art Organizations as Sites for Unlearning, p215.*
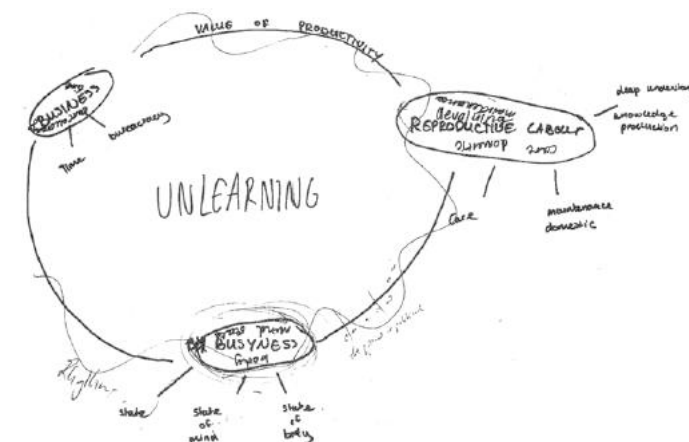
18:00 - 19:00   Pub in Ulverston: Dinner

19:00 - 21:00   Swarthmoor Hall: Pi development, etc.

◙ Raspberry Pi experimentation, SBS

06:00   Brane and Irena leave on foot

09:00   Grégoire, Stéphane and David leave by taxi

10:00   Walk from Swarthmoor Hall to the Birkrigg Stone Circle

11:00   Peter turns back and leaves by taxi

◎ Birkrigg Stone Circle, SBS

LL: Sound, as you suggest, would be a kind of fugitive medium that holds out the possibility of escaping or of not being confined by dominant narratives or paradigms. Also, more than just being fleeting or escaping, it creates a new form of affiliation through listening, not only to words, but also to sound and silence. There is a pedagogy of listening that creates something authentically new and not yet articulated.

HKW: And maybe obscure even.

Lisa Lowe in conversation with Hong-Kai Wang: 'The Intimacies of Other Humanities' in Baldauf, Anette et al 2016, p252.

The week was book-ended by two visits to Birkrigg Common – a neolithic site with limestone pavement that sits above Morecambe Bay with contrasting views of a Bronze Age stone circle and Blackpool Tower. Angus was persuaded to join a Sunday evening run up to the peak (136m) and back to the Hall along the estuary, largely in pitch black aside from the impressively looming and pimped-out Manjushri Temple. A return visit to Birkrigg with Soundcamp on Friday in bright sunlight revealed strange aquatic plants growing in the hollows of the limestone, panoramic views back over to Walney and (eventually) a path to the stone circle. The final stroll of the week took us back down Ulverston's muddiest footpath where a sparrowhawk(?) was hunting its lunch.

Birkrigg Common
Walking & Talking (4), GB

13:00 - 14:00   Swarthmoor Hall cafe: Lunch

15:09   Ulverston Station: Dawn, Sam, Grant and Glenn leave by taxi

Readings

Baldauf, Anette et al: *Spaces of Commoning: Artistic Research and the Utopia of the Everyday,* Vienna, Sternberg Press, 2016.

Casco Art Institute: *Unlearning Exercises: Art Organizations as Sites for Unlearning,* Utrecht, Casco Art Institute, 2018.

Gómez-Barris, Macarena: *The Extractive Zone: Social Ecologies and Decolonial Perspectives,* Durham, Duke University Press, 2017.

Harney, Stefano and Fred Moten: *The Undercommons: Fugitive Planning and Black Study*, New York, Minor Compositions, 2013.

LaBelle, Brandon and Giuliana Fenech: The CounterText Interview, *CounterText* 5 (3), December 2019.

Levi, Primo: *The Truce,* translated by Stuart Woolf, London, The Bodley Head 1965.

Stavrides, Stavros and Matthias Heyden: *Common City (Gemeingut Stadt)*, berliner hefte zu geschichte und gegenwart der stadt #4, September 2017.

CUMBRIA EQUIPMENT

- bookbinding kit
- scalpel
- thermals
- headphones
- scanner
- camera x2
- recorder
- batteries + charger
- binoculars
- external hard drive
- paper + card
- publications
- spices (incl. saffron)
- harissa ingredients
- couscoussière
- pestle + mortar
- pomegranate
- cables
- 4G router + SIM
- Mac adaptor
- hiking boots

Acknowledgements