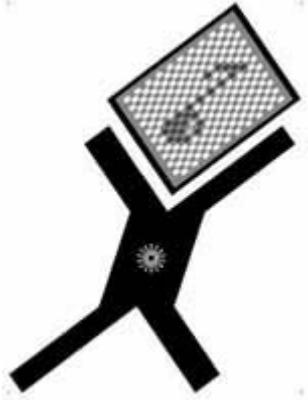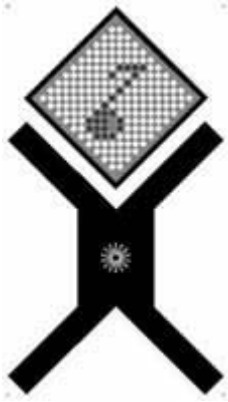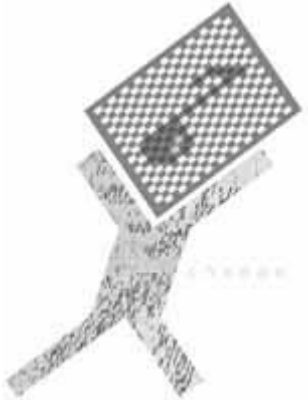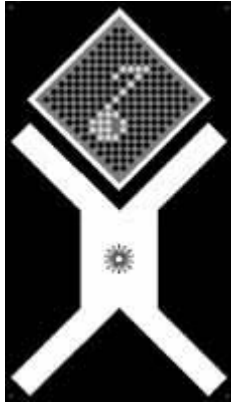**Erik Kluitenberg**
Welcome to Xchange …

X-Unsubinfo: To unsubscribe, mail "UNSUB reader@aec-catalogue.98"

Date: 02 Dec 97 13:50:41 UT
Mime-Version: 1.0
Precedence: bulk
From: owner-xchange@re-lab.net
To: reader@aec-catalogue.98
Subject: Welcome to xchange
Welcome to the xchange mailing list!
Please save this message for future reference. Thank you.
If you ever need to get in contact with the owner of the list, (if you have trouble
unsubscribing, or have questions about the list itself) send email to .

Here's the general information for the list you've subscribed to,

in case you don't already have it:

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(X)
(XCHANGE) MAILING LIST — information & communication channel

(x) announcements

about new audio/radio links & live-streams,

live-broadcasting time-tables, net.audio projects, events, etc.

(x) discussions

about radio development in the internet

information exchange and research on using different software

real-time broadcasting & audio archiving in the net

(x) publishing

the texts: about net.audio/radio (and not only poetry, short abstracts, songs, pictures, proposals, suggestions, etc. are very welcome!)

(x) collaboration

with other co-mailinglists: weekly-monthly editions (info about new audio & radio links (URLs + brief description), events, texts) will be published in other mailinglists and in Xchange web-site:
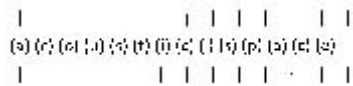
net.audio (Xchange) network

A C O U S T I C . S P A C E

(x) for alternative non-commercial internet broadcasters and individual audio content providers

(x) on exchange and linking-up of audio content within the net.space

(x) on development towards a net.audio network community

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xchange search/webarchive: http://xchange.re-lab.net/a/

Eric Kluitenberg

Just a few notes from the 'editor' …

Xchange, the net.audio network, emerged from "Xchange on-air session", the 2nd new media festival in Riga "Art + Communication II", which was organised there by the E-Lab artist organisation from November 12—14, 1997. The festival featured presentations from artists, musicians, theorists and organisers from such diverse countries as Hungary, Sweden, Germany, Estonia, the United States (of America), the United Kingdom, the Netherlands, and of course Latvia itself.

The festival was a very loose and free gathering of notably young people who were exploring the new possibilities of making live audio transmissions via the Internet, usually called net.casting. The program consisted of talks, lectures, discussions, concerts, jam sessions and even screenings. But what was really surprising about it was that all three days were sent out to a tiny segment of the world, live for the entire duration of the event, reaching a micro-audience via the net, an audience that might be dispersed across the globe.

Thus, even a coffee table conversation was transmitted to the very person the conversation was about … This amusing incident gave a new meaning for me to the term 'intimate media', which signifies something outside of, rather than in opposition to, mainstream mass-media. Xchange is 'sovereign media' in the best sense of the word: It is completely useless and has no commercial value. It will never reach a mass-audience, nor does it intend to do so. It is completely international (the network now even extends into Australia, where it has some highly active members), it is non-funded, non-commercial, and has no market-value. It seems to operate on pure enjoyment, and does its very best to escape attempts at a fixed definition,

as does this incomplete collection of contributions by some of the most active Xchange participants about the 'hows and whats' of the Xchange network for the Ars Electronica 98 catalogue …

In his Xchange on-air session lecture 'Acoustic Cyberspace', Erik Davis explored the immersive qualities of audio-environments to find out what audio might mean for our experience of the 'space' of digital networks. His notion of an acoustic (cyber-) space became a guiding idea for the development of the Xchange net.audio network:

Erik Davis

I've had the opportunity to experience a number of very high-end virtual reality environments. Some of them are profoundly immersive experiences. This isn't necessarily a goal for all virtual environments, but it's definitely a looming question for the people who work on making them. How can we create a space where perception and subjectivity are sucked into an alternative dimension, an alternative kind of space? This is a central narrative about virtual reality; there are many, but this a very strong one. In many ways, it's a naive narrative. Yet the first time I experienced 3D audio, I was transported far more viscerally than in any of the far more sophisticated visually-based virtual reality installations. There was something about the very pure non-graphic spatial organization of very good 3D audio that created an incredibly powerful immersive experience. Typically, people relegate acoustic dimensions to the "background" — a soundtrack or score that "accompanies" a primary visual experience. But in an immersive acoustic environment, you might hear all the sounds you would hear on a street corner, spatially organized in real time, surrounding you. This is much, much, stronger than a visual experience, which tacitly distances you, places you in a transcendent, removed position, rather than embodying you at the center of a new context. My question here is: why are acoustic spaces so effective in this regard? What is it about sound that is so potentially immersive? I think it has to do with how we register it — how it affects different areas of the bodymind than visuals do. Effect is a tremendously important dimension of experience, and one of the most difficult to achieve in a visual environment. "Atmosphere" might be a good way to describe this aspect: sound produces atmosphere, almost in the way that incense — which registers with yet another sense — can do. Sound and smell carry vectors of mood and affect which change the qualitative organization of space, unfolding a different logic with a space's range of potentials. Ambient music, or an ambient soundscape, can change the quality of a space in subtle or dramatic ways. We've seen some interesting experiments and opportunities with the use of RealAudio on the Internet, for example. But, more than that, I'm interested in getting people to think about the larger implications of sound and acoustics — not as simply a vehicle for communicating information or establishing dialog between far-flung actors, and not simply as electronic music, a genre of activity and expression that, however fascinating, is commodified and compartmentalized from our "other" activities and experiences. A broader understanding of acoustic space is what I'm after; I'm really talking about different dimensions of the kind of subjectivity that we produce in networked environments. This dimension is profound, and we should consider it, work with it, explore it.

transcript from the lecture at "Xchange On-air session" Riga, November 1997 edition by Diana McCarty and Ted Byfield published in net audio issue 'Acoustic Space' http://xchange.re-lab.net
real-audio version available at http://ozone.re-lab.net/festival/erik_d.ram

Rasa Smite
E-Lab / Radio OZOne — Riga

… mini-'manifesto' of 'what net.radio is' — (after berlin net.radio days'98) …

<< mini-fm, and audio-box propaganda, news personal chaos cyber-sound-space loops, (co-broadcast opportunities ?new? of number unlimited an for it opening imagination space a broadening are we — be can is net.radio what about definitions the>

It's much more important now to make drafts of diverse definitions and basic outlines on the subject 'net.radio', as non-confined notions, to promote the exploration of this 'new tool', and not to exclude eventual participants of the net.broadcasters community — just because of a different perception of things, or because of a different experience. It is important not to split before exploring all the collaboration possibilities, which haven't been experienced enough yet.>>

('imagination' — nice measure of quality)

Raitis Smits
E-LAB / Radio OZOne — Riga

XCHANGE-OPEN CHANNEL — co-broadcast experiments in the Net

X-Open Channel started its co-broadcast experiments at the beginning of 1998 and soon it developed into a platform for live streaming experiments in the Net — exploring the feedback mechanism and collaboration possibilities.

Every Tuesday night during net.radio OZOne live sessions, the so called 'open channel' is announced. It means that everyone can join in the live session with his/her real-audio live-stream.

There are several ways of co-streaming.

The simplest one is to mix your sound source with another (one or more) real audio live-stream. In this case each participant is doing one part of this live session (e.g. one is streaming voice, another, background music). Then one can listen to two (or more) different streams — the final one with all transmissions mixed together or each 'input' live — stream separately.

Another interesting experience of co-streaming is creating the loop. Each broadcaster takes another's live stream, re-encodes it and sends it on for the next participant. In this loop sound input is going around and coming back with little delay (5—10 sec.) and it creates multiple sound layers. If sound keeps travelling around, the stream gets more and more noisy, and finally it turns into one continuous noise (it also depends on the number of participants).

Another way of using a loop-connection is to cut down the feedback; it can be used e.g. for remote interviews and discussions, news exchange, etc.

I believe there are far more opportunities for live transmission experiments in the Internet, but these are some basics we experienced during the X-Open Channel live sessions.

You can find more about "What and How to broadcast via the Net" (texts by Borut Savski) in net.audio magazine Acoustic.Space or on the web

Raitis Smits/radio OZOne
LINKS OF (SOME) CO-BROADCAST EXPERIMENTS:

1. PPP news (By Rachel Baker) — OZOne (Riga) live session in collaboration with Backspace (London):
Backspace — news text , OZOne — background music.
PPP news start at 2'35"40

2. Loop with 3 participants:
interviewing each other with cutting off feedback (Monika Glahn/XLR-Berlin, Borut Savski/MZX-Ljubljana, Raitis Smits&Rasa Smite/OZOne-Riga)

starts at 3'11" Riga/ 3'13"35 Ljubljana/ 3'17"20 Riga/ 3'18"8 Berlin …

3. Loop with more than 3 participants:
experiments with music and sound levels
start at 2'28"

4. Loop with 5 participants (Monika Glahn/XLR-Berlin, Borut Savski/MZX-Ljubljana, Raitis Smits and Rasa Smite/OZOne-Riga, Martin Schitter/Graz, Gio Angelo and Rachel Baker/Backspace-London)
3'29"50

5. Discussion about net.radio development — Borut Savski (Ljubljana) and Martin Schitter (Graz) in MZX-Ljubljana, re-transmitted by radio OZOne-Riga
2'36"

X-Open Channel starts every Tuesday at 23.00 (Eastern Europe time) during net.radio OZOne live sessions. Meeting and coordination at IRC re-lab.net #Xchange

contact: raitis@re-lab.net

Borut Savski
Ministry of Experiment/Radio Student — Ljubljana

Re: (Xchange) start!>discus.txt> RADIO on the net,

Subject LIVE-streams, NET.AUDIO network

From Borut Savski

Date Mon, 15 Dec 1997 18:32:42 —1000

XCHANGE

About HOWS and WHATS to transmit via the internet …

To define the do's and don'ts of web casting, let's compare it to what the conventional radio technologies don't (!!!) offer … and use web casting in every way possible, especially in the ways that surpass the ways of conventional radio! And even implement conventional (local?) media with web (international) principles (those of us who have the chance).

Web technology offers:

1. (live) real time text, audio & video transmitting (everything synchronized or in parallel)

2. world-wide accessibility & international concepts

3. synchronized broadcasting from multiple sources on same platform (site)

4. atomized (international) production groups, gathering according to their own liking

5. very differentiated (again international) audiences

6. creation of non-copyright platforms of independent production

7. information banks (texts, interviews, music, archived live production)!!!

8. individualized ways of access to archived text, sound & vision files (for the audience)

9. no cost difference between local and international

10. no repressive legislation (so far)

What one pays for all of this is the (low) technical quality of transmission. The web will remain "the final frontier" for as long as this remains so (a prediction!).

So let's not build criteria for web media on the basis of what we are used to. It's time to rethink the media criteria (hopefully changing them), not to simply make them conform to conventional stereotypes!

Borut Savski, Ministry for Experiment, Radio Student Ljubljana

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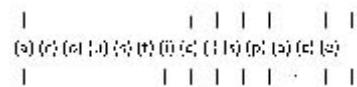
information&comunication channel | for net.broadcasters

http://xchange.re-lab.net (Xchange) net.audio network

xchange search/webarchive: http://xchange.re-lab.net/a/

Rachel Baker
Backspace — London

----start

PPP — Personalised Persuasive Propaganda

"their coverage of Ozonegate felt really historical" (CNN)

"no-one reports on war, ecological crisis and airline food as incisively as PPP" (BBC)

"masters of propaganda and the widest access for dead media moguls" (Robert Maxwell)

"essential for democracy in the newsmedia and a safeguard against powerful monopolies" (Rupert Murdoch)

"always in the right place at the right time with the right explosives" (Reuters)

"their analysis of the supermarket riots was second to none" (Bloomberg)

"extends punchy political dialogue into the realms of children's TV" (AP)

"We both very much need each other — its the role of the government to manipulate and the role of PPP to apply make-up, and I will continue to support it" (Tony Blair)

PPP — the voice of an info-rich receptionist for an info-poor newsmedia

----end

Borut Savski
Ministry of Experiments/Radio Student — Ljubljana

A few thoughts on uses of the Internet as a medium

----start

Did anyone ever hear about a telephone media professional? Or a telephone artist? But telephones were used to connect public events, or individuals to public events. Internet is like a telephone — you can also send and receive letters, pictures, sounds. You can record = freeze moments in on-line archives. You can present or hide yourself behind a home page. After all — travesties are everywhere!

But seriously …

Editing has been so far the exclusive domain of high priests of mass media. Mass media production facilities were concentrated in special places, institutions grew around them, special rules and initiation practices were introduced to keep the outsider out. With the development and spread of digital technology, a universal media machine was put on the market — a computer. It cannot produce other machines (or food), but it can successfully reproduce the work of many specialised media machines — a media production facility in the hands of an amateur user.

It had happened before, but now the channels of distribution were established, too — the Internet. Basically a technological infrastructure, it was soon inhabited by a huge number of human activities — this allowed the formation of an internet society. In contrast to the history of electronic media appropriation by the state and commercial powers, the Internet was left in the hands of amateurs for a surprisingly long time. The reason for this is that the Internet is not a mass media platform - yet! One addresses each & every person (page, computer) individually. Like the telephone. Telephone and Internet are parallel media. Both are based on similar principles of person-to-person (person-to-page) communication, but there is an enormous step between the two. The Internet can do exactly the same as the telephone and all of the mass media stuff, as well! But it is even more: a huge global archive with on-demand facilities — it can be a synchronising and/or non-synchronising (asynchronous) apparatus.

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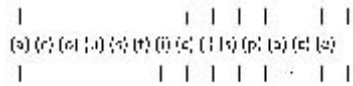
Xchange Participants in the Ars Electronica Festival 98

Xchange co-ordination team

Rasa Smite, Raitis Smits, Jaanis Garancs

Participants

Rasa Smite (E-LAB/XCHANGE — Riga)

Raitis Smits (E-LAB/OZONE — Riga)

Janis Garancs (E-LAB/X-I.NET — Stockholm/Riga)

Borut Savski (MINISTRY OF EXPERIMENTS — Ljubljana)

Rachel Baker (PPP/BACKSPACE RADIO — London)

Heath Bunting (RADIO@IRATIONAL.ORG — London/Banff)

Peteris Kimelis (AURA/OZONE — Riga)

Martins Ratniks (OZONE — Riga)

Arvids Alksnis (OZONE — Riga)

Monika Glahn (XLR — Berlin)

Martin Schitter (XLR — Graz)

Jinx (PARARADIO — Budapest)

Molnar Daniel /B2men/ (PARARADIO — Budapest)

Peter Kisin /DJ Phill/ (MZX — Ljubljana)

Luka Princic /DJ Nova/ (MZX — Ljubljana)

Zina Kaye (HYDROGEN JUKEBOX — Adelaide)

Gio D'Angelo (BACKSPACE RADIO — London)

Pit Schultz (MIKRO — Berlin)

Adam Hyde (RADIOQUALIA — Adelaide)

Honor Harger (RADIOQUALIA — Adelaide)

Remote Participation

CONVEX TV (Berlin)

XLR (Ljubljana-Graz-Berlin)

MINISTRY OF EXPERIMENT (Ljubljana)

PARARADIO (Budapest)

BACKSPACE RADIO (London)

RIS (Berlin)

WORKSPACE RADIO (Kassel)

AURA (International Radio-ring)

RADIOQUALIA (Adelaide)

LJUDMILA (Ljubljana)

OZONE (Riga)