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Ignominious Wank.

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Ignominious Wank.

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**FIVE YEARS**

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*Ignominious Wank* was initially proposed in response to an open call in 2011 for contributions for *Back To Free School: Drawing Out the Archive* - 'a weeklong residential project as speculative practice based symposium.' Recorded at Kilquhanity School in Scotland (one of the original free schools established in the UK by John Aitkenhead in the 1940s), *Ignominious Wank* was further developed as a collaborative work with Nicola Harlow, Trish Bould, Amy Todman, Susan Wood, Kathy Oldridge, Melanie Rose and Charlotte Knox-Williams. It was presented at Five Years in 2014. It is published here, as part of Five Years Publications: Public Series.

Edward Dorrian (Five Years) 2014



Ignominious Wank.

## Contents.

05.11.10.	Renée O'Drobinak and Ana Čavić
26.02.11.	Edward Dorrian
12.04.11.	Nicola Harlow, Trish Bould, Amy Todman, Susan Wood, Kathy Oldridge, Melanie Rose, Charlotte Knox-Williams and Edward Dorrian
13.04.11.	Edward Dorrian, Charlotte Knox-Williams, Amy Todman
28.07.11.	Edward Dorrian
23.11.13.	Edward Dorrian

Appendices 1 & 2

05.11.10.



# THE FAILED STUDENT AND THE HETEROTOPIAN SCHOOL

>>NOVEMBER 5, 2010

Written by Renée O'Drobinak  
Edited by Ana Cavić  
Ladies of the Press\* © 2010

*"First there are the utopias. Utopias are sites with no real space."  
—Michel Foucault, extract from 'Des Espaces Autres, lecture for the Cercle d'études  
architecturale, 14 March 1967.*

I clearly missed the first performance.

I creep into "class", trying not to gather too much attention. But with a heavy door and echoing room, this is pretty much impossible—all eyes immediately shoot at me. All three pairs of them. I apologetically bow, pointlessly tip toe to a seat, and slump down. So much for being a co-organiser.

I am immediately prompted to describe our failed TEXT/BOOK project. TEXT/BOOK was a gallery based undertaking that Ana and I initiated as the Ladies of the Press\* to experiment with recording and archiving during YES. YES. I KNOW. FREE SCHOOL. I KNOW., a project that happened at Five Years in 2009. We meticulously collected notes from each performer, took

notes ourselves, photographed and archived all collected data in an installation in the space throughout the exhibition. It was a public editorial process with a goal to edit a publication in one format or another. This failed miserably. Ana and I found that we couldn't face the mass amounts of data that loomed over us in giant IKEA bags after the show. But this unwittingly empty act of public editing had its perks: we actively contributed ourselves to the discussions and the 'participatory activities', and being the audience when it was lacking. In one sense, we were there to witness, to edit the event itself.

We were hoping to remedy our failure in the next incarnation of this project, in this massive Lecture Hall at Bethnal Green Library. Curiously enough a library is a place of infinite accumulation, and sadly, a public space that is increasingly falling short of having a secure place in the lives of the local inhabitants—though ironically, this is the very reason why we had the opportunity to hold events there in the first place. It's an archive of finite demand, almost. I think this as I pass the romance novella and sport biographies. It was as though we were seeing our editorial project come in full circle, to find itself in yet another failed archive. We intended to take the subjects at LECTURE HALL. FREE SCHOOL. outside of the physical library space and outwards, via publishing, so these materials could be accessed by a bigger audience. What we did succeed in doing was to create even more data.

There was a particularly poignant moment in LECTURE HALL. FREE SCHOOL. after the Geopolyphonies Collective presented their recent research work on markets, when John Cussans made an impassioned argument on the problematics of theory versus practice. What is "field work" without having engaged with the field, and what use is classroom theory in a real London market? A "free" art school, in theory, is perfect. But like all utopias, it's not feasible.

First of all there is the eternal dilemma of ideals VS economy. Most of the sessions were organised by practitioners, lecturers, and the like during their spare time. And needless to say, commitment became an issue. The reality of LECTURE HALL. FREE SCHOOL. was that it was prone to life intervening—and it did. A couple of participants were unable to turn up due to unforeseen circumstances. But then, weekday sessions were most often abysmally attended. Most of the people who wanted to see this were at work. Ana and I were no exception; personal issues popped up for the both of us, to top our manic performing schedule as the Ladies of the Press\*, having been on tour in the UK and abroad for most of the year. In the meantime I had effectively lost my job,

and started a new one. But nevertheless I shouldn't have to bow apologetically in regards to this (a girl's got to pay her rent, after all). A free initiative, in order for it to be free, must operate from surplus, whether it is time or money. It's just the way it is.

So much for free school, you say? Perhaps with a lack of funding and PR (Yes, PR. For what is a school with no students? Ignominious wank, as someone once said), it will continue to be a repeated failure—but of course, having to chase funds would defeat the point of it being a "free" school. And even the Ladies of the Press\*, with our occasional "publicist" personas, had to tend to our respective secretarial jobs during setup, as my 17:45 appearance in a pinstripe skirt would have testified at the time.

But I still have hope. These free schools, whatever critiques they were intended to be, are not so much utopian but heterotopian, as Foucault had aptly coined it; for our purposes let's apply it to this disjointed Lecture Hall space that witnessed the meeting of a scattered, and perhaps incompatible, selection of creative spheres in London. And I'm not just talking about a bunch of ex-Goldsmiths and ex-Slade students discussing Ontology in an East End library.

During the aforementioned first incarnation of this free school project in 2009 two Italian curators, Marianna Liosi and Alessandra Saviotti, came in and showed us how to cook Carbonara the way they do it back home. Subsequently this simple recipe entered my regular repertoire of everyday cooking. Free school lives on in small constellations, including my frying pan, alongside some bacon and parmesan. Not to mention, I can whip out a basic pole dance move having attended Patricia Delgado's class from the second incarnation, if I am ever confronted with a lonesome pole.

During her session, Nela Milić told the group she is going to recite poetry from three categories: life, love, and places. She chuckled, and added that of course 'love' is going to be the most interesting. I suspect we were thinking of all the failed loves when we silently agreed. In terms of my own collective failures, Beckett did famously say, after all, "fail better"—and at the end of the day, I think we did.

■

28.02.11.

from Edward Dorrian to Renée O'Drobinak, Ana Čavić (Ladies of the Press\*)

Dear Renée and Ana, I've been asked to outline a proposal for a speculative practice-based symposium called BACK TO FREE SCHOOL. I've decided to title my project proposal: Ignominious Wank. I am of course referencing your response to LECTURE HALL. FREE SCHOOL. For SO MUCH FOR FREE SCHOOL, ETC. A DRAFT PUBLICATION. Ignominious wank is how you unapologetically referred to its failure. The abysmally attended 'public lectures', the absence of 'PR' and funding etc. In short, the problem of operating 'the free initiative', without a surplus of either time or money. Anyway, I'd like to elaborate on the ignominious wank motif. The speculative practice-based symposium 'offers the opportunity for exploration, investigation and dialogue, inspired by aspects of the freeschool tradition.' To this end then, I'll be trying to set up a series of recorded conversations with the other participants (twelve of us have been selected and are actually paying for the privilege... not quite Free School, more Art School UK?, ... so the JSA rebate I received will constitute my 'surplus'). The recordings will work along the lines of those we made with you both for Field Recordings and an earlier work called Art For Everyone. You know... passing the video camera amongst us... something akin to Dan Graham, but without the nakedness. Maybe five or six one hour recordings (the whole symposium is set over about nine days!) The accumulation of a shared material for some kind of collective enterprise... A starting point for each recording will have to be found... suggested by the participants of course. This would be consistent with an idea of free school. One of the little details that filtered through in the description of Kilquhanity's workings was that of the non-hierarchical weekly council meetings. Another sentence that recurs to me from our own research is John Cussans' simple free school philosophy... for a school which makes no distinction between teacher and taught. The practice of Democracy and Free Speech? How does this figure as PR where the public gain access after the event? They, the people. Knowledge Transfer... dissemination of research findings... contribution to the quality of life. Etc. To tell you the truth I'm really not quite sure what the thing'll be like. Retreat? A 'disaffirmative practice' shot through with mistakes, anomalies, feints and incompetence? So far, so speculative. I'll bring along your text amongst others for reference. I think in the end, I'm proposing a series of drawing exercises. The process being as important as the result... are actually one and the same thing. A rambling Parrhesia? Evidently Aitkenhead's Kilquhanity Free School motto was 'Liberty, Equality and Inefficiency'. I dare say you would say that 'these free schools', in theory, are perfect. But like all utopias, are not feasible' Of course by definition you're right. We never produced the piece we recorded did we? Not even the sound recording you took away to transcribe. Add to the failure? Perhaps. Anyway, I think I'll use this for the outline proposal. All the best. Eddy.

26 February 2011

12.04.11.



- [audio tape starts 0:00:00]
1. It really is quite a nice room really isn't it?
  2. What?
  3. Nice room...
  4. It is yes... Sorry I've lost my hydrophone... don't know where I put it... idiot that I am...
  5. What does it look like?
  6. Its about so... so round and it's on the end of a what... a black wire...
  7. I like that drawing...
  8. What that one?
  9. Yes... Is that your one?
  10. Yes, I did it before lunch...
  11. I found Mike... he is underneath this... bit at the back of the building... you know where all the logs are?
  12. Oh where they said there's a pony or something...
  13. Yeah... I was thinking ... I was thinking... I haven't seen Mike today... I haven't seen him since
  14. He said he would get...
  15. Is that your... thing?
  16. Mmm..?
  17. Is that your... thing?
  18. No that's just what I'm writing... that's the... piece... Would you take the chair...?
  19. Take the chair? Were you there the other day when I said about the buildings creaking..?
  20. The buildings creaking yeah... I have got some... actually... I was going to have one more look for my hydrophone...
  21. What's the wee house?
  22. I think that's the neighbour... the guy who used to... who came to school here... the brother's I think... yes?
  23. Rightio...

- |  |  |
|--|--|
| 24. I don't want to be the first person to write on it...  | 34. So are we going already?   |
| 25. Yes... no... I noticed that...   | 35. That's going... Yes...   |
| 26. You've started now so you have to...   | 36. Sneaky!  |
| 27. No... I know but I just don't know whether to... Does Sue want us to write in this bit... or this bit? | 37. It must be sneaky... Yes... yes...   |
| 28. Well... I imagine it's... that... Two o'clock... the class will start... as... promised...             | 38. I don't know I think in the past if there's a red light going... it sort of affects... I don't know why... |
| 29. Well that's what the inspector would say...  | 39. Eddy, I would like to go to this fishing village at 3 o'clock...   |
| 30. Indeed! ...indeed...   | 40. Well we need to start then... I mean just leave when you have to...  |
| (whispering)   | 41. Do yo mind if I sit here? ...like I'm in a church... (laughs)  |
| 31. All those eager learners...  | 42. That's fine... No no no... I mean ...come and go and... if you don't want to do it... its fine...          |
| (whispering)   | 43. No I do want to do it... I just want to go on this fishing village excursion...                            |
| 32. I don't want to be the first person to write something and spell it wrong...                           | 44. Oh when are you going?   |
| 33. I'm dyslexic so I'm the worst person to ask how to spell... That's why I usually use spell check...    | 45. At 3 o'clock...  |
| (talking from outside the room)  | (voices talking over each other)   |
|  | 46. My hearing is terrible today...  |

- |   |  |
|---|--|
| 47. It's an excursion going to this little fishing village...   | 60. Ah... right!   |
| 48. Oh...   | 61. (whispering) I'm muttering to Mel...   |
| 49. Has somebody washed the cups?   | 62. I know... I can hear!  |
| (intermingled talking<br>– indecipherable)  | (laughs)   |
| 50. Oh you have written something down...   | 63. You're not recording now are you?  |
| 51. I was afraid I'd spell it wrongly...  | 64. I am... this is recording... the red light is on so...   |
| 52. I shouldn't worry... if anyone in the end would like to write anything about the sound... or whatever... or do some drawings... | 65. Couldn't care less really...   |
| 53. It's a ghost... the ghost by... my window...  | 66. I know you can't...  |
| 54. I mean 3 o'clock is a cut off... isn't it?  | (laughs)   |
| 55. For me?   | 67. Are you videoing this as well then?  |
| 56. Yes...  | 68. I will be... but not yet... but when I know that folk are going to be in... then I will start... |
| 57. Are you going to be filming this?   | 69. I should've put lipstick on...   |
| 58. Yes... I'll try and explain...  | 70. I didn't put any makeup on...  |
| 59. Sorry... Trish has just come in... had to go to the supermarket so...   | (laughs)   |
|   | 71. You can film my feet...  |
|   | 72. I don't know... it's very difficult see through there (the viewfinder)... anyway...              |

- |   |  |
|---|--|
| 73. Yes, who knows...<br>I'm not filming it...  | 87. Yes... Oh before?  |
| 74. It's not on yet...  | 88. Yes.   |
| 75. I mean... I don't mind being<br>interrupted when the people<br>come in... I guess that's<br>kind of our... our whack? | 89. Would you rather I explain<br>it before we started?  |
| 76. Do you want me to switch on?  | 90. Yes... we're...  |
| 77. Yes...  | 91. Alright... fair enough...  |
| 78. Just the red button?  | 92. ...stepping into a... a pool of fire?  |
| 79. Yes... when you switch that<br>one on... and when the tapes<br>finished... that's the end of it so...                 | 93. Do I need to be recording this?  |
| 80. The red button doesn't appear<br>to be doing a lot at this stage...   | 94. No, no... not until I explain all<br>this... what we are involved<br>in... so that if you don't want to<br>participate... then don't.<br>The discussion... the conversation<br>is one thing the recording of the<br>conversation is another... and that's<br>the kind of participatory part as<br>well... What I am imagining... or<br>I think would like to occur... is a...<br>what boils down to a continuous...<br>long... shot... a... a... what's the one? |
| 81. It's not doing anything?  |  |
| 82. No.   |  |
| 83. It would help if there was a<br>battery in it wouldn't it?  | 95. Pan?   |
| 84. We can all relax then?  |  |
| 85. Classic...  | 96. Pan... but kind of passing it<br>round... a pass the parcel thing...<br>so that each person is... behind<br>the camera... for generally five<br>minutes... it doesn't have to be<br>exact... if you don't want to do<br>it... miss it... obviously if you are  |
| 86. Can I just ask what the<br>setup is before we...?   |  |

- holding the camera you are not in  
shot... so there's that sort of thing...
- discussion...  
Do you understand?
97. Yes.
106. Can do - yeah!
98. So that's the structure... as far as  
the recording goes... this is already  
recording anyway... this will be a  
sound recording and this will be  
the video recording... obviously  
recording sound as well... the  
microphone is attached next to the  
camera so... there's no direction as  
far as what you are filming... so if  
choose not to... it's up to you... ok?
107. And we're off?
108. We're off!
99. In about five minutes chunks?  
Is that what you are saying?
100. No this is one hour...
101. No I mean when we start  
to pass it around...
102. Oh yes...
103. It doesn't matter about shaking...  
There is... it's very easy... there is  
a kind of wide angle and... what's  
the opposite of wide angle?
104. T. Telephoto?
105. Telephoto! So zooming in and out  
is absolutely fine... So what I guess  
will happen is there is an activity  
of filming as well in relation to the



[video tape starts 0:00:00]

1. I think what I had... planned... or written in the proposal... was somehow... documenting discussion... or conversation... or exchange... on the ideas that were presented to us... through the... fact that we all wanted to participate... I had thought... possibly... that this was something... that if it was conducive... if it was useful... if it was agreeable... was something that could be repeated... I don't know how many times... I mean there are other things which are kind of affecting that... if it's interruptive... of your work... so... it demands... participation. that sort of thing and that's about all... so anything... everything else that was kind of open to discussion... is open to discussion... Now that could be... again... breaking it down to... Back to Free school drawing out the archive, speculative practice pieces I suppose and open to the public or it could be all of those if this is just enough I don't know I'm not quite sure. I thought maybe just looking at the idea of archive thinking about what we have been discussing, the kind of information about we have been each negotiating these terms whether there would be a

useful exchange in trying to form something, it is very vague I don't know, it's a speculative thing. It could be nothing. I could start, or we could start kind of thinking about what the archive was, it seems to have been something that has cropped up here as an issue with this specific site, the idea of how do you capture something. People are attempting that and there is the problem of what is essentially a field recording and its relation to an idea of an archive, what an archive is in relation to how and who reads that, I mean these are just starting points. Kind of assumed also that's speculative part as well. And then there is also the presence of this kind of camera and how that interrupts the kind of free-flow of conversation because it seems that everything that we have been doing is kind of doesn't have this intrusive well not everything because you know, you are recording conversation, Jane you are recording conversation but with approval, so there is that aspect of doing the presence of the recorder, the observer in relation to a kind of person speaking about something, and the obvious performative aspect of this pedagogic kind of exercise and whether that performative aspect overlaps or chimes with



the idea of what drawing is,  
about extracting response.

guess clearly there's both going on  
and maybe that seems less sort of..

2. This circle that we are in  
reminds me of a standing stone  
circle, which itself is a form of  
prehistoric archive isn't it?

8. Formal?

9. Yeah...

00:05:07

3. So it seems to me that you have  
almost set up an archive. The  
Japanese built the circles that way  
didn't they? They bought the stones  
which itself were a documentary.

10. I am quite interested in how  
possible it is to have informality in  
a very self conscious setting so that  
even moments of informality in a  
place where informality is respected  
in the way that it was here when it  
was operating as school how much  
you could have freedom from the  
system because the system was  
endorsing even those moments  
when you were either working  
against the system or trying to  
work outside of it because it kind  
of contained that within its remit in  
some ways. So in a way informality  
is almost impossible because it is  
part of the structure its part of the  
formality of the school its intended  
structure that rebellious activities  
are activities, I don't know if that  
has some link to the archive. If  
the archive accommodates things  
trying to escape from the archive,  
trying to step outside of it or partial  
documentation then you can't  
rebel against the archive because  
then if you do its only endorsing  
its prerogative in some way.

4. Yeah... Well I mean there's the  
set-up that's something I have  
prescribed... so whether that  
has something to do with this  
way of teaching or refuting  
kind of hierarchy... But does  
it I don't know... actually...  
No that was I think this room  
was possibly the last place that  
these... councils... were set-  
up... that's we said wasn't it?

5. It's quite a formal room  
in some ways

6. It looks like a classroom doesn't it?

7. The formal seems to be important  
here... this idea that there is this  
formal collaborative thing going on  
or there's an informal thing and I

11. Yes... that idea of... what is



fugitive... what is being pursued... or what is... possible to record... and... I am kind of drawn to this notion that... the conversation itself... as a material... is that possible...? as a form... is there something that allows an... exchange of view to be constructed... something almost experimentally... as a material... and... and... whether that self-consciousness... that formality... how is that dealt with... how is that fed in... how is the recognition of the apparatus... how readily does that thwart the notion that this thing that is wanted... this fugitive thought... or freedom as something that's... resistant to a set up such as this... where there is a kind of... almost... clinical... attempt... or is there? Or is this just a mockery of that... a theatrical non-event...

0:09:31

12. It reminds very much of Patricia, Amy and I were talking about this morning, about the stage, and about what happened off stage and what it was when we were coming in and when you were explaining the set-up and especially the bit of audio that would have come from that which doesn't have a video to go with it and again how that might be acknowledged within

whatever comes from this, but certainly I have noticed that when I am doing recordings that I will be having an incredibly useful conversation and say 'can I record this' switch the recorder on and even I encourage the people to talk while I am turning it on there's a sense of now you must stop because it has suddenly turned into off stage instead of its become a theatre within a theatre and it somehow stops the thought coming along and being a fugitive and it becomes a caged animal and a caged animal behaves differently under observation than one that's roaming about in the wild.

13. One that suffers... the delusion that it is free... but I mean... as an... utter construct in itself... is this...? forgetting about this now... I am thinking about just considering some of the ideas that have been... discussed... what is free school... what does it mean to us as... those that are practicing artists... what relationship is this thing that we do elsewhere... called research... how... educationally has that being defined... as a practice... is it possible just to forgo the... cage and still enter into some useful discussion about those issues... I mean the symposium... What is the symposium... is the symposium





all events that have occurred over this week... or is this symposium the... lacking wine here... the free exchange of... discussion... the sense of public utterance which is... utterly self-conscious and... perhaps we don't define public right now... but just the voice... the discussion out loud... that might give us the interrupted... conversation that constitutes... the conversation... that is with someone else regardless of the self-consciousness... is it still possible to have... just forgo that thing... and say this is an institution... this is something... that is... creating a text... that can be reflected upon...?

0:12:31

14. If this is like free school then for me there are too many questions and what it makes me consider is how structure is helpful. So I think there is freedom within structure, so it makes me wonder whether as a child at free school, and I have been thinking about because we have been seeing some of the films, too much choice can be quite limiting because there is already a thing happening this week which its time is running away and so therefore sort of there is so much to explore and only a limited amount that can be done properly.

15. Yes... there has to be compromise. There is one hour it will stop possibly... there is everything that is outside of the frame... is there anything within the frame... that can be taken back and reflected upon...?
16. For me I'm already reflecting on one of your questions to what extent and came up with what Amy said, to what extent is this a framework
17. How do you mean?
18. Speaking from my own experience this school is quite a loose framework with many questions, so that's making me wonder about that in the context of free school and it's also making me wonder about your comment around formal and informal collaboration. I think it is a really interesting question about what makes something formal and what is formal and
19. I am just wondering about what is proper as well
20. What is proper?
21. What is a proper product, is there a proper product at all or is it possible to define what that might be and if you do that and enter on



that research territory that we are kind of intention against I suppose. I don't see time running away, I think I see time passing and things happening that are radical and interesting and evolving and but I think part of the tense kind of formal / informal tension is part of what I think is interesting about that and I am kind of enjoying that.

22. I am interested Kathy in what you were just saying about framework or rules enabling freedom or enabling a different possibility, I guess is what a interpreted what you said, that somehow through a tighter structure possibly its easier enabled rather than disabled and this is my own personality, my own way of working, whatever is that is there too much freedom too much informality I find very restrictive and if fid it quite uncomfortable so I am less likely to be able to speak to produce a text, to be able to engage unless I am clear where the boundaries are. What you were saying about yesterday Jen I think I would have hated it here, as a kid I think I would have really struggled with that lack of kind of really firm boundaries to operate within and against
23. It reminds me of what you were talking about, I mean we don't

have any wine here and when you start to think about the symposium becoming tighter over the years and more rule space, but actually the whole structure of the kind of the Greek symposium was incredibly rule based and whilst it seemed that everyone was free to talk or whatever, it was a highly structured event, you were expected to drink at a certain rate and there would be someone to check up on you it was like a drinking game and you were supposed to deliver your speech at the right, you were supposed to interrupt it was all highly rigorous and I feel that the conflict about free school is when the notion of being a bit of libertine or whatever itself is structured on rule base because you can about it and you can make a rule about the football then it's almost more limiting than a current day symposium where people present paper, this whole idea of 'ah it's a drinking party'.

0:18:00

24. I think there's a lot of structures actually in free school and I think there are a lot of structures here and I find them in the architecture and in the play areas, all the proposition of areas, so I think there is a lot of practice based structure, for example the context of the tree



house, the pond of the island, this thing about stages which is really quite a nice conversation this morning and the on and off stage and the aspect of stage, this kind of aspiration of something or fulfilment of a dream or wish or whatever or performance and I think there is something quite interesting the connection of some of the tales that we were told and the architecture and I think the space itself creates quite a lot of boundaries in place.

formality because of the way of the week is structured and the way that we are all experienced in what we do, so we have come in with our own agendas which is going to create a formality for ourselves... and a rigour...

25. Also I think like... as John Aitkenhead said that there were boundaries set, that the day was cut into time, there is class time, there is useful time and actually most children, some children would go awol with the thought of freedom, but would fall back into place because it's boring not engaging with their peers so I think personally I agree with Trish actually, that there is a formality here and probably a very creative one.
26. There is the formality of this particular model of free school? or as it existed... yes?

0:19:57

27. As it existed... also there is

28. Oh right... you mean this is free school?
29. Well you know is it?
30. That's...
31. I don't know because did you ask me that?
32. No... I thought you meant the model... this historical model... this particular specific... of this building... the Aitkenhead... because it is one particular model isn't it of course and as it seems it is dictated by... personality... I am just wondering whether this thing is something that... this difference between the education of children... and the education... well not education... the resource of education... as a way of maintaining... or continuing a... discourse... and I am not sure... I mean I hadn't really thought of this as a free school... this right now... as a free school... is it? It has not really occurred to me...



has it occurred to anyone else?

0:21:43

33. Well it came up in the planning and I can almost your proposal Eddy, I won't be able to do word for word, it doesn't sound very free school more UK art school, and I guess thinking about what free school might be is something that certainly interested me in organising this, you know and whether it would be a free school I am not sure but certainly engage with or consider or think about how you could take parts of that or ideas of that and try them or try them out.
34. I don't know I have kind of... run events with a free school... thematic... and have people from... free school... come along and ask them... 'Do you think this is a free school?' and they've said... 'well there's a timetable... which I did have... which allows anybody to come along and... present timetabled... structured lessons' and to him... this was John Cussans... yes... there were... very... rules... all of it needed to be open and free to anyone... and that there would be no distinction between... who was giving a lesson... and who was taking a lesson... which... kind of

figured within an adult setting... the idea of children's education is... something else... which is not what is happening here... but there is... I known I was curious about the selection procedure... that allows a group of people to come... to interchange... to exchange... because that as pre-given... in some ways... other than... it was a public notice... those people that were interested responded... it's funny I hadn't really thought about it as a free school... maybe a symposium on free school... I don't know... or a tangent on free school... or about possibly allowing the idea of free school to be discussed... but I hadn't thought that... I don't know... if that's what's really happening... other than there is an activity... an art activity... that in academia is conflated... as well... that is art school education... and that each of us are formed by... or are marked by... so there is a... conversation... with that kind of... experience... but... everybody here went to art school? So that's specific isn't it? Is that...

35. But we have different experiences also after that, I don't think we all went to art school.

§ No I didn't...



36. We all went to some sort of primary school, secondary school and set ourselves to think about education in certain ways I think and valued structure.
37. So because selection procedure for you is something that defines free school?
38. It was one of the things that other free school models defined themselves [by] ...this was all set down in the models... and it was a consideration... yes... It started actually with... not that much of an objection at all...
39. Surely people who applied to do something or go to a school or do something there is some sort of ground philosophy behind their decision based on a child or an individuals choice to join in with something.
40. Nobody talks about money and money must be a factor in facilitating
- 0:26:43
41. Well... it certainly was... yes... No... I... I... I mean maybe it is... I don't know...
42. Well Andrew seemed to mention
- it when he showed us those videos, when he said it was something limited to those people who could afford to send their children there, so this kind of democratic model was based on outside of work privilege.
43. Sorry... are we talking about historically this place? or are we talking about this... [us?] I am getting a bit... confused myself...
44. I think we are moving between them...
45. Yes... that is where I am... getting lost... what about... outcomes...? What is this speculative enterprise...? what does that... mean to people...? About... what they do? I am... personally... kind of... thinking... 'I would like to come here... and... I would like to experience this... particular type... of thing... which I had done with other people... and I wondered... how would it... operate... work... what would it mean... how would it... change... so that... there is a kind of... I wondered if there was a... useful... parallel... with something that could be... reflected upon... sort of collectively... as distinct participants... whether that was... possible...? or... whether that was



objectionable...? or whether... the discussion itself... could be... as I say... form into... something... from this... sort of... process... of... what procedure... of editing? These are... the... inevitable questions... of these... that... sort of... thing... that makes...

46. Are you talking about our practice or?

47. No... I am ...talking... about this... actually... about how it would feed... into the... I... don't know... Actually I think I've lost it...this is not very academic is it?

0:29:21

48. I think we all are self-editing now aren't we. Well I am and I think that when it comes to Friday we will probably edit what we have, well I will as I move my work from one place to another, obviously Tru cant, but presumably when you are preparing your spaces you are going to be editing in and out aren't you moving backwards and forwards from that space. So it's a constant self-edit I think always.

49. But I haven't edited as much here myself as I would normally, that's simply not because it seems like it's possible to to edit as much,

maybe that's the speculative bit, and it's a chance to not be so don't know what the word is. It's not comfortable but it's not ..

50. What I was thinking about when we talked about kind of what to call this but being a speculator isn't that to do with mapping.

51. Well specularum comes from fortune telling in mirrors and stuff about perception. But I thought that was very interesting about editing yourself less, it could be looking I think a number of us has experienced this that this week has become about looking in the mirror and instead of seeing what we usually look like it's about seeing those parts of ourselves we usually gloss over or aren't part of our normal structures, trying to pay attention to them and what hints they might give about the work 2 – 3 days time, like where we now, so that kind of speculative...

52. Well... I think failure... fallibility... and frailty... and vulnerability... and things like that... which express something of a tentative attempt... are easy to say... or easier to say... and I don't know... whether when we are talking about risk... which is the... speculative... aspect of... that... what's at risk?



53. Well in the broadsheets that I was reading this morning it was about inefficiency and John Aitkinhead... said inefficiency is really important and I think that that's the risk a lot of us, as you were saying about what do you do with your week and that we don't have that much time and much more risk of inefficiency seems to be an important part of what is going on now.

0:32:47

54. I was thinking the speculative as one of the speculators and what goes to see how much a piece of land is worth or and I hadn't really thought about it that way but like some sort of investigative, something finding out if something is valuable I don't know.

55. Gambling

56. Gambling on the stock market

57. Well it's a risk isn't it but it's kind of a risk with the expectation that you are going to gain or you know there is an aim in mind so it's not just speculation for speculations sake but speculative in the hope that something is gained or achieved or.

58. I was interested in the potential

in the speculative link to practice based that it would be about the multiplicity of offering a sign in some way and also asking a question. He was asking a question about possibility which may be answered in or asked for in different ways.

59. I... was kind of... assuming... well not assuming... but I imagined... a dichotomy... between a... didactic and speculative process... one that... goals... aims... so therefore... this is the thing... that's one thing... a definition that I am confused about... the more I think about it... I try to think about... the word research... I think I said this before... the negative connotation... that research seems... to have is that it is... an... empirical... science... of nature that... kind of limits its subject... its discourse... it is disposed and it is... somehow speculative... and I think possibly in the same... I see some kind of 'gold rush' type speculative thing... Taking... chance with what is found... and attempting to search through... that those findings... but... I think I am making this up...

60. It is also interesting because it doesn't seem to be that risky because I think we know, I don't know about the word believe but





I think we seem to, that we think this is, we think this does work, this way of doing so in a sense it feels to me quite not risky in that way that we are trying to investigate whether this works because this is what we think works.

61. It's that question of... what's at stake?
  62. In a way I suppose that's what happening on Friday in the opening and that question of opening of what, because I agree that there is one of the positive risks is of inefficiency and so there are people coming with some level of expectation of something and I think that's quite interesting because I doubt they'll find quite what they are expecting, I mean I don't know who 'they' are. So I think there is a speculation for each of us and probably as a group which may be a different speculation than it might be for them.
- 0:37:25
63. It kind of becomes part of that... dilemma...the phenomenon... about how... fashionable... it is about... exhibition and education... and education and... pedagogy as... performance itself... how tied

it is actually... to the same idea of... showing... and of... spectacle... but you know... this is not a gallery... so that doesn't happen... so... there is a sort of... I don't know... I don't know whether this public that is coming... needs to be engaged... as we are... and that brings in again the idea of the... differentiating between one and the other... whether... quite directly... that is a question... how is that opened...? in the... the relative way... that art allows... someone to engage... but... in what certain circumstances...? in to what kind of... role... what kind of relationship... and if there was a... sort of... however utopian... or idealistic... or naive... or whatever romantic idea of free school... as a way of engagement with... the public... or other... or just... not us... is that a challenge that we are having... I don't know... it's just something... that needs... enunciating...? or articulating... articulating...

64. I don't think we can make, it may not be important but I don't think we can pretend it wasn't happening, it may not be important but it's there...
65. It's a boundary...





66. I quite, I sort of expect that some of the people who will come will know this place really very well and it feels a little bit like putting something up in somebody's living room whilst they are out and then they come home to see what you have done.
67. ...desecrating?
68. Well yeah, I guess because I know some people who will be coming to just to see what the place is being used for and who we are and what we are doing here because they have an attachment to the place so I think that's an added expectation to it.
69. I think the idea of meeting public, isn't meeting public its meeting free school within free school within layers of circles and so I am not sure if we are talking, it depends on what one means by public or pulling out public but I mean we could say there is a sense of public within what we do here because some of us know each other and some of us don't so there is a sense of public...
70. We were talking about that this maybe feels I don't think we had reached a conclusion about it being kind of for this group... that maybe this is, but that
- 0:41:15
71. So where does the idea of the archive come in now... because the archive is... for someone else...
72. Is the archive for someone else?
73. I thought that... you're the expert... that it was for the public... it was actually to be... for dissemination...
74. What is that what do you mean?
75. ...something to be...
76. Is that the etymology of archive?
77. An archive is just a record that are no longer in use so there's a storage of thinking about...
78. Public records...
79. Yes things that don't get used anymore so they get shifted into the archive and then the front end is the bit that's being used for storage...
80. We archive on our computers, we archive all the time, when we take photographs, you are the archive...
81. And intention...



82. That's recording...
83. But we are archiving it... because when I get home I will put it in a folder or print it off it is still archived...
84. But then hypothetically anyone can...
85. But why should it... I don't think had to be a public thing...
86. Right...
87. I might die and then people will find it there...
88. There's a lot of stuff you cannot publish straight away... can you? un unpublished archive...
- 0:42:50
89. That was another thing that... about the practice based... the practice based... PhD... that there is something of the... artefact... that kind of happens... actually that is different from a document... but there is something that is made... there is always... a reader... there is always someone else... even if it is... you know... to self...
90. Going back to your idea of research and I think that practice based,
- sometimes you have to do practice to be able to understand research, to understand methodology of the process or the media of what it is and then it becomes something else, an academic write up or whatever but...
91. What the difference is between practice and work... What is the difference between practice and work?
92. I don't think there is, I think it's a very slim line...
93. Is it... I don't know... I get confused...
94. I don't know what you mean by practice and I don't know what you mean by work, sorry.
95. What is work? Is work defined differently to practice?
96. Well I quantify one as the other
97. So... what is one and the other... are they synonymous?
98. It depends what you mean by work?
99. What do... you... mean?
100. It reminds me a little bit of living



together. I think like the cooking or the washing up or the knocking around and that with people sort of has different resonances from maybe how we understand other aspects of what we do but they also are very related to, they speak to each other and I don't think that's work and practice, but there is something in that this is bringing up.

101. I was just kind of wondering whether practice seemed to... infer this idea of process... procedural... processual... of... towards... but not necessarily... this is a very closed definition... that seemed to be a definition... that... to suggest that... that there is something about the process... of coming to work... of practice... 'practice making perfect...' the attempt... but I don't know if that was a... useful way in which the... archive as an... object... as an end can be... undone... by reflecting on its process... on its procedure... and that seems to be [a] conundrum... [a] paradox... which make practice based research... strange... or is that just me?

102. It feels a bit... I am quite troubled by the term that Kilquhanity used of useful work, it really troubles me quite a lot, that there is something

that's designated as useful work and then you go to lessons and the lessons themselves are not useful bits of work or they are not work, I don't know where that sits but the self-conscious construction of an archive could be considered useful work that you do because it is kind of expected of you or because it validates what you are doing for the rest of the day and actually the most useful archive is probably the one where you didn't think it was useful at all and you weren't doing it to tick the box that I have done something that is useful. But the kind of work that was being done in the useful work is the stuff that was quite well established and the might have a link to your practice makes perfect. That what was going in lessons was something that might have been the learning how to do something that one day might become useful work but is not at the point where it is useful in that sort of way.

103. It's strange because it has to go through a process of validation and... almost critique... to define whether it is useful...

0:47:47

104. In the film I think I remember correctly John Aitkinhead was



talking about useful work and he was saying, I think it was John Aitkinhead, saying the the most important thing was living together, it wasn't about learning about academic subjects it was about living together and that was why useful work was so important that doing something that supported the rest of the communities, it was about getting along together and what am I trying to say, that maybe there is a difference however slim or thin or porous between the idea of useful work, doing something that benefits others and work or practice, so there seems to be, for me at least and maybe because I have drawn that gigantic curtain across my space. It does feel like I have done my useful bit, I have had some conversations and done the dishes and I have not left the kitchen a mess so now I am going to disappear round my black curtain for a few hours it's ok.

- 105. So it's useful work or selfish work?
- 106. Yeah exactly
- 107. But it's the individual work that makes a useful member of whichever community you are in. That because you are an enriched human being who has interests and passions and then when you

are doing the washing up you have something to talk about

- 108. You bring it back with you?
- 109. There is also different personalities, people work differently and can always bring different things , so there might be people that bring that kind of enrichment and other people that bring other thing.

0:49:57

- 110. I think it's part of that utilitarian idea... of that which ... contributes... to the greatest amount of happiness... I think Bentham? ...which seems that... each action is determined by its contribution to the greater... I don't know... I don't know much...
- 111. I was just thinking about an alternative... in putting in the timetable for ourselves or proposing it was a kind of thought that repetitive acts all done together might enable a conversation that sitting around a circle with a camera doesn't...
- 112. Definitely! Yes...
- 113. There was an aspiration of doing something mental, a repetition that might precipitate something. So it



- might be useful in another sense.
114. It's an interesting question of... hierarchy...
- 0:51:14
115. We found yesterday that we were painting one of the screens black and in the act of painting we were talking about how many things started...we started talking didn't we.
116. There is a tension in a situation like that isn't there, here it is quite structured
117. Things precipitate other things
118. So the useful work might be the useless work it's a displaced activity... or a distraction?
119. I think displacement is a useful word for it yeah...
120. There is also something in and I think this would be happening in there definition of useful work, there is a sort of dynamic between people just within the physical aspect of doing the work and I think that was there yesterday, there is a movement, an exchange which is a different thing than a static one.
121. There is a menial, there should be something quite menial I guess cooking different to peeling potatoes together
122. Well this is class structure isn't it? This is kind of... a Marxist critique would say something else...? it is a division of labour?
- [cup spills]
123. We have a mess to clean up...useful work
124. I will do some useful work in a minute.
125. Is it that creative outlet like cooking and doing different jobs together is too stimulating for good conversation or is it different conversation to say peeling potatoes.
126. I think certain things facilitate certain sets of thinking... through my own experience...
127. Money?
128. Money?
129. Well it is an economic question?
130. Is it?



131. Well... because it is something that... how can you do these things... how can you afford to do these things if...

132. How can we afford to do what?

133. Come here... not work... or do art... or you know but that's a social tie... that resides outside of this sort of... refuge... I mean this wonderful remoteness... here... that allows this... disparity to be examined?

0:54:25

134. I think out there a lot of people would have a lot difficulty of trying to relate practice and work, they wouldn't understand what practice means in the way that we are talking about it here.

135. Because we are specialised?

136. Err I don't think we are specialised but I think it's just something that we consider. I think there are different boundaries around work for most people.

137. Because we can afford to figure out these thing?

138. I don't think it's about affording, I think it because we find it

helpful to think about them but I am constantly surprised about how many boundaries people put around their work and how it might stimulate them in some way.

139. Like how?

140. They separate predominantly so therefore the idea of practice as a means of improvement and growing and all of those thing is not generally considered

141. Because that's a matter of time?

142. No its just a different way of thinking about it

143. Aren't boundaries not to a certain extent a sign of insecurity on occasions?

144. I don't think it's about insecurity. Not in mine...I don't know... in my experience it's not about insecurity it's just about a way of thinking. But that may be a very particular set of experiences that maybe others don't share so....

145. This is really tense isn't it? I am trying to understand why it is such a tense situation, is it just me . I am trying to figure out why sitting in here feels really tense and pressured compared we could be



sitting across the hall in the library  
and I wouldn't feel like this at all

I'll say something wrong... or  
I'll say something... evil...

146. But then we would be chatting  
and then it wouldn't be valuable

155. ... but I don't think that's about  
record for me... I don't think I'm  
that bothered about it... but it's you  
people that I'm bothered about...

147. Why wouldn't it be valuable?

148. Well that seems to be one of things...

156. It's a police state, it's absolutely  
about administration

149. There is a massive difference  
because of the potential  
repetition of what's in the  
space through the media.

157. I don't think that these are people  
that you know what you think  
kind of matters to me and this is  
a very structured kind of way of  
getting to think through that

150. What do you mean by repetition?  
Being mediated? Of course...

0:56:53

158. I don't think it's not necessarily  
about it being recorded I think  
that if we were just sat in a circle  
going now we are going to talk  
about what it means to be part of  
a practice based symposium open  
to the public, I think the tension  
might still be there in fact it might  
be even more difficult because  
you would be like what John  
Aitkinhead was talking about the  
kind rules in a school and you don't  
know why they exist at least we  
know why this exists, we have a  
rationale for it, why it has a format

151. I quite like this environment  
though, I think it uses the brain  
in a different way, like stretching  
your muscles or something or...

152. I think it's like... it is like  
practice... that there is that...  
classic thing... that once one  
forgets... about the camera...  
that... that's it... it is on record...  
it's about speaking on record...  
and that's the... responsibility...

153. So it tends to cramp spontaneity...

159. Because it's to be recorded...

154. well...until you think... oh I'll  
make an arse of myself... or

§ Yes...



§ Face to face... unlike the  
analyst's... couch...

1:00:08

160. ...probably even isn't recording...

161. So if you turn the microphone  
outside the circle and the  
video that might alter the  
dynamic totally wouldn't it a  
different form of archive.

162. Yes...I'm sure that if that was  
the case... I don't know...  
yes... but it is a spectacle...

163. I was just thinking about the  
boundaries... and the... I don't  
know... I haven't read Bartleby  
[the scrivener]... Melville... but  
it seems to be [often] quoted...  
has anybody read Bartleby...?

164. I haven't... but it's the one...  
'but I'd prefer not to'...

165. Yes... The blank wall, the  
lack of engagement... I  
will not participate...

166. Well it's not as much as... I will  
not participate... it's I'd prefer...

167. Yes... I'd prefer... I'd prefer...

§ ...the non-committal,  
non participation...

168. ... as a resistance that is a strange  
activity but it seems to be I don't  
know it seemed to be text which  
is picked over theoretically as a  
way of people to form resistance  
or I'm not quite sure but part of  
that this wall that is put up is  
blank I think there is a green screen  
somewhere in that but I don't  
know if that's just irrelevant.

169. Previous to talking more about  
archive in relation to what people  
think it is or how it works may be  
in relation to the invite drawing out  
the archive because I think to me an  
archive is only any kind of ordered  
set of records that are reoffered  
to in order to create a history or  
a story about something so they  
are not in themselves a story but  
something that is referred to in  
order to create a history so any sort  
of ordered recorded and I guess in  
my own way I think about marks  
on a surface or pieces of film or  
pieces of writing as being part of  
an archive within my own work  
or practice or whatever, and so for  
me this idea of drawing out the  
archive had a particular meaning  
that somehow by drawing out the  
archive you are changing, altering  
the shape of it, you are moulding  
it or turning it or you're seeing





it from a particular perspective  
with the understanding that each  
time you do that or each different  
instance its accessed it changes

[video tape stops 1:02:29]

[audio tape 1:14:28]

and turns and is then shifting  
rather than a static kind of  
gridded structure and that's  
about the access or the opening.

§ That's the tape finished... Do  
you want to stop there?

§ Is it finished? Ah... right...  
thank you and...

§ Tape's finished?

170. That's the psychoanalyst's  
hour over...

171. I would say that the way that I have  
always read the drawing out of the  
archive is the creation of the science  
experience of the making of the  
nylon string, you have a solution  
of something and it's at the point  
where you are drawing it out so  
the drawing out of the nylon is  
the creation of the nylon itself, so  
it's the drawing out of the archive  
from the simply massive stuff, the  
activity of pulling it away that you  
create the thing, it isn't that you  
are drawing out something that  
already exists it's the drawing out  
that is the creation of the thing.

§ ...archiving sound actually...

§ it exists in a cup...

§ ...but it's just giving it form...

172. Education is the drawing out  
of knowledge... Socratic...  
method... which is a problem...  
of... 'the Master'...

173. I think that in my head the idea  
of drawing out is like pulling  
and when we first thought about  
drawing out the archive as the title  
I jokingly thought about the archive  
as something that lived in a big  
cave and draw it out and run off  
into the sunlight and draw it out  
again. A large... dangerous beast...

§ The cave?

§ ...yes there's definitely  
psychoanalysis in there  
somewhere...

§ I just thought they were quite  
interesting words... that people  
were interested in... that are  
current... So they were... there...  
prompting interest... I think that's  
where I was with... drawing out  
the archive... just... there...

[audio tape stops 1:17:54]

13.04.11.



[video tape starts]

0:00:00

- i. It says it's recording... so...  
it's recording... we're off!
- ii. Is that just going to point at me?  
I think this is grossly unfair!
- iii. I can't... not... switch it off...
- iv. Ok... that isn't its final  
resting place...
- v. Are you involved? Not really?
- vi. In a sense... I'm here... I  
may not say anything...
- vii. But you're still involved...

[audio tape starts]

0:01:45

- 1. What is it we are doing again?
- 2. Whatever you tell us to?
- 3. No...
- 4. Chit chat?
- 5. Yes...
- 6. Feels a bit more like the sound

of meditation at the moment

- 7. Sorry
- 8. Shall we turn around and face  
the wall and not look at each  
other... not talk to each other?
- 9. What is the obsession  
with recording that is  
currently happening?
- 10. I thought it was to with well...  
one... archive and also as part of a  
way of recording something which  
can be returned to and edited... its  
making an artefact of some kind?
- 11. What are your thoughts on what  
exactly is being recorded on  
these devices? What is actually  
happening and what is actually  
being put into the archive? These  
thing are separate surely?
- 12. Which things are separate?
- 13. Well what frequencies these  
devices are picking up and  
coding and the things that are  
actually happening in this room.
- 14. That question I suppose is  
the question foremostly but I  
think there is just the images  
of the principle I suppose of  
the people that are kind of



wanted to say something.

0:06:46

15. Images of people that wanted to say something did you say?
16. That's part of what is being recorded yes
17. Does that mean that's because we wanted to say something?
18. In response
19. To?
20. The reasons that we decided to come here
21. Right
22. The things that we share I don't know. I don't know actually I don't know what's being recorded
23. There is something different between saying something... just wanting to say something and wanting to respond to other things that other people are saying. I mean I don't have anything in particular I want to say about this but I am interested in discussion and conversation so it isn't like I have come here with an agenda about what I to talk about. But I am willing to talk... not just in rootless talk because I can... I suppose.
24. It would be... it's weird with you because I find with records like records recorded to you know recorded sounds or recorded pictures or recorded moving pictures or something I suppose we all know it picks up sound and lots of others and there are just some frequencies and this is not what it does. And I suppose a lot of my work in archives is dealing with how to write about that... those gaps. So you have an archive... I go to an archive called an archive or a library or an art gallery or whatever... and I'm presented with this information... what we call records which are just bits of people's lives I guess and I am sort of putting them together but trying to recognise the gaps and putting those together is very hard to write... for me it's very hard.
25. Why is it hard?
26. Because every core of the word seems to suggest that you can just make connections between things and you assume and infer and... or I do so it's very hard to actually look at anything I think and to allow the possibility that you might not know what it has been but that is still valuable.



27. Sorry I have been reading Foucault all day. Do you think that's a quality of language the propensity to link and not leave gaps?
- 0:08:58
28. Language... like language in a very expanded sense. Language as in I think words for me... I think drawings do leave gaps for me and diagrams do and thought things
29. But words... descriptions... inscriptions?
30. Yeah maybe or conventions around words... some structural...
31. Are you talking about misunderstanding and miscomprehending or the ambiguity of language?
32. I guess what I was inferring from what Amy was saying was that maybe the difficulty of using language to talk about rupture or break or discontinuity or a gap something that you don't know or something that may or may not be present in a way that something visual perhaps a drawing or a diagram allows a space in a different way an ambiguity
33. Like music?
34. Maybe I don't know about that
35. But the ambiguity is problematic... I think that's why I like..... I think that is part of the reason of dealing with words to do this is because is to ...to people sort of... you can say them and it's the meaning is kind of not simple but its I suppose it's a sign that's a symbol so you can do it and so to say in very simple words or somehow to not say about these gaps but to allow them to be there in quite a simple language seems sort of (?) but I don't know
36. Is that about reading? Or is that different from speaking?
37. Reading?
38. Speaking and writing... I am not asking as if I kind of I know I'm just wondering
39. I think reading is a problem... for me
40. I find reading difficult...
41. Receiving information is difficult
42. So you would see reading as an act of just kind of receiving something that's given to you?
43. I think that happens... yeah I do



... I think that happens a lot in academia. I mean I notice it with referencing... people reference the same secondary sources over and over again and if you go back and look them the reason for referencing is often incredibly unclear and not thought through I think... that's what I don't see why this is being referenced other than other people have referenced it that kind of thing. Which leads me to think that a lot of this is not being thought through... its being used to do something else which is ok.

0:12:54

- 44. So in the receivership of reading is that you are receiving these footnotes that haven't been thought about or were they when they were readers rather than writers receiving these things that they weren't thinking about?
- 45. I think maybe both are happening. I find it hard to speak for other peoples reading I only know what they wrote which is I don't think the same as they thought. But I know for me that it's easy to believe without thinking I think... what I am reading... because reading is about... words are powerful and they encourage...

- 46. Do you think this is to do with reading?
- 47. This circle?
- 48. What we are talking about... reading I suppose and the act of talking about reading and archive and the possibility of returning to a set of codes that tell us something about something at a certain time... is that a reading in the same way as a reading that you are talking about i.e. that kind of text or is it because we are talking informed by reading? And that mediates our mediation here?
- 49. I think it's both those things. You know we are talking now about something and its difficult to say because that will be as you say it will be some part of what is happening here has been captured that will be edited and reproduced again...
- 50. Captured?
- 51. It's actually rather difficult to know at this stage what will be.. you were talking about the archive is formed through as a kind of thing in the present from what's stored and that will happen when you edit you will recreate this conversation



- |  |  |
|--|--|
| 52. As an edit?  | said or affects what can be said   |
| 53. In the editing process... so its difficult to know what that is going to be  | 61. It can affect what's been said   |
| 54. Is that just a matter of... say by editing do you mean taking things out and changing things?  | 62. I don't think you could... I don't think I would say we restrict or expand necessarily either way ultimately what can be said in this place at this time   |
| 55. If you just played it back it would be a different thing... a reconstruction of what happened here... it would be constructed by the people that listen to it  | 63. Is that the same I mean it's like a piece of social anthropology do you mean the way that the observer disrupts the observed?  |
| 56. Yes there is a question of transparency and the sort of is there a way in which then looking at that would be mediated by ourselves by the way our utterances and our mannerisms and our performances... | 64. I don't understand what you mean   |
| 57. Everything is mediated   | 65. Well it in the way that I think we were talking about yes everything is mediated and we are mediating through this and that affects our behaviour and what we say to greater or more obvious extent in this particular case. Consists of a spiral of kind of grounding now... where this is about itself |
| 58. Of course... which is kind of clearly what we are doing here.  | 66. I don't think there's a question there actually  |
| 59. Does this kind of foreground what it is that we can talk about or is that just irrelevant... it's a tool it's a research tool that allows certain recording of certain utterances which can be then      | 67. Well it's a psychology question as well... is that sort of   |
| 60. Nobody controls what can be  | 68. Well I think because of what we are doing... because of the specificity of what we are doing kind of feels like there is not a projected   |



very kind of very central to the argument. Is it? You write and you explain what you have done and I suppose to one extent that is a true reflection... one of the things that is up for debate... you write it and say that's part of the discipline of these things although a little woolly at the edges of course... but the artists methods are often defined by not being those things.

in conversation... and what I meant... what conversations... or dialogue... or discussion even in its... sort of... most open sense... will take turnings... and tangents... and conversation as a series of interruptions of people's thoughts... there is a sense of motion and movement... and the way that this... is really contrived... seems to kind of stilt that... and be very... sort of... un-free...?

94. In this case what is the artist?

95. We are!

96. We?

97. Through consent or just... has to be?

98. That's how we have been talking as if we are... a herd of artists... a murder of crows...

0:25:25

99. And the... site of a free school... as a place... where things can... be discussed and... verified under different... terms and... dictated by the participants... Does that have any relevance... to this... situation?

100. I mean... you were saying this morning... about... when I said the possibility of making something

101. It's interesting because you were concerned about now even on to one conversation that the conversation was uncontrolled that it was taking these tangents and that you would have to go back at some point and revisit that so this is perhaps one step of that...

102. I was concerned that I would be talking over people... which is not the case here... apart from just there... when that happens just say...

103. When you went mute

104. No its just one of those things that you look over the things that you say and the manner in which you discuss things with people how either enthusiastic or not enthusiastically you engage with those ideas and how you





kind of beat them down and there is something... I think I am talking about myself here but there is something repugnant about the way that listening becomes kind of secondary to... and there is something about the space that fills... the way that you speak that simultaneously doesn't allow you to listen. I don't know if that's true but there is a certain kind of inability

105. But why are we speaking? That's what I talking to you about this morning... what are we doing and what it is about speaking that makes it so important to be doing?
106. It's impossible not to do? or silence is? I don't know... What's so important about speaking....?
107. It's a good question!
108. Somebody else? But also the thing... that when you talk... you hear yourself talking to yourself... I don't know... depends on things like... trust... or friendship... or you know the thing... that there are three people in this room... I know that about familiarity... I know... but that's kind of a different thing... about the examination of the subject... and discovering something... of... something

something... knowledge transfer... which is slightly different...

109. Of community... and all those things... and the... or the idea of plural... I don't know... and all these things are situated in a place... like this... and have been spoken about... ideally... living... for others and... I don't know... love... and generosity of spirit... and well being... and finding something in the other... face to face... as Levinas would say...
110. Say that again just that bit about care?
111. I don't know it comes to me so infrequently and I don't like to repeat it... care of the other... but I don't know...
112. But you have found that here?
113. Love? Yes... No... I don't know...
114. You're not sure?
115. I don't know... we came along? We came along... I don't know... searching for love?
116. Is it?
117. Mistakenly... In error...



118. I don't think I came here looking for love...
119. I thought I would go for that one and... see what happens...
120. I appreciate that!
121. Fear... I came here looking for fear...
122. That makes sense...
123. Fear... fear... Fear eats the soul...
124. Care...
125. Well these are the qualities that are... imbued in...
126. I don't think a situation like this is about care actually.
- 0:32:16
127. No...
128. It's about performance and show and finding ways of operating within a very tight restriction that have been placed on us
129. I think it's about care
130. What about the restrictions and the care?
131. Care is
132. Careful restriction?
133. But no that's just a part of care isn't it... you try to be careful when you are walking down the stairs with the masking tape or talking to someone about their work or themselves or that's just being careful of people. Which I think says very much about... I find it a positive thing myself. Because if we didn't we care we would just...
134. ...talk over each other!
135. Yeah...
136. But it's what you were saying about their being three people in the room and often if you comfortable with someone you are quite to interrupt them and they are happy to interrupt you because you are often thinking the same things and you are pushing the thought forward and it's an exciting thing so it's about different levels... I meant there is the kind of cautious care when you don't know someone very well and you are giving them enough time to develop their point and there is patience but there is also impatient care when you can see that someone is onto something really exciting and that's something



that I feel like this set-up doesn't necessarily foster its moments of excitement... in conversation...

0:34:13

137. It's exactly the same of the free school idea in the community ... this formalising that process in the free school community there isn't a person that you know very well or a person that you are slightly intimidated by... everyone has their place and there is one form of interaction... one form of care rather than dividing it up.

138. I was talking in the care yesterday with Kathy about what we did yesterday... and about the difference between... and I think it's kind of similar in away... the difference between a situation which is permissive as in anything goes and genuine point that if anything goes actually what is being generated in very strict governance in a very particular kind that isn't about hierarchy but is this kind a very very narrow space actually where nobody is allowed precedence of anyone else it becomes very tight... so permissiveness in that sense and on the other hand having permission so the idea of being given permission to yeah... to talk

over someone or to break the rules even if it's you know mutually accepted that you can do that because its mutually accepted...

139. I think the dynamic where that is becoming most apparent is in the evening meals where I think people are getting to the point where people are getting a bit more confident to...

140. Have another glass of wine?

141. Have another glass of wine... or interrupt or be slightly less politely respectful... which is a different kind of care I suppose...

142. Care... yes...

143. What was it you were saying...? go back again... about pardon the paraphrase... impoverished this particular kind of... whatever it is... is...

144. I don't necessarily think its impoverished... it just kind of creates a different kind of conversation that I feel like this kind of environment is a lot less likely to come across an eureka moment...

145. I don't feel like I can have another... I'm sorry I'm almost



talking over you... that was close!

0:38:25

146. That's ok we know each other...
147. But if I was sitting around a dinner table for example I would be quite happy to listen to a conversation that was maybe including 5 or 6 people but in the middle whilst someone else was still talking have a separate break off something and have a separate conversation with someone else that may be completely off topic but then feeling completely happy diving back in again talking over someone in order to kind of join back into the kind of a wider discussion. we were reading yesterday about conversation being inherently schizophrenic this idea of instead of being based in dialogue its based in a... what's the word? Not cacophony... polyphony is that a word?
148. But there's something about levels of attentive ness and inattentiveness isn't it in that situation there is an accepted attentive ness and inattentiveness and a fluctuation between the two which I think is interesting in this situation because you feel like you are supposed to be attentive but it is not always possible but.
149. Are you only ever reporting your internal thoughts about something whereas thinking about that dinner table conversation in a hypothetical model I might be having a conversation with someone and turn around and say I was this having this conversation so you are kind of reporting the conversation whilst you are having conversation.
150. Like the archive activities is part of it but in much more the archive shifts as to where that storage and retrieval is happening and who it is going to and where it's from
151. It's a much more dynamic process and it is a lot less stilted but
152. Well it's like I am used to having conversations where there is a book in front of me or there is some other stimulus that occasionally I zone out of the conversation like oh this interesting and then bring it back into the conversation but it's very hard to be bringing things in that aren't already built in this circle
153. I think it's hard to bring things in to this conversation because I'm not quite sure what it's about and that was the other thing we were talking about permissiveness that



actually... and it's the secret teacher meetings and council meeting thing as well that you ... you can have a completely open conversation it's impossible and actually maybe to have a for brevity and I am not going to qualify it a good conversation or a conversation that you can get engaged with it needs a starting point a kind of permission... this is what we are talking about... even if you detour from it or derail it and you know completely forget about it and you know... it starts with a permission.

as a performer type and this feels similarly like not quite like talking to Eddy... and Jeremy and Charlotte... Jen which is kind of what I felt with the performance thing where I don't know what that is... I don't really understand what that is but something felt similar in that...

154. Its back to the asking and offering thing that we were talking about Amy's work... that whilst it can seem a selfish thing to be in a situation when you say I want us talk... to talk about X... actually it's a great gift to give to people to say... I am giving you something to talk about rather than I am going to sit and wait for this or conversation that might start awkwardly or people may not even know that you were supposed to start... but actually its again about rules being liberating.

158. So this becomes your stage?

159. Yeah something stage like is happening...

160. So is the recording equipment that is creating the stage?

0:41:29

161. I don't know... we'd have to do it again without the recording...

162. That would be a good experiment

163. What about if you got whisky... see there are variation that you could have whisky and the recording equipment... the recording equipment and not whisky...

164. Bananas...

165. Bananas...

166. And what about doing this at a meal time... you know like dinner

155. I find both very awkward...

156. What do you mean?

157. Well my thing was very awkward



- time would that... I guess...
167. Eureka..definitely...
168. That's not proper eureka!
169. Damn right it's not...
170. You see there are some of that who would not be operating the camera as we would be in the queue waiting for seconds...
171. Or thirds... or fourths...
172. Yes... eating for three...
173. Seems to be a sense of humour in this conversation that seems to work...
174. I missed that bit?
175. Humour...
176. There seems to be humour that make conversation come alive and what you seem to be proposing especially yesterday was a very serious 'free school' council meeting nobody was going to laugh...
177. I know... that's... fraught...
178. It seemed to be a false serious in most things... it very much seemed like role play in the clips we were shown of them like people were having gravity in a situation that they didn't necessarily feel...
179. That's what I mean... people are on this plain of relationships with each other that are very formalised that what they actually are and there might be (?)
180. No... I thought they were so... lost in it... that I couldn't understand like the little boy... I mean he was just so... adamant about... being at the receiving end of these... kicks... I know some of the words... that they were using were... obviously words that they... kind of... part of the vocabulary of... the kind of... show trails... but they seemed to be so kind of... they were actually in their performance... he didn't look at the camera... didn't say...
- 0:44:03
181. No... I didn't mean for the video documentation that wasn't what I mean... I meant that in the situation itself like the person that was chairing the meeting was playing chair and was doing it with this kind of this seriousness that they thought they needed to bring to the role... rather than I have had the best meetings are generally where the chair is like ok we all



know that we are slightly bored  
can we move this thing along...

- 182. Those are the best meetings?
- 183. Yes because they try to hurry things along and that's a bit different. I felt like and I know that I mean that's something that kids do anyway that kind of false sincerity that have kind align with responsibility or kind of being adult in a situation...
- 184. How do you mean false sincerity?
- 185. Just in the way that in that council meeting it seemed like that the kind of the respect or the patience for that boy who was very adamant was more a kind of a staged... the kind of care that comes from not knowing rather than the care that comes from knowing
- 186. The care of not knowing what...? Sorry...?
- 187. What we were talking about earlier that the care of not knowing is the care where you don't interrupt someone... give them plenty of time and you show this real respect of their opinion and then when care of knowing is almost slightly disrespectful but in a kind of way that feels more like you respect them because you are willing to

challenge what they are saying

- 188. But it's the same narrow space that I was trying to articulate probably rather badly earlier that when you have a completely permissive... I'm not saying that the council meeting was permissive but maybe the free school was permissive in a certain way and so generated this very tight space... that because it was a council meeting and because it was understood that everyone was on a kind of level with each other that like Andrew said that little boy was probably a little toe-rag and nobody really liked him and he was making a fuss about something that hadn't really happened and everybody knew that and no one would turn round and say shut up just get over yourself... he didn't really kick you or you are just moaning again just sort it out. Nobody would say that...

0:46:25

- 189. That's odd... and I know this is just to do with... subjectivity but... I wasn't thinking toe-rag... and actually when Andrew said... toe-rag... I was quite surprised actually...
- 190. Yeah I didn't get that from him but I saw how situations





191. Oh I know but I am just going through this
192. I am just thinking about through my own personal experience as well... you know you have got those particular kids who are just going to complain... it doesn't matter nothing has happened to them or something has happened to them that is just inconsequential and they are going to come and complain and they come and complain and you go aww and then you forget about it because you know let's face it they are just complaining about nothing again and so let's just not worry about it. But because it was in the council meeting everyone had to be like oh we need an undertaking
193. Which was more patronising rather than caring... that if someone just said look you are actually alienating a lot of people by complaining because people are less likely to want to play with you in the future because you are being such a pain... not that I necessarily think he was doing that but there is a situation where a kind of informal honesty is far more respectful force and polite.
194. It's funny... that... in the way you are talking... I kind of... it's fabulously insightful... and to... that judgment of what is... occurring... I'm kind of... It's probably a weakness... I am not so good at... asserting that judgement... and it's kind of interesting... to witness that...
195. Asserting?
196. Yeah... that is... this the case... You know? That these are... Is that not right ? Assert?
197. I don't think they were asserting...
198. Do you mean having a kind of confidence in...?
199. Is that not...? Is that wrong?
200. I suppose it is...
201. Have I done a wrong thing?
202. No...
203. Why not? I think I have...
- 0:48:34
204. I am just... I suppose what I was picking up on is to do with the way that you set this up... well I don't know what it's about... it's about what you want it to be about and that kind of role and





- to talk about and then talk about sort of weakness in asserting things from that perspective I was just having a think about what this is and the video is... assertion might be and archiving is assertion... a lot of the time...
205. But this set up makes your role...
- § Yes... it's very disingenuous of me...yes... you're right...
206. I didn't say you were disingenuous!
207. But the way this has been setup and the way this has been organised makes it difficult to see your role in it...
208. My role?
209. Your role... You.. it's rude to point...
210. Let's hope the camera didn't catch it them
211. I think I'm just out of the corner of its eye. But in the way that it makes it interesting to ask questions about permissions and authority and where you are speaking from and whether you have a place to speak from... so I think it's an interesting way to provoke debate that but it's a difficult debate to have as I found the situation very restrictive.
212. I find this one much restricted than the other day because I feel that there is much more that you can detour on... especially because you started to talk about detours... but I feel like it almost feels like it needs to be even more tightly contained because of the environment that we are in. That a detour in a plain space where there is a very tight circle is productive of the circle... whereas a detour in this space is potentially something exterior creeping in and disrupting...
213. I feel exactly the same way as I did yesterday... as I know that the tape is coming to its end and I am only know feeling that I can have conversation as an experiment that I am allowed to say things... without ... I was saying this earlier to you in the kitchen... that I am only just now... now that I know we have been talking for 50 minutes or whatever... that I can talk without having to rehearse it in my head first... feels like I need an hour to warm up... before I get to the stage before I can just shoot.
214. I feel that I have just got to the point where I can feel I can say something to Eddy about what we are doing here just be quite



- direct about it and I haven't felt that I could do that until now.
215. Because of that well... because of that kind of narrow...
- 0:51:13
216. Well its sort of changed from a... Sartre play to... some kind of... escape...
217. So where are you in this Eddy?
218. Here! I don't know and I'll let you know... I'll write a postcard from Rio de Janerio... or whever...
219. But how tightly did you know that I mean... not know that this is what you wanted to get out of it... but how did you...
220. I hadn't a clue... that we'd do this today... How clear? Sorry didn't catch that I was talking...
221. Was it your intention to set it up like this...? Was that thought through and kind of owned as an idea or was that just how things fell together?
222. Which bit of it was set up? That... this?
223. No... this whole... what its being
- like until you switch the camera off in about 10 minutes...
224. Is it how I thought it would be? I kind of wondered actually... I just didn't know what we were going to...
225. It isn't so much about is what happened what you thought was going to happen... its more... how much did you engineer what you set in place to happen... How much intention was behind...?
226. You were there..were you not? The engineering?
227. We are not you!
228. I am not sure about this engineering... what engineering done... is there some hidden engineering that I have done?
- § Yes!
- § Yes!
229. Its locked!
230. Right... Give us a clue?
231. Well its being like the fact that you put the camera on there and it was facing me when it started and I didn't know if it was a rule



of the game that it was going to stay there and be facing me the whole time I didn't know whereas clearly one of things that you have engineered is that we are passing it round again and I don't know how conscious that decision was that you were in the space and like yeah I think we'll do it like that?

0:53:39

232. Oh no... I've ...done it with other people... and that's what has happened... it seemed to give people a chance... to be behind... as I said... as is obvious... so that it the recording... There... I mean the big question is... Yes... What did Eddy do next?

233. Why do you do audio and video recording is it just in case the camera doesn't do the audio good enough?

234. Yes... I kind of liked it... I think it picks up more... and this one picks up... obviously what's close to it... but it's relatively good and these conditions are quite good... for transcription...

235. I was interested in what we were talking about yesterday what you get with the video camera is a kind of partial view... it's

a sheared partial view that you get what each person chooses to film and you get a slightly different direction each time and the sound of the camera works in the same way so you would here my voice more pronounce when I am holding the camera and it feels kind of like the conch that we passing it like the talking tool and I quite enjoyed how partial I felt... but then we have got the sound recorder here that

236. I have to say well done... thank you... somebody has mentioned the conch... it's taken a while... years actually...

237. So is that engineered?

238. It's not engineered... it occurred... as far as I thought it did occur... and I forget... thing is... I do forget... so thanks for that... but yes you're right... I just don't know...

239. I've gone into going waffle mode right now sorry... but one of things that I wanted to do here my original proposal was a paper for a conference that was about William Golding and the other guys name... who wrote the story about Atlantis... I'm not going to be able to remember... but the idea was that I wanted to film us



- in a free school as a way of talking about dystopia and the conch thing obviously lord of the flies and all that business and I wanted to reference it through with every little thing the film with Dabour than asylum where they are all... there is no distinction between patients and doctors... seems a relevant reference to just lump without any particular direction
240. But the camera is kind of a weird conch shell isn't it because while it gives you a speaking in terms of framing in the same time it's kind of hard to be involved in the conversation in the same way so it's also a tool of kind of silencing ... one at a time someone is kind of taken out of the conversation... so it feels like one person to shut up rather than allowing one person to speak at a time
241. It feels like a black hole as well in a way that a conch... isn't the conch the one that you can blow and sounds like a trumpet... it's kind of the opposite... the camera feels like a black hole that kind of sucks everything into itself rather than pushing it out
242. It's not a force for good is it?
243. I think good... evil... you know...?
244. I don't know... I think the film might be the most interesting part of it whether or not it's with the audio or not...
245. Is that because of the shot you made?
246. No it's because I'm genuinely... my shots are really cheesy although I quite like the idea of cheesy stuff... but...
247. Me and Charlotte could never be cheesy looking...
248. It's just that what you are saying about that you are only now getting to the point where you can say things without first rehearsing them in your head that in anything videoed there is a certain amount being said whether you like it or not... there is a lot of noise and noise is really interesting and there is a wealth of stuff in noise that whilst it's taken us this long to get to the point where the conversation is noisy the film has been noisy from the start...
249. You know what we should have... we should have an editing free school week where we just take the archive that we made here and do something else in another venue.. my flat next week it will be fine...



250. I think there's a chance I might be in England.
251. Also the problem with that which is becoming an issue for me and problem for some other people is that editing can be quite a solitary stick your head phones on hard to interrupt me now because it feels strange but I like to go away to edit...
252. I mean... it could well be that... copies of everything is just given and you do with it what you wish... and if you want to make something fine... if you want to make something with somebody fine... and if each person presents... something themselves?
253. It would be interesting to kind of a live edit to I m thinking about our conversation about directors commentaries and to produce a kind of a live edit
254. But that's what kind of
255. I am allowed to fast forward to
256. That's why... I did... recorded a conversation with someone in the studio and... that was something we did explain... and... it was also about studio practice etc... but it... what it was about what was... the object afterwards... and there is a way of recording a session... which then records the editing procedure in the way that you... scroll backwards and forwards... fast frame... alight on the elements that you wish... that you highlight... and that is potentially something that... it's something I have done myself... and it is also something you can give... as a set of instructions... to whoever... to come up with another hour of tape... of how you negotiate... or... read this...
257. But I wonder what insight that generates...? something I have done a lot is filming the editing processes and I think it tends to generate something that while the intention might be to make the process accessible it actually makes it feel very inaccessible and distanced...
- § Yes... but I didn't say that it makes it necessarily accessible...
258. Isn't editing here like... editing might be editing this kind of information but it might equally be sifting and sorting all sorts of different kinds of material and some of that kind of re-conversing over material kind of that part of a edit I think or it can be. I mean I don't edit much in this



way with this kind of material  
so I suppose that's interesting  
because the solitary thing is  
different for me...it's all different.

of difference... but as well

264. What you are saying there  
about giving instructions

259. Well... you mean the cave...  
the room closed... and just  
the monitors... is that what  
you mean... by solitary...?

[video tape stops 1:02:25]

260. I was just referring to it in terms of  
often editing as a kind of its making  
what's in your head accessible  
to the world but for a while you  
and your head need to work it out  
without the world being there...

to other people to that kind of  
editing I think that's a question  
when rules are liberating and when  
they are frustrating and I would  
find it quite frustrating because I  
feel that whatever I was creating  
would be still your creation and  
it couldn't really stray too far  
from the way you think because  
the process is the way you think.  
You know I could tell everyone  
find some books find some  
phrases they like and recobble  
them together into a new story  
but it would be my thinking... it  
would be very different to give  
the people the footage And say  
respond to it how you like or not  
at all if you don't want to. Then  
it would be a conversation of the  
material rather than a conversation  
standing on the stage delivering  
a pre written monologue.

261. Yes.

262. Yeah and that's

263. I recorded a conversation with  
another film editor and I asked if  
she could just spend some time one  
hour looking through this footage  
and she said no I can't... that's just  
too dull and too boring and there  
is no interest in it and actually its  
sparked off a little conversation  
about enchantment... about the  
image... and about this... just her...  
just her... working relationship  
with it... just had kind of annulled  
it to the thing which was kind  
of fascinating me was that this  
thing moved... it stopped... it  
went back and there was kind

265. I know Kathy... and I were...  
very quite excited about watching  
it together inviting people to  
watch it if they wished I can't  
remember what it called... it's  
a Lars von Trier film... is it five

- blows or 7 blows or something where he sets all these kind of rules for films to be made and its fascinating... I love fascinating viewing... so he sets these strict rules about what you can and can't do I forget who it is Lars is the one who makes the rules and there's this other guy who is probably really famous I don't know who goes and makes the films
266. Sounds really interesting...
267. I think it's an example of who rules can be exactly a demonstration of what you were saying that rules can be liberating...
268. But as you say... it's still that person's rules...
269. Yeah because it puts the emphasis too much on end product and not enough on process...
270. But what if you made a rule about process rather than end product?
271. Wasn't what you were saying that rules that you are not guiding peoples thoughts because you are not saying take this material and saying make something from it... whereas what this is sort of saying is counter...
272. I think what is always in the process in terms of this is that it would be different if you said here some film at the end of it I would like another film back and you determining the end product because the process is left and thinking is left to the individual... but if you say I want you to use this process and you can create anything you like you can't actually create anything you like because the process will fix you thinking or predetermine your thinking slightly like Trish and Kathy told us they wanted a document or a drawing... a record but they didn't tell us how to do it... whereas if they told us how to do it but it could be anything we wanted then... they gave us the archive material
273. It was fairly directed though I thought...
274. But it gave us incredible freedom to do whatever we wanted within that I felt...
275. I didn't feel incredible freedom in that like it was really interesting and I enjoyed but I felt quite constrained...
- [audio tape stops 1:05:00]

28.07.11.



from Edward Dorrian to Trish Bould, Nicola Harlow, Jenifer Jarman, Jeremy Knox, Charlotte Knox-Williams, Kathy Oldridge, Melanie Rose, Amy Todman, Susan Wood

Dear All, I'm sending you (those who sat in on that round circle recording in Kilquhanity) this call for proposals (please read the guidelines attached ) for an Event/ Show at Five Years: 15 - 30 October 2011 (entitled: ~~This Is Not a School~~) with the following ideas in mind...

Although the invitation stipulates that the proposal should have a duration of one hour, I was wondering if 'Drawing Place - Back to (Kilquhanity) Free School Drawing Out the Archive: A Speculative Practice-based Symposium' would consider putting together a proposal for a one day (symposium/ conference/ series/ whatever). This, broadly speaking, would allow Drawing Place, etc to curate a series of events/ discussions/ workshops/ presentations in... whatever way seems beneficial. All proposals will be accepted.

Of course, if this doesn't seem appropriate, you may want to propose something independently... all proposals will be accepted.

I'm in the process of transcribing\* the recording of our round discussion 'council meetings' as part of my piece: 'Ignominious Wank'. This of course can only be presented once you've all read the transcript and consented to its presentation. I'll keep you up to date (deadline 1st October) Interested? If you've got any questions... please let me know... Cheers Eddy

28 July 2011

\*

Transcription (first draft):

This is a raw and completely unedited transcription made by a third-party of the recordings. It will be presented as an unproofed first draft - a work in progress (edition of ten) for further editing by any or all of the original contributors. How this editing can be carried out will be the subject of discussion on Sunday October 23rd as part of ~~This Is Not a School~~ at Five Years. Edward Dorrian.

23.11.13.

Dear \_\_\_\_\_

Hope you're all well... apologies for the urgency...

I'd like to show the two pieces of video that were shot with you at Kilquhanity. These will be shown at Five Years in London (weekend 31st Jan - 2 Feb). It'll be a two screen projection with sound (perhaps headphones).

I'll also present the transcript of both these discussions. As you can see the discussion is broken down into a series of numbered anonymous parts. This will be retained. It was roughly transcribed by a third party as a first draft, and I'm in the process of making corrections to parts of the text (though only my own sections). If you want to make corrections to your own sections, please let me know by 10.12.13 so that we can discuss future editing deadlines.

I'd like to also record a further discussion in the same manner between those of you willing and able to do so in the gallery at Five Years. This will take place at some point over the weekend of showing (Saturday or Sunday).

The title of the event/show is 'Ignominious Wank'.(see original Kilquhanity proposal above) Can you let me know as soon as possible (10.12.13) if you have objections to the project. Either to the videos and/or transcripts being shown.

If I don't hear by the 10th I'll assume that you do not object.

However, I'll only list the names of those of you who actually email me back to say you wish to participate. Hope this makes sense.

Please let me know if you have any queries. All the best, Eddy

27 November 2013

Appendix 1.

All the words in 12.04.11. & 13.04.11. placed in alphabetical order.

[illegible]

about	about	act	affects	all	Alright	am	an
about	about	act	affects	all	also	am	an
about	about	acting	affiliation	all	also	am	an
about	about	action	afford	all	also	am	an
about	about	activities	afford	all	also	am	an
about	about	activities	afford	all	also	am	an
about	about	activities	afford	all	also	am	an
about	about	activity	affording	all	also	am	an
about	about	activity	afraid	all	also	am	an
about	about	activity	after	all	also	am	an
about	about	activity	afterwards	all	also	am	an
about	about	activity	again	All	also	am	an
about	about	activity	again	all	also	am	an
about	about	acts	again	all	also	am	an
about	about	actually	again	all	Also	am	an
about	about	actually	again	all	also	am	an
about	about	actually	again	all	also	am	an
about	about	actually	again	all	Also	am	an
about	about	actually	again	all	also	am	an
about	about	actually	again	all	alter	am	An
about	about	actually	again	all	altering	am	an
about	about	actually	again	all	alternative	ambiguity	an
about	about	actually	again	allow	although	ambiguity	an
about	about	Actually	again	allow	although	ambiguity	an
about	about	actually	again	allow	always	amount	an
about	about	actually	again	allowed	always	amount	an
about	about	actually	against	allowed	always	amount	an
about	about	actually	against	allowed	always	Amy	an
about	about	actually	against	allows	always	Amy	an
about	about	actually	against	allowing	always	Amy	an
about	about	actually	agenda	allowing	always	Amy's	an
about	about	actually	agendas	allows	always	an	analyst's
about	about	actually	agree	allows	am	an	and
about	about	actually	agree	allows	am	an	and
about	about	actually	agreeable	allows	am	an	and
about	about	actually	Ah	allows	am	an	and
about	about	actually	Ah	allows	am	an	and
about	about	actually	ah	almost	am	an	and
about	about	actually	aim	almost	am	an	and
about	about	actually	aims	almost	am	an	and
about	about	actually	Aitkenhead	almost	am	an	and
about	absolutely	actually	Aitkinhead	almost	am	an	and
about	absolutely	actually	Aitkinhead	almost	am	an	and
about	academia	actually	Aitkinhead	almost	am	an	and
about	academia	actually	Aitkinhead	almost	am	an	and
about	academic	actually	Aitkinhead	almost	am	an	and
about	academic	actually	alienating	almost	am	an	and
about	academic	actually	alight	almost	am	an	and
about	accepted	actually	align	along	am	an	and
about	accepted	actually	alive	along	am	an	and
about	accepted	actually	all	along	am	an	and
about	access	actually	all	along	am	an	and
about	accessed	actually	all	along	am	an	and
about	accessible	actually	all	along	am	an	and
about	accessible	adamant	all	along	am	an	and
about	accessible	adamant	all	along	am	an	and
about	accommodates	added	all	already	am	an	and
about	achieved	administration	all	already	am	an	and
about	acknowledged	adult	all	already	am	an	and
about	across	adult	all	already	am	an	and
about	across	affect	all	already	am	an	and
about	across	affecting	all	already	am	an	and
about	act	affects	all	already	am	an	and

[illegible]



archive	are	are	aren't	as	as	at	back
archive	are	are	aren't	as	as	at	back
archive	are	are	Aren't	as	as	at	Back
archive	Are	are	aren't	as	as	at	back
archive	are	are	argument	as	as	at	back
archive	are	are	argument	as	as	at	back
archive	are	are	around	as	as	at	back
archive	are	are	around	as	as	at	back
archive	are	are	around	as	as	at	back
archive	are	are	around	as	ask	at	back
archive	are	are	around	as	ask	at	back
archive	are	are	around	as	ask	at	back
archive	are	are	around	as	ask	at	backwards
archive	are	are	around	as	ask	at	backwards
archive	are	are	around	as	asked	At	badly
archive	Are	are	around	as	asked	at	Bananas
archive	are	are	around	as	asking	at	Bananas
archive	are	are	arse	as	asking	at	Bartleby
archive	are	are	art	as	asking	at	Bartleby
archive	are	are	art	as	asking	at	base
archived	are	are	art	as	asking	at	based
archives	are	are	art	as	aspect	atmosphere	based
archiving	are	are	art	as	aspect	attached	based
archiving	are	are	art	as	aspect	attachment	based
archiving	are	are	art	as	aspect	attempt	based
are	are	are	art	as	aspect	attempt	based
are	are	are	art	as	aspect	attempt	based
are	are	are	artefact	as	aspects	attempting	based
are	are	are	artefact	as	aspiration	attempting	based
are	are	are	articulate	as	aspiration	attend	based
are	are	are	articulating	as	Assert	attention	based
are	are	are	articulating	as	asserting	attentive	based
are	Are	are	artist	as	Asserting	attentive	battery
are	are	are	artist	as	asserting	attentive	be
are	are	are	artistic	as	asserting	audience	be
are	are	are	artists	as	assertion	audience	be
are	are	are	artists	as	assertion	audience	be
are	are	are	artists	as	assume	audience	be
are	are	are	artists	as	assume	audio	be
are	are	are	artists	as	assumed	audio	be
are	are	are	as	as	assuming	audio	be
are	are	are	as	as	assuming	audio	be
are	are	are	as	as	asylum	audio	be
are	are	are	as	as	at	audio	be
are	are	are	as	as	at	audio	be
are	are	are	as	as	at	audio	be
are	are	are	as	as	at	audio	be
are	are	are	as	as	at	authority	be
are	are	are	as	as	at	away	be
are	are	are	as	as	at	away	be
are	are	are	as	as	at	away	be
are	are	are	as	as	at	away	be
are	Are	are	as	as	at	away	be
are	are	are	As	as	at	away	be
are	are	are	as	as	at	awkward	be
are	are	are	as	as	at	awkward	be
are	are	are	as	as	at	awkwardly	be
are	are	are	as	as	at	awol	be
are	are	are	as	as	at	aww	be
are	are	areas	as	as	at	back	be
are	are	areas	as	As	at	back	be
are	are	arels	as	as	at	back	be
Are	are	aren't	as	as	at	back	be

be	be	be	because	been	between	boundaries	but
be	be	beast	because	before	between	boundaries	But
be	be	beat	because	before	between	boundaries	But
be	be	became	Because	before	between	boundaries	but
be	be	because	because	before	between	boundaries	but
be	be	because	because	before	between	boundaries	But
be	be	because	because	before	between	boundaries	But
be	be	because	because	before	between	boundaries	but
be	be	because	because	before	between	boundaries	but
be	be	because	because	behave	between	boundary	but
be	be	because	because	behaves	between	box	but
be	be	because	because	behaviour	between	boy	but
be	be	because	because	behind	between	boy	but
be	be	because	because	behind	between	boy	but
be	be	because	because	behind	between	Brace	but
be	be	because	because	behind	big	brain	but
be	be	because	because	being	big	break	but
be	be	because	because	being	big	break	but
be	be	because	because	being	bit	break	But
be	be	because	Because	being	bit	breaking	but
be	be	because	Because	being	bit	brevity	But
be	be	because	because	being	bit	bring	but
be	be	because	because	being	bit	bring	But
be	be	because	because	being	bit	bring	but
be	be	because	Because	being	bit	bring	But
be	be	because	because	being	bit	bring	but
be	be	because	because	being	bit	bring	but
be	be	because	because	being	bit	bringing	but
be	be	because	because	being	bit	bringing	but
be	be	because	because	being	bit	bringing	but
be	be	because	because	being	bit	brings	but
be	be	because	because	being	bit	broadsheets	but
be	be	because	become	being	bit	brother's	but
be	be	because	become	being	bit	building	but
be	be	because	become	being	bit	building	but
be	be	because	become	being	bit	buildings	but
be	be	because	becomes	being	bits	buildings	but
be	be	because	becomes	being	bits	built	but
be	be	because	becomes	being	black	built	but
be	be	because	becomes	being	black	bunch	but
be	be	because	becomes	being	black	business	but
be	be	Because	becomes	being	black	but	but
be	be	because	becoming	being	black	But	but
be	be	because	becoming	being	blank	but	But
be	be	Because	becoming	being	blank	but	but
be	be	because	been	being	blended	but	but
be	be	because	been	being	blow	But	but
be	be	because	been	being	blows	but	but
be	be	because	been	being	blows	But	But
be	be	Because	been	being	boils	but	But
be	be	because	been	being	book	But	but
be	be	because	been	being	books	but	but
be	be	because	been	being	books	But	But
be	be	because	been	being	books	But	but
be	be	because	been	being	bored	but	but
be	be	because	been	being	boring	But	but
be	be	because	been	believe	boring	But	but
be	be	because	been	believe	both	but	but
be	be	because	been	believe	both	but	but
be	be	because	been	benefits	both	but	but
be	be	because	been	Bentham	both	but	but
be	be	because	been	best	both	but	but
be	be	because	been	best	both	but	but
be	be	because	been	between	bothered	but	but
be	be	because	been	between	bought	but	but

but	by	camera	cannot	certain	circle	coming	constructed
But	by	camera	can't	certain	circles	coming	construction
But	by	camera	can't	certain	circles	coming	contained
but	by	camera	can't	certainly	circumstances	comment	contained
but	by	camouflage	can't	certainly	class	commentaries	context
but	by	can	can't	certainly	class	communities	context
But	by	can	can't	certainly	class	community	continous
But	by	can	can't	chair	Classic	community	continuing
but	by	can	can't	chair	classic	community	contributes
but	by	can	capture	chair	classroom	community	contribution
but	by	can	capture	chair	clean	compared	contrived
But	by	can	Captured	chairing	clear	complain	control
but	by	can	captured	challenge	clear	complain	control
but	by	can	care	challenge	clearly	complain	controls
but	by	can	care	chance	clearly	complaining	conundrum
but	by	can	care	chance	clearly	complaining	conventions
but	by	can	Care	chance	clinical	completely	conversation
but	by	can	care	chance	clips	completely	conversation
but	by	can	Care	change	close	completely	conversation
but	by	can	Care	changed	close	completely	conversation
but	by	can	care	changes	closed	completely	conversation
but	by	can	care	changes	closed	compromise	conversation
but	by	can	care	changing	closed	computers	conversation
But	by	can	care	changing	clue	concerned	conversation
but	by	can	care	Charlotte	clue	concerned	conversation
but	by	can	care	Charlotte	codes	conch	conversation
but	cacophony	can	care	chat	coding	conch	conversation
but	cage	can	care	chatting	collaboration	conch	conversation
But	caged	can	care	check	collaborative	conch	conversation
but	caged	can	care	check	collective	conch	conversation
but	call	can	care	cheesy	collectively	conch	conversation
but	call	can	care	cheesy	come	conclusion	conversation
but	called	can	care	cheesy	come	conditions	conversation
But	called	Can	care	child	come	conductive	conversation
but	called	can	care	child	come	conference	conversation
but	came	can	careful	children	come	confidence	conversation
but	came	can	careful	children	come	confident	conversation
but	came	can	Careful	children	come	conflated	conversation
but	came	can	caring	children	come	conflict	conversation
But	came	can	case	children's	Come	confused	conversation
but	came	can	case	chimes	come	confused	conversation
But	came	can	case	Chit	come	confused	conversation
but	camera	can	case	choice	come	connection	conversation
but	camera	can	case	choice	come	connections	conversation
But	camera	can	case	choose	come	connotation	conversation
But	camera	can	cat	chooses	come	conscious	conversation
But	camera	can	catch	chunks	come	conscious	conversation
but	camera	Can	catch	church	come	consent	conversation
but	camera	can	cautious	circle	come	consider	conversation
but	camera	can	cave	circle	come	consider	conversation
but	camera	can	cave	circle	come	consider	conversation
But	camera	can	cave	circle	comes	consideration	conversation
but	camera	can	central	circle	comes	considered	conversation
but	camera	can	centre	circle	comes	considered	conversation
but	camera	can	certain	circle	comes	considering	conversation
but	camera	can	certain	circle	comes	Consists	conversation
but	camera	can	certain	circle	comes	constant	conversation
but	camera	can	certain	circle	comfortable	constantly	conversation
but	camera	can	certain	circle	comfortable	constitutes	conversation
but	camera	can	certain	circle	coming	constrained	conversation
Buts	camera	can	certain	circle	coming	construct	conversation
button	camera	can	certain	circle	coming	construct	conversation
button	camera	can	certain	circle	coming	constructed	conversation

conversation	create	definition	didn't	difficult	do	Do	doing
conversation	create	definition	didn't	difficult	do	do	doing
conversation	create	definition	didn't	difficulty	do	Do	doing
conversation	creates	definition	didn't	difficulty	Do	do	doing
conversations	creates	deliver	didn't	dilemma	do	do	doing
conversations	creating	delivering	didn't	dinner	do	do	doing
conversations	creating	delusion	didn't	dinner	do	do	doing
conversations	creating	demands	didn't	dinner	do	do	doing
cooking	creation	democratic	die	direct	Do	do	doing
cooking	creation	demonstration	difference	directed	do	do	doing
cooking	creation	depends	difference	direction	do	do	doing
copies	creation	depends	difference	direction	do	do	doing
core	creative	depends	difference	direction	do	do	doing
corner	creative	derail	difference	directly	Do	do	done
corner	creeping	desecrating	difference	directors	do	doctors	done
correctly	critique	descriptions	difference	disabled	do	document	done
couch	critique	designated	difference	disappear	do	document	done
could	cropped	determined	different	discipline	Do	document	done
could	crows	determining	different	discontinuity	do	documentary	done
could	crows	detour	different	discourse	do	documentation	done
could	cup	detour	different	discourse	Do	documentation	done
could	cup	detour	different	discovering	do	documenting	done
could	cups	detour	different	discuss	do	does	done
could	curious	detours	different	discussed	do	Does	done
could	current	develop	different	discussed	do	does	done
could	current	devices	different	discussed	do	does	done
could	currently	devices	different	discussing	do	does	done
could	curtain	diagram	different	discussing	do	does	done
could	curtain	diagrams	different	discussion	do	does	done
could	cut	dialogue	different	discussion	do	Does	done
could	cut	dialogue	different	discussion	do	does	done
could	Dabourd	dichotomy	different	discussion	do	Does	done
could	Damn	dictated	different	discussion	Do	Does	done
could	dangerous	dictated	different	discussion	do	does	done
could	day	did	different	discussion	do	does	done
could	day	did	different	discussion	do	does	done
could	day	did	different	discussion	do	doesn't	done
could	day	did	different	discussion	do	doesn't	done
could	day	did	different	discussion	do	doesn't	done
could	day	did	different	discussion	do	doesn't	done
could	day	did	different	discussion	do	doesn't	done
couldn't	day	did	different	dishes	do	doesn't	done
Couldn't	days	did	different	disingenuous	do	doesn't	done
couldn't	de	did	different	disingenuous	Do	doesn't	done
council	dealing	did	different	disparity	do	doesn't	done
council	dealing	did	different	displaced	do	doesn't	done
council	dealt	did	different	displacement	do	doesn't	done
council	debate	did	different	disposed	do	doesn't	done
council	debate	did	different	disrespectful	do	doesn't	done
council	debate	didactic	different	disrupting	do	doesn't	done
councils	decided	didn't	different	disrupts	do	doesn't	done
counter	decision	didn't	different	dissemination	do	doing	done
couple	decision	didn't	different	distanced	do	doing	done
course	define	didn't	differentiating	distinct	do	doing	done
course	define	didn't	differently	distinction	do	doing	done
course	define	didn't	differently	distinction	do	doing	done
course	defined	didn't	differently	distraction	do	doing	done
Cousins	defined	didn't	difficult	dividing	do	doing	done
cramp	defined	didn't	difficult	diving	do	doing	done
creaking	defined	didn't	difficult	division	do	doing	done
creaking	defines	didn't	difficult	do	do	doing	done
create	definitely	didn't	difficult	do	do	doing	done
create	definitely	didn't	difficult	do	do	doing	done
create	Definitely	didn't	difficult	do	do	doing	done

don't	don't	each	education	engineered	every	experience	fascinating
don't	don't	each	education	engineering	everybody	experience	fascinating
don't	don't	each	education	engineering	everybody	experience	fashionable
don't	don't	each	Education	engineering	everyone	experience	fast
don't	don't	each	educationally	England	everyone	experience	Fear
don't	don't	each	effort	enjoyed	everyone	experienced	fear
don't	don't	each	either	enjoyed	everyone	experienced	Fear
don't	don't	each	either	enjoying	everything	experiences	Fear
don't	don't	each	either	enough	everything	experiences	fear
don't	don't	each	elements	enough	everything	experiment	fed
don't	don't	eager	elephant	enough	everything	experiment	feed
don't	don't	earlier	else	enough	Everything	experimentally	feel
don't	doubt	earlier	else	enough	everything	expert	feel
don't	down	earlier	else	enriched	everything	explain	feel
don't	down	easier	else	enrichment	everything	explain	feel
don't	down	easier	else	enter	everything	explain	feel
don't	down	easier	else	enter	evil	explain	feel
don't	down	easy	else	enterprise	evil	explain	feel
don't	down	easy	else	enthusiastic	evolving	explaining	feel
don't	draw	easy	else	enthusiastically	exact	explication	feel
don't	draw	eating	else	enunciating	exactly	explore	feel
don't	drawing	eats	else	environment	exactly	express	feel
don't	drawing	economic	else	environment	exactly	extent	feel
don't	drawing	Eddy	else	environment	exactly	extent	feel
don't	drawing	Eddy	else	environment	exactly	extent	feel
don't	drawing	Eddy	else	equally	examination	extent	feel
don't	drawing	Eddy	elsewhere	equipment	examined	extent	feel
don't	drawing	Eddy	emphasis	equipment	example	exterior	feel
don't	drawing	Eddy	empirical	equipment	example	extracting	feel
don't	drawing	edges	enable	Err	example	eye	feel
don't	drawing	edit	enabled	error	exchange	fabulously	feeling
don't	drawing	edit	enabling	escape	exchange	face	feeling
don't	drawing	edit	enabling	escape	exchange	face	feels
don't	drawing	edit	enchantment	especially	exchange	face	feels
don't	drawing	edit	encourage	Especially	exchange	face	feels
don't	drawing	edit	encourage	especially	exchange	face	feels
don't	drawing	edit	end	especially	excited	Face	feels
don't	drawing	edit	end	essentially	excitement	facilitate	feels
don't	drawing	edit	end	established	exciting	facilitating	Feels
don't	drawings	edited	end	etc	exciting	facing	feels
don't	drawings	edited	end	etymology	excursion	facing	feels
don't	drawn	edited	end	eureka	excursion	facing	feels
don't	drawn	editing	end	eureka	excuse	fact	feels
don't	dream	editing	end	Eureka	exercise	fact	feels
don't	drink	editing	end	even	exhibition	fact	feels
don't	drinking	editing	end	even	exist	factor	feels
don't	drinking	editing	end	even	existed	failure	Feels
don't	dull	editing	end	even	existed	fair	feels
don't	dynamic	editing	endorsing	even	exists	fairly	Feels
don't	dynamic	editing	endorsing	even	exists	fall	feels
don't	dynamic	editing	engage	even	exists	fallibility	feels
don't	dynamic	editing	engage	even	expand	false	feet
don't	dyslexic	editing	engage	even	expanded	false	fell
don't	dystopia	editing	engage	even	expect	false	felt
don't	each	editing	engaged	even	expectation	familiarity	felt
don't	each	editing	engaged	even	expectation	famous	felt
don't	each	editor	engagement	evening	expectation	far	felt
don't	each	education	engagement	event	expected	far	felt
don't	each	education	engaging	events	expected	far	felt
don't	each	education	engineer	events	expecting	far	felt
don't	each	education	engineered	ever	experience	far	felt
don't	each	education	engineered	every	experience	fascinating	few

fid	first	for	formality	free	funny	give	going
field	first	for	formality	free	fuss	give	going
figure	first	for	formality	free	future	given	going
figure	first	for	formality	free	gain	given	going
figured	first	for	format	free	gained	given	going
fills	first	for	formed	free	gallery	gives	going
film	fishing	for	formed	free-flow	gallery	giving	going
film	fishing	for	formed	freedom	Gambling	giving	going
film	fishing	for	fortune	freedom	Gambling	giving	gold
film	five	for	forward	freedom	game	giving	Golding
film	five	for	forward	freedom	game	giving	gone
film	five	for	forwards	freedom	gap	glass	good
film	five	for	forwards	freedom	gap	glass	good
film	fix	for	foster	freedom	gaps	gloss	good
film	flat	for	Foucault	freedom	gaps	go	good
film	flies	for	found	freedom	gaps	go	good
film	flips	for	found	frequencies	gaps	go	good
film	fluctuation	for	found	frequencies	gaps	go	good
filming	focused	for	found	Friday	gaps	go	good
filming	folder	for	found	Friday	gave	go	good
filming	folk	for	found	friendship	gave	go	good
filming	footage	for	fourths	from	generally	go	got
filming	footage	for	frailty	from	generally	go	got
filming	footage	for	frame	from	generally	go	got
filming	footage	for	frame	from	generate	go	got
films	footage	for	frame	from	generated	go	got
films	football	for	framework	from	generated	go	got
films	footnotes	for	framework	from	generates	go	governance
films	for	for	framework	from	generosity	go	gravity
final	For	for	framing	from	genuine	go	great
find	for	force	framing	from	genuinely	go	greater
find	for	force	framingis	from	get	goals	greater
find	For	foreground	fraught	from	get	goes	greatest
find	for	foremostly	free	from	get	goes	Greek
find	for	forget	free	from	get	goes	green
find	for	forget	free	from	get	goes	gridded
find	for	forget	free	from	get	goes	grossly
find	for	forget	free	from	get	going	ground
find	for	forget	free	from	get	going	grounding
find	for	forgets	free	from	get	going	group
find	for	forgetting	Free	from	get	going	group
find	for	forgo	free	from	get	going	group
find	for	forgo	free	from	get	going	group
find	for	form	free	from	get	going	growing
find	for	form	free	from	get	going	guess
finding	for	form	free	from	get	going	guess
finding	for	form	free	from	getting	going	guess
finding	for	form	free	from	getting	going	guess
finding	for	form	free	from	getting	going	guess
finding	for	form	free	from	getting	going	guess
findings	for	form	free	from	getting	going	guess
findings	for	form	free	from	getting	going	guess
fine	for	form	free	from	getting	going	guess
fine	for	formal	free	from	getting	Going	guess
fine	for	formal	free	from	ghost	going	guess
fine	for	formal	free	front	ghost	going	guess
fine	for	formal	free	front	gift	going	guess
fine	for	Formal	free	frustrating	gigantic	going	guiding
finished	for	formal	free	frustrating	give	going	guy
finished	for	formal	free	frustration	give	going	guy
finished	for	formal	free	fugitive	Give	going	guys
finished	for	formalised	free	fugitive	Give	going	had
fire	for	formalising	free	fugitive	give	going	had
firm	for	formality	free	fulfilment	give	going	had
first	for	formality	free	funny	give	going	had

had	has	have	having	here	house	hurry	I
had	has	have	having	here	house	hydrophone	I
had	has	have	having	here	how	hydrophone	I
had	has	have	having	here	how	hypothetical	I
had	has	have	having	here	how	hypothetically	I
had	has	have	having	here	how	I	I
had	has	have	having	here	how	I	I
hadn't	has	have	having	here	how	I	I
hadn't	has	have	having	here	how	I	I
hadn't	has	have	having	here	How	I	I
hadn't	has	have	having	here	how	I	I
hadn't	has	have	having	here	how	I	I
hadn't	has	have	having	here	how	I	I
hall	has	have	he	here	how	I	I
hand	has	have	he	here	how	I	I
happen	has	have	he	here	how	I	I
happen	Has	have	he	here	how	I	I
happen	has	have	he	here	how	I	I
happen	has	have	he	here	how	I	I
happen	has	have	he	here	how	I	I
happened	has	have	he	here	How	I	I
happened	has	have	he	here	how	I	I
happened	has	have	he	here	how	I	I
happened	has	have	he	Here	how	I	I
happened	has	have	he	here	how	I	I
happened	hated	have	he	hidden	how	I	I
happening	have	have	he	hierarchy	how	I	I
happening	have	have	He	hierarchy	how	I	I
happening	have	have	He	hierarchy	how	I	I
happening	have	have	head	highlight	how	I	I
happening	have	have	head	highly	How	I	I
happening	Have	have	head	highly	how	I	I
happening	have	have	head	hijack	how	I	I
happening	have	have	head	hijacking	how	I	I
happening	have	have	head	him	how	I	I
happening	have	have	hear	him	how	I	I
happening	have	have	hear	him	how	I	I
happening	have	have	hearing	him	How	I	I
happening	have	have	help	him	how	I	I
happening	have	have	helpful	hints	how	I	I
happens	have	have	helpful	historical	how	I	I
happens	have	have	her	historically	how	I	I
happens	have	have	her	history	how	I	I
happens	have	have	herd	history	how	I	I
happens	have	have	herd	holding	how	I	I
happiness	have	have	here	holding	how	I	I
happy	have	have	here	holding	how	I	I
happy	have	have	here	hole	how	I	I
happy	have	have	here	hole	how	I	I
hard	have	have	here	home	how	I	I
hard	have	Have	here	home	how	I	I
hard	have	have	here	honesty	how	I	I
hard	Have	have	here	hope	how	I	I
hard	have	have	here	hope	how	I	I
hard	have	have	here	hour	How	I	I
hard	have	haven't	here	hour	How	I	I
hard	have	haven't	here	hour	however	I	I
hard	have	haven't	here	hour	however	I	I
hard	have	haven't	here	hour	human	I	I
harder	have	haven't	here	hour	humour	I	I
has	have	haven't	here	hours	humour	I	I
has	have	haven't	here	house	Humour	I	I

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if	important	in	in	in	incredible	interested	investigative
if	important	in	in	in	incredibly	interested	invite
if	important	in	in	in	incredibly	interested	inviting
if	important	in	in	in	indecipherable	interesting	involved
if	important	in	in	in	Indeed	interesting	involved
if	important	in	in	in	indeed	interesting	involved
if	important	in	in	in	individual	interesting	irrelevant
if	important	in	in	in	individual	interesting	irrelevant
if	important	in	in	in	individuals	interesting	is
if	impossible	in	in	in	inefficiency	interesting	is
if	impossible	in	in	in	inefficiency	interesting	is
if	impossible	in	in	in	inefficiency	interesting	is
If	impoverished	in	in	in	inefficiency	interesting	is
if	impoverished	in	in	in	inevitable	interesting	is
if	improvement	in	in	in	infer	interesting	is
if	in	in	in	in	infer	interesting	is
if	in	in	in	in	inferring	interesting	is
if	in	in	in	in	informal	interesting	is
if	in	in	in	in	informal	interesting	is
if	in	in	in	in	informal	interesting	is
if	in	in	in	in	informal	interesting	is
if	in	in	in	in	informality	interesting	is
if	in	in	in	in	informality	interesting	is
if	In	in	in	in	informality	interesting	is
if	in	in	in	in	informality	interesting	is
if	in	in	in	in	informality	interesting	is
if	in	in	in	in	information	interests	is
if	in	in	in	in	information	intermingled	is
if	in	in	in	in	information	internal	is
if	in	in	in	in	information	interpreted	is
if	in	in	in	in	informed	interrupt	is
if	in	in	in	in	infrequently	interrupt	is
if	in	in	in	in	inherently	interrupt	is
if	in	in	in	in	inscriptions	interrupt	is
if	in	in	in	in	insecurity	interrupt	is
if	in	in	in	in	insecurity	interrupt	is
if	in	in	in	in	insecurity	interrupted	is
if	in	in	in	in	insight	interrupted	is
if	in	In	in	in	insightful	interruption	is
if	in	in	in	in	inspector	interruptions	Is
If	In	in	in	in	instance	interruptive	is
if	in	in	in	in	instead	interrupts	is
if	in	in	in	in	instead	interview	is
if	in	in	in	in	instead	interviewed	is
if	in	in	In	in	institution	intimidated	is
if	in	in	in	in	instructions	into	is
if	in	in	in	in	instructions	into	is
if	in	in	in	in	intended	into	is
if	in	in	in	in	intention	into	is
if	in	In	in	in	intention	into	is
if	in	in	in	in	intention	into	is
if	in	in	in	in	intention	into	is
if	In	in	in	in	intention	into	is
image	in	in	in	in	interaction	into	is
images	in	in	in	in	interchange	into	is
Images	in	in	In	in	interest	into	is
imagine	in	in	in	in	interest	into	is
imagined	in	in	in	in	interested	into	is
imagined	in	in	in	in	interested	into	is
imagining	in	in	in	in	including	into	Is
imbued	in	in	in	in	inconsequential	intrusive	is
impatient	in	in	in	in	incredible	investigate	is

[illegible]

[illegible]

jen	just	kids	kind	kind	know	know	left
Jeremy	just	Kilquhanity	kind	kind	know	know	less
jobs	just		kind	kind	know	know	less
John	just	kind	kind	kind	know	know	less
John	just	kind	kind	kind	know	know	less
John	just	kind	kind	kind	know	know	less
John	just	kind	kind	kind	know	know	less
John	just	kind	kind	kind	know	know	less
join	just	kind	kind	kind	know	know	lesson
join	just	kind	kind	kind	know	know	lesson
jokingly	just	kind	kind	kind	know	know	lessons
judgement	just	kind	kind	kind	know	know	lessons
judgment	just	kind	kind	Kind	know	know	lessons
just	just	kind	kind	kind	know	know	lessons'
just	just	kind	kind	kind	know	know	let
just	just	kind	kind	kinds	know	know	let's
just	just	kind	kind	kitchen	know	know	let's
just	just	kind	kind	kitchen	know	know	Let's
just	just	kind	kind	knee	know	knowin	level
just	just	kind	kind	knew	know	knowing	level
just	just	kind	kind	knocking	know	knowing	levels
just	just	kind	kind	know	know	knowing	levels
just	just	kind	kind	know	know	knowing	Levinas
just	just	kind	kind	know	know	knowing	liberating
just	just	kind	kind	know	know	knowledge	liberating
just	just	kind	kind	know	know	knowledge	liberating
just	just	kind	kind	know	know	known	libertine
just	just	kind	kind	know	know	knows	library
just	just	kind	kind	know	know	labour	library
just	just	kind	kind	know	know	lack	light
just	just	kind	kind	know	know	lack	light
just	Just	kind	kind	know	know	lacking	like
just	just	kind	kind	know	know	land	like
just	just	kind	kind	know	know	language	like
just	just	kind	kind	know	know	language	like
just	just	kind	kind	know	know	Language	like
just	just	kind	kind	know	know	language	like
just	just	kind	kind	know	know	language	like
just	just	kind	kind	know	know	language	like
just	just	kind	kind	know	know	language	like
just	just	kind	kind	know	know	language	like
just	just	kind	kind	know	know	lap	like
just	just	kind	kind	know	know	large	like
just	just	kind	kind	know	know	Lars	like
just	just	kind	kind	know	know	Lars	like
just	Just	kind	kind	know	know	last	like
just	just	kind	kind	know	know	laugh	like
just	just	kind	kind	know	know	laughs	like
just	just	kind	kind	know	know	laughs	like
just	just	kind	kind	know	know	laughs	like
just	just	kind	kind	know	know	layers	like
just	just	kind	kind	know	know	leads	like
just	just	kind	kind	know	know	learners	like
just	Kathy	kind	kind	know	know	learning	like
just	Kathy	kind	kind	know	know	learning	like
just	Kathy	kind	kind	know	know	least	like
just	Kathy	kind	kind	know	know	least	like
just	keep	kind	kind	know	know	leave	like
just	kick	kind	kind	know	know	leave	like
just	kicks	kind	kind	know	know	leave	like
just	kid	kind	kind	know	know	left	Like
just	kids	kind	kind	know	know	left	like

like	Like	looking	makes	maybe	mean	mediated	might
like	like	looking	makes	maybe	mean	mediated	might
like	like	looking	makes	maybe	mean	mediates	might
like	like	looks	makes	maybe	mean	mediating	might
like	liked	loose	makes	maybe	mean	mediation	Mike
like	liked	loose	makes	maybe	mean	meditation	Mike
like	likely	lord	makes	maybe	mean	meeting	mind
like	likely	lost	makes	maybe	mean	meeting	mind
like	likely	lost	makes	maybe	mean	meeting	mind
like	limited	lost	makeup	maybe	mean	meeting	minel
like	limited	lost	making	Maybe	mean	meeting	minute
like	limiting	lot	making	maybe	mean	meeting	minute
like	limiting	lot	making	maybe	mean	meeting	minutes
like	limits	lot	making	maybe	mean	meeting	minutes
like	line	lot	making	maybe	mean	meeting	minutes
like	link	lot	making	me	mean	meeting	minutes
like	link	lot	making	me	mean	meetings	minutes
Like	link	lot	making	me	mean	meetings	mirror
like	link	lot	making	me	mean	meetings	mirrors
like	lipstick	lot	manner	me	mean	meit's	miscomprehending
like	listen	lot	mannerisms	me	mean	Mel	miss
like	listen	lot	many	me	mean	Melville	missed
like	listen	lot	many	me	mean	member	missing
like	listening	lot	many	me	mean	menial	Mistakenly
like	little	lot	many	me	mean	menial	misunderstanding
like	little	lot	many	me	mean	menial	Mmm
Like	little	lot	mapping	me	mean	mention	moaning
like	little	lot	marked	me	mean	mentioned	mockery
like	little	lot	market	me	mean	mess	mode
like	little	lot	marks	me	mean	mess	model
like	little	lot	Marxist	me	mean	method	model
like	little	lots	masking	me	mean	method	model
like	little	loud	massive	me	mean	method	model
like	live	love	massive	me	mean	methodology	model
like	live	love	Master	me	mean	methods	model
like	lived	Love	material	me	mean	microphone	models
like	lives	love	material	me	mean	microphone	models
like	living	love	material	me	mean	middle	moment
like	living	lump	material	me	mean	might	moment
like	living	lunch	material	me	mean	might	moment
like	living	m	material	me	mean	might	moments
like	living	made	material	me	mean	might	moments
like	load	made	material	me	mean	might	moments
like	locked	made	matter	me	mean	might	Money
like	logs	made	matter	me	mean	might	Money
like	long	made	matter	me	mean	might	money
like	long	maintaining	matter	me	mean	might	money
like	longer	make	matters	me	mean	might	monitors
like	look	make	may	me	mean	might	monologue
like	look	make	may	Me	meaning	might	more
like	look	make	may	me	meaning	might	more
like	look	make	may	me	means	might	more
like	look	make	may	me	means	might	more
like	look	make	may	me	means	might	more
like	look	make	may	me	means	might	more
like	look	make	may	me	meant	might	more
like	look	make	may	me	meant	might	more
like	looking	makes	may	meal	meant	might	more
like	looking	makes	may	meals	meant	might	more
like	looking	makes	maybe	mean	media	might	more
like	looking	makes	maybe	mean	mediated	might	more
like	looking	makes	maybe	mean	mediated	might	more
like	looking	makes	maybe	mean	mediated	might	more

more	murder	need	no	not	not	occurred	of
more	murder	need	No	not	nothing	occurred	of
more	Murder	need	no	not	nothing	occurred	of
more	muscles	need	Nobody	not	nothing	occurring	of
more	music	needed	nobody	not	notice	odd	of
more	must	needed	nobody	not	notice	of	of
more	must	needs	nobody	not	notice	of	of
more	must	needs	Nobody	not	noticed	of	of
more	mute	needs	Nobody	not	noticed	of	of
more	muttering	needs	noise	not	noticed	of	of
morning	mutually	negative	noise	not	notion	of	of
morning	mutually	negotiate	noise	not	notion	of	of
morning	my	negotiating	noisy	not	notion	of	of
morning	my	neighbour	noisy	not	now	of	of
morning	my	ness	non	not	now	of	of
morning	my	ness	non-committal	not	now	of	of
most	my	Neutral	non-event	not	now	of	of
most	my	neutral	normal	Not	now	of	of
most	my	neutral	normally	not	now	of	of
most	my	neutral	Not	not	now	of	of
most	my	neutral	not	not	now	of	of
most	my	neutral	not	not	now	of	of
most	my	never	not	not	now	of	of
most	My	new	not	not	now	of	of
motion	my	next	not	not	now	of	of
moulding	my	next	not	not	now	of	of
move	my	next	not	not	now	of	of
move	my	nice	not	not	now	of	of
moved	my	Nice	not	not	now	of	of
movement	my	nice	not	not	now	of	of
movement	my	No	not	not	now	of	of
moving	my	No	not	not	Now	of	of
moving	My	no	not	not	now	of	of
moving	my	no	not	not	now	of	of
moving	my	no	not	not	now	of	of
much	my	No	not	not	number	of	of
much	my	No	not	not	nylon	of	of
much	my	No	not	not	nylon	of	Of
much	my	no	not	not	nylon	of	of
much	my	No	not	not	object	of	of
much	myself	No	not	not	object	of	of
much	myself	No	not	not	objection	of	of
much	myself	No	not	not	objectionable	of	of
much	myself	No	not	not	observation	of	of
much	myself	No	Not	not	observed	of	of
much	myself	No	not	not	observer	of	of
much	naïve	No	not	not	observer	of	of
much	name	No	not	not	observer	of	of
much	narrow	No	not	not	obsession	of	of
much	narrow	no	not	not	obvious	of	of
much	narrow	No	not	not	obvious	of	of
much	nature	no	not	not	obvious	of	of
much	necessarily	no	not	not	obviously	of	of
much	necessarily	No	not	not	obviously	of	of
much	necessarily	no	not	not	obviously	of	of
much	necessarily	No	not	not	obviously	of	of
much	necessarily	No	not	not	obviously	of	of
much	necessarily	No	not	not	obviously	of	of
much	necessarily	no	not	not	obviously	of	of
much	necessarily	no	not	not	occasionally	of	of
much	necessarily	No	not	not	occasions	of	of
much	necessarily	No	not	not	occur	of	of
much	necessarily	No	not	not	occur	of	of
multiplicity	need	no	not	not	occurred	of	of

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one	or	or	or	other	out	part	patronising
one	or	or	or	other	out	part	pay
one	or	or	or	other	out	part	pedagogic
one	or	or	or	other	out	part	pedegogy
one	or	or	or	other	outcomes	part	peeling
one	or	or	or	other	outlet	part	peeling
one	or	or	or	other	outside	part	peers
one	or	or	or	other	outside	part	people
one	or	or	or	other	outside	part	people
one	or	or	or	other	outside	part	people
one	or	or	Or	other	outside	part	people
one	or	or	or	other	outside	part	people
one	or	or	or	other	outside	part	people
one	or	or	or	others	outside	part	people
one	or	or	or	others	outside	part	people
one	or	or	or	others	over	part	people
one	or	or	or	others	over	part	people
one	or	or	Or	our	over	part	people
one	or	or	or	our	over	part	people
one	or	or	or	our	over	partial	people
one	or	or	or	our	over	partial	people
one	or	or	or	our	over	partial	people
one	or	or	or	our	over	partial	people
one	or	or	or	our	over	partial	people
one	or	or	or	our	over	participants	people
one	or	or	or	our	over	participants	people
one	or	or	or	our	over	participate	people
one	or	or	or	our	over	participate	people
one	or	or	or	our	over	participate	people
only	or	or	or	our	over	participation	people
only	or	or	order	ourselves	over	participatory	people
only	or	or	order	ourselves	overlaps	participle	people
only	or	or	order	ourselves	own	particular	people
only	or	or	ordered	ourselves	own	particular	people
only	or	or	ordered	ourselves	own	particular	people
only	or	or	organised	out	own	particular	people
only	or	or	organising	out	own	particular	people
onto	or	or	original	out	own	particular	people
open	or	or	other	out	own	particular	people
open	or	or	other	out	own	particular	people
open	or	or	other	out	own	particular	people
open	or	or	other	out	owned	particular	people
open	or	Or	other	out	o'clock	particular	people
open	or	or	other	out	o'clock	particular	people
opened	or	or	other	out	o'clock	particular	people
opening	or	or	other	out	o'clock	particular	people
opening	or	or	other	out	o'clock	particular	people
opening	or	or	other	out	o'clock	particular	people
operate	or	or	other	out	pain	particularly	people
operate	or	or	other	out	painting	parts	people
operating	or	or	other	out	painting	parts	people
operating	or	or	other	out	Pan	party'	people
operating	or	or	other	out	Pan	pass	people
opinion	or	or	other	out	Pan	pass	people
opposite	or	or	other	out	paper	pass	people
opposite	or	or	other	out	paper	pass	People
opposite	or	or	other	out	paradox	passing	people
or	or	or	other	out	parallel	passing	people
or	or	or	other	out	paraphrase	passing	people
or	or	or	other	out	parcel	passing	people
or	or	or	other	out	pardon	passions	people
or	or	or	other	out	part	past	people
or	or	or	other	out	part	patience	people
or	or	or	other	out	part	patience	people
or	or	or	other	out	part	patients	people
or	or	or	other	out	part	Patricia	people



peoples	picks	possibility	prefer	process	put	quite	really
peoples	pictures	possibility	prefer	process	put	quite	really
people's	pictures	possibility	prefer	processes	put	quite	really
people's	piece	possibility	prefer	processual	puts	quite	really
perception	piece	possibility	prehistoric	produce	putting	quite	really
perfect	piece	possible	preparing	produce	putting	quite	really
perfect	pieces	possible	prerogative	product	putting	quite	really
performance	pieces	possible	prescribed	product	putting	quite	Really
performance	pieces	possible	presence	product	qualify	quite	really
performance	place	possible	presence	product	qualities	quite	really
performance	place	possible	present	product	quality	quite	really
performance	place	possible	present	productive	quantify	quite	really
performances	place	possible	present	projected	question	quoted	really
performative	place	possible	present	projecting	question	radical	really
performative	place	possibly	presented	promised	question	rate	really
performer	place	possibly	presented	prompting	question	rather	really
perhaps	place	possibly	presents	pronounce	question	rather	really
perhaps	place	possibly	pressured	propensity	question	rather	really
perhaps	place	possibly	presumably	proper	question	rather	really
permission	place	possibly	pretend	proper	question	rather	really
permission	place	postcard	Previous	proper	question	rather	really
permission	place	potatoes	primary	proper	question	rather	really
permission	place	potatoes	principle	proper	question	rather	really
permissions	place	potential	print	properly	question	rather	really
permissive	place	potential	privilege	proposal	question	rather	really
permissive	place	potentially	probably	proposal	question	rather	Really
permissive	placed	potentially	Probably	proposal	question	rather	really
permissive	plain	powerful	probably	proposing	question	rather	really
permissiveness	plain	practice	probably	proposing	questions	rather	really
permissiveness	planned	practice	probably	proposition	questions	rather	really
person	planning	practice	probably	provoke	questions	rationale	really
person	person	practice	probably	psychoanalysis	questions	re-conversing	really
person	play	practice	probably	psychoanalyst's	questions	reached	reason
person	play	practice	probably	psychology	queue	read	reason
person	play	practice	probably	psychology	quickly	read	reasons
person	played	practice	problem	public	quite	read	rebel
person	playing	practice	problem	public	quite	read	rebellious
person	plenty	practice	problem	public	quite	reader	receivership
person	plural	practice	problem	public	quite	readers	receiving
person	point	practice	problem	public	quite	readily	receiving
person	point	practice	problematic	public	quite	Reading	receiving
person	point	practice	procedural	public	quite	reading	receiving
personal	point	practice	procedure	public	quite	reading	Receiving
personalities	point	practice	procedure	public	quite	reading	recobble
personality	point	practice	procedure	public	quite	reading	recognise
personality	point	practice	procedure	public	quite	reading	recognition
personally	point	practice	procedure	Public	quite	reading	reconstruction
personally	point	practice	process	public	quite	reading	record
person's	point	practice	process	public	quite	reading	record
perspective	point	practice	process	public	quite	reading	record
perspective	point	practice	process	public	quite	reading	record
PhD	pointing	practice	process	publish	quite	reading	record
phenomenon	points	practice	process	pulling	quite	reading	record
philosophy	police	practicing	process	pulling	quite	reading	record
phones	polite	practice	process	pulling	quite	reading	recorded
photographs	politely	practice	process	pursued	quite	reading	recorded
phrases	polyphony	pre	process	pushing	quite	reading	recorded
physical	pond	pre-given	process	pushing	quite	reading	recorded
picked	pony	precedence	process	put	quite	reads	recorded
picking	pool	precipitate	process	put	quite	real	recorded
picking	porous	precipitate	process	put	quite	realise	recorded
picks	positive	predetermine	process	put	quite	realised	recorded
picks	positive	predominantly	process	put	quite	really	recorded

recorded	regardless	response	room	said	say	school	seems
recorded	rehearse	response	room	sake	say	school	seems
recorded	rehearsing	responsibility	room	same	say	school	seems
recorder	relate	responsibility	rooms	same	say	school	seems
recorder	related	rest	rootless	same	say	school	seems
recorder	relation	rest	round	same	say	school	seems
recording	relation	resting	round	same	saying	school	seems
recording	relation	restrict	round	same	saying	school	seems
recording	relation	restricted	round	same	saying	school	seems
recording	relation	restriction	round	same	saying	school	seems
recording	relation	restriction	rude	same	saying	schoolis	seems
recording	relationship	restrictions	rule	same	saying	school'	seems
recording	relationship	restrictive	rule	same	saying	school'	seems
recording	relationship	restrictive	rule	same	saying	science	seems
recording	relationships	retrieval	rule	same	saying	science	seems
recording	relative	returned	rule	same	saying	science	seems
recording	relatively	returning	rule	Sartre	saying	screen	seems
recording	relax	revisit	rules	sat	saying	screens	seems
recording	relevance	right	rules	sat	saying	scrivener	seems
recording	relevant	right	rules	sat	saying	scroll	seems
recording	remember	right	rules	saw	saying	search	seems
recording	remember	Right	rules	say	saying	searching	seems
recording	remember	right	rules	say	saying	secondary	seems
recording	reminds	right	rules	say	saying	secondary	seems
recording	reminds	right	rules	say	saying	secondary	Seems
recording	reminds	right	rules	say	saying	seconds	seems
recording	reminds	Right	rules	say	saying	secret	seems
recording	remit	right	rules	say	saying	see	seen
recording	remoteness	Right	rules	Say	says	See	seen
recording	reoffered	right	rules	say	says	see	selection
recording	repeat	right	run	say	schizophrenic	see	selection
recording	repeated	right	run	say	school	see	self
recording	repetition	Rightio	running	say	school	see	self
recording	repetition	rigorous	running	say	school	see	self-conscious
recordings	repetition	rigour	rupture	say	school	see	self-conscious
records	repetitive	Rio	rupture	say	school	see	self-conscious
records	reporting	risk	rush'	say	school	see	self-consciousness
records	reporting	risk	S	say	school	see	self-consciousness
records	reproduced	risk	S	say	school	see	self-edit
records	repugnant	risk	S	say	school	see	self-editing
records	research	risk	said	say	school	see	selfish
recreate	research	risk	said	say	school	see	selfish
red	research	risks	said	say	school	see	send
red	research	risky	said	say	school	see	sense
red	research	risky	said	say	school	seeing	sense
red	research	roaming	said	say	school	seeing	sense
reference	research	role	said	say	school	seeing	sense
reference	research	role	said	say	school	seeing	sense
reference	resides	role	said	say	school	seem	sense
referenced	resistance	role	said	say	school	seem	sense
referenced	resistance	role	said	say	school	seem	sense
referencing	resistant	role	said	say	school	seem	sense
referencing	resonances	role	said	say	school	seemed	sense
referred	resource	role	said	say	school	seemed	sense
referring	respect	romantic	said	say	school	seemed	sense
reflected	respect	room	said	say	school	seemed	sense
reflected	respect	room	said	say	school	seemed	sense
reflected	respected	room	said	say	school	seemed	separate
reflecting	respectful	room	said	say	school	seemed	separate
reflecting	respectful	room	said	say	school	seemed	separate
reflection	respond	room	said	say	school	seemed	separate
refuge	respond	room	said	say	school	seemed	separate
refuting	responded	room	said	say	school	seems	series

serious	showing	so	so	some	someone	something	Sorry
serious	shown	so	so	some	something	something	Sorry
seriousness	shut	so	so	some	something	something	Sorry
session	shut	so	so	some	something	something	sorry
set	sifting	So	So	some	something	something	sort
set	sign	so	so	some	something	something	sort
set	sign	so	so	some	something	something	sort
set	sign	so	so	some	something	something	sort
set	silence	so	So	some	something	something	sort
set	silencing	so	so	some	something	something	sort
set	similar	so	so	some	something	something	sort
set	similar	so	so	some	something	something	sort
set	similarly	so	so	some	something	something	sort
set	simple	So	so	some	something	something	sort
set	simple	so	So	some	something	something	sort
set	simple	so	So	some	something	something	sort
set	simply	so	So	some	something	something	sort
set	simply	so	so	some	something	something	sort
set-up	simultaneously	so	So	some	something	something	sort
set-up	since	so	so	some	something	something	sort
set-up	sincerity	so	so	some	something	something	sort
set-up	sincerity	So	so	some	something	something	sort
sets	sit	so	so	some	something	something	sort
sets	sit	so	so	some	something	something	sort
sets	site	so	so	some	something	something	sort
setting	site	So	So	some	something	something	sort
setting	sits	so	So	some	something	something	sort
setting	sits	so	so	some	something	something	sort
setup	sits	So	So	some	something	something	sort
setup	sitting	so	so	some	something	something	sort
shaking	sitting	so	so	some	something	something	sort
Shall	sitting	so	So	some	something	something	sort
shape	sitting	so	So	some	something	something	sort
share	situated	so	so	some	something	something	sort
share	situation	so	so	Somebody	something	something	sort
she	situation	So	So	somebody	something	something	sort
she	situation	So	So	somebody	something	something	sort
sheared	situation	so	so	somebody	something	something	sort
shell	situation	so	so	somebody's	something	something	sort
shift	situation	so	so	somehow	something	something	sort
shift	situation	so	so	somehow	something	something	sort
shifted	situation	so	so	somehow	something	something	sorting
shifting	situation	so	So	somehow	something	something	sorts
shifts	situation	so	so	somehow	something	something	soul
shifts	situation	So	social	somehow	something	something	sound
shoot	situation	So	social	someone	something	something	sound
shot	situation	So	social	someone	something	something	sound
shot	situations	so	sociological	someone	something	something	sound
shot	slightly	So	Socratic	someone	something	something	sound
shot	slightly	so	solitary	someone	something	something	sound
shot	slightly	so	solitary	someone	something	something	sound
shots	slightly	so	solitary	someone	something	something	sound
shots	slightly	so	solution	someone	something	something	sound
should	slightly	so	some	someone	something	sometimes	sounds
should	slightly	so	some	someone	something	sometimes	Sounds
should	slightly	So	some	someone	something	somewhere	sounds
should	slim	so	some	someone	something	somewhere	sources
shouldn't	slim	so	some	someone	something	Sorry	space
should've	sneaky	so	some	someone	something	Sorry	space
show	Sneaky	So	some	someone	something	sorry	space
show	so	so	some	someone	something	Sorry	space
show	so	so	some	someone	something	sorry	space
showed	so	so	some	someone	something	Sorry	space

space	spoken	stimulate	stuff	symposium	talking	tends	that
space	spontaneity	stimulating	stuff	symposium	talking	tense	that
space	stage	stimulus	subject	symposium	talking	tense	that
space	stage	stock	subject	synonymous	talking	tense	that
space	stage	stone	subjectivity	system	talking	tense	that
space	stage	stones	subjects	system	talking	tension	that
space	stage	stop	such	system	talking	tension	that
spaces	stage	stop	such	T	talking	tension	that
sparked	stage	stop	such	table	talking	tentative	That
speak	stage	stop	sucks	table	talking	term	that
speak	stage	stopped	suddenly	take	talking	terms	that
speak	stage	stops	Sue	take	talking	terms	that
speak	stage	stops	suffers	take	talking	terms	that
speak	stage	stops	suggest	Take	talking	terms	that
speak	staged	stops	suggest	take	talking	terms	that
speak	stages	stops	sunlight	take	talking	terrible	that
speaking	stairs	storage	supermarket	take	talking	territory	that
speaking	stake	storage	supermarket	taken	talking	text	that
Speaking	standing	storage	supported	taken	talking	text	that
speaking	standing	stored	suppose	taken	talking	text	that
speaking	start	story	suppose	taken	talking	text	that
Speaking	start	story	suppose	taking	talking	than	that
speaking	start	story	suppose	taking	talking	than	that
speaking	start	story	suppose	taking	talking	than	that
speaking	start	straight	suppose	Taking	talking	than	that
speaking	start	strange	suppose	tales	talking	than	that
specialised	start	strange	suppose	talk	talking	than	that
specialised	start	strange	suppose	talk	talking	than	That
specific	start	strange	suppose	talk	talking	than	that
specific	start	stray	suppose	talk	talking	than	that
specific	started	stretching	suppose	talk	talking	than	that
specificity	started	strict	suppose	talk	talking	than	that
spectacle	started	strict	suppose	talk	talking	than	that
spectacle	started	string	supposed	talk	talks	than	that
specularum	started	structural	supposed	talk	tangent	than	that
speculation	started	structure	supposed	talk	tangents	than	that
speculation	startedwe	structure	supposed	talk	tangents	than	that
speculation	starting	structure	sure	talk	tape	than	that
speculations	starting	structure	sure	talk	tape	than	that
speculative	starts	structure	sure	talk	tape	than	that
speculative	starts	structure	sure	talk	tape	than	That
speculative	starts	structure	sure	talk	tape	than	that
speculative	starts	structure	sure	talk	tape	than	that
speculative	starts	structure	sure	talk	tape	than	that
speculative	state	structure	sure	talk	tape	than	that
speculative	static	structure	sure	talk	tape	thank	that
speculative	static	structured	Surely	talked	tape	thank	that
speculative	stay	structured	surely	talking	tape	thanks	that
speculative	step	structured	surface	talking	tape	that	that
speculative	step	structured	surprised	talking	tape	that	that
speculative	stepping	structured	surprised	talking	tapes	that	that
speculative	stick	structured	switch	talking	Tape's	that	that
speculator	still	structures	switch	talking	teacher	that	that
speculators	still	structures	switch	talking	teaching	that	that
speech	still	structures	switch	talking	technology	that	that
spell	still	struggled	switch	talking	Telephoto	that	that
spell	still	studio	symbol	talking	Telephoto	that	that
spell	still	stuff	symposium	talking	tell	that	that
spell	still	stuff	symposium	talking	tell	that	that
spend	still	stuff	symposium	talking	tell	that	that
spills	still	stuff	symposium	talking	tell	that	that
spiral	stilt	stuff	symposium	talking	telling	that	that
spirit	tilted	stuff	symposium	talking	tends	that	that

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the	the	them	there	there	there's	they	thing
the	the	them	there	there	there's	they	thing
the	the	them	there	there	There's	they	thing
the	the	thematic	there	there	there's	They	thing
the	the	themselves	there	there	there's	they	thing
the	the	themselves	There	there	there's	they	thing
the	the	themselves	there	there	there's	they	thing
the	the	themselves	there	there	there's	they	thing
the	the	then	There	There	there's	they	thing
the	the	then	there	there	there's	they	thing
the	the	Then	there	there	there's	they	thing
the	the	then	there	there	there's	they	thing
The	the	then	There	there	there's	they	thing
the	the	then	there	these	these	they	thing
the	the	then	there	there	these	they	thing
the	the	then	there	there	these	they	thing
the	the	then	there	there	these	they	thing
the	the	then	there	there	these	they	thing
the	the	then	there	there	these	they	thing
the	the	then	there	there	these	they	things
the	the	then	there	there	these	they	things
the	the	then	there	There	these	they	things
the	the	then	there	there	these	they	things
the	the	then	there	there	These	they	things
the	the	then	there	there	these	they'll	things
the	theatre	then	there	there	these	they've	things
the	theatre	then	there	There	these	thin	things
the	theatrical	then	there	there	these	thing	things
the	their	then	there	there	These	thing	things
the	their	then	there	there	these	thing	things
the	their	then	there	there	these	thing	things
the	their	then	there	there	these	thing	things
the	their	then	there	there	these	thing	things
the	their	then	There	there	these	thing	things
the	their	then	there	there	these	thing	things
the	their	then	there	there	they	thing	things
the	their	then	there	There	they	thing	things
the	them	then	there	there	they	thing	things
the	them	then	there	there	they	thing	things
the	them	then	there	there	they	thing	things
the	them	theoretically	There	there	they	thing	things
the	them	there	there	there	they	thing	things
The	them	there	there	there	they	thing	things
the	them	there	there	there	they	thing	things
the	them	there	there	there	they	thing	Things
the	them	there	there	there	they	thing	things
the	them	there	there	there	they	thing	things
the	them	there	there	there	they	thing	things
the	them	there	there	there	they	thing	things
the	them	there	there	there	they	thing	things
the	them	there	there	Therefore	They	thing	things
the	them	there	there	therefore	they	thing	things
the	them	there	there	therewere	they	thing	things
the	them	there	there	there's	they	thing	things
the	them	There	there	they	they	thing	things

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to	to	to	to	to	to	tool
to	to	to	to	to	to	topic
to	to	to	to	to	to	totally
to	to	to	to	to	to	towards
to	to	to	to	to	to	to'
to	to	to	to	to	to	trails
to	to	to	to	to	to	transcription
to	to	to	to	to	to	transfer
to	to	to	to	to	to	transparency
to	to	To	to	to	to	tree
to	to	to	to	to	to	Trier
to	to	to	to	to	to	Trish
to	to	to	to	to	to	Trish
to	to	to	to	to	to	Trish
to	to	to	to	to	to	trouble
to	to	to	to	to	to	troubled
to	to	to	to	to	to	troubles
to	to	to	to	to	to	Tru
to	to	to	to	to	to	true
to	to	to	to	to	to	true
to	to	to	to	to	to	trumpet
to	to	to	to	to	to	trust
to	to	to	to	to	to	try
to	to	to	to	to	to	try
to	to	to	to	today	today	try
to	to	to	to	today	today	try
to	to	to	to	today	today	try
to	to	to	to	today	today	trying
to	to	to	to	today	today	trying
to	to	to	to	today	today	trying
to	to	to	to	to	toe-rag	trying
to	to	to	to	to	toe-rag	trying
to	to	to	to	to	toe-rag	trying
to	to	to	to	to	toe-rag	trying
to	to	to	to	to	together	trying
to	to	to	to	to	together	trying
to	to	to	to	to	together	trying
to	to	to	to	to	together	trying
to	to	to	to	to	together	trying
to	to	to	to	to	together	trying
to	to	to	to	to	together	turn
to	to	to	to	to	together	turn
to	to	to	to	to	together	turn
to	to	to	to	to	together	turned
to	to	to	to	to	told	turning
to	to	to	to	to	told	turning
to	to	to	to	to	told	turnings
to	to	to	to	to	too	turns
to	to	to	to	to	two	two
to	to	to	to	to	two	two
to	to	to	to	to	Two	Two
to	to	to	to	to	too	two
to	to	to	to	to	too	type
to	to	to	to	to	too	type
to	to	to	to	to	too	type
to	to	to	to	to	too	UK
to	to	to	to	to	tool	ultimately
to	to	to	to	to	tool	un
to	to	to	to	to	tool	un-free
to	to	to	to	to	tool	unclear

uncomfortable	us	using	very	want	was	was	way
uncontrolled	us	usually	very	want	was	was	way
under	us	usually	very	want	was	was	way
under	us	usually	very	want	was	was	way
underneath	us	utilitarian	very	want	was	was	way
understand	us	utopian	very	want	was	Was	way
understand	us	utter	very	wanted	was	was	way
understand	us	utterance	very	wanted	was	was	way
understand	us	utterances	very	wanted	was	was	way
understand	us	utterances	very	wanted	was	was	way
understand	us	utterly	very	wanted	was	was	way
understand	us	vague	very	wanted	was	was	way
understand	us	validates	video	wanted	was	was	way
understand	us	validation	video	wanted	was	was	way
understanding	us	valuable	video	wanted	was	was	way
understood	us	valuable	video	wanted	was	was	way
undertaking	us	valuable	video	wanted	was	was	way
undone	us	valuable	video	wanted	was	was	way
unfair	us	valued	video	wanting	was	was	way
unless	us	vAre	video	wanting	was	was	way
unlike	us	variation	video	warm	was	was	way
unpublished	use	venueemy	video	warm	was	was	way
until	use	verified	video	was	was	was	way
until	use	very	video	was	was	was	way
until	used	very	videoed	was	was	was	way
until	used	very	videoing	was	was	was	way
up	used	very	videos	was	was	was	way
up	used	very	view	was	was	was	way
up	used	very	view	was	was	was	way
up	used	very	view	Was	was	was	way
up	used	very	viewfinder	was	was	was	way
up	useful	very	viewing	was	was	was	way
up	useful	very	village	was	was	was	way
up	useful	very	village	was	was	was	way
up	useful	very	village	was	was	Was	way
up	useful	very	visual	was	was	was	way
up	useful	very	visual	was	was	was	way
up	useful	very	vocabulary	was	was	was	way
up	useful	very	voice	was	was	was	way
up	useful	very	voice	was	was	was	way
up	useful	very	voices	was	was	was	way
up	useful	very	von	was	was	was	way
up	useful	very	vulnerability	was	was	was	way
up	useful	very	waffle	was	was	was	way
up	useful	very	wait	was	was	was	way
up	useful	very	waiting	was	was	was	way
up	useful	very	walked	was	was	was	way
up	useful	very	walking	was	was	was	way
up	useful	very	wall	was	was	was	way
up	useful	very	wall	was	was	was	way
up	useful	very	wall	was	was	washed	way
up	useful	very	wall	was	was	washing	way
up	useful	very	want	was	was	washing	way
up	useful	very	want	was	was	wasn't	way
up	useful	very	want	was	was	wasn't	way
up	useful	very	want	was	was	wasn't	way
up	useful	very	want	was	was	wasn't	way
upon	useful	very	want	was	was	wasn't	way
upon	useful	very	want	was	was	wasn't	way
upon	useful	very	want	was	was	Wasn't	way
upuseful	useful	very	want	was	was	wasn't	way
us	useful	very	want	was	was	wasn't	way
us	useless	very	want	was	was	wasn't	ways
us	uses	very	want	was	was	watch	ways
us	using	very	want	was	was	watching	ways

ways	we	we	Well	were	what	What
ways	we	we	Well	were	what	what
ways	we	we	Well	were	What	what
we	we	we	Well	were	what	what
we	we	we	well	were	what	what
we	we	we	well	were	what	what
we	we	we	well	were	what	what
We	we	we	well	were	what	what
we	we	we	well	were	what	what
We	we	we	Well	were	What	what
we	we	we	Well	were	what	what
we	we	we	Well	were	what	What
we	we	we	well	were	what	what
we	we	we	Well	Were	what	what
we	we	we	Well	were	what	what
we	We	we	well	were	what	what
we	we	we	Well	were	what	what
We	we	we	Well	were	What	what
we	we	we	Well	were	what	what
we	We	we	Well	were	what	what
we	we	we	well	were	what	what
we	we	we	Well	were	what	what
we	we	we	well	were	What	what
we	we	we	well	were	what	What
we	we	we	well	were	what	what
we	we	we	well	were	what	what
we	we	weakness	Well	were	what	What
we	we	weakness	Well	were	what	what
we	we	wealth	Well	were	What	what
we	we	wee	Well	were	What	what
we	we	week	Well	were	what	what
we	we	week	Well	were	what	what
we	we	week	well	were	what	What
we	we	week	well	were	what	what
we	we	week	well	were	what	what
we	we	week	Well	were	what	what
we	we	week	Well	were	what	what
we	we	weird	went	weren't	what	What
we	we	weird	went	weren't	what	what
we	we	weird	went	we'd	what	what
we	we	Well	went	we'd	what	what
we	we	Well	went	we'll	what	what
we	we	well	were	we're	what	what
we	we	well	were	We're	what	what
we	we	well	were	we're	what	What
we	we	Well	were	we're	what	what
we	We	Well	were	whack	what	what
we	we	Well	were	what	what	what
we	we	well	were	what	what	what
we	we	well	were	what	what	What
we	we	well	were	what	What	what
we	we	Well	were	what	What	what
we	we	Well	were	what	what	what
we	we	well	were	what	What	what
we	we	well	were	what	what	what
we	we	well	were	what	what	what
we	We	Well	were	what	what	what
we	we	well	were	what	What	whatever
we	We	well	were	what	What	whatever
we	We	Well	were	what	what	whatever
we	we	well	were	what	what	whatever
We	we	well	were	what	what	whatever
we	we	Well	were	what	what	whatever

whatever	when	whether	whilst	will	with	within	work
Whatever	when	whether	whilst	will	with	within	work
whatever	when	whether	whilst	will	with	within	work
Whatever	when	whether	whisky	will	with	without	work
whatever	when	whether	whisky	will	with	without	work
whatever	where	Which	whisky	will	with	without	work
whatever	where	which	whispering	will	with	without	work
whatever	where	which	whispering	will	with	without	work
what's	where	which	whispering	will	with	without	work
what's	where	which	who	will	with	without	work
what's	where	Which	who	will	with	witness	work
what's	where	which	who	will	with	wonder	work
what's	where	which	who	will	with	wonder	work
what's	where	which	who	will	with	wonder	work
what's	where	which	who	will	with	wonder	work
what's	where	which	who	will	with	wondered	work
what's	where	which	who	will	with	wondered	work
What's	where	which	who	will	with	wondered	work
what's	where	which	who	will	with	wondered	work
what's	where	which	who	will	with	wondered	work
What's	where	which	who	will	with	wonderful	work
what's	where	which	who	will	with	wondering	work
What's	where	which	who	will	with	wondering	work
what's	where	which	who	will	with	wondering	work
what's	where	which	who	will	with	wondering	work
when	where	which	who	William	with	wondering	work
when	where	which	who	willing	with	wont	work
when	where	which	who	willing	with	won't	work
when	where	which	who	window	with	won't	work
when	where	which	who	wine	with	won't	work
when	where	which	who	wine	with	won't	work
when	where	which	who	wine	with	woolly	work
when	where	which	who	wine	with	word	work
when	where	which	who	wire	with	word	work
when	where	which	who	wish	with	word	working
when	where	which	whoever	wish	with	word	working
when	where	which	whole	wish	with	word	works
when	where	which	whole	wished	with	word	works
when	where	which	whole	with	with	word	works
when	where	which	whole	with	with	word	works
when	where	which	Why	with	with	word	works
when	where	which	why	with	with	words	world
when	where	Which	why	with	with	words	world
when	where	which	why	with	with	words	worry
when	where	which	why	with	with	words	worry
when	whereas	which	why	with	with	words	worst
when	whereas	which	why	with	with	words	worth
when	whereas	which	why	with	with	words	would
when	whereas	which	why	with	with	words	Would
when	whereas	which	why	with	with	words	would
when	whether	which	why	with	with	work	would
when	whether	Which	Why	with	with	work	would
when	whether	which	Why	with	with	work	would
when	whether	which	why	with	within	work	would
when	whether	which	why	with	within	work	would
when	whether	which	why	with	within	work	would
when	whether	which	wide	with	within	work	would
When	whether	while	wide	with	within	work	would
when	whether	while	wide	with	within	work	would
when	whether	while	will	with	within	work	would
when	whether	while	will	with	within	work	would
when	whether	whilst	will	with	within	work	would
when	whether	whilst	will	with	within	work	would

would	writing	yes	you	you	you	you	you	you
would	writing	Yes	you	you	you	you	you	you
would	written	Yes	you	you	you	you	you	you
would	written	Yes	you	you	you	you	you	you
would	written	Yes	you	you	you	you	you	you
would	wrong	yes	you	you	you	you	you	you
would	wrong	yes	you	you	you	you	you	you
would	wrong	Yes	you	you	you	you	you	you
Would	wrong	yes	you	you	you	you	you	you
would	wrongly	Yes	you	you	you	you	you	you
would	wrote	Yes	you	you	you	you	you	you
would	wrote	Yes	you	you	you	you	you	you
would	X	yes	you	you	you	you	you	you
would	Yeah	Yes	you	you	You	you	you	you
would	yeah	Yes	you	you	you	you	you	you
would	Yeah	yes	you	you	you	you	you	you
would	Yeah	Yes	you	you	you	you	you	you
would	Yeah	Yes	you	you	you	you	you	you
would	Yeah	yes	you	you	you	you	you	you
would	Yeah	Yes	you	you	you	you	you	you
would	yeah	yes	you	you	you	you	you	you
would	yeah	Yes	you	you	you	you	you	you
would	Yeah	yesterday	you	you	you	you	you	your
would	Yeah	yesterday	you	you	you	you	you	your
would	Yeah	yesterday	you	you	you	you	you	your
would	yeah	yesterday	you	you	you	you	you	your
would	Yeah	yesterday	you	you	you	you	you	your
would	Yeah	yesterday	you	you	you	you	you	your
would	yeah	yesterday	you	you	you	you	you	your
would	Yeah	yesterday	you	you	you	you	you	your
would	Yeah	yesterday	you	you	you	you	you	your
would	yeah	yesterday	you	you	you	you	you	your
would	yeah	yesterday	You	you	you	you	you	your
would	years	yesterday	You	you	you	you	You	your
would	years	yesterday	you	you	you	you	you	your
would	Yes	yet	you	you	You	you	You	your
would	yes	yet	you	you	you	you	you	your
would	Yes	yo	you	you	you	you	you	your
would	Yes	you	you	You	you	you	you	your
would	Yes	you	you	you	you	you	you	your
would	yes	you	you	you	you	you	you	your
would	Yes	you	you	you	you	you	you	your
would	Yes	you	you	you	you	you	you	your
would	Yes	you	you	you	you	you	you	your
would	Yes	you	you	you	you	you	you	your
would	Yes	you	you	you	you	you	you	your
would	Yes	you	you	you	you	you	you	your
wouldn't	Yes	you	you	you	you	you	You	your
wouldn't	yes	you	you	you	you	you	you	your
wouldn't	yes	you	you	you	you	you	you	your
wouldn't	yes	You	you	you	you	you	you	yourself
wouldn't	Yes	you	you	you	you	you	you	yourself
wouldn't	Yes	you	you	you	you	you	you	yourself
write	Yes	you	you	you	you	you	you	yourself
write	Yes	you	you	you	you	you	you	you're
write	yes	you	you	you	you	you	you	You're
write	Yes	you	you	you	you	you	you	you're
write	Yes	you	you	you	you	you	you	you're
write	Yes	you	you	you	you	you	you	you're
write	Yes	you	you	you	you	you	you	you're
write	Yes	you	you	you	you	you	you	you're
write	yes	you	you	you	you	you	you	You're
write	Yes	you	you	you	you	you	you	You've
writers	Yes	You	you	you	you	you	you	zone
writing	Yes	you	you	you	you	you	You	zooming

Appendix 2.

			12.04.11 13.04.11
12.04.11 13.04.11	12.04.11 13.04.11	12.04.11 13.04.11	12.04.11 13.04.11
			
			
			

































































































































































































