

Rockefeller Foundation New Media Fellowships
2003 Project Cover Form

NAME: Sharon Daniel

Title: Need_X_Change

Genre: Technology Assisted Public Art/Internet

Applicant's Role in Production: Primary Artist/Organizer/Developer

Production Format: Web-site and Public Graphics Program

Anticipated Length: NA

Color/B&W: Color

Sound/Silent: Sound

Brief Project Description (do not exceed space given below)

"Need_X_Change," is designed to help the staff and clients of Casa Segura, an HIV prevention and needle exchange clinic in Oakland, California attain social and political "voice", through communication with their local community and participation in the global information culture. There are an estimated 22,000 injection drug users in Oakland and Alameda County, California. A total of 37.8% of all AIDS cases in Alameda County are related to injection drug use. Needle exchange programs are a proven method of reducing needle-related HIV risk behaviors among injection drug users. Casa Segura is a community based organization that provides easily accessible services to promote health and stop the spread of HIV, Hepatitis C, and other drug related harm among people who use drugs, their families and their community. The "voices" of the many individuals who both use and staff Casa Segura (the Safe House) will be made audible to the public through the project web-site and public graphics program. The project has three phases, Voice, Education, and Outreach.

Phase I - Voice - Each participant tells his or her own story in his or her own words. I have distributed inexpensive audio tape recorders and disposable cameras to participants who are documenting their daily experience and taping their reflections on their own past experience.

Phase II - Education - Each participant builds his or her own web-site. I am training participants in basic computer literacy and web publishing. I work one on one with participants to put their images, audio files and texts online. Most of the participants have never used a computer and, though they have heard about the Internet, have never been online before. Regular work sessions, which I co-ordinate with each participant's outreach worker, are facilitating the delivery of services and care for some participants. Basic computer literacy, e-mail and web access assist in their efforts to access support services and further vocational training.

Phase III Outreach - A series of billboards and bus boards will display "excerpts" from the web-site. The public graphics will be created collaboratively with staff and clients who have developed their own web pages.

Because Casa Segura provides needle exchange it is politically embattled and continuously attacked by those interested in the "economic development" of the Fruitvale neighborhood of Oakland. There can be no better example of this fact than the arson perpetrated against the Safe-house on New Year's Eve in 2000. The education program, web-site and public graphics program are intended to empower and give voice to those concerned who currently have little power and no voice.

Rockefeller Foundation New Media Fellowships
2003 Sample Work Form

NAME: Sharon Daniel

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title – Narrative Contingencies

Year - 2000

Technical Info

Original Format

Software
 Web
 Installation
 Other _____

Format Submitted for Viewing

Software
 Web
 Installation
 Other CDRom

Preferred OS

Windows
 Mac
 Unix

Web Info (answer only if sample work is in Web format)

URL http://narrativecontingencies.ucsc.edu (if more than one please list them below)

http://arts.ucsc.edu/sdaniel/corcoran/index.htm

Browser requirement Netscape 4.7 or greater

Plug-in requirement _____

This sample requires broadband connection (fast Internet Connection)

A local copy of the sample work has been included with the application

Special Information For Viewing: Narrative Contingencies engages its audience both by inviting them to contribute personal artifacts and stories, and by allowing them to generate random results, constructing a narrative from chance combinations of words, sounds, and images. This process requires thoughtful, individual interaction.

Please view with Netscape 4.0 or greater and set monitor resolution to 1024x768 or greater.

Should you need to use the CDRom documentation provided there are instructions included in this document after the description of the work

Description of Work (use an additional sheet if necessary)

Narrative Contingencies is an example of a *Collaborative System* which extends the context of public art into the Internet and the museum or gallery by allowing individuals and communities to evolve an aesthetically, intellectually, and politically expressive, collaborative environment on-line. "Narrative Contingencies" is an attempt to de-construct and reconstruct representation. Participants may contribute personal texts and images, and search and retrieve data in

categories defined by each contributor. Participants use their own contributions, and the contributions of other participants in the database to collaborate on a continuously evolving narrative - a story, both collective and personal which, I hope, will challenge normative cultural representation by expressing the particular and diverse perspectives of each and all of its author/participants.

For the **Corcoran Biennial 2000, Media and Metaphor** I designed an interactive installation for the gallery space and added three new interfaces. These are represented at <http://arts.ucsc.edu/sdaniel/corcoran/index.html> and on the enclosed CD. The new installation interfaces allowed participants to scan images in the gallery and submit them to the database. Participants also had the opportunity to record their own stories via audio video capture. These files were streamed to the website. In the installation participants were able to make color prints of the results of their interactions and contribute the prints to a "storyboard" on the gallery walls that evolved to reflect the participation of all visitors during the course of the exhibition.

Participants on-line, <http://narrativecontingencies.ucsc.edu>, using the web interface only, are also encouraged to submit images and texts. Narrative Contingencies consists of the following interfaces, each represented by a verb to emphasize your participation through these types of acts – READ, WRITE, GIVE, FIND, TELL, RECALL.

The CDROM enclosed provides documentation of Narrative Contingencies interfaces and the installation at the Corcoran Biennial 2000. The interactivity built into the web interfaces is provided through server-side programs which cannot be duplicated on a CDROM. Please use the CDROM only as a guide to access the site at <http://narrativecontingencies.ucsc.edu>.

READ – In the "Read" section you, the user, pick the texts to be read by using chance (selecting the dice) You may try the dice again and again then select the "storybook" icon to compile your story. Read your story.

WRITE --In the "Write" section you may use the dice to generate a random sequence of images Then, to interpret this sequence of images, type original text into the blanks adjacent to each image or randomly select five short text fragments from your favorite book or poem. The texts you contribute will extend a collaborative narrative. Select the storybook to see your text segments the images with their images. The eraser allows you to edit or delete your texts. Send your finished texts by 'depositing the book' and read the collective narrative.

FIND – In the "Find" section you can create a whole story. To do so you first need to build a semiotic square. A semiotic square is comprised of four terms; a first word, (which is selected at random for you,) a second word which is its antonym, a third which is a synonym of the second and a fourth word which is an antonym of the third and a synonym of the first. The third word of a square must describe a category which encompasses the first and second terms. For example, (from *The Semiotics of Passions*, Greimas and Fontanille, 1993)

1] subjective- ----- 2] objective
4] taste ----- 3] judgmental

to "find" a semiotic square --- Term 1 is generated randomly - fill in the blanks for terms 2, 3, and 4 (select the instruction text that appears in each blank to replace it with the word you choose.) After you have filled in all of the blanks click the semiotic square in the center. The icon is transformed to allow you to complete your semiotic square with images you find by searching the narrative contingencies image database. The images you choose should represent the intersection of meaning between the word-pairs in your semiotic square. Use the words you have chosen for your square as keywords to search the database for each image (these appear automatically in the text blank) or type in a word that expresses the relation between the two terms of your square that the image will represent. Then click on the square below the blank -

images corresponding to your search will appear in the adjacent area. click on an image to select it. the search terms for the next image will automatically appear. When you have selected an image for each pair of terms click the icon in the center to contribute your semiotic square.

GIVE – Add your own images to Narrative Contingencies. At the GIVE station in the installation you can scan an image or object you have with you to contribute it to the database. On-line, you can browse your own directory to select one of your own images to submit. Your image will become a part of Narrative Contingencies. You, or anyone, may find it here someday by chance - or by choice. Participants are asked to contribute to the evolving databases of Narrative Contingencies and to become a part of a community of users. Each participant is asked to identify herself then to contribute images and text fragments which will be added to the Narrative Contingencies databases and randomly generated for users of the FIND and WRITE sections.

RECALL – The Narrative Contingencies Database is searchable, which allows participants to search for images, videos or texts contributed by others either by name, random number, contributed image name, keyword or text fragment. Search returns are displayed here as "thumbnails" or lists and participants may then view the detail of any image or video by selecting it.

TELL – Here visitors to the installation are asked to TELL a story where chance has played a roll in their lives. These stories are recorded and added to the Narrative Contingencies database. Each contributor names and describes his or her own story so that you, and others, on-line and in the museum, may search for and recall it for playback in the RECALL section of Narrative Contingencies.

Rockefeller Foundation New Media Fellowships
2003 Sample Work Form

NAME: Sharon Daniel

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title – Need_X_Change

Year – 2001 - present

Technical Info

Original Format

Software
 Web
 Installation
 Other _____

Format Submitted for Viewing

Software
 Web
 Installation
 Other CDRom

Preferred OS

Windows
 Mac
 Unix

Web Info (answer only if sample work is in Web format)

URL http://needxchange.org/rockdoc _____ (if more than one please list them below)

Browser requirement _____

Plug-in requirement _____

This sample requires broadband connection (fast Internet Connection)

A local copy of the sample work has been included with the application

Special Information For Viewing: Please view with Netscape 4.0 or greater and set monitor resolution to 1024x768 or greater. This URL and/or the enclosed CD/ROM contain examples of work in progress on the proposed project along with a project description and some background documentation about the non-profit organization and clients that I am collaborating with.

Description of Work (use an additional sheet if necessary)

This URL sample (or CDROM) documents work-in-progress on NEED_X_CHANGE, the project proposed for fellowship support. NEED_X_CHANGE is designed to help the staff and clients of Casa Segura; an HIV prevention and needle exchange clinic in Oakland, California attain social and political "voice", through communication with their local community and participation in the global information culture. As of 1998 at least one out of every 3 AIDS cases was directly related to injection drug use. There are an estimated 22,000 injection drug users in Oakland and Alameda County, California. A total of 37.8% of all AIDS cases in Alameda County are related to injection drug use. Needle exchange programs are a proven method of reducing needle-related HIV risk behaviors among injection drug users. Casa Segura is a community based organization that provides easily accessible services to promote health and stop the spread of HIV, Hepatitis C, and other drug related harm among people who use drugs, their families and communities.

Casa Segura's prevention strategies revolve around a "come as you are" approach. This approach is based on the belief that drug addicted people can help themselves live a positive more productive life-style if given the choice to change, the time, and the appropriate amount of support. Casa Segura's philosophy of "harm reduction" therapy and my own practice developing *Collaborative Systems* share a premise of respect for the "client" or "participant" and a recognition of the value and dignity of all individuals, their experiences and their perspectives. Through NEED_X_CHANGE the voices of the many individuals who both use and staff the center are made audible to the public through the project web-site. Each participant tells his or her own story in his or her own words. I have distributed inexpensive audio tape recorders and disposable cameras to participating Clients. These Clients are actively documenting their daily experience and taping their reflections on their own past experience. I have set up a small computer lab at Casa Segura. This lab provides an on-line authoring environment and training center for Casa Segura clients and staff. I am training participating clients in basic computer literacy and web publishing. I work one on one with participants to put their images, audio files and texts online. Most of the participants have never used a computer and, though they may have heard about the Internet, have never been online before. Regular meetings with me at the lab, during which I facilitate communication between clients, counselors and outreach workers, are helping to stabilize some clients and assist in their efforts to access support services and further vocational training. Because Casa Segura provides needle exchange it is politically embattled and continuously attacked by its district city council representative and others interested in the "economic development" or gentrification of the Fruitvale neighborhood of Oakland. There can be no better example of this fact than the arson perpetrated against the Safe-house on New Year's Eve in 2000. I believe that if Casa Segura clients' stories can be heard then the community will no longer misunderstand or fear Casa Segura or the impact of its presence in the community. The clients' web-sites, a series of billboards and bus boards will provide information about Casa Segura, its services, its staff and its clients, to the Fruitvale community and the bay area. The public graphics will be created collaboratively by allowing staff and clients who have developed their own web pages to participate in the visual design of the billboards that disseminate their stories.

I have included as documentation for this work in progress examples of web documents generated by four of the initial and current project participants. These are early examples of pages created by participants during their training. I have included here a brief description of each of these participants below. I am working at the margins of the mainstream society with individuals who operate according to exigencies far removed from the comfort zones of middle class America. My work is akin to ethnography in the sense that participants or subjects are encouraged to tell their own stories without mediation. The difference is that I make no pretense to objective evaluation, and have no intention of leaving my subjects in the "pristine" state of "nature." My work is activist, and is meant to change the material and social conditions of those with whom I work, not to preserve them as they are. This requires an extraordinarily time-consuming level of one-on-one commitment. For example, every Tuesday and Thursday, I drive to east Oakland to pick up Amalie and Jack, two participants in NEED_X_CHANGE. I take them to the project computer lab at Casa Segura's offices to work on their web-sites.

Jack is one of the first Casa clients¹ I met and talked with at length about the project. He is 72, part Native American and part white. He has been an addict since he was in his early teens. He has lived in Oakland his entire life. He was a steelworker, helping to build the elevated section of the BART rail that runs overhead during the needle exchange. He has been in and out of prison for robbery and petty crimes. He lives in a "single room occupancy hotel" with his Caucasian partner Beth, an addict in her 40's. He maintains her habit and his own at sustenance level to prevent suffering from withdrawal. He is interested in learning how to use the computer. He is literate, but doesn't type. He claims he doesn't know how to spell. Jack doesn't have outreach or

¹ "client" is the term used by the staff at Casa Segura. While I am not particularly comfortable with this designation I have agreed to follow the professional standard set there.

caseworkers at Casa. He is self-reliant and very savvy both on the street and in relation to the social services system. He comes to the weekly exchange for needles, to be treated for abscesses, and to see the herbalist. I introduced him to the Internet by teaching him how to search online for "Jack." He was most interested in information about Jack London and Jack Kerouac. He is fascinated by the hyperlink.

Paco, a 50 year old Latino, an addict from his early teens to mid 40's, has been recovered for 5 years. His brother died of an overdose. He writes poetry. He has taken classes at Oakland's Laney Community College in sociology and social work. He reads his poetry at local cafes and collaborates with other poets. He is computer literate, uses email and word processing. He had never worked with visual images until he joined Need_X_Change. He writes obsessively. I introduced him to the web log so he would have a safe place to store his data. He had been using floppy disks, which he often damaged – sometimes losing the only copy of a poem. The web log has also provided a simple interface for him to publish his work online. Even though he has moved to another city, he remains a participant through the web log.

Azikiwe is one of the mental health/case workers at Casa Segura. He has been a recovered heroin addict for 17 years. He works with a Casa client, Amalie, that I have developed a friendship with over time. Together, we have gotten her back into a methadone program. Azikiwe is the staff person most interested in Need-X-Change because of its impact on clients; he understands its potential to improve their lives by preparing them for vocational training and bringing them into closer and more regular contact with Casa case workers and counselors. Azikiwe has introduced me to Tina, a client who is illiterate. She apparently has quite a story to tell and wants to participate in Need_X_Change. She will pose quite a challenge. I have gladly agreed to work with her under the condition that she will also start a literacy program.

Amalie - It took nearly a year of weekly contact to develop a working relationship with Amalie. During the first months that I tried to work with her she was frequently picked up by the police and incarcerated for anywhere from a week to ninety days (either in jail or the county mental hospital). She is an easy target for police given her prison record, her history as an addict and prostitute, and her homelessness. In order to work with Amalie and others in similar circumstances I had to adjust my preconceptions about how I would engage participants. I realized that I needed to bring her "in" – to provide a context of support for her immediate needs. She wanted to participate. She needed to be valued and given an opportunity to speak but she was too far out on the edge. Her practical reality was too extreme and unstable. Amalie had been imprisoned for seven years on a manslaughter charge for a case of self-defense. She was, for a time, a "celebrity" on *America's Most Wanted*. After getting out of prison she went into a residential program that was supposed to provide her with support services and help her make the transition from prison into housing. She was unable to complete the program and became homeless. She began using heroin again after losing her place in the residential program. She came to Casa Segura for the Needle Exchange and wound clinic. Eventually she was given a slot in a methadone program. Soon after she was arrested, put in jail, and as a result, kicked out of her methadone program. She lost her social services, including Medical, partly because she failed to keep appointments and partly because she was in jail. Not surprisingly, this initiated a downward spiral. At this point, I decided to try to actively intervene. I started going to her camp twice a week to pick her up and take her to Casa Segura so she could work with me. I used these visits as a way to get her back in touch with her outreach and mental health workers. At the office she could also take a shower and get something to eat. I helped her reconstruct her social service network by offering her transportation and attending appointments with her. In conjunction with my efforts, her outreach worker at Casa Segura succeeded in getting her a new slot in the methadone program. Amalie has now produced approximately ten web pages with images and texts and published them on her site. Building a collaborative relationship in this context requires this level of active engagement. One main premise of Need-X-Change is that all addicts are much more than their addictions. Amalie is certainly much more. She has become deeply engaged in the project. She imagines her project in several phases: first, it is about making a case for establishing another

“real” safe house for people like her; second, it is an autobiographical exegesis, and thirdly, it’s a journal meant to develop her self awareness.

Rockefeller Foundation New Media Fellowships
2003 SUPPLEMENTAL MATERIAL/PROJECT URL

NAME: Sharon Daniel

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title – Subtract the Sky

Year – in progress

Technical Info

Original Format

Software
 Web
 Installation
 Other _____

Format Submitted for Viewing

Software
 Web
 Installation
 Other _____

Preferred OS

Windows
 Mac
 Unix

Web Info (answer only if sample work is in Web format)

URL http://subtractthesky.org (if more than one please list them below)

Browser requirement Netscape 4.7 or greater

Plug-in requirement _____

This sample requires broadband connection (fast Internet Connection)

A local copy of the sample work has been included with the application

Special Information For Viewing: The URL listed here should be considered **supplemental material only**. It will allow the panel to access the development site for the project. As development is ongoing and at a critical stage in preparation for the prototype test in November (see below) the site could be down or under construction at the time of the panel. I beg the panel's understanding in this matter. It is not possible to provide a static document of this work.

Description of Work (use an additional sheet if necessary)

Mapping is inter-subjective communication - the visualization or representation of data and information. SUBTRACT THE SKY provides individuals and groups with an online environment for collective and emergent methods of mapping. Subtract the Sky invites participants to become cartographers, enabled with the tools they need to produce an archive of maps that trace their own histories and re-map their own social and political worlds. Participants create this archive by contributing data, creating categories and associations, and re-interpreting existing data using a multi-user image editor and a real-time visualization of Subtract the Sky's evolving database.

Subtract the Sky consists of a searchable and extensible database, and a multi-user image editor and communication network. The first public test of the project will be an exhibition of

prototypes at Université de Paris I, Panthéon, Sorbonne this November (2002). The web site that will be exhibited in Paris will allow participants to conduct a variety of searches of the site's database and add information to it using a multi-user web interface that provides a real-time visualization of the database and its relational structure.

Digital media arts students at Université de Paris I will test our project prototypes during the exhibition and participate in a design-development workshop. Participants at the exhibition and online will be able to search our database and/or the web, and download their selected images into a peer-to-peer, networked collaborative work space. Participants may edit and create images to upload to Subtract the Sky's evolving database. Our image editor will keep a genealogy of data used in the creation of new images that can be uploaded to the database and integrated into its data structure.

Sharon Daniel | Artist's Statement

I am an artist/scholar, engaged in an artistic, intellectual and political endeavor that incorporates both theory and practice and bridges the arts, humanities, sciences and social sciences. During the last decade my work has evolved from interactive sculpture and video installation to experimental projects that re-cast communication and information technologies as public, community and collaborative sites. Over time, I have moved away from artistic self-expression, grounded in traditional aesthetics, toward a practice of social aesthetics grounded in community-based activism. I have recently written an essay for the forthcoming book, *Context Providers* (MIT press 2003). The title of the book is meant to stretch the concept of artistic creation from making content to making context. My method of context provision is to design and implement what I call Collaborative Systems. These systems and their interfaces are both social and technological. An "interface" is a point at which independent systems or diverse groups interact. Within the social register the human computer interface can act as both a boundary and a bridge. My work as a public/net artist is a bridge building project. The goals of this project include...

- 1) Addressing the special problems of communities with limited access to information technology and culture.
- 2) Building tools and transforming technologies for use by communities in their own empowering, authoring practices.
- 3) Transferring the role of author and distributing authority over system design and/or self-representation to collaborating communities and individuals...

in short, providing interfaces to agency.

My goal is to avoid representation – not to attempt to speak for others but to allow them to speak for themselves. I build systems in which the perspective of each individual participant is actively solicited and incorporated without censorship. These systems provide participants with both the means and the opportunity to tell their own stories in their own words. Through Collaborative System Interfaces participants are allowed to develop databases based on their own experiences and are given the tools they need to structure and interpret their own data. This process helps individuals and under-represented constituencies become citizens in the global information culture and increases the social or political awareness of all involved.

In his 1934 essay "The Author as Producer," Walter Benjamin challenges the artist to avoid colonizing, appropriation and representation. I share Benjamin's conclusion that what matters in art practice is "... the exemplary character of production, which is able first to induce other producers to produce, and second to put an improved apparatus at their disposal. And this apparatus is better the more consumers it is able to turn into producers -- that is, readers or spectator into collaborators..." I design systems and interfaces that turn readers or spectators into collaborators and to induce other producers to produce. I call these apparatuses "collaborative systems". Each contribution that is made in through a Collaborative System interface is part of a conversation - a negotiation between individuals, and communities who are ready to take responsibility for representing their own subjective experience, social position and political perspectives. By engaging communities of interest who have limited access to information technology, and developing tools and interfaces specific to their needs, I hope to provide contexts for self-representation, communication, and education that will effect direct and substantive change in the political and material circumstances of their lives.

Sharon Daniel – NEED_X_CHANGE - Project Narrative

While political and economic power are increasingly dependent upon access to and presence within the global information culture the voices of the culturally, economically, and technologically disenfranchised, are becoming less and less audible. This dangerous trend might be reversed if communities of interest of across the socio-economic spectrum had access to information technologies and the ability to represent themselves, and broadcast their positions, in information space. Within the social register the human/computer interface can act as both a boundary and a bridge. My work as a public/net artist is a bridge building project. My goals are; to address the special problems of communities with limited access to information technology and culture, and to build tools and transform technologies for use by communities in their own empowering, authoring practices. My role as an artist is that of context provider, assisting communities in collecting their stories, soliciting their opinions on politics and social justice, and building the online archives and interfaces that will make this data available across social, cultural and economic boundaries. Context Provision is an exercise of agency which can change the conditions of disenfranchised or marginalized communities.

My proposed project, NEED_X_CHANGE, is a work of technology assisted community-based public art. It is a work-in-progress. NEED_X_CHANGE is designed to help the staff and clients of Casa Segura; an HIV prevention and needle exchange clinic in Oakland, California attain social and political "voice", through communication with their local community and participation in the global information culture. As of 1998 at least one out of every 3 AIDS cases was directly related to injection drug use. There are an estimated 22,000 injection drug users in Oakland and Alameda County, California. A total of 37.8% of all AIDS cases in Alameda County are related to injection drug use. Needle exchange programs are a proven method of reducing needle-related HIV risk behaviors among injection drug users. Casa Segura is a community based organization that provides easily accessible services to promote health and stop the spread of HIV, Hepatitis C, and other drug related harm among people who use drugs, their families and communities. Casa Segura's prevention strategies revolve around a "come as you are" approach. This approach is based on the belief that drug addicted people can help themselves live a positive more productive life-style if given the choice to change, the time, and the appropriate amount of support. Casa Segura's philosophy of "harm reduction" therapy and my practice of developing *Collaborative Systems* share a philosophical premise -- respect for the "client" or "participant" and recognition of the value and dignity of all individuals, their experiences, and their perspectives.

Through NEED_X_CHANGE The "voices" of the many individuals who both use and staff Casa Segura (the Safe House) will be made audible to the public through the project web-site and public graphics program. ***Each participant tells his or her own story in his or her own***

words. I have distributed inexpensive audio tape recorders and disposable cameras to participants who are documenting their daily experience and taping their reflections on their own past experience. **Each participant builds his or her own web-site.** I have set up a small computer lab at Casa Segura. This lab provides an on-line authoring environment and training center for Casa Segura clients and staff. I am training participants in basic computer literacy and web publishing. I work one on one with participants to put their images, audio files and texts online. Most of the participants have never used a computer and, though they have heard about the Internet, have never been online before. Regular work sessions, which I co-ordinate with each participant's outreach worker, are facilitating the delivery of services and care for some participants. Basic computer literacy, e-mail and web access assist in their efforts to access support services and further vocational training. **The results of this process will help to engage and facilitate communication between Casa Segura's clients and their community.** A series of billboards and bus boards will display "excerpts" from the web-site. The public graphics will be created collaboratively with staff and clients who have developed their own web pages. Because Casa Segura provides needle exchange it is politically embattled and continuously attacked by its district city council representative and others interested in the "economic development" or gentrification of the Fruitvale neighborhood of Oakland where Casa Segura is located. There can be no better example of this fact than the arson perpetrated against the Safe-house on New Year's Eve in 2000. I believe that if Casa Segura clients' stories can be heard then the community will no longer misunderstand or fear Casa Segura or the impact of its presence in the community. I believe that the education program, web-site and public graphics program will empower and giving voice to those concerned who currently have little power and no voice.

In 2001 I received a project grant from the Creative Work Fund for NEED_X_CHANGE. The Creative Work Fund is a funding initiative of the Walter and Elise Haas Fund, the Columbia Foundation, the Miriam and Peter Haas Fund, and the Evelyn and Walter Haas Jr. Fund, which supports creative collaborations between artists and organizations in San Francisco and Alameda counties. The Creative Work Fund has contributed \$30,000 to the project to equip the project computer lab, provide cameras and tape recorders and pay for image production and advertising space for the public graphics program. Now I need time. If I were to receive the Rockefeller New Media Artist Fellowship I would be able to take a year long sabbatical, which would allow me to commit all of my time to NEED_X_CHANGE. I would use the time to **develop collaborative networks** and **build collaborative tools** – both are efforts that are critical to the success of this project.

Development of Collaborative Networks - This is the most time consuming aspect of my work. There is no substitute for one-on-one contact with the individuals with whom I work. This is why I need financial support for a full year sabbatical leave. I am working at the margins of

mainstream society with individuals who operate according to exigencies far removed from the comfort zones of middle class America. My work is akin to ethnography in the sense that participants or subjects are encouraged to tell their own stories without mediation. The difference is that I make no pretense to objective evaluation, and have no intention of leaving my subjects in the “pristine” state of “nature.” My work is activist, and is meant to change the material and social conditions of those with whom I work, not to preserve them as they are. This requires an extraordinarily time-consuming level of one-on-one commitment. For example, every Tuesday and Thursday, I drive to east Oakland to pick up Amalie and Jack, two participants in **NEED_X_CHANGE**. I take them to the project computer lab at Casa Segura’s offices to work on their web-sites. After training and assisting them for 3 or 4 hours, I drive them back to their homes. In Amalie’s case, this is a homeless encampment under a freeway overpass. Jack lives in a single-room-occupancy hotel. Roughly two years ago I started attending the Tuesday night needle exchange in Fruitvale every week. Amalie and Jack were two of the very first clients I met there. Amalie is a 43 year old black woman. Jack is a 72 year old Native American who has been a heroine addict since his teens. It took nearly a year of weekly contact to develop a working relationship with Amalie. During the first months our work was frequently interrupted. She is often picked up by the police and incarcerated for anywhere from a week to ninety days (either in jail or the county mental hospital). She is an easy target for police given her prison record, her history as an addict and prostitute, and her homelessness. In order to work with Amalie and others in similar circumstances I had to adjust my preconceptions about how I would relate to participants. I realized that I needed to bring her “in” – to provide a context of support for her immediate needs. She wanted to participate. She needed to be valued and given an opportunity to speak, but her practical reality was too extreme and unstable. Amalie had been imprisoned for seven years on a manslaughter charge for a case of self-defense. She was, for a time, a “celebrity” on *America’s Most Wanted*. After getting out of prison she went into a residential program that was supposed to provide her with support services and help her make the transition from prison into housing. She was unable to complete the program and became homeless. She began using heroin again after loosing her place in the residential program. She came to Casa Segura for the needle exchange and wound clinic. Eventually she was given a slot in a methadone program. Soon after she was arrested, put in jail, and as a result, kicked out of her methadone program. She lost her social services, including Medi-cal, partly because she failed to keep appointments and partly because she was in jail. Not surprisingly, this initiated a downward spiral. At this point, I decided to try to actively intervene. I started going to her camp twice a week to pick her up and take her to Casa Segura so she could work with me. I used these visits as a way to get her back in touch with her outreach and mental health workers. At the office she could also take a shower and get something to eat. I helped her reconstruct her social service network by offering her transportation and attending appointments with her. In conjunction with my efforts, her outreach

worker at Casa Segura succeeded in getting her a new slot in the methadone program. Amalie has now produced approximately ten web pages with images and texts and published them on her site. Building a collaborative relationship in this context requires this level of active engagement.

The Fellowship would give me time to commit to working with more participants (there are currently six – four are clients, one who is illiterate, and two are staff with histories of drug addiction) I would also begin to engage the communities around the Casa Segura itself. This enlarged community of potential collaborators will include a neighborhood organization that has contested the location of Casa Segura in their area. I intend to bring this group into the project -- offering them the same level of participation that Casa Segura Clients enjoy and training them at the same site. This should allow both groups to come into contact, as equals in the context of the project, in a safe and constructive environment.

Development of Collaborative tools – I have initiated a Server Development and Distribution Project. This is both a practical and intellectual endeavor, which challenges the historical separation between high tech development in digital media art and political activism. I am directing the development of a set of tools that will allow the design and construction of systems and interfaces to be carried out by artists, organizations and their participant/collaborators without reliance on computer programmers or web designers. The goal of this open source development project is to build a server and set of graphical authoring tools that can be offered, free of charge to enable communities and non-profit organizations, like Casa Segura, to design and build their own data-bases and information systems in public, online environments. During the period of the fellowship I will continue working with my current programming team to develop intuitive graphical interfaces for server administration and database design. I have funding through my University for technical development but I need time to design and test the interfaces. The server, database, and content management infrastructure is complete and will be employed in the context of NEED_X_CHANGE as soon as the graphical user interfaces are implemented.

By engaging communities of interest who have limited access to information technology, and developing tools and interfaces specific to their needs, I hope to provide contexts for self-representation, communication, and education that will effect direct and substantive change in the political and material circumstances of their lives. To understand these projects as works of art one must move from questions of ontology, (what is art?) to questions of pragmatism, (what can art do?). Instead of representing, or critiquing the political issues they engage from an individual or monolithic perspective NEED_X_CHANGE, and the server distribution project are attempts to make new practical and political realities possible for the individuals and communities they engage. A Rockefeller New Media Artist fellowship would help me to achieve these goals. I would like to thank the review panel for considering my proposal.

Sharon Daniel – NEED_X_CHANGE – proposal budget

In 2001 I received a project grant from the Creative Work Fund for NEED_X_CHANGE. The Creative Work Fund is a funding initiative of the Walter and Elise Haas Fund, the Columbia Foundation, the Miriam and Peter Haas Fund, and the Evelyn and Walter Haas Jr. Fund, which supports creative collaborations between artists and organizations in San Francisco and Alameda counties. The Creative Work Fund has contributed \$30,000 to the project to equip the project computer lab, provide cameras and tape recorders and pay for image production and advertising space for the public graphics program. The infrastructure support for the project is in place and the work is under way. Now I need time. If I were to receive the Rockefeller New Media Artist Fellowship I would be able to take a year long sabbatical, which would allow me to commit all of my time to NEED_X_CHANGE. I would use the time to develop collaborative networks and build collaborative tools, as described in the attached project narrative. Building a collaborative relationship in this context requires full-time commitment and active, daily engagement.

My budget, therefore, is simple. My yearly salary as an Assistant Professor of Film and Digital Media at the University of California, Santa Cruz is \$57,600.00. By the 2003-2004 academic year I will have earned enough sabbatical credit for one quarter. I propose to take an unpaid leave for the remaining two quarters which would reduce my salary and by two-thirds (\$38,400.00). I would use the Rockefeller Fellowship of \$35,000.00 as a substitute for my regular salary to cover my living expenses during the two quarters of unpaid leave. The third quarter of sabbatical leave will be paid by the University. I have the assurance of my Academic Department that my leave would be approved upon receipt of the Fellowship.

SHARON DANIEL

Assistant Professor
Film and Digital Media Dept.
University of California, Santa Cruz
831-459-3932
sdaniel@cats.ucsc.edu

Curriculum Vitae

RESEARCH AND CREATIVE ACTIVITIES

- 2002 BORDERTECHNOLOGIES Civil Liberties Memorial Project –
<http://civillibertiesmemorial.us>
BORDERTECHNOLOGIES Server Distribution Project - <http://bordertechnologies.org>
- 1998 - 2002 SUBTRACT THE SKY – <http://subtractthesky.org>
- 2001 JUSTVOICE|JUSTICENOW - WOMEN PRISONERS' ORAL HISTORY PROJECT -
<http://justvoice.org>
- 2001 NEED_X_CHANGE – <http://needxchange.org>
- 2000 SECRET AGENT – <http://ucdarnet.org/projects/projects.htm>
NARRATIVE CONTINGENCIES – <http://narrativecontingencies.ucsc.edu> version two
- 1999 ART-ID/CYB-ID: identities in cyberspace – international Internet collaboration at
<http://www.mind-shift.net>. My individual contribution at
<http://arts.ucsc.edu/sdaniel/cyber/index.html>
- 1997 NARRATIVE CONTINGENCIES - Version one
SIGNAL-TO-NOISE—<http://arts.ucsc.edu/sdaniel/pagemillpages/stnintro1.html>
- 1996 BRAIN OPERA
documentation - <http://arts.ucsc.edu/sdaniel/new/brain.html>
original version online -<http://brainop.media.mit.edu/indexold.html>
recent version online - - <http://brainop.media.mit.edu/>

SELECTED RECENT EXHIBITIONS AND SCREENINGS

- 2002 Université de Paris I, Panthéon, Sorbonne, SUBTRACT THE SKY, (November)
- 2001 FILE-2001 festival, Museu da Imagem e do Som, São Paulo, Brazil,
NARRATIVECONTINGENCIES, <http://www.file.org.br> (August-September)
- 2001 Mediateca of the Fundació "la Caixa," Barcelona – NARRATIVE CONTINGENCIES,
(February-July)

- 2000 Corcoran Biennial 2000, Corcoran Gallery of Art, Washington, DC, NARRATIVE CONTINGENCIES Installation and COMMUNITY SITE, December 9, 2000 - March 5, 2001.
- 2000 AAA - Archiving As Art, Universite Paris I, Pantheon - Sorbonne, UFR des Arts Plastiques et Sciences de l'Art, salle Michel Journiac, 162 Rue St. Charles, Paris and Showroom Dine Chelabi, 36-38 Rue Charlot, Paris. <http://fohel.com/archiving-as-art/>
- 2000 SECRET AGENT - a collaboration with the UC Digital Arts Research Network commissioned by the Institute for Studies in the Arts, Arizona State University, Tempe, AZ for "DIGITAL SECRETS: New Collaborations in Visual Art and Technology" November 9 - 11, 2000
- 2000 BRAIN OPERA, permanent installation in the new "House of Music" in Vienna, Austria, July 2000.
- 2000 Korean Biennial exhibition, New Media Art "Scar," "2000 Kwangjoo Biennial Media Art Project," opening March 29, 2000.
- 2000 NARRATIVE CONTINGENCIES COMMUNITY SITE, at the art space 'RDV' in Auvers sur Oise, France, curated by Christophe Le François and Patricia d'Isola, January 28
- 2000 ARCHIVES OF CREATION symposium at the French National Science Research Center (CNRS), Paris, January
- 1999 II BIENAL DO MERCOSUL, MOSTRA ARTE E TECNOLOGIA, CIBERARTE: ZONAS DE INTERAÇÃO, Curator: Diana Domingues, November 5, 1999/ January 9, 2000 Porto Alegre, Brasil.
- 1999 SIBGRAPI exhibition, Campinas, Brazil, October
- 1999 ANPAP conference exhibition, Sao Paulo, Brazil, November
- 1999 FACULTY WORKS -- Sesnon Gallery, University of California, Santa Cruz
- 1998 NARRATIVE STRUCTURES--Art Tech Gallery, San Jose, CA
- 1997 COMA '97 FESTIVAL--San Francisco Computer Museum, Mapping Digital Boundaries with Art, Music & Technology: Lecture, Panel Discussion & Digital Salon - METAPHORIC CONSTRUCTION CO./NARRATIVE CONTINGENCIES AND SIGNAL-TO-NOISE, October 2-7
- 1997 FESTIVAL ACARTE, LISBON, PORTUGAL--THE BRAIN OPERA, Fundação Caloust Gulbenkian, Av. de Berna, 45--1067 Lisboa Codex, September 19-24
- 1997 SONAR 97--METAPHORIC CONSTRUCTION CO./NARRATIVE CONTINGENCIES AND SIGNAL-TO-NOISE, July-August
- 1997 METAPHORIC CONSTRUCTION COMPANY Interactive Web Project at the DeCordova Museum Virtual Gallery and Boston.com. (<http://www.decordova.org/exhibit/exhibit.html>)
- 1997 KRAVIS CENTER FOR THE PERFORMING ARTS--BRAIN OPERA, West Palm Beach, FL, April 29-May 5
- 1996 NEXOPERA FESTIVAL (a Nexsite Project) at Ebisu Garden Place, presented by NTT DATA CORPORATION--THE BRAIN OPERA, Tokyo, Japan, November 22-24
- 1996 ELECTRONIC CAFE INTERNATIONAL and EUROPEAN CULTURAL CAPITAL CELEBRATIONS--THE BRAIN OPERA, Copenhagen, Denmark, October 12-20
- 1996 ARS ELECTRONICA FESTIVAL--THE BRAIN OPERA, Linz Austria, September 3-6
- 1996 LINCOLN CENTER FESTIVAL--THE BRAIN OPERA, [interactive video opera], New York,

NY, July 23-August 3

1996 VISION MÚLTIPLE/MULTIPLE VISION–NARRATIVE CONTINGENCIES (video screening), Museo Contemporáneo Carrillo Gil, Mexico City, Mexico, July and Mobius Gallery and Performance Space, Boston, MA, May

1995 THE BODY OF THE POSSIBLE, (interdisciplinary performance-video), Massachusetts College of Art, Tower Performance Series, November

1995 SIGGRAPH 95 virtual communities exhibition, ALIVE, Dreams and Illusions, Los Angeles, CA, August 8-10

1995 14th INTERNATIONAL FILM AND VIDEO FESTIVAL–screening of NARRATIVE CONTINGENCIES, Women in the Director's Chair, Chicago, Ill., March 9-12

1994 THE COMPUTER IN THE STUDIO–NARRATIVE CONTINGENCIES (video screening), DeCordova Museum and Sculpture Park, Lincoln, MA, September 23-November 27

1994 VOX3, Voice, Motion, Experience (an interactive sound and image experience with Tod Machover and students of MIT Media Lab and Visual Arts Program), MIT Media Lab, May 27-29

1993 VALIS SONG, [Multi-channel video from the opera VALIS], The Kitchen, NYC, NY, April

1993 STRANGE ATTRACTION; NON-LOGICAL PHASE-LOCK OVER SPACE-LIKE DIMENSIONS; Center for Advanced Visual Studies Gallery, MIT, January

CONTRIBUTIONS TO BOOKS

"Need_X_Change," *Anthology of Art* (initiated by Jochen Gerz and organized by the Academy of Visual Arts of Braunschweig (Germany) and the University of Rennes (France). catalogue, CD-Rom, website and publication in issues of the German partner magazine *Lettre International* (forthcoming).

"Collaborative Systems: evolving databases as the 'conditions of possibility' for agency and activism in on-line public art practice" in *Database Aesthetics*, Victoria Vesna, ed. Minnesota University Press (forthcoming 2003).

"Narrative Contingencies: a 'collaborative system' story evolves," in *Archiving as Art*, edited by Karen O'Rourke, to be published by CRNS Archives of Creation, 2003 (forthcoming 2003)

"Systems and Subjects: Redefining Public Art," in *Context Providers*, Victoria Vesna, Margot Lovejoy and Christiane Paul editors, MIT Press books (in press)

"Interface to Agency," in *Art and Life in the 21st Century: technology, science, and creativity*, edited by Diana Dominques, Universidade de Caxias Do Sul, São Paulo: Ed. Unesp. (in press)

"Modeling Interpretation," *Reframing Consciousness*, Roy Ascott, ed., pp. 185-191, Center for Advanced Inquiry in Interactive Art, Exeter England: University of Wales and Intellect Press

"Developing and Evaluating Conversational Agents," with Dominic Massaro and Ronald Cole, in *Human Performance and Ergonomics. Handbook of Perception and Cognition*, second edition, ed. P.A. Hancock, pp. 173-194, San Diego, California: Academic Press

SELECTED ARTICLES PUBLISHED IN PROFESSIONAL JOURNALS

2000 "Collaborative Systems" Image/text project in *New Observations - Organic Logic*, John

Roloff and Mark Bartlett, editors, fall/winter 2000 double issue, volume 127, pp 9-11.

2000 "Collaborative Systems: evolving databases and the 'conditions of possibility' -- artificial life models of agency in on-line interactive art," *AI and Society* vol. "Database Aesthetics: Issues of Organization and Category in Online Art" to be published by Springer - Verlag

SELECTED ARTICLES IN ON-LINE PUBLICATIONS

2002 "Need_X_Change," in *Anthology of Art*, vol. 20 (initiated by Jochen Gerz and organized by the Academy of Visual Arts of Braunschweig (Germany) and the University of Rennes (France). <http://www.anthology-of-art.net>, AUGUST 1 - 14

2002 "An Interview with Sharon Daniel" by Mark Gonzales *Switch, Issue 17, Collaboration* <http://switch.sjsu.edu> (May)

2002 "Digital Arts: The Evolution of a Discipline" Teaching, Learning and Technology Center Webzine and Online forum, <http://www.uclitc.org/news/2002/03/feature.html> (March)

2002 "Taking Aim at a Moving Target: UC'S Digital Arts Research Network" Teaching, Learning and Technology Center Webzine and Online forum <http://www.uclitc.org/news/2002/03/darnet.html> (March)

SELECTED ARTICLES PUBLISHED IN CONFERENCE PROCEEDINGS

2002 "Ethics and Pragmatism: Technology, Context and Collaboration in Public Art," FILE festival internacional de linguagem eletronica symposium 2002, (forthcoming)

2000 "Collaborative Systems: redefining Public Art", abstract to be published in conference documents for ISEA 2000 International Society for Electronic Arts.

1999 "Subtract the Sky: the aesthetics, science and philosophy of a collaborative system and its interactive interfaces" — with Mark Bartlett and Puragra Guhathakurta, in Invencao , published by Itaú Cultural Institute in collaboration with the ISEA, Inter-Society for the Electronic Arts, Leonardo/ISAST, and CAiiA-STAR, Centre for Advanced Inquiry in the Interactive Arts, University of Wales College, Newport and the Centre for Science Technology and Art Research , University of Plymouth. forthcoming.

1999 "Collaborative Systems - Inter-authorship and recombinant agency - an artificial-life model for art practice" College Art Association Conference Papers, 1999

1998 "Developing and Evaluating Conversational Agents" with Dominic Massaro, Michael M. Cohen, and Ronald Cole, in Workshop on Embodied Conversational Characters 98 Conference Papers, pg. 137-148, ed. by Scott Prevost and Elizabeth Churchill, published by the American Association for Artificial Intelligence (AAAI) and the Association for Computing Machinery's Special Interest Group on Human Computer Interaction (ACM/SIGCHI)

1996 "Hypertext, Collaboration and Interactive Art: "Narrative Contingencies" Web Site and "The Brain Opera" at the Internet World Expo," College Art Association Conference Papers, 1996

SELECTED EXHIBITION CATALOGUES

2000 Corcoran Biennial 2000, Corcoran Gallery of Art, Washington, DC, NARRATIVE CONTINGENCIES Installation and COMMUNITY SITE, December 9, 2000 - March 5, 2001.

<http://biennial.corcoran.org>.

2000 AAA - Archiving As Art, Universite Paris I, Pantheon - Sorbonne, UFR des Arts Plastiques et Sciences de l'Art, salle Michel Journiac, 162 Rue St. Charles, Paris and Showroom Dine Chelabi, 36-38 Rue Charlot, Paris. <http://fohel.com/archiving-as-art/>

1999 Korean Biennial exhibition, New Media Art "Scar," "2000 Kwangjoo Biennial Media Art Project," March 29, 2000.

RESEARCH AFFILIATIONS

UC Digital Arts Research Network, Multi-Campus Research Group, University of California

Digital Cultures Project, Multi-Campus Research Group, University of California

Digital Arts/New Media, Faculty Research Association, University of California, Santa Cruz

Zero-One Foundation, Advisory Board Member

RECENT AWARDS AND GRANTS

- | | |
|---------|---|
| 2002-03 | Digital Arts/New Media Faculty Research Association Grant, "Justice Now-Women Prisoners' Oral History Project" s (\$3,000) |
| 2001-02 | University of California Inter-campus Research Association (UCIRA), "Need_X_Change" (\$5,000) |
| 2001-02 | California Arts Council Artists Fellowship, in recognition of record of accomplishment (\$5,000) |
| 2001-02 | France Berkeley Fund – University of California, "Mapping the Database" seed Paris/Sorbonne (\$10,000) |
| 2001-02 | Creative Work Fund project Grant, "Need_X_Change" (\$30,000) |
| 2001-02 | Digital Arts/New Media Faculty Research Association Grant, "Subtract the Sky" (\$3,000) |
| 2000-01 | Fondation Daniel Langlois individual artist Grant, "Subtract the Sky" (\$30,000) |
| 2000 | Media and Visual Arts Co-production residency for development of an interface prototype for "Subtract the Sky," The Banff Centre for the Arts (in-kind support approximately \$12,000 US) (July-August) |
| 2000-01 | Digital Arts/New Media Faculty Research Association Grant, "9/11-N2N/Networks to Nanosystems: Art, Science and Technology in Times of Crisis" -- a series of digitally mediated conversations held at UCSC, UCLA and UCI (\$10,000) |
| 2000-01 | Digital Arts/New Media Faculty Research Association Grant (\$3,000) |
| 1999 | Media and Visual Arts Co-production residency (July-August) for development of an interface prototype for "Subtract the Sky," The Banff Centre for the Arts (in-kind support approximately \$9,000 US) |

- 1998-99 University of California Inter-campus Research Association travel grant for "Subtract the Sky" database and technology development (Co-PI with Fabian Wagnmister of UCLA/Hypermedia Studio (\$5,000)

- 1998-99 Intel Corporation and the Office of the President of the University of California's Digital Media Initiative - matching grant support for "Developing and Evaluating Conversational Agents," Co-Investigator with Professor Dominic Massaro (\$160,000)

TEACHING

UNIVERSITY OF CALIFORNIA, SANTA CRUZ; Assistant Professor, 1996-present

RHODE ISLAND SCHOOL OF DESIGN; Visiting Artist, 1995-1996

MARYLAND INSTITUTE COLLEGE OF ART; Assistant Professor, 1994-1996

MASSACHUSETTS INSTITUTE OF TECHNOLOGY; Lecturer, 1991-1994

THE ART INSTITUTE OF BOSTON; Boston, MA; Video, Film and Performance Art, 1991-1993

NORTHEASTERN UNIVERSITY; Boston, MA; Drawing Instructor, 1991-1991.

ST. MARTIN'S SCHOOL OF ART, LONDON INSTITUTE; London, England; Visiting Artist, 1990-1991

EDUCATION

1985 M.F.A.; UNIVERSITY OF TENNESSEE, Knoxville, TN

1984 Independent study in pursuit of M.F.A.; QUEENS COLLEGE, CUNY

1983 Independent study in pursuit of M.F.A.; MARYLAND INSTITUTE COLLEGE OF ART

1979 M.Mus.; UNIVERSITY OF TEXAS, Austin, TX; Opera Direction and Production

1977 B.Mus.; BAYLOR UNIVERSITY, Waco, TX; Vocal Performance and Pedagogy