

Intersections

Media — Action — Place

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Introduction

Intersections can be places of danger or creativity where traditions and histories coexist, multiple narratives and new cultures emerge. These points of contact can be thought provoking, generative, spiritual, purposeful or accidental. Intersections allow cultures to come together and give rise to novel hybrid performances, practices and structures. In this paper our interest is to trace the intersections of community action, media and embodied experience that contribute to creating a sense of place. Places are socially constructed, politicized, culturally relative, historically rooted, local and multiple constructions. Places hold for their inhabitants physical, emotional, and experiential realities. Place can be recognized as an elemental quality of being human. Place recalls cultural memories and creates narratives and cultures. Places provide an articulation of cultural identity — their uniqueness is defined through social interactions meeting and weaving together at a particular locus.

Information technologies and electronic media are changing the context of place and modifying one's sense of time. McLuhan positions electronic media as an extension of "our nervous system into global embrace, abolishing both space and time" (McLuhan 1964). Today differences between live events and electronic media, the digital and the original, the physical and simulated are collapsing. With information technologies we are able to transfer our selves virtually anywhere, instantaneously, and time disappears because we have instant access to distant places. These distant places also provide new contexts for our local experiences. Anthony Giddens (1991) discusses modernity as a post-traditional order where space and time become abstractions. The state of modernity, which is roughly equivalent to the industrialized world, characterized by globalization, carries a disruption of place and a disjunction of space and time. Cultural interaction under the post-traditional order is changing the very nature, heritage and values of the local. We can find a doctor or lawyer's office, get the same music, the same shops, and watch the same moves and news clips across the globe. This normalizing influence of globalization is changing our experience of place as a particular space, time and context that reflects conditions of a particular locality and expresses its unique character.

The definition of place needs to address the effect of post-traditional order, homogenization and space / time compression. Doreen Massey (1994) takes a progressive view of place as *a process* that is continually changing, where multiple identities and histories intersect. Place can be thought of as a meeting place (Massey 1994), where different stories and experiences, both global and local, intersect, come together and become intertwined. Within the landscape of globalization the understanding of the identity of place is found in the context of its relations with the surrounding world. If we turn to the concept of place as meeting place its identity is no longer simply a bounded territory with essential characteristics, rather it is the product of its relations: global, local, historical, social, etc. 'A global sense of place' (Massey 1994) can be seen as an intersection of multiple social networks, unique and particular points articulated through networks of social relationships and understandings. This notion of place as a meeting space provides the arena where people can negotiate to form community and society. As a practice of daily negotiation we can understand it as the beginnings of democracy. A healthy democracy is an ongoing process that requires an ability and place to participate and negotiate with mutual respect

as well as an open recognition of difference.

We consider the idea of media democratization that takes place at the intersections of community action, media and embodied experience. A performative and interactive situation that mediates these intersections is referred to as situated media. The concept of situated media is focused on the interactive media events that are contextualized within a cultural and local knowledge, crafts and traditions reflecting a variety of approaches in new media, such as media performance, activism, and culturally reflective computing.

Situated media performance as an interactive system

The concept of situated media emerges within the post-traditional order as a form that intersects media, social interaction, participation and physical location with a potential to reinforce a sense of place. As a media form it has a potential to democratize media and embrace the experience of place through direct interaction among performers, participants, and media within a particular space, time and context. Situated media is commonly defined as a physically grounded system — a place that acts as a filter or a trigger for information — where information is linked to objects and locations in physical space to provide the ability to access and interact with information in context. A common focus is often on how meaning can be communicated through novel approaches to sensing, modeling, interaction, and feedback, e.g. an intelligent space. In this article situated media is positioned and analyzed as an artistic form that acts as more than a linking of physical and digital information space. The contextualization of media is aimed at providing a meeting place that enables social interactions within a particular location incorporating its space, time and context into the media design.

The creation of a situation where digital media is linked with place and the social is inspired by the Balinese concept of 'desa, kala, patra' (space-time-context) (Herbst 1997), which provides a model for braiding together contextual, spatial, temporal and social considerations. This concept of desa kala patra is important to Balinese artists and it is discussed in both a philosophical and practical manner in the context of the development of the artistic work. It provides a way of putting human activity into the context of the world and nature and is a way of intersecting with forces greater than those of human design. Desa kala patra gives a sense of place on both social and metaphysical levels. The conceptual construct of 'desa, kala, patra' refers not only to geographical space and measurable time but implies significant spiritual, environmental and communal purpose. It serves a social purpose — an efficacy embedded in Balinese arts that are a part of ritual process.

An example of 'desa, kala, patra' can be found in Balinese *Wayang Kulit* (shadow play) performance, which is a multi-layered expression of various dramatic stimuli in shadow, light, movement, voice, speech and music. The *Wayang* functions as a means of maintaining wisdom, negotiating the value system of the society, preserving the narrative tradition of Balinese folk heritage and strengthening a sense of place. Balinese shadow play offers a case study in a traditional media form that is performative; it has a profound connection to ritual practices, and presents an aesthetic social model of integrated space, time and context. Every performance takes place in a ritual setting and is embedded in social and religious life. For any performance of wayang kulit, the *dalang* (puppeteer) develops the story to reflect the occasion, place, time and activity of that community. The *dalang* will choose a passage from the Mahabharata, or from another appropriate narrative, that responds to the given event, and will provide the community a reflection on their situated experience from a wider perspective. The performance is instructive in

that it links ancestral wisdom with the problems of daily life. In this sense it contains a political message and moral wisdom.

In Balinese shadow play every detail of presentation is worked out but variable: the setting of the play, music, types of play, the proper occasion, etc. While the contextual details are worked out there is much liberty in the scheme because the parts are variable. The independent parts are braided together within the fixed contextual structure usually created in relation to some well-defined family or community religious event, each of which is nevertheless unique to the occasion, truly novel and ever changing. This open structure situates the classical narrative in relationship to the particularities of each event and direct interaction among the performers and audience. The more experienced the performers, the more they can vary the performance, improvise and interact directly with the players and audience. While the source narratives drawn from the historical literature are often repeated, with some narratives being particularly popular, the situatedness of each particular performance means that shadow play masters, in effect, never tell the same story twice. This is also possible because the characters in the play are not considered to be acted out by the *dalang*, but rather speak in their own true voices which are channeled by the *dalang*, and therefore every dialog in the play is a unique event. Within the overall performance, too, improvisational elements abound in the way the performers interact with one another, the story, the audience, and the accompaniment. This system provides a braided form that has a number of fixed elements yet is fundamentally improvisational and responsive towards the community that it is a part of.

The socially expressive ritual of Balinese *Wayang Kulit* can be thought of as an original situated media performance — situated within the place, time and context of performance, ritual and daily life. Following Artaud's curiosity in the Balinese dance theatre he was introduced to in the Paris exposition in the 1930s, and Bertolt Brecht's approach to art, not as "a mirror to reflect reality, but a hammer with which to shape it," the search for a "ritualization" of society began within the exploration of liminoid phenomena (Turner 1982) — a specially designed space, time and process that contribute to social transformation and regenerative renewal of culture. Victor Turner (1982) described the liminal practices of integral cultures that make use of ritual performance as a collective way for a social group to facilitate the emergence of deep values through the use of sacred dramas and objects. In contrast with these collective practices are the liminoid practices of an abstract and post-traditional fragmented culture expressed in spectacle and distance. A collective and obligatory ritual that acted as self-representation and an enforcement of shared and common values transformed into professional arts and performances — individual and optional activity. What is lost in this dissolution of an integrating process of performance is countered by a gain in distance that allows for a potentially critical engagement.

The search for ritualization provides contemporary art and media with its elementary role of political intervention, a peaceful redefinition of the rules of society, cultural dialogue, democratization and social healing¹. Jerzy Grotowski (1933-1999) in his work reshapes ritual material into contemporary performance. He attempted to make connections across cultures and use different archetypal elements concurrently from both ancient and traditional rituals in order to discover what he believed were deep universal truths. Grotowski characterized the formal differences between theatre and ritual in relationship to "the place of montage." In theatre, the place of montage is in the audience's mind. Ritual montage happens in the minds of its doers. The participants, through their interactions, bring to life processes embedded in the work.

Agusto Boal's socially engaged theatre and performance also emerges in a historical moment of post-traditional fragmentation. He emphasizes the shift from the observer toward participant. The socially engaged performances facilitated by Boal aim at allowing its participants to imagine

themselves as members of a meaningful community. For Boal the performance is a rehearsal for revolution. His primary idea is to allow the audiences the power, authority and responsibility to rehearse active resistance to oppression through a relatively safe environment of performance. In Boal's Theatre of the Oppressed spectators are transformed into "spect-actors" (Boal 2000), they become active subjects rather than passive observers. The Theatre of the Oppressed offers the opportunity to reclaim self-reflexive critique using theatre as an act of political intervention and a tool for radical political practices.

In the domain of media activism the interest in transferring the role of the viewer as media consumer to that of participant and media creator led to the development of participatory communications initiatives. In the context of media production this shift from consumption to participation indicates a transfer of control over documentary filmmaking from media professionals to the subjects of the documentary. Donald Snowden, an early pioneer in the field of communication for change and conversational filmmaking, introduced the use of film for enabling community change. He devised the Fogo Process — a people centered community development approach — which via media tools, assists communities and individuals to discuss poverty, communal issues, problems and opportunities from the perspective of those who experienced them. In 1967 Snowden and filmmaker Colin Low as a part of Canada's program *War on Poverty* and *Challenge for Change* program of the National Film Board (NFB) of Canada were tasked to create a documentary film on rural poverty. Snowden and Low chose inhabitants of Fogo Island, a small island off the northeast coast of Newfoundland with population of 5000 people, to participate in the series of videotaped interviews. At that time the Islanders were encouraged to relocate to developed areas with established infrastructures, such as roads, electricity, communications etc. The community members, through these videotaped interviews, were able to articulate their ideas and concerns in films: the fishery, the location of the hi-school, local government and so on. What emerged was a holistic view of life on Fogo Island from the perspective of its inhabitants. These films were later screened to community members at facilitated community discussion forums. Using these films as a catalyst the NFB officer led the discussion on the development issues of concern. Through watching the video, community members became aware of shared problems and regained the self confidence. With this awareness came opportunities to explore solutions. These films were also used to make distant politicians face the voices and visions of people they seldom heard or encountered. As a consequence government policies and actions changed and the people of Fogo began to organize in a way that the history of the island changed forever. By giving control of documentary filmmaking to the islanders Snowden facilitated an opportunity for the communities of Fogo Island to represent themselves both to each other and the world. In this way the Fogo Islanders were able to define themselves and their needs rather than act as passive recipients of government programs. The significant byproduct of this process for the islanders was a community-produced vision of common needs and realities. The viewing of these films did not foster the change alone. The Fogo process helped accelerate the development on the island through constructive discussions and follow-up meetings. With the Fogo Process the media is situated through the communal participation, conversation and discussion.

The work of Surajit Sarkar (2006) and Catapult Arts Caravan provides a contemporary example of situated media performance that brings together the creative abilities of local artists, theatre and musicians with digital media technologies in public performances. Their media performance initiatives in North East and Central India have acted as a catalyst for public participation and civic debate in rural areas, articulating issues and ideas of common interest through media performances set in public spaces, most often public markets or a main street of the towns where the event takes place. Local participation is critical in their creation of public electronic art. Documentary media process is employed to collect local knowledge, histories and testimonials

while the performance setting allows them to create a discussions and dialogue among community members. Catapult Arts Caravan creates an extractive media events situated through juxtaposition of the prerecorded media reflections with live media performances. They create a public situation where people can observe themselves in their own setting through media images. The juxtaposition of public setting, live interaction and media images allows the members of that community to make new connections and get ideas for new responses and reflections on the issue at hand.

In the creation of their own media images Catapult Arts Caravan consciously use the form of television which people are familiar with such as discussion forums, talk shows etc. But the Caravan creates these talk shows as public events that take place in the middle of the street. (Sarkar & Bonin 2006) People who are watching see the video of themselves and their neighbors, mixed with live performances of musicians singing in their language and dialect, some of which they recognize because they are also members of the same community. At some point in the performance, having been exposed to various points of views presented in prerecorded video material, people from the audience are given another opportunity to reflect on their experience of the media performance live as yet another a media image. This opportunity to reflect during the performance generates a new level of discussion. Catapult Arts Caravan plans these events in that the individuals who are previously interviewed are asked to come to the live street performance. As something familiar but never before associated with the street neighborhood, the television talk show becomes an event that is seen in the main street of the town. Through this process the discussion that emerges takes the form of a media image. Once the camera is fixed on given members of the community, each of them occupies a common space on the screen. Here the differences between the rich and poor as well as different national origins disappear. They all occupy the same space and everyone hears their words equally with the market seller getting the same amount of media time as the mayor of the city. In this way the Caravan facilitates the democratization of media by provoking a discussion about the conditions and realities of that community among the plurality of local participants. This process also enables the community to represent itself to itself and to others outside of that community.

Catapult Arts Caravan situates media through live performance not for the sole purpose of achieving an aesthetic result, but more to achieve the process of building relationships through creative communication. This process, which is embedded in the ever-changing reality of the world, has a potential to contribute to a wide variety of socio-economic and political issues faced by society. In this context, the art group facilitates the empowerment of differences rather than a collective experience or transpersonal / transcultural unity. This socially engaged situated media art welcomes everyone within its scope. Here the goal is a means of communication; aesthetic virtue is used to initiate conversation using the creative abilities of the local artist that express the culturally significant meaning embedded in the work of art. The Catapult Arts Caravan integrates local artistic talent into their performative media events as a strategy to connect with people and inspire them to engage in a further dialogue, live, and during the performance.

Situated media presents a form of social ritual that is intentionally 'scripted' to provide a process for reflection, participation and democratization. The production method shifts from working towards final product and outcome towards the development of processes in which performers, participants and media can interact, transform, improvise and imagine new communal realities. The 'scripted' media performance is a process that embodies ideas comparative to that of ritual. Ritual constitutes one way people organize and communicate histories, wisdoms, processes and information that are a part of the cultural group. It separates a person or group from the state of normal condition and conventional daily life and places them into a place for free play, a place where normal convictions are suspended and converted, where they can transform, transit and be

reincorporated into normal life. Ritual performance is about change and transformation. The ritual subject experiences a modulated belief system and, on the most basic level, experiences altered identity. An example may be found in rite of passage rituals (Van Gennep 1960) where the ritual subject is transformed from one stage to the next: adolescent to adult, single to married, living to dead, etc. Ritual performance incorporates the technique of a reversal of activities and behaviors, from what are considered to be ordinary social or biological states, as a specially created situation where transition and transformation can occur. Components of human ritual are multivocal symbols that are constituted as a coherent system that can be manipulated differently in different contexts. Multivocal symbols incorporate forms that can be perceived with different sensory stimuli-images, paintings, dances, music, etc., which are receptive of many meanings. Through these multivocal symbols the elements of culture may be recombined in numerous ways, and fantasized rather than experienced as a combination of fixed normalizing cultural structures (Turner 1964). Multivocal symbols, as a transformative liminal technology, can act as an interface to potential new modes of being. Turner (1967) interprets symbols as initiators of social action with "determinable influences inclining persons and groups to action." This creative character of ritual performance allows ritual subjects to break away from the fixed structures of daily life, recontextualize their existence, and conceptualize and imagine new modes of being. Turner (1982) regarded performance as a genre in which modern peoples reflexively symbolize the critique, norms and conventional roles that govern their ordinary lives, and provide contemporary surrogates for religious ritual in traditional societies, but with a greater potential for creativity and change.

In the context of the Catapult Arts Caravan's media performances transformative interaction happens on the trajectory across participant and media. The ability to see themselves as a media image — as the projected self on the screen — allows the participants, to transform and recontextualize their existence into new modes of being. They are at one time both the media image and performers. It is through the projected self on the screen that social boundaries (such as class, ethnicity, etc) among people within a given community disappear. The projected media image becomes a place for negotiation with mutual respect where democratization happens — people can see themselves as equally important in their common presence with others in the media image. The media image in this context acts as a liminal technology — a ritual interface — that enables participation, personal transformation and empowers dialogue.

Media art situated as a ritual interface provides an instrument of social action, a place for the sharing of cultural wisdom that intersects the experience within a group with media images. The person that goes through the ritual interface engages in a transformative interaction that initiates a shift in identity. This interface provides a boundary between who I am as a person and who I might become. On one side of ritual interface are the participants and facilitators and on the other side are the roles that are set up in advance of the performance. By setting the performance in motion the participants and facilitators go through the threshold to the other side. The media image is the threshold — an interface to another world and another place — where equal negotiation is possible. The participants transform, while the community arts event facilitators are temporarily transported. Catapult Arts Caravan artists and community workers are facilitators of the transformation. As facilitators they are enabling local villagers to see themselves on the screen during the performance, they videotape them and guide discussion, ask questions and make projections. Catapult Arts Caravan performances are analogous to Donald Snowden's Fobo process in which the control of documentary process is given to the people who participate. Their media performances are interactive systems that use metaphors of news capturing, broadcasting and documentary filmmaking. In Catapult Arts Caravan's work media technology provides an interface to social interaction and through participation enables communities in the creation of documentaries about themselves. Using the metaphor of broadcasting this media interface offers

an invitation to engage, interact, exchange and have a dialogue within the interactive system. It acts as a media a mirror that provides a reflection of a community of participants.

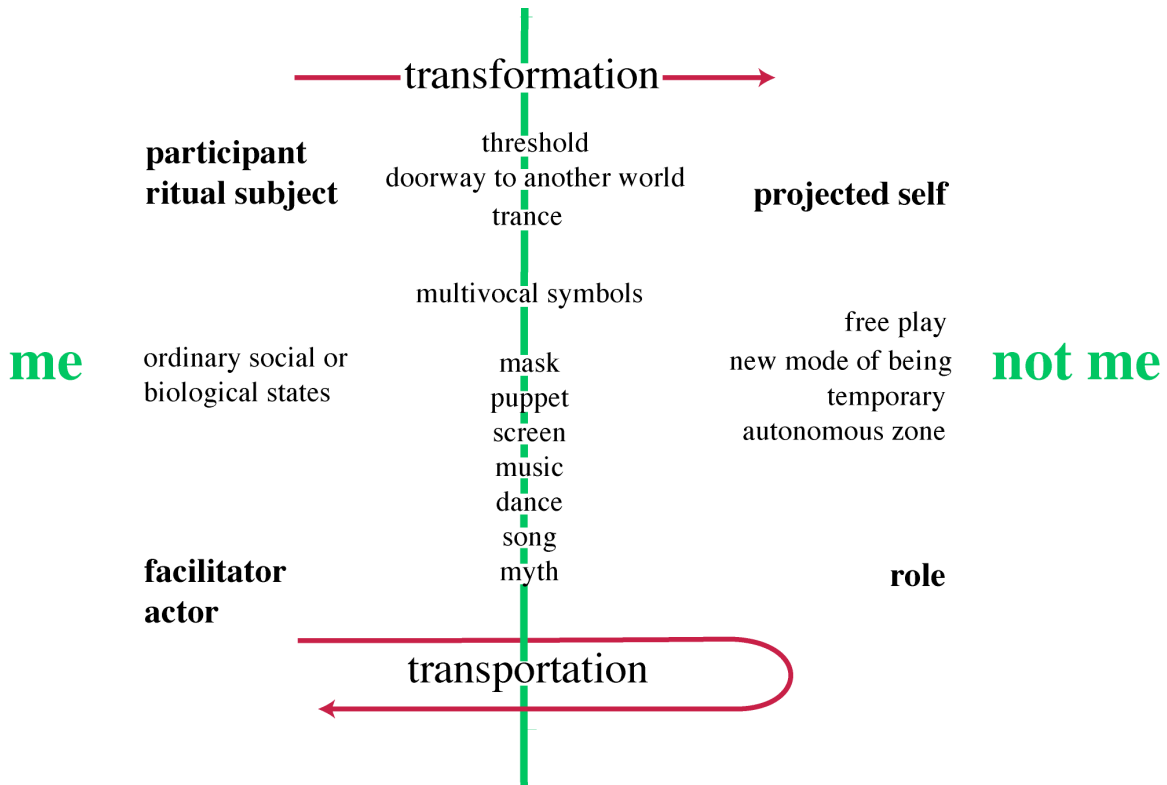


Figure 1. Transformative interaction within a ritual process

The fact that various Catapult Arts Caravan performances over the years did not leave any physical trace outside these performance events, brought about the idea of creating an interactive exhibition as a way of documenting and organizing these local memories and stories. In the Ring of Blue project the Catapult Arts Caravan examines the geopolitical issues of water, its use, availability, conflicts, and beauty, basing it on traditional knowledge of the subject. The project employs media performances as a method for recording local memories but in addition, using digital technology, it marks and makes accessible the places of various local performances in an interactive map. During his research residency at OBORO in Montréal, Sarkar created an interactive three-dimensional geographical map on which he had placed various objects. Via motion sensors that were controlling audio-visual media the interactive map and objects enabled the participants to engage and access the exhibit and its oral knowledge content. This interactive media experience provided a tactile experience, where people were enabled to intuitively interact with the exhibit by touching and feeling the objects and experience another level of meaning. The objects in everyday life are used to trigger people's comments about water. In the Ring of Blue project interactivity is explored on several levels. On one level the participatory documentary process is employed both as a transformational community-building experience and as a way to record oral testimonies and local knowledge. On the other level the local knowledge captured through this participatory process is given an alternate paradigm of media access—one in which the hand and the body are integrated in the act of communication and learning.

Based on this interactive map, Sarkar created a parallel Web version (www.ringofblue.com) of this project in an attempt to create a permanent trace and online exhibition of Catapult Arts

Caravan's audio and video Ring of Blue testimonial collections. This interactive map suggests a new model for Internet use in its attempts to democratize technology by enabling a representation of diversity of opinions into a permanent *virtual* public space. As a consequence the map, typically characterized as an abstract representation of space, is given an enhanced sense of place through the inclusion of local narrative and social context.

Situating media with cultural interface

An interface is a membrane through which we think as much as act, functioning as it does as a nexus for not only sensations and feelings but also philosophical concepts and understandings of the world that it mediates. The interface defines how we perceive and navigate content as well as shaping our understanding of this content. It characterizes not only how we perform while engaging with it, but also how we feel during the interaction. In the context of interactive media, culture becomes something we perform while engaging with the interface. The interface provides a doorway to a world of information. If the main point of interactive interfaces is to allow people to apply their common sense and knowledge of the world to the navigation of an abstract realm of information (Rokeby 1998) then it is important to situate it within cultural specificity. The interface enables the abstraction of an information database to become corporeal and empirical, through the use of familiar metaphors that approximate simulations of the real world. These familiar metaphors allow people to make decisions and handle information in intuitive ways. It is important to recognize that this familiarity with metaphors shows many culturally specific differences across cultures.

Every interaction performed within a given culture has some form of cultural encoding embedded in it and thereby carries cultural information. One ramification of this is that cultural codes perform differently and elicit different responses when used outside their native cultural context. Musical tuning systems across cultures, for example, are significantly different and these variations characterize significant differentiations of one culture from another. There is a profound difference between the tuning system of the instruments of the Indonesian bronze-keyed gamelan orchestra and the tuning system of the instruments of the European symphony orchestra. These differences constitute a form of cultural information, after Gregory Bateson's (1972) definition of information being a difference that makes a difference, or a difference that is significant in some way. Similar cultural differences exist in terms of language, color symbolism, vocal characteristics, song forms, rhythmic structures, costume, gesture styles and a host of other codes used to generate meaning in artistic expression. These codes find expression in a variety of artistic objects such as costumes, masks, makeup styles and choreography as well as other social codes such as body language, religious codes, etc

To embed this kind of cultural information into an interface means to situate it within a culturally specific expression. It implies the transformation of mouse, keyboard and display interface into culturally meaningful artifacts. The interface can evolve into an object that is analogous to an instrument in which technology animates particular cultural forms. An instrument embodies a complex layer of cultural encoding in that it is used to articulate concepts, feelings, and sensations at a high level expressing a cultural form.

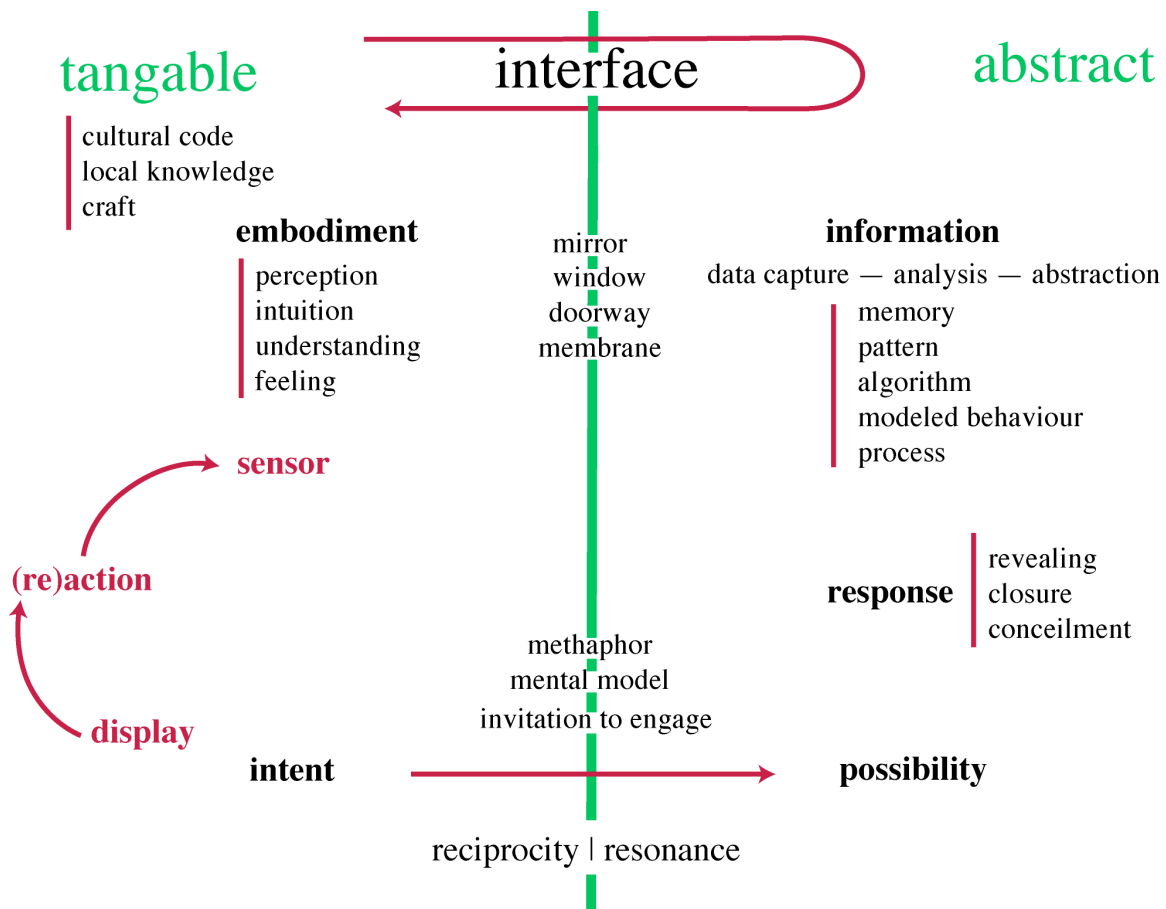


Figure 2. Interface

The interaction and interface design that we would like to discuss here shifts away from general, abstract, uniform, and Procrustean² toward particular cultural interfaces that can act as a locus where computer technology intersects with culturally significant meaning (Anderson 2004). The design of the interface provides a context for the work and as an object is coherent with the information it enables one to access. Ranjit Makkuni pioneered the field of culturally reflective computing, which involves engaging traditional, sacred and folk practices and practitioners in the process of interface design. Makkuni's *The Crossing Project* focuses on developing interface, multimedia and wearable technology for an in-depth presentation of India's intellectual and spiritual tradition in a dynamic intersection of technology and archetypal content. The content of the project is focused on the city of Banaras that lies by the banks of the river Ganga. It is a crossing point, center for learning and India's most celebrated pilgrimage site. The name *crossing* comes from the Sanskrit word *tirtha*, meaning a pilgrimage site and by extension a cosmic crossing point and sacred place for transformation.

The technology design in this project is focused on a gesture-based interface for accessing multimedia content where the mouse and the keyboard are replaced with significant ritual objects. *The Crossings Project* provides a dynamic model of cultural preservation and cultural learning by building bridges between traditional and modern societies. The research and creation of culturally reflective interfaces and computing provides a way to ensure that any introduction of technology in developing countries does not necessarily endanger traditionally coded modes of interaction. Makkuni collaborates with the traditional craftsman and traditional performing artists —

employing their expertise, skills, perceptions, tools, and techniques—in the design of new interfaces and in the design of new displays. The traditional craftsmen are user interface designers whose skills are harnessed to create new paradigms and challenge existing modes of interacting with computers. *The Crossings Project* incorporates these expressions of traditional arts and crafts in the design of interactive interfaces. In working towards this goal Makkuni has been building bridges between computational technology design and craft traditions.

In *the Crossings Project* the interaction object is an interface that is coherent and related to the media and information it allows access to. This is achieved by integrating the hand, the body, and the cultural mind in the act of computer-based communication and learning. The well-crafted sacred objects act as mediators between the body and cultural information. Here the interface itself, like the ritual object, reflects, resembles and embodies the sacred knowledge it acts as a gateway to. The interface resonates with memory and culture — it creates and reiterates a sense of place through its embodied cultural sophistication.

Conclusion — situated media

The rapid spread of communication technology, media and various kinds of virtual realities invariably creates homogenization leaving an enormous impact on the way people perceive the world and themselves. The integration of information technology in professional work, as well as in private life, across the globe means that people interface with a uniform technological environment that imposes a particular way of thinking and acting, independently of local cultural, geographical and linguistic differences. No matter where they are people are compelled to confront this uniformity and act in essentially the same way, which is determined by the technology/program/interface they interact with. The features and capacities of the technology shape peoples perceptions of their tasks, problems and possible solutions. The transferability of unified information technology design across diverse cultural traditions inevitably leads to a homogenization of human thought and behavior and as a result it presents an obstacle to the preservation of a valuable cultural diversity.

The common understanding of computing technology in terms of both its functionality and design imperatives such as efficiency and ease-of-use contribute to this homogenization and is reflective of the universal and abstract interface design based on the concept of keystroke and the mouse click. The design convention of the monitor, the keyboard and the mouse, which dates back to the early days of computing technology design, still dominates way we interact with the computer, no matter where we are. The universal and abstract interface functions as a Procrustean bed² that imposes the logic of *one size fits all*.

In the course of technological and cultural globalization the world's traditions are facing a loss of cultural plurality as we are brought into close contact with one another through globalized and abstract technological mediums of communication and interaction. If this cultural diversity is valued and its preservation a shared global value then cultural plurality needs to be integrated into the design process. As the different cultural traditions immerse with the media and information technology they also need to develop culturally reflective processes for technology design.

¹ Many contemporary artist engaged in the explicit ritualization of art, such as Racichard Schechner's Performance Group and Peter Schumann's Bread and Puppet Theatre in the USA; Vianna Filho also in Brazil; Peter Brook, and Eugenio Barba, Joseph Beuys and Marina Abramovic in Europe

² Procrustes whose name means *the stretcher*, kept a house by the side of the road where he offered hospitality to passing strangers, who were invited in for a night's rest in his very special bed. Procrustes described it as having the unique property that its length exactly matched whomsoever lay down upon it. As soon as the guest lay down Procrustes went to work upon him, stretching him on the rack if he was too short for the bed and chopping off his legs if he was too long.

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