

# THE LIVE MODEL

Mae'r Model

CLOSE AND REMOTE



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## **Introduction**

The Manual is written in plain English and contains simplified instructions to explore The Live Model.

Live Model is a live artwork that will take you on an immersive expedition through your neighbourhood, exploring how regulation is constructed and how it is influenced by citizens, history and politics. Using digital technology, you will experience regulation made visible.

***Sophie Mellor & Simon Poulter***  
***Close and Remote, June 2017***

[www.closeandremote.net](http://www.closeandremote.net)

## The Manual

- 1 The Live Model is an artwork by Close and Remote.
- 1.01 Close and Remote are Sophie Mellor and Simon Poulter.
- 1.02 Live Model has been commissioned by University of Bristol, *Productive Margins: Regulating for Engagement* research programme.
- 1.03 *Productive Margins: Regulating for Engagement* is defined as follows: **“In the term productive margins we embody an understanding that people and communities excluded from participation in the regulatory regimes that impact upon their daily lives have expertise, experience and creativity that can be politically productive”**.
- 1.04 The Live Model process has been approved by an ethics panel at University of Bristol, based on detailed information about the intended process and outcomes of each Live Model event as it develops. University ethics panels ensure that any research activities have oversight and consider the impact and participation of the public accordingly.
- 2 The Live Model is an artwork that intends to be useful. The utility of the manual can be combined with the Live Model experience in the specific locations, as lived experience. Lived experience is what we do everyday in the world.
- 2.01 The Live Model principles and procedures may be applied elsewhere and are open source. Open source means you can use them freely as long as you acknowledge the originators of the material in what you do; for example social media.

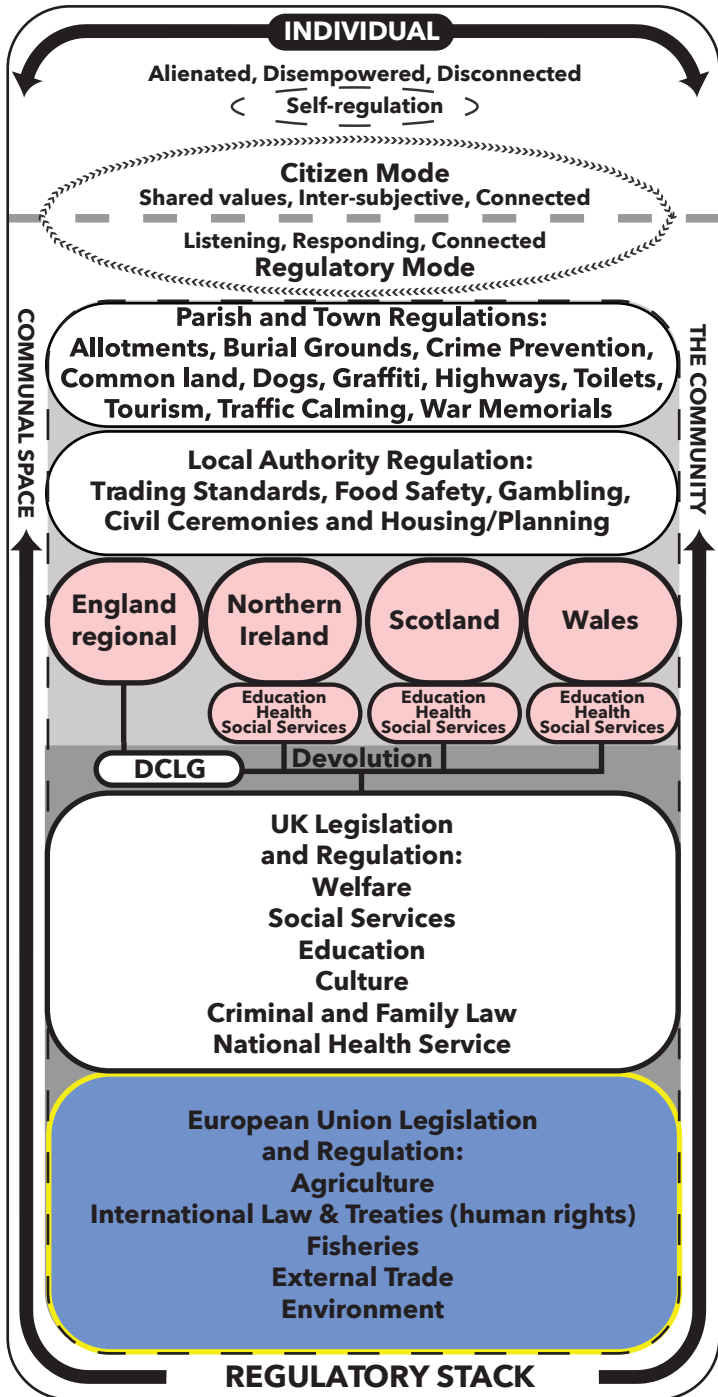
- 2.02 These principles and procedures are described here in the manual.
- 2.03 The manual is available as an online document, as a PDF for print and as a hard copy for Participants in The Live Model.
- 3 There are several ways to experience The Live Model.
  - 3.01 Our experience of regulation is hard to understand and not close to our everyday experience.
  - 3.02 This sounds contradictory but it is not. Our lived experience is a combination of self regulation shaped by culture, age, religion, gender etc; abstracted regulation shaped by layers of government (formed within a democracy); and other organisations (for example private companies such as Google and Facebook).
  - 3.03 In this way the regulatory experience is a continual and varied process of active self regulation and step by step external regulation. Within a democracy we can shape the external regulation and inform it with our own ideas on, for example, shared cultural values. Cultural values are things that are common to the place we live, for example many people in the UK like to go shopping on a Saturday.
    - 3.1 In our daily lives we do not see the regulation around us because it has become integrated into our day to day experience. An example of this would be driving on the left in the UK.
    - 3.11 Without this integration, everyday experience would become subject to multiple decisions and checks against both self and abstracted

- regulation. We would have to work out which side of the road to drive on each time we ventured out in a car or on a bicycle. So would other road users.
- 3.12 As regulatory decision making enters our common spaces, informed by cultural, religious and social concerns, interactions with others create a regulatory 'live model' that we share. This is the whole point of this artwork.
- 3.13 The extension of regulatory frameworks from the individual into the family and communal areas creates 'regulatory space'. For example, utilities such as water, electricity and gas follow common installation and metering processes.
- 3.14 This manual and artwork are concerned with illuminating the interwoven and textural properties of regulatory space; to make them easier to understand.
- 4 Regulations exist in various forms and are most commonly associated with forms of government and ways of enacting laws (though this is not the only way of regulating).
- 4.1 An example of a government regulation might be for the purposes of preserving the environment or nature. The regulation might detail lawful and unlawful behaviours in relation to a given situation or place.
- 4.11 Here is an example of the above. In Scotland, great-crested newts are protected under Schedule 2 of the Conservation (Natural Habitats, &c.) Regulations 1994 (as amended). It is an offence, with certain exceptions, to: intentionally or deliberately capture, kill, or injure great-crested newts.



- 4.12 Regulations are often enacted through regulatory bodies and third parties, overseen by the government. An example might be the local authority or The Police.
- 4.13 A regulatory body may also regulate for engagement with a range of 'stakeholders' - individuals or organisations who have an interest in its work or who use its services. Increasingly, engagement is regarded as a way to enhance understanding and respect for the law and regulation itself.
- 4.14 Highly regulated societies need engagement procedures to enable participation and negotiation of inter-faith and inter-cultural concerns. This does not often happen.
- 4.15 The same is the case with population and city expansion. A highly regulated society based on economic growth will require regulatory spatialisation processes. Live Model is an example of showing regulation in the world, for example we can demonstrate why dog fouling needs to be regulated in public places.
- 4.16 Live Model as an artwork aims to 'make real' the nature of paper-based regulatory models as lived experience. Regulation is most often seen on paper documents or websites.

# THE REGULATORY STACK & OVERVIEW



DCLG - Department for Communities and Local Government

- 5 One thing affects another thing.
- 6 The Live Model process introduces the idea of the 'regulatory stack' - similar to the more common term 'regulatory frame work'. The regulatory stack is however a dynamic way of describing a set of connected things where the individual, community, communal space and regulatory framework are actively held up against the world view. The world view is a commonly held perception of things that individuals' hold.
  - 6.01 The regulatory stack shows the surrounding information that influences or informs the live model or lived experience.
  - 6.02 The regulatory stack is a complex set of frameworks, dynamically acting upon and with the individual. The complexity often impinges participation and agency.
  - 6.03 THIS PART OF THE TEXT HAS BEEN TAKEN OUT.

## Definitions

- 7 Using the device 'Definitions' it is possible to detail what will happen in The Live Model. This may be of use to The Participants.
- 7.01 The Control Voice ('The Abstracted Voice')  
The Control Voice is the authoritative voice within the digital space that gives the participant guidance on the regulatory experience in the location. As the participant navigates through the space they are given guidelines and theoretical information to assist them. The Control Voice exists in the abstracted world. This voice gives regulatory information and does not have a point of view.
- 7.02 The Reality Guide ('The Relational Guide')  
The Reality Guide is the physical helper and guide who assists the participants in comprehending the real world conditions and the interpretation of regulation in relation to the physical space. The Reality Guide works with the participants to explain and bring to life the lived experience and the regulatory aspects of the surrounding space. The Reality Guide does not have a personal point of view.
- 7.03 The Participants  
The Participants are the active people who are taken on the journey with the help of The Control Voice and The Reality Guide. Their experience of the journey is informed and framed by The Control Voice and The Reality Guide. They will use digital devices to experience the abstracted layer and The Control Voice (additional headsets are available). They follow The Reality Guide who takes them along The Given Route.

Participants can make observational notes as they proceed in any way they choose. Participants will encounter five Participant Zones where they may share thoughts and discuss their experience with the Reality Guide and the other Participants.

7.04 The Participant Zone(s)

The five Participant Zones are physical points for reflection between The Participants and The Reality Guide. They may also act as rest stops. The Reality Guide will indicate the location of the Participant Zones in advance but may vary them according to the weather. In the event of poor weather The Reality Guide may seek shelter with The Participants at an appropriate point.

7.05 Storylines

The Live Model accepts that undertaking a Journey from a fixed starting place and ending at a fixed finishing place creates the idea of a linear narrative, with a beginning, a middle and an end. So, The Journey is split into five Storylines, reflecting the five Participant Zones. Each Storyline is informed by multiple social and cultural theories. These may not be wholly apparent to The Participants. The five Storylines can be seen as a linear narrative. Or not.

7.06 The Journey

The Journey is timed roughly between 1.5 hours to 2 hours in total. The Journey is two-fold in design. It is a physical walk in a defined place and it is a sequence of five Participant Zones responding to five Storylines, calibrated against the physical space. The calibrated Storylines contain Location specific and Location non-

specific elements. Those Participants (and Researchers) who attend more than one location, for example Gurnos and Stapleton Road, will therefore have the experience of the same Storylines and Location non-specific elements for comparator analysis.

#### 7.07 The Introduction

The Introduction happens at the beginning of The Journey. The Control Voice and The Reality Guide will briefly explain what will happen.

#### 7.08 The Outroduction

The Outroduction will happen at the end of The Journey. The Reality Guide will ask The Participants to give brief feedback on their experience of The Live Model.

#### 7.1 The Documenters

The Documenters are 1-2 people who will document The Journey using video and sound. They are placed outside of The Journey and not under any guidance from The Control Voice or The Reality Guide. Participants will be asked to sign a form to consent to being filmed, in line with the approved ethics standards before the journey starts.

#### 7.2 The Research [1]

The Research is undertaken by The Researchers and not The Artists. The Artists concern is in making Art. The formation of The Manual by The Artists is to assist and 'be of use' to the research process and the Researchers. Live Model as an experience is a work of art - using design thinking processes that may stimulate useful research outcomes.

A useful research outcome is one that assists the overall topic and framework of the programme (see 1.03).

### 7.3 The Research [2]

The Research has also been undertaken by The Artists in order to make Art. The Artists have studied a range of materials including (but not limited to) cultural, political, art and social theory; popular culture; first person narrative (both reliable and unreliable); regulation; past personal and professional experience; music from the 20th and 21st centuries; North Korean propaganda; postmodern American fiction; *Sunset Boulevard*.

#### 7.31 Art

The question posed is not "what is art?" but "how does this art Function in this context, time and space?" But we still might ask "is this Art?" because this is a question that can be asked in a regulated progressive society by anyone.

#### 7.32 The Function

The Function of Live Model is to exist as an experiential work of art. This may or may not be as a stimulant to the research process - '*Regulating For Engagement*'. The function of the design thinking is to 'be of use'. The experiential 'gap' between the work of art as witnessed and the research process is the phenomenal experience itself. The artwork and the research are not the same but have things in common.

#### 7.33 The Researchers

The Researchers are from The University of Bristol. They will attend The Live Model as Researchers

and undertake The Journey as Participants. They will identify themselves as The Researchers to the other Participants. They may well make notes to be written up at a later date. These notes and research processes are also governed by an ethics panel.

7.34 The Artists

During The Live Model The Artists will not identify themselves as The Artists.

7.35 The Point of View

The Participants may have differing or similar Points of View (POV). The Reality Guide will encourage all Participants to share their Points Of View, particularly at the Participant Zones. The Reality Guide has no fixed Point of View but The Control Voice does, this is the main way in which they differ. The Control Voice articulates the abstract layer of regulation and law (according to each jurisdiction). The Control Voice may refer to the Theoretical Layer.

7.36 The Theoretical Layer

This layer or series of layers has been laid over the five Storylines to assist with The Journey. Where possible the theory contained within each Storyline is attributed to the author. The objective of the theoretical layers is to show connection or disconnection between regulatory experience and theory. No one theory or regulation has been proposed over another and the values of each are therefore equivalent in terms of being of use. All parties (The Participants, The Researchers, The Reality Guide and The Control Voice) may set-up



relational thinking in regard to the theoretical layers, this is the purpose of The Live Model.

#### 7.37 The Map

There is a digital map that can be used as a means to navigate The Journey and its attendant Storylines. Each Storyline is indicated by a Storyzone on the map. The Storylines and Storyzones are 'made up' and a part of the artwork. Questions relating to the choice of Storylines may be raised in the Outro Meeting subsequent to The Journey. All of the assets and links are contained on The Map for later reference. A link to the digital map will be made available to The Participants after the event.

#### 7.4 The Process

The Process is determined by the make up of all of the elements and therefore indeterminate. The elements are all of the above. Participants are invited to deconstruct or 'take apart' the process within The Outroduction or subsequent dialogue with particular reference to the research.

#### 7.5 Attribution

Live Model is a work of art. It can be framed within any of the existing descriptors of art practice; such as community art, participatory art or dialogical art. The outcomes and assets including the documentation maybe used in the purpose of conducting the research.

#### 7.6 The Documentation

The Documentation will consist of film and sound gathered during The Live Model.

The Documentation will be turned into an artwork by The Artists after the four Live Model events.

#### 7.7 The Manual

The Manual is a device used by The Artists to frame the artwork (The Live Model) and to signal to the reader (who may also be a Participant) the artworks intentions. It is also a practical guide to the experience.

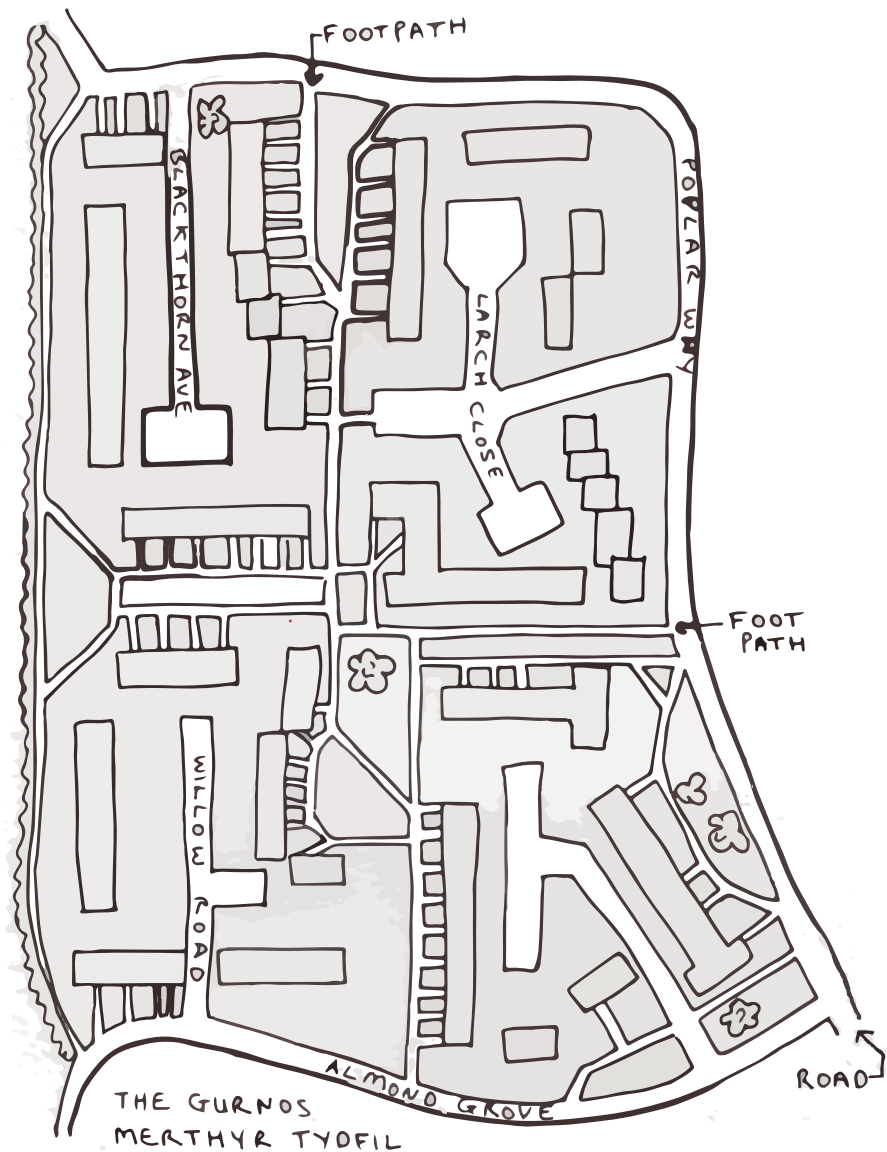
#### 8 The Locations and The Given Route

The Live Model is taking place/ has taken place, in four different locations - The Gurnos, Merthyr Tydfil, Wales; Knowle West, Bristol, England; Stapleton Road, Easton, Bristol, England; and Butetown, Cardiff, Wales. These locations were chosen as they are places where previous Productive Margins (see 1.03) projects have taken place. The Given Route has been chosen by The Artists, based on various factors including timing of The Live Model.

**<http://www.productivemargins.ac.uk/>**

#### 8.1 Maps

Over the next four pages of The Manual there are four maps - one for each location of The Live Model. The maps do not show the whole route, but rather give a sense of the four different locations.

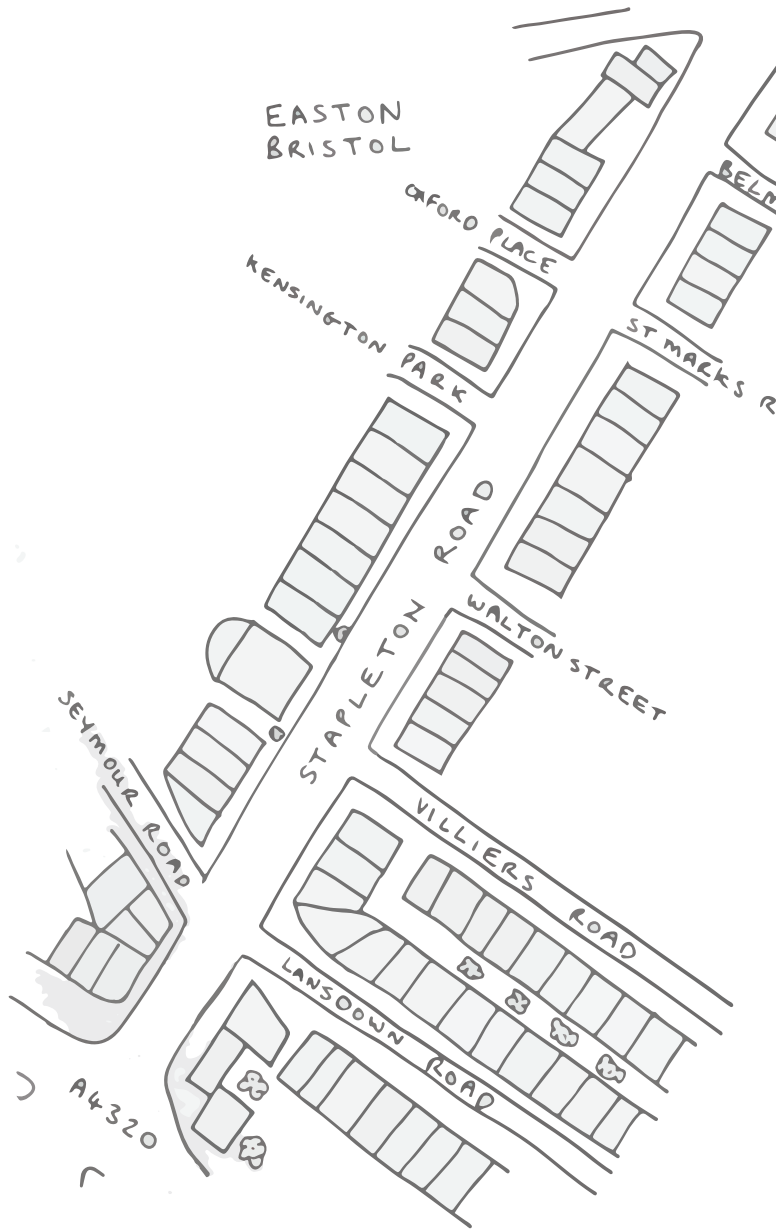


# THE LIVE MODEL

## THE GURNOS - Merthyr Tydfil

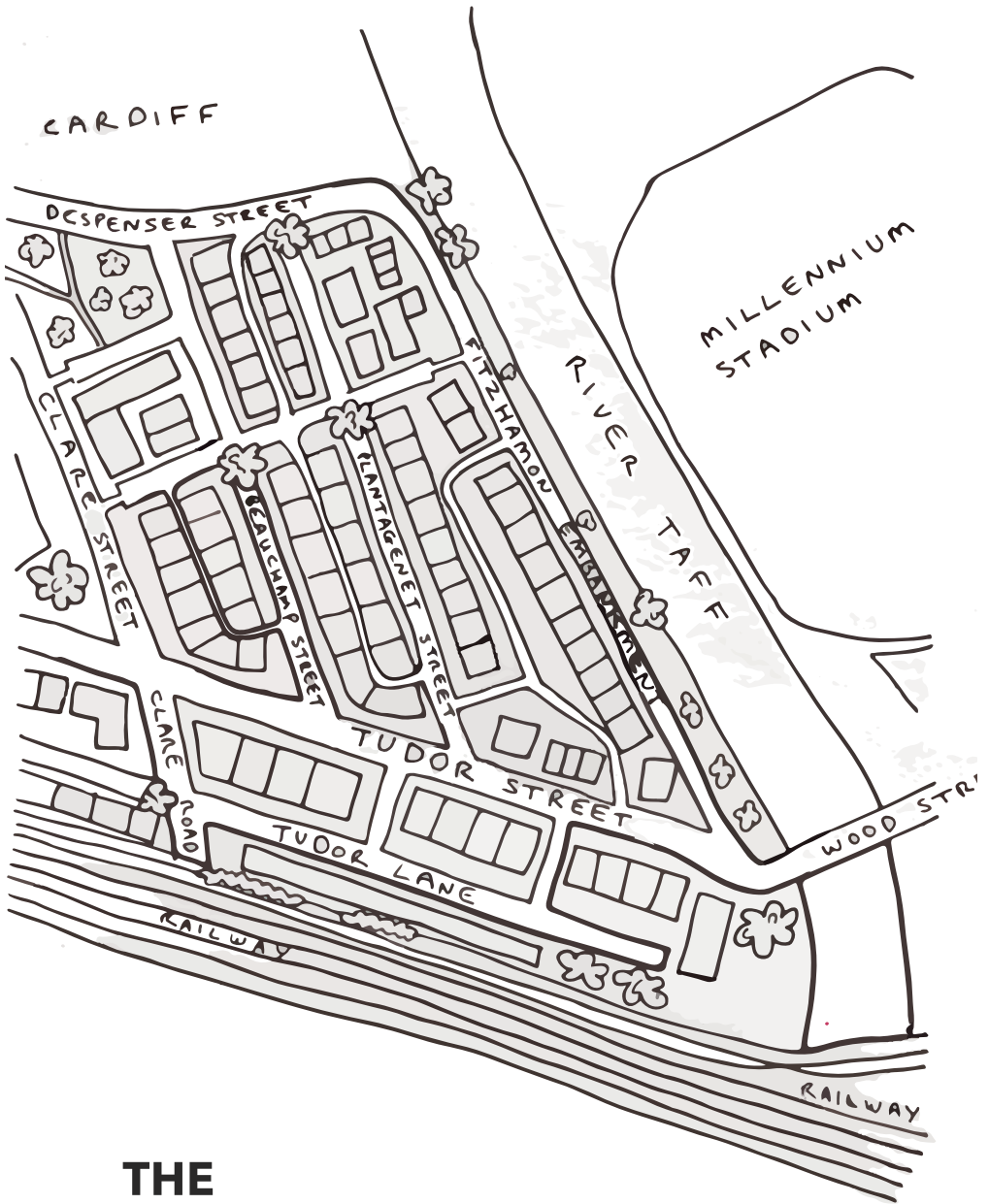


# THE LIVE MODEL

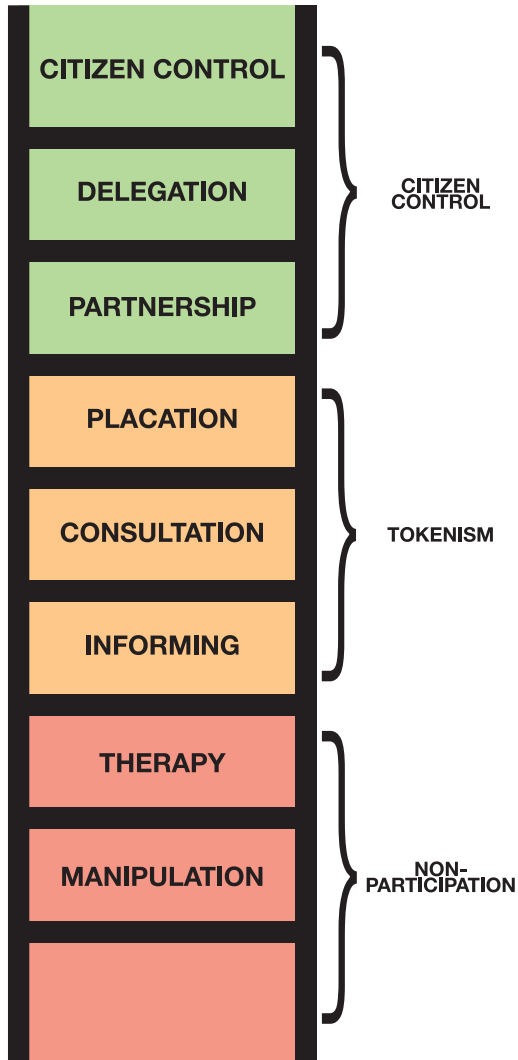


# THE LIVE MODEL

## STAPLETON ROAD - Bristol



**THE  
LIVE  
MODEL**



**ARNSTEIN'S LADDER (1969)**  
**Degrees of Participation**

- 8.21 What is Lacking in the Future?  
Sherry Arnstein worked at the U.S. Department of Housing, Education, and Welfare in the 1960's and 70's. Writing in 1969 about citizen involvement in planning processes in the United States, she described a "ladder of citizen participation" that showed participation ranging from high to low.
- 8.211 Manipulation and Therapy. These are non-participative. The aim is to cure or educate the participants. The proposed plan is best and the job of participation is to achieve public support by public relations. (common, UK.)
- 8.212 Informing. A most important first step to legitimate participation. But too frequently the emphasis is on a one way flow of information. No channel for feedback.
- 8.213 Consultation. Again a legitimate step - attitude surveys, neighbourhood meetings and public enquiries. However, this according to Arnstein is tokenistic.
- 8.214 Placation. For example, co-option of hand-picked people onto committees. It allows citizens to advise or plan *ad infinitum* but retains for power holders the right to judge whether the advice is acted on. (common, UK.)
- 8.215 Partnership. Planning and decision-making responsibilities are shared between citizens and power-holders e.g. through joint committees.
- 8.216 Delegated power. Citizens holding a clear majority of seats on committees with delegated powers to make decisions. Citizens now have the power to assure accountability.



8.217 Citizen Control. Citizens handle the entire job of planning, policy making and managing a programme e.g. neighbourhood corporation with no intermediaries between it and the source of funds.

***Acknowledgement for [8.211 - 8.217] -  
<http://partnerships.org.uk/guide/ideas.htm>***

8.3 Aksel's Draft

You are now inside the Brave New World. You are holding a gateway. Looking into the future we can see future regulation and legislation eg, *The Machine Learning and Algorithms Act (2019)*. The act will divide actions determined by humans from those determined by machines. In our imaginary future, what actions will be undertaken by machines and how will we regulate these machines? If these machines have the ability to learn, do they have 'machine rights'?

8.31 What is an algorithm?

A process or set of rules to be followed in calculations or other problem-solving operations, especially by a computer. A simple example of an algorithm is a cake recipe - a set of processes to follow in order to bake a cake.

8.32 What is Machine Learning?

Machine Learning is a type of Artificial Intelligence (AI) that provides computers with the ability to learn without being explicitly programmed.

## 9.0 Frequently Asked Questions (FAQ)

### 9.01 What are you doing?

We are involved in an artwork called Live Model. The Reality Guide can give you some information about this.

### 9.02 Why this location?

This has been chosen as a 'given route' for this group of people to experience regulation where they live and/or work.

### 9.03 Can I have a go?

This is an invited group but if you would like to follow the given route yourself the Reality Guide can give you a card. This will show you how it works.

## 9.2 What are you holding?

These devices help us to follow the given route and listen to the Control Voice. They have information on them about regulation.

### 9.21 Why are you dressed like that?

We are dressed appropriately for the Live Model and the given route. Smart, safe and casual.

## 9.3 Are you students?

We are not students, we are experiencing the Live Model.

### 9.31 Are you from the council?

No, we are not from the council, we are a group made up of different interests.

- 9.4 What now?  
We refer you to the Live Model manual.
- 9.5 Why does the reality guide have no personal point of view?  
The Reality Guide is here to guide people through the given route safely and on time.
- 9.51 Who is the Control Voice?  
The Control Voice is the voice of authority that we experience in the world and sometimes inside ourselves.
- 9.52 Yes but exactly who is the Control Voice?  
The Control Voice is narrated by Ronald Fraser-Munroe.
- 9.7 Is this a parody?  
This is not a parody. It is an artwork intended to reveal the abstract layers of regulation in local environments.
- 9.8 How do I find out more about this?  
The Reality Guide will give you a card.
- 9.81 What if I have a question that is not in the faq's?  
All questions will be answered, please ask.
- 9.99 Why is The Manual laid out in numbered points?  
This makes it easy to follow and refer to. It is also a method favoured by Austrian-British philosopher Ludwig Wittgenstein (1889-1951).

## 10 Glossary

10.01 A glossary of terms that appear in The Manual or are used by The Control Voice on The Journey.

Aesthetics - a set of principles concerned with the nature and appreciation of beauty.

Algorithm - a process or set of rules to be followed in calculations or other problem-solving operations, especially by a computer. A simple example of an algorithm is a cake recipe - a set of processes to follow in order to bake a cake.

Hannah Arendt (1906 - 1975) - was a German-born American political theorist. Key works include The Origins of Totalitarianism; The Human Condition; Eichmann in Jerusalem: A Report on the Banality of Evil.

Aksel's Draft - A mythical document spoken of in hushed tones by University of Bristol academics, that may or may not exist. Thought to have been written by Dr. Aksel Ersoy and an inspiration for this work.

Assisted Serendipity - the art of making apparently serendipitous experiences through audit and observation of a place and then inserting them into the field of view or acoustic space.

Blockchain - A blockchain is a distributed database of all Bitcoin transactions that have ever

been executed. It is constantly growing as 'completed' blocks are added to it with a new set of recordings. By design, blockchains are inherently resistant to modification of the data. Once recorded, the data in any given block cannot be altered retroactively without the alteration of all subsequent blocks and the collusion of the network. Blockchain technology has a large potential to transform business operating models in the long term.

Brave New World - A novel by Aldous Huxley, published in 1932. Set in London in the year AD 2540 (632 AF—"After Ford"—in the book), the book anticipates developments in reproductive technology, sleep-learning, psychological manipulation, and classical conditioning that are combined to profoundly change society.

William S Burroughs (1914-1997) - was an American writer. Works include: Naked Lunch; Junkie; The Last Words of Dutch Schultz.

Client - a person or organization using the services of a professional person or company.

Citizen - a legally recognized subject or national of a state or commonwealth, either native or naturalized.

Citizen Clients - people who participate and receive services, although this may be disputed.

Coterminous - having or meeting at a shared border or limit: *France is coterminous with Italy.* (from Cambridge Dictionary.)

Conceptual (Art) - where the concepts or ideas involved in the work take precedence over traditional aesthetic, technical, and material concerns.

Cultural Hegemony - is the domination of a culturally diverse society by the ruling class who manipulate the culture of that society—the beliefs, explanations, perceptions, values, and mores - so that their imposed, ruling-class worldview becomes the accepted cultural norm. A theory developed by the Italian Marxist philosopher Antonio Gramsci (1891-1937).

Gemeinsinn - Community spirit. The word used by German philosopher Immanuel Kant (1724-1804) to describe a common sense or shared value system, in relation to aesthetics (see above for definition of aesthetics).

Hyper-reality - is a kind of social reality in which a reality is created or simulated from models, or defined by reference to models - a reality generated from ideas. With hyper-reality the division between reality and imaginary disappears. Examples include Disneyland or the computer game Second Life. The concept of hyper-reality is most closely associated with the French sociologist Jean Baudrillard (1929-2007).

Interoperability - the ability of computer systems or software to exchange and make use of information.

IRA - Irish Republican Army

Intersubjective - a shared perception of reality between or among two or more individuals.

Ladder of Participation - Sherry Arnstein (1930 - 1997) worked at the U.S. Department of Housing, Education, and Welfare (HUD) as a special assistant to the assistant secretary. Writing in 1969 about citizen involvement in planning processes in the United States, she described a "ladder of citizen participation" that showed participation ranging from high to low.

Machine Learning - is a type of Artificial Intelligence (AI) that provides computers with the ability to learn without being explicitly programmed.

Manifold - many and various.

Otherness - "Otherness is a fundamental category of human thought. Thus it is that no group ever sets itself up as the One without at once setting up the Other over against itself". Simone de Beauvoir (French writer and theorist, 1908-1986).

Textural - the visual and especially tactile quality of a surface.

Phenomenal - In Live Model the word 'phenomenal' is used with this meaning - perceptible by the senses or through immediate experience ("the phenomenal world").

Thomas Pynchon (1937-) - is an American writer. Works include: *The Crying of Lot 49*; *V.*; *Vineland*.

Reality - is the state of things as they actually exist, rather than as they may appear or might be imagined. People may experience reality differently. A quote from science fiction writer Philip K Dick "Reality is that which, when you stop believing in it, doesn't go away." (from the short story *I Hope I Shall Arrive Soon*).

Redact - censor or obscure (part of a text) for legal or security purposes.

Regulatory Spatialisation Processes - ways of showing abstracted systems to people (developed by Close and Remote).

Regulation - a rule or experience that extends over time, one that is durational and determines conduct (definition by Close and Remote).

Regulatory Stack - a diagrammatic way of demonstrating power and citizenship interaction in a regulatory system. (A term coined by Close and Remote.)

Utopian - aiming for a state in which everything is perfect; idealistic.



11 Miscellaneous

11.01 That is interesting.

11.02 What do you think?

11.3 No.

11.4 Yes.

11.8 It will look good/ It does look good.

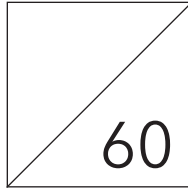
11.9 There is a good chance we will win.

11.91 Filming in public - "There are no powers prohibiting the taking of photographs, film or digital images in a public place. Therefore members of the public and press should not be prevented from doing so."

*Association of Chief Police Officers of England, Wales and Northern Ireland Communication Advisory Group.*







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