

Overview: Surveillance: An Investigation into Individual Reactions to the Capture and
Recording of Personal Images through Interpretation of the Moment

John Paul Bailey – 200503241

Technological developments have enabled the introduction and use of sophisticated and effective forms of surveillance. One of the most widely recognised is the use of CCTV. It is used to observe activity in cities and towns, supporting the work of the police in fighting crime and anti-social behaviour. It is also in use in many private and public buildings as a security measure. This development raises issues around the rights of the individual to privacy. The debate focuses on what is an acceptable intrusion of personal privacy in order to improve security.

This thesis focuses on the issue of surveillance and privacy and aims to explore the reactions of some individuals to being caught on camera. The study includes:

- An overview of what is planned for the thesis
- A literature review that outlines the development of the use of CCTV and other methods of surveillance. This provides essential background information to the practical investigation and sets it in context.
- Consideration of the use of digital technology, specifically the camera, as an art form. Some examples were influential in the planning, development and application of the practical activity.
- A detailed outline of the practical investigation, to consider the reactions and responses of some individuals to being unexpectedly caught on camera
- Analysis of outcomes of these responses carried out by the author and supplemented with feedback from independent responders
- Final conclusions emerging from analysis of outcomes

- Reflection on the initial hypothesis, overall aim and objectives.

Findings indicate that individuals react in some way to 'the moment' in which they observe themselves caught on camera. Some reactions reflect the stated views of participants whilst others seem to be partially contradictory. Theories surrounding these outcomes are explored in detail, with reference to other research findings when appropriate.

Surveillance: An Investigation into Individual Reactions to the
Capture and Recording of Personal Images through Interpretation
of the Moment

being a report submitted in partial fulfilment
of the requirements for the Degree of
Master of Science

in the University of Hull

by

John Paul Bailey, BA

September 2013

Abstract

This research project explores surveillance and how individuals react to its presence. This is achieved through research into the development of surveillance, exploring early techniques such as espionage as discussed by Crowdy, (2006), and Bentham's Panopticon. There is a focus on how early examples of surveillance evolved into and influenced techniques and technologies in use today. Further investigation into privacy takes place and its relationship with modern surveillance is explored.

In order to achieve the research goal, that is, an investigation into how targeted subjects react to being surveilled, research and critical analysis into surveillance art and installations was completed and used to aid in the design of a practical investigation. In addition, the practical element of the study provided the opportunity for participants to complete questionnaires, thus enabling analysis of responses that demonstrate their understanding and views on surveillance:

Collected images and data were analyzed in order to address the research question: Can we, through a surveillance piece, obtain a critical response to individual reactions to 'being viewed'? Additional work involved investigating if a pre-held conception had any link to the outcome of the practical research.

The captured images and interpretation of those images proved successful, but this process is interpretive and in no way conclusive. Bearing in mind the

subjectivity of any analysis, there is some indication that the practical experience has an impact on the expressed views of participants.

Acknowledgements

I would like to express my sincere gratitude and appreciation to: my supervisor, Dr Darren Mundy, and my secondary supervisor Robert Consoli MEd, for their positive attitude and guidance. I would also like to thank my mother and father, Cynthia Bailey B.Ed., and Howard Bailey for all their support over the last four years of higher education. Thank you to all friends and participants who aided in the completion of this research project.

Table of Contents

Chapter 1	9
1.1 Introduction	9
1.2 Research Problem	12
1.3 Aim and Objectives	13
1.4 Significance of This Study	16
1.5 Structure of Study	18
Chapter 2	18
Chapter 3	19
Chapter 4	20
Chapter 5	21
Chapter 6	22
Chapter 2	24
2.1 Introduction	24
2.2 Introducing Surveillance	25
2.3 Exploration of existing forms of surveillance	34
2.4 Introducing Privacy	47
2.5 Concluding Privacy's link to Surveillance	55
Chapter 3	60
3.1 Introduction	60
3.2 Introduction to surveillance art	60
3.3 Art and surveillance	67
3.4 The lighter side of surveillance art	86
3.5 Concluding Surveillance as art	91
Chapter 4	94
4.1 Introduction	94
4.2 Idea development	95
4.3 Design and implementation	102
4.4 Hypotheses and Summary	112
Chapter 5	116
5.1 Introduction	116
5.2 The Process	117
5.3 Interpretation of Data	124
5.3.1 Section One	125
5.3.2 Section Two	136
5.4 Summary	141
Chapter 6	145
6.1 Introduction	145
6.2 Review of Aim and Objectives	146
6.3 Critique of Study	158
6.4 Future Work	162
6.5 Summary	163
References	165
Appendix A: All Captured Stills	173

Appendix B: Entrance Questionnaire Responses	179
Appendix C: Exit Questionnaire Responses	212
Appendix D: The Chosen Five Stills.....	245
Appendix E: Responder Feedback	247
Appendix F: Results Table.....	258

Figure List

Figure 1

Anonymous, (n.d.), *Floor Plan of Panopticon* [Plan]. Available at: <http://cartome.org/panopticon1.htm> (Accessed 2 November 2012)

Figure 2

Banksy. (2004) *Santa's Ghetto* [Doctored oil on canvas] [Online]. Available at: http://www.artofthestate.co.uk/banksy/Banksy_cctv_painting.htm (Accessed 13 November 2012)

Figure 3

Hekke, T., V, (2010) *Panopticons* [sculpture] [Online] Available at: <http://www.thomasvoorthekke.com/?p=400> (Accessed 13 November 2012)

Figure 4

Zotes, M. (2011) *CCTV/Creative Control* [street art] [Online]. Available at: <http://www.unstablespace.com/spatialpractice/cctvcreative-control/> (Accessed 13 November 2012)

Figure 5

Hill, G. (2003) *Blind Spot* [still from shot film] [Online]. Available at: <http://finalcuts.net/DXARTS.202/> (Accessed 13 November 2012)

Figure 6

Hill, G. (2003) *Blind Spot* [still from short film] [Online]. Available at: <http://www.eai.org/title.htm?id=10673> (Accessed 13 November 2012)

Figure 7

Cooper, R. (2010) *Immersion* [Still] [Online]. Available at: <http://www.nationalmediamuseum.org.uk/nmem/exhibitions/robbiecooper/immersion.asp> (Accessed 12 November 2012)

Figure 8

Cooper, R. (2012) *Immersion* [Still] [Online] Available at: <http://www.robbiecooper.org> (Accessed 12 November 2012)

Figure 9

Appleton, S. (2006) *Face Time* [sculpture] [Online] Available at: <http://soundandinteraction.wordpress.com/918-2/> (Accessed:12 November 2012)

Figure 10

Hekke, T., V, (2010) *Panopticons accompanying poster* [sculpture] [Online] Available at: <http://www.thomasvoorthekke.com/?p=400> (Accessed 13 November 2012)

Figure 11

Wright, M. (1992) *The Light* [Digital Print] in Wands, B. (2006) *Art of the Digital Age*, 1st paperback edn, London: Thames & Hudson Ltd, p.73.

Figure 12

Graham, D. (1974) *Present Continuous Past(s)* [Installation] in Rush, M. (2007) *video art*, Revised edn, London: Thames & Hudson Ltd, p.79

Figure 13

Burges, J. (2006) *Leicester Lights* [Installation] [Online] Available at: <http://www.jasonbruges.com/projects/uk-projects/leicester-lights> (Accessed: 7 January 2013)

Figure 14

Burges, J. (2008), *North-South over East-West* [Installation] [Online] Available at: <http://www.jasonbruges.com/projects/uk-projects/north-south-over-east-west> (Accessed: 7 January 2013)

Figures 15 – 25

Bailey, J, P. (2013) *Originals created by author in relation to this thesis.*

Figure 26

Anon (2011), *CCTV Stills* [Captured Surveillance Footage] Available at: <http://www.osadvertiser.co.uk/news/skelmersdale-news/2011/11/10/lancashire-police-release-new-cctv-images-for-the-advertiser-s-crackdown-on-crime-campaign-80904-29746958/>

Surveillance: An Investigation into Individual Reactions to the Capture and Recording of Personal Images through Interpretation of the Moment

Chapter 1

1.1 Introduction

Surveillance is ever-present within the western world. It is a broad subject that includes techniques unrelated to modern technology and also incorporates devices including CCTV, RFID chips, DNA databases and GPS, to mention just a few examples. It is estimated that within London, England, the average person is caught on camera 300 times within a 24-hour period (Clark, 2009, p.7). The reasons for this rapid growth in modern forms of surveillance such as CCTV are many, with crime prevention being one. The advancements in surveillance technology and the growth in the use of these technologies have led to concerns about privacy Dinev *et al*, (2005, p1). Some regard surveillance as a form of intrusion while others approach the argument from a more conservative stance. These two distinct beliefs towards the right to be left alone

have been demonstrated throughout history and are now at the forefront of the argument surrounding surveillance technologies.

Modern surveillance offers the authorities the opportunities that were previously unavailable prior to technological developments. Williams' (2003, pp.13-14) description of the first use of CCTV within the UK in 1960 emphasizes its usefulness and shows a distinct contrast between the CCTV's early usage compared to that of more modern times. Furthermore, Crowdy's (2006) examples of early espionage not only demonstrate restriction to surveillance techniques prior to the introduction of electronic surveillance but also techniques that have been adopted and enhanced by modern surveillance. However, these advancements may come at a cost. The existence of these technologies such as CCTV networks, Automatic Number Plate Recognition, (ANPR) and Radio Frequency Identification (RFID) tags opens the debate surrounding their acceptance. People react differently to living within a surveillance society. Their responses to an observing presence can range from nonchalant ignorance through the construction of coping strategies to avoidance of surveillance (e.g. with some individuals choosing to live in particular places in the world primarily on the basis of limits to surveillance). Not only are these responses to the presence of an observing technology an individual choice but these are also linked to individual privacy concepts. A more private person may be more aware of a surveying presence than one with a more open demeanor.

Surveillance itself has formed the basis for a range of different research investigations. Collections of articles on surveillance can be found in sources such as Hier and Greenberg (2007) 'The Surveillance Studies Reader' and Painter and Tilley, (1999) 'Surveillance of Public Space'. These publications house a series of contributions from researchers and experts such as Foucault, Norris and Armstrong, Gill and Turbin, and Lyon. These contributions cover a range of related subjects including studies on the effectiveness of CCTV, Panopticism, the importance of good street lighting compared with CCTV and the combination of the two, and public opinions towards surveillance techniques such as CCTV.

This thesis aims to explore individual reactions to being observed by a surveilling technology. The idea that this technology has an impact on the individual can be explored further by examining how they react to it. It is hoped that this study will lead to an understanding of how some individuals' reactions to surveillance relate to their beliefs regarding its use and their privacy values. Although it is foreseen that there will be limitations to this study the idea of exploring this relationship between the individual and surveillance will demonstrate research into an area that has been relatively overlooked, when considering it against studies that have adopted a more statistical approach to the surveillance debate.

1.2 Research Problem

The literature sources within this thesis explore many aspects of surveillance from its history and implementation to the debates surrounding its place within society. Fuchs, (2012) believes attitudes towards surveillance within the western world are strongly defined into two camps, the negative and the neutral approaches. Laidler, (2008, p.240) also demonstrates the possibility of this form of theory. Foster and Jaeger, (2007, p.27) make a link between surveillance and erosion of privacy with Laidler also stating:

“The problem is that there will always be a perceived tradeoff between security/efficiency and the privacy/autonomy of the individual”
(Foster and Jaeger, 2007, 240)

The above statement not only makes the point that individuals believe security comes at a cost to their freedoms but also suggests that this is a perception rather than a confirmed reality. Further literature, including Clark, (2009) only inflames the idea that a secure state is one of few freedoms. All of this could have an effect on how people position their beliefs towards surveillance.

These beliefs are rarely present when interacting with surveillance such as CCTV due to either forced acceptance as a result of the increase of the technology's use, or lack of knowledge of its presence. Some artists have tried to use surveillance within artistic installations to evoke a reaction towards its use. However, these take a solely artistic form for the most part and do not attempt to address any specific question surrounding an observing technology. Some examples of these pieces of art will be discussed within Chapter 3 of this

thesis, but their existence evokes an idea that an artistic installation could form the basis of an investigation into individual reaction to being observed by an example of surveillance.

An investigation into people's reactions to surveillance cannot be taken solely from a research perspective. The idea of creating and supplying individuals with questionnaires regarding their beliefs and feelings may be tainted with misinformation that may not offer a true reflection of their feelings. Further research into artistic installations has revealed techniques that may prove inspirational in forming a more intuitive way of capturing a true response. Again, these techniques and artistic pieces are to be explained in detail within Chapter 3. It is believed that a combination of academic research into surveillance and artistic installations may lead to a way of capturing true responses to an observing presence, and offer an interpretation of the captured response that reflects the feelings of the individual at that moment.

1.3 Aim and Objectives

Given the above research problem, the author has transformed this into the following research question:

Can we, through a surveillance piece, obtain a critical response to individual reactions to 'being viewed'?

The aim of this study is to investigate the impact surveillance has on individuals. The use of recorded; still images will be the key focus and provide a subject for scrutiny in analysis of facial expressions evident at the moment each individual becomes aware that they are 'on camera'. The objectives of this study are as follows:

1. Gain an understanding of surveillance, through reference to expert opinions and approaches, historical examples and modern day uses of the technique.
2. Conceptualize privacy, through reference to credible sources and relate examples to the use of surveillance.
3. Gain knowledge about existing surveillance art through critical analysis of some selected examples.
4. Use the acquired knowledge and information to design, create and implement a practical investigation to explore responses to a surveillant presence.
5. Successfully gather information from outcomes of an original practical investigation, making use of digital media, which exemplifies human reaction to direct observation and recording of their visual image.

Each of the above objectives has been identified in order to further this study.

Firstly, objective one will aid in providing the author with a greater understanding of surveillance, how it developed and why it has expanded into a recognized technique. Allowing for opinions from both sides of the surveillance argument to be considered is important when developing this study.

Researching different types of modern day surveillance will also aid in the

selection of which form will represent surveillance within the installation linked to this research. Sources aiding in accomplishing this objective will include Fuchs (2012), Laidler (2008), Lyon (2007 – 2012) and Norris and Armstrong (1999 – 2010).

The second objective realizes that a reaction to a surveillant presence is not solely on one level. The nature of how those being watched define privacy is critical and must be considered against the presence of surveillance technology. For example, an individual may react differently to being watched within a bathroom compared to within a hallway. Also, understanding privacy may allow for manipulation of the participants within the installation. For example, setting up the space with the intention of enhancing the feeling of betrayal may thus strengthen the reaction to the presence of the surveillance technology. Research will include author interpretation of contributions from books and journals including publications by Brin (1998), Scaria (2010), Solove (2008) and Wacks (2010).

Works including those of Banksy, Hekke, Zotes and Cooper will be used to demonstrate the differing approaches and messages artists can take in relation to surveillance. Most of these examples will be sourced from the artists Internet sites and books including those of Wands (2006), Art of the Digital Age and Rush (2007) Video Art. These examples may be direct, provocative messages relating to surveillance's use or simply incorporate surveillance technology to make the artistic piece effective. Analysis of these pieces will aid in understanding the thinking behind their construction and message.

With all the above information in mind in completing objective four the author will attempt to use gained knowledge achieved through the completion of the first three objectives to design an effective installation that will further explore the impact of surveillance on individuals and incorporate a way to capture this impact for further examination.

Furthermore, the author will use additional research in reading body language from the following sources: Navarro and Karlins, (2008), What Every Body is Saying, Pease and Pease, (2006) The Definitive Book of Body Language, and Rose, (2012) Secrets of Body Language, to establish a manner through which interpretation of the results from the installation can be completed and discussed further. The completion of objective five will be achieved through careful planning and data gathering along with reference to the aforementioned publications when interpreting the captured data.

1.4 Significance of This Study

As discussed by Finn, (2012, p.134) the presence of surveillance has seen a steady increase over the 20th and beginning of the 21st centuries. This has resulted in the beliefs that we now live within a surveillance society, with Lyon, (2001, p.1) stating:

“All societies that are dependent on communication and information technologies for administrative and control processes are surveillance societies.”

(Lyon, 2001, p.1)

Lewis (2011) confirms the findings of the only “*large-scale audit of surveillance cameras*” which states that 1.85 million CCTV cameras are installed across the United Kingdom. These statements allow for an understanding of the growth of surveillance and more specifically CCTV, but the relationship between the observed and the observer requires further exploration. In order to examine surveillance’s link to the individual, who is the object of the technique, other contributing factors must be considered. Privacy and how people define situations relating to their privacy conceptions are linked to the use of surveillance and will be explored within this study. Consideration as to how surveillance and privacy link together will aid in understanding how people approach the use of surveillance.

As stated by Lyon, (2007, p.368) surveillance and the way it has evolved affect the public. He states that it has become “*algorithmic, technological, preemptive, and classificatory,*”. This leads to the expansion of the parameters of suspicion and the increase of social control; he continues to state:

“It thus tends to undermine trust and, through its emphasis on individual behaviors, to undermine social solidarity as well. At the same time, it augments the power of those who institute such systems, without increasing their accountability.”

(Lyon, 2007, p.368)

Lyon, (2007) expresses opinions that surveillance is necessary, in some cases desirable, but also ambiguous. The negative aspects of the technology are just as significant as the advantages, with Lyon, (2007) stating examples of complacency towards surveillance. He argues that the possible negative effects it has on an individual’s “*life-choices*” and in examples of “*alarmist*”

reactions from individuals urges more research into the subject. The context of surveillance within its current setting offers varying views and opinions. One example of these is the two distinct approaches through which to view surveillance and numerous examples of the technology in use, as discussed by Fuchs, (2012). This study aims to explore the different examples of surveillance and varying opinions relating to its use. Historical examples are explored including the linking of surveillance to espionage, and definitions of both words are discussed. Furthermore surveillance's link to art is examined through the critical analysis of existing pieces. These are to be used to influence and expand the planned experiment relating to people's reactions to a surveillant presence. Examining how individuals react to the presence of surveillance may allow for some understanding of their true feeling towards this technology.

1.5 Structure of Study

The following shows the structure of this thesis and a brief description of what is planned for the content of each chapter.

Chapter 2

Chapter 2 will be a literature review on the subjects of surveillance and privacy. This will include a focus on the development of the use of surveillance. Outcomes of research will inform decisions regarding the direction of this study, as it is important that an example of surveillance that will form the antagonist within the practical aspect of this research is identified. When looking

specifically at the use of CCTV, informed opinions that state both sides of the argument will be explored. Individuals' understanding and perceptions about privacy will give insight into the greater debate surrounding the use of technologies such as CCTV and aid in the development of an experiment that will explore this relationship further.

The existence of surveillance undoubtedly means a link with privacy debates. The very nature of surveillance technologies and techniques is to observe, without the knowledge of the target in most instances. This can be described in no other way but an invasion of privacy. This chapter discusses this issue and also debates the use of surveillance in opposition to privacy concepts, and how individuals and society justify their acceptance of a surveillant presence. The conclusion of this chapter, with these in mind, raises the point that while surveillance may be necessary there are other factors to consider. These factors are often demonstrated within surveillance art, and form the basis of the practical investigation linked with this thesis.

Chapter 3

This chapter will focus on links between surveillance and art, exploring the use of surveillance technology, in particular CCTV, to produce artistic examples. It will explore the question as to whether surveillance art can be recognized as an artistic form and note that digital equipment can be equally acceptable as a tool for production of an artistic composition as those more widely recognized. The chapter will make reference to sources discussed in Chapter 2 and relate some

of the theories expressed to surveillance as an art form. The developing study of surveillance art forms will link into the key focus of this thesis, the use of personal images can be used to show a range of emotional changes; and the theory that still images can be used to create an artistic snapshot of a captured moment. The thread of the chapter will also explore the use of surveillance as a form of entertainment rather than merely a sinister element within our society, for example, 'Big Brother', other reality television programs and gaming technology. Finally, the conclusion of Chapter 3 will return to the idea of capturing an image and gathering feedback on emotional responses to an interaction with the image. This will all aid in the creation of an installation that is intended to explore the relationship between the observing technology and its chosen target. The conceptual idea for this will be discussed in the following chapter.

Chapter 4

This chapter will focus on exploration of the conceptual ideas through planning and application of a practical investigation. The development of the idea on which the investigation is centred will be outlined, making reference to sources that discuss privacy as it relates to the expectations of society. Examples of surveillance art, outlined in Chapter 3, will be revisited and the idea of creating a practical installation within a designated space explored.

Westin's (1968) concepts of privacy present the need for intimacy and solitude and Chapter 4 shows how this idea will influence the set up and room layout in which the investigation will take place. This layout will be described in some

detail. The development of surveillance techniques over time will be noted. Justification for choices will be explained, as will the development of aspects other than the capturing of the images 'in the moment', and those immediately preceding, and following 'the moment'. The idea to gather responses to some randomly selected recorded images from several independent observers will be explained. The process to carry out a critical analysis of the facial expressions and body language of participants will be described and sources of information on the interpretation of these will be referenced. The design of each of two questionnaires (on entry and on exit) will be described and decisions as to the ideas for inclusion explained. The purpose of these questionnaires will be to provide evidence as to the views of each participant prior to and immediately following the experience of 'the moment'. The final section of Chapter 4 will present the hypothesis that underpins the study and explain how the installation should progress during the allotted time. This will link to the following chapter to demonstrate the actual events of the installation allowing the reader to understand any differences between the planning and reality of the event.

Chapter 5

Chapter 5 will focus on the practical investigation, which will examine the relationship between participants' visual responses to the 'in the moment' recording of their image and their verbal responses to the entry and exit questionnaires. It will also compare the written responses of individual, independent observers to an analysis of facial expressions and body language of the participants, referencing sources of information on the interpretation of both of these.

The management and process of the investigation will be outlined.

Each of the five images selected for focused analysis will be discussed in detail.

Their visual responses will be considered in the context of their views, as expressed in 'on entry' and 'exit' questionnaires. Comparisons will be made between the analysis of the visual images, as undertaken by the author and the vocabulary chosen by the ten independent responders to describe the emotions of participants as shown in the recorded images of 'the moment' of realization that they were on camera. The summary will evaluate the outcomes and pinpoint any constraints that will need to be taken into account as possibly having an impact on these. The interpretation of the collected data will be discussed within the last chapter of this thesis, along with limitations and how these could be minimized with further work and planning.

Chapter 6

Conclusions and further work will discuss the findings of the study in relation to the piece, the problem as discussed within Chapter 1. Further development of this study will be explored as well as a critique of the success of the study. The aim, objectives and hypothesis will be reviewed through the analysis of the results of the practical investigation and through reference to earlier chapters which include those relating to literature research. In the critique of the study the outcomes of the practical investigation will be revisited. This will be necessary in order to link the actual results to any conclusions formed. Any constraints and considerations will be stated. The experiences of participants in the practical activity at the point when the image is captured, referred to as 'the

moment' and during the 'post-moment' period will be compared and the organization of the activity, including room layout will be explained, in particular to demonstrate the impact on participant responses. There will be a review of the hypothesis, making reference to previous work as evidence to support a judgment. Chapter 6 will conclude with a brief summary of the study focusing on the key question of whether or not the experience of being observed unexpectedly has an impact on the reactions of subjects of the observation.

Chapter 2

2.1 Introduction

This chapter explores the development of surveillance and its links to privacy issues. The starting point demonstrates the mainstream definitions of surveillance and examples of manifestations within modern society with competing views on surveillance from existing theorists. Furthermore, the two distinct approaches, as discussed by Fuchs, (2012) are explored. These, it is believed, manifest within all people exposed to surveillance. Whilst exploring surveillance this chapter will give insight to the techniques and origins and demonstrate that surveillance is not solely linked to modern technology but has been used throughout history in varying forms and developed, drawing inspiration from past attempts to observe and control people. Examples of modern use of surveillance will be explored in greater detail with the aim of developing further research to accompany this thesis. Furthermore, the continually evolving concept of privacy will be examined, taking into account the views and opinions of specialists and theorists alike. Finally, a link between the two separate issues of surveillance and privacy will be demonstrated, showing where privacy sits within the surveillance debate.

2.2 Introducing Surveillance

In attempting to understand how individuals perceive their privacy in relation to the use of surveillance, it is first worth exploring the meaning behind the word 'surveillance' and differing opinions and approaches to the technique. This will aid in understanding how individuals could react to the presence of surveillance and from where those reactions and beliefs stem.

"Surveillance.... Close observation, especially of a suspected person."

(The Oxford Reference Dictionary, 1990, p.830)

The above definition has changed very little over the past two decades, with Oxford Dictionaries.com (2012) defining surveillance as "*close observation of a suspected spy or criminal.*" They continue to clarify the origins of the word from the French '*sur*' meaning '*over*' + *veiller* meaning '*watch*'. Also clarified is the Latin origin of the French word '*veiller*' coming from '*vigilare*' meaning '*keep watch*'. This information would suggest that the strictest explanation of the word surveillance would be '*to watch over*'.

Norris and Armstrong (1999, pp. 3 -12) discuss the infiltration of the "*idea of surveillance*", into the consciousness of the mass populace. The explanation of how this occurred demonstrates the multifarious media that were influential in this development. Surveillance has been the focal point of academics, musicians, authors and artists; one example is George Orwell's 'Nineteen Eighty-Four', first published in 1949. "*Popular song has also taken up the theme of surveillance... the most notable being the Police's 'Every Breath You*

Take' (1983)." Norris and Armstrong (1999, p.3). Lyon (2012, p.11) discusses the attack on the World Trade Centre as a catalyst for the growing awareness of surveillance and capabilities of enforcement agencies. The awareness of the general public, solely born from the establishment's determination to prevent similar occurrences, further fuels public knowledge of the spread and advancement of the technology. Neyland (2006, p.6) argues that:

"The term surveillance is used in relation to a variety of contexts...and is orientated towards diverse claims regarding the actions of particular technologies, places and people."

(Neyland, 2006, p.6)

Interestingly, within this quotation, the technology itself is considered alongside other contributors. The technology devoted to the task is related directly to the word and is not seen as solely a tool for aiding in the process.

Lyon, (2012, p.13 – p.14) explains the differing images that are created by the word surveillance. Firstly "*surreptitious ...or undercover investigations into individual activities*" are connotations associated with surveillance, whereas it can also be associated with a watchful lifeguard or an observant police officer. This demonstrates two distinctive approaches that can be adopted towards surveillance. Fuchs, (2012) discusses these approaches labelled neutral and negative. Firstly, an example of the neutral approach is demonstrated with the words:

"Only those with something to hide have something to fear"

(Anon '*in*' Laidler, 2008, p.1)

However, Franklin's beliefs strongly side with a negative approach with a statement:

“Those who would give up essential Liberty, to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. *in* Laidler, 2008, p.2)

The above ideas and concepts serve to demonstrate the pervasiveness of surveillance in all its forms in contemporary society. Examples cited include literature, music and significant events that have occurred in our recent history that have had a major impact on our attitudes and, to a point, our acceptance of surveillance in its current and developing forms. Who would argue, for example, that freedom from surveillance could be justified following the attack on the World Trade Centre? Neyland's, (2006, p.6) comment regarding the place of technology within surveillance indicates that it is a central part of the process, standing equally with the people and places involved. This is appropriate because, without the availability of such sophisticated technology, the objective of surveillance, that is, to gather information about society, for whatever reason, could not be achieved. Lyon's (2012, p.11) makes distinctions between surveillance as a hidden watcher and the observations of people working in some sort of a surveillance capacity. Both have equally significant roles in preservation of public and private security. The lifeguard's watchful eye, for example, can save the life of a swimmer in difficulty. However, equally important is an example of a CCTV camera placed in a public place to keep watch for incidents that may endanger personal safety.

The distinction between neutral and negative approaches is worthy of consideration. The neutral approach emphasises the idea that sacrifice of some personal privacy is justified by the need to preserve this safety and that

only those who have committed some sort of questionable behaviour should have fears regarding the process. In short, it is only those whose actions are a threat or concern to public safety who might disagree with the presence of surveillance. The negative approach, however, focuses on the idea of the rights of the individual to protect their privacy. There is a strong implication that the goal, to protect safety, does not justify the means. Fuchs. (2012) approaches will be discussed in further detail.

“Neutral approaches define surveillance as the systematic collection of data about humans or non-humans. They argue that surveillance is a characteristic of all societies.”

(Fuchs, 2012, p.121)

Fuchs continues the above explanation with reference to Anthony Giddens, stating that Giddens' view on surveillance leans towards the neutral with surveillance seen as supervision by officials and the collating or “coding” of information seen as relevant by the administration. Referencing the lifeguard, one can see these explanations at work within the scenario, the collection of data, through body language, aids in predicting behaviour and supervision of the water necessary for the protection of swimmers. This approach is further advocated by Lyon's, (2007, p.136) belief that *“much everyday convenience, efficiency and security depends upon surveillance.”*

Advocates of the negative approach argue that surveillance techniques are used to control rather than to protect. Foucault (1991, pp.67 - 75) aims to demonstrate this approach within a description of a seventeenth century plague control technique. He describes the extent a town went to, to control the spread

of the disease; this included regular visits by a number of officials who gathered data on occupants of residences and forced imprisonment with threats of execution if any of the rules were broken. Fuchs, (2012, p.121) argues that surveillance techniques are often attempts to accumulate power through the systematic gathering of data. This is often done without the knowledge, or against the will of the individual. Fuchs (2012, p.121) also argues that violence, coercion, dominations and threats are connected to surveillance. Fuchs (2012) confirms his position by stating:

“If everything is surveillance, it becomes difficult to criticize coercive surveillance politically. Given these drawbacks of neutral surveillance concepts, I prefer to define surveillance as a negative concept.”
(Fuchs, 2012, p.122)

How surveillance is defined and the varying approaches taken towards its use demonstrate the different reactions an individual could have towards the intrusion of a CCTV camera. Although the object of the camera may not be aware of the neutral and negative approaches mentioned, they will essentially adopt one or the other when confronted with evidence that they are being observed. Further examination of surveillance will increase understanding of how the technique has developed and how this may affect people’s views of its use. The following section will examine the history of surveillance, its merger with modern technology and the growth in its use since technological advances. The exploration of the origins and development of surveillance link to opinions formed regarding its use. This in turn will aid in deconstruction of views and opinions that exist within a modern society. For example, how a technology is developed may relate to its acceptance within society.

When considering Fuchs' (2012, p.121) explanation of the negative approach to surveillance, one can determine from this that any collection of data that follows these 'rules' can be understood as being surveillance. The meaning of 'espionage' is: "*spying, the use of spies*" with the Oxford Reference Dictionary, (1990, p.279) defining a spy as:

"a person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others...to discern, especially by careful observation."

(The Oxford Reference Dictionary, 1990, p.804)

These definitions link espionage and the use of spies to surveillance, thus increasing the amount of time the technique has been in use. Laidler, (2008) says:

"Spying and surveillance are at least as old as civilization itself. The rise of city states and empires, and their almost continual rivalry, meant that each needed to know not only the disposition and morale of their enemy, but also the loyalty and general sentiment of their own population."

(Laidler, 2008, p.17)

This serves to demonstrate that spies were not solely used on the enemy; techniques prevalent within espionage were turned on a city's own residents in a form of surveillance. This would indicate that surveillance techniques are heavily influenced if not directly linked with those of espionage. Further confirming the link Lyon (2012, p.15) states:

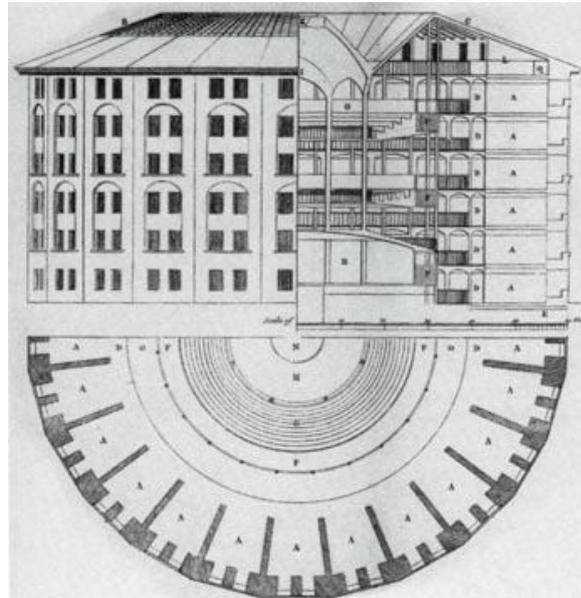
"Surveillance also occurs in down-to-earth, face-to-face ways. Such human surveillance draws on time-honored practices of direct supervision, or looking out for unusual people or behaviours,"

(Lyon, 2012, p.15)

Crowdy (2006) discusses the history of espionage giving the earliest example as 1275 BC, although this was not for information gathering purposes. There are references to biblical accounts of accusations of spying, and espionage techniques used in ancient China. However, the first documented example of a spy hiding within enemy territory in order to pass information back to his allies was during the Second Punic War (218 – 201 BC). As discussed by Laidler, (2012, p.19), surveillance networks within cities were limited and remained so for generations. They were reliant on opportunistic meetings and overheard conversations, and the relay of information through word of mouth. The availability of a surveillance network that covered a whole nation “*was an administrative impossibility*” (Laidler, 2012, p.19).

Laidler (2012, p19) continues to state that the rise of modern nations with central governance ushered in today’s surveillance society. The rise of capitalism strengthened the centralized system of power, which in turn widened the surveillance net. The concept of surveillance within these terms could be as simple as an employee number, but the need to track individuals and the desire to know their intentions grew. The use of face-to-face surveillance was modified in ways that would maximize its effectiveness. Examples of surveillance techniques are demonstrated throughout history. In 1788 Jeremy Bentham began his correspondences in relation to the design of a prison. This design is known as Panoptic or Panopticism. Bentham (1995, pp. 3 – 6) describes the basic premise behind his idea, the design consisting of a circular building with a central watchtower with a clear view into all cells. Figure 1

shows a floor plan of Bentham's design.



(Figure 1: Anonymous, n.d., Floor Plan of Panopticon)

Foucault (1991) describes the perspective of a prisoner of the Panopticon:

“He is seen, but he does not see; he is the object of information, never the subject of communication.”

(Foucault, 1991, p.200)

Foucault (1991) could easily be describing the chosen target of a CCTV camera, or spy. Surveillance takes the shape of many different forms of information gathering or watching of a chosen subject, it is not merely an invention of modern times linked to the use of cameras and advanced technological equipment.

The techniques used in espionage and the basic premise behind Bentham's Panopticon, which although never seen through to fruition by Bentham himself, has been used and shows early examples of surveillance techniques. Further

advancements, made due to technology, owe their existence to developing trends linked to the need to acquire knowledge in order to maintain order within a society.

Visual forms of surveillance such as CCTV have their origins within photography, Norris and Armstrong state:

“The use of photography for the purposes of crime control is nearly as old as the camera itself.”

(Norris and Armstrong, 1999, p.13)

They discuss the development of CCTV and its rise from photography to the systems seen in use in modern society. The advancements noted by Norris and Armstrong, (1999) include the need for central storage of gathered information and images. The drawbacks of early capture of criminals' images with no corresponding access to a central database meant that different authorities were not aware that an individual caught by them was a repeat offender from another part of the country. Still images also relied on identification of the individual by an officer; with copies hard to come by, perpetrator recognition was done from memory. Despite these drawbacks the system of capturing criminals' images remained in place and was developed further, directly influencing systems that are in place today.

How people react and respond to being observed may have a link to the origins of the techniques used to influence modern surveillance. The turning of espionage techniques onto a city's own populace, done so with an intention of understanding the position of the masses, developed into general surveillance with the intention of forcing conformity with laws. The association of image

capturing with criminal activity may result in some people being unfairly treated when technology such as CCTV is turned on them when they have done nothing to deserve the attention. There is also the issue that an image of oneself can be considered personal. The growth in surveillance technology

2.3 Exploration of existing forms of surveillance

The existence of surveillance within modern first world countries is indisputable. Clark, (2009, p.7) quotes a statistic that in London, UK, the average person is caught on camera three hundred times a day. The prevalence of this form of surveillance within British society has led to it taking a dominant role within the research for this thesis. Members of society regularly interact with CCTV cameras on a daily basis without acknowledging the exchange that takes place. However, this blasé approach to the existence of CCTV and its relation to privacy boundaries could be explored further. Firstly, the development of the technology and its increased use will be discussed in order to evaluate its growth in use and acceptance.

Williams (2003, pp.13 -14) dates the first use of CCTV in relation to policing within the UK as 1960. The first use during this year was to aid in policing a visit of the Thai Royal Family; the cameras were then reused during bonfire night of the same year. At these early stages of use, issues with the technology were noted but senior officers saw the potential assistance CCTV could render to their staff. Since this first demonstration of the technology CCTV has become an integral part of surveillance within the UK. Gill, (2003, p.1) confirms

this by stating that £170 million was committed to six hundred and eighty schemes by the government's CCTV crime reduction program. Furthermore, he continues to clarify that this figure does not include £40 million of investment by local authorities, nor is any money allocated by other government departments at a national or local level that was available at another date, included within this figure. In addition, Gill, (2003, p.1) notes that increased investment by private companies is making CCTV commonplace within the working environment.

So what are the reasons for the growth of CCTV? Norris and Armstrong (1999, pp.205 – 206) believe that there are five distinct reasons for the growth in its use and the reason this trend will continue. Firstly, they state that practitioner claims of success fuel the fire for the integration of more cameras, and that these claims cloud any negative findings related to the technology. Mackay, (2003, p.23) explains that the majority of people within the CCTV sector are aware of the glut of conflicting claims in relation to CCTV's effectiveness. The continued argument revolves around whether CCTV has any effect on cutting crime, making an area safer and reducing the fear of crime. Gill, (2012) points out that a CCTV camera is not necessarily successful as a preventative measure. He mentions that some offenders he questioned had no regard for the CCTV camera, due to their knowledge that it was not capable of capturing a clear enough image for prosecution purposes, or the presence of the camera simply meant the perpetrator simply wore a disguise. Gill (2012) explains:

“The impact of CCTV on crime rates is variable, sometimes it does reduce crime and sometimes it doesn’t, the idea that you put up a camera, and suddenly people stop committing crime we know not to be the case.”

(Gill, 2012)

Detective Chief Constable Graeme Gerrard (2012) confirms the above by stating that irrational behaviour is rarely deterred by the presence of CCTV and Mackay, (2003, p.23) continues by explaining, that while local authorities state the effectiveness of CCTV, its success is further advocated by the media, with any inconvenient data to the contrary ignored, *“even when they are produced by the Home Office.”* (Mackay, 2003, p.23). Demonstrating faith in CCTV systems, Chief Inspector Steve Bennett, West Yorkshire Police (2012) discusses the development of the technology within recent years and states that:

“It’s a fantastic tool that helps us investigate crime and bring some form of satisfaction and closure for the victim.”

(Chief Inspector Bennett, 2012)

The episode ‘Leeds’ of ‘CCTV Cities’, (2012) discusses how CCTV can aid in an investigation. The clarification of events that CCTV can give the investigating officers is described as being an improvement on eyewitness statements, which can vary dramatically from witness to witness. Inspector Mark Jessop, West Yorkshire Police, (2012), states:

“This is often the problem that a number of witnesses will have different versions of events, CCTV is there really to protect everybody; it’s truly independent and gives a good accurate version of events on what’s happened.”

(Inspector Jessop, 2012)

He later adds that a number of eye-witnesses could not give as detailed a description of events as is available from viewing CCTV footage.

With the faith shown in these systems by the police and other authorities serving to justify its use are the public ignorant to its short falls? The debate surrounding the effectiveness of CCTV is continued by Clark, (2009, p.125):

“As has become clear during my researches, authorities are already struggling sensibly to use the CCTV cameras and other surveillance equipment... Much of it doesn’t work very well. That which does often doesn’t tell authorities anything particularly useful.”

(Clark, 2009, p.125)

If the technology is not effective in performing its designed task, and authorities show misplaced faith in the system, all it appears to be doing is invading the privacy of the individual. However, PC Phil Rollinson, (2012) contradicts this idea by confirming that the data protection act restricts the use of CCTV, and Macintyre, (2012) explains rules surrounding the technology’s use on an innocent person,

“For instance the cameras can’t linger on an innocent person unless the operator has a suspicion that something is wrong. And it can’t peek into any one’s homes unless invited”

(Macintyre, 2012)

In both instances, information that indicates a crime is in progress means that the use of CCTV is allowed. Even if CCTV has regulations and rules regarding its use CCTV within a public place may invade privacy of a person or persons choosing to enter that space. Nayland, (2006) researched the use of a CCTV system on an estate, and the concept of privacy regarding its use within a public space. He found that people’s perceptions of private and public varied

from individual to individual. The space that person was in was not necessarily the overriding factor relating to their perceived privacy. For example, a romantic act within a public space can be determined as a private moment, which could be viewed and recorded through the use of CCTV, thus becoming an invasion of privacy. Considering the effectiveness of CCTV only fuels the debate surrounding invasion of privacy.

Norris and Armstrong's (1999, p.205-206) second factor linked to the expansion of the CCTV network relates to the displacement of crime and anti-social behaviour. *CCTV Cities* (2012) confirms this problem by demonstrating the dumping of a stolen car within an area absent of CCTV. PCSO Ahron Tolley (2012) discusses an estate within the city of Leeds; the familiarity of the area to local youths and criminals means that they can choose to avoid those cameras. In doing so, the crime is displaced and the need to expand the network into that area is seen as warranted. Norris and Armstrong (1999, p.205) emphasize this by arguing that areas without CCTV will introduce systems due to the increased pressure to do so. They continue

"Furthermore, when a particularly serious crime does occur in an area not under camera surveillance, the absence of cameras can be seen as partially responsible."

(Norris and Armstrong, 1999, p.205)

When the aforementioned situation occurs, emphasis is drawn to the lack of CCTV, rather than the lack of policing. Norris and Armstrong (1999, p.105) confirm this with reference to related newspaper articles. The intentions of CCTV use within the UK has gone from aiding police officers to replacing them, and with the effectiveness of CCTV systems in dispute, even if a system was

present in the cases mentioned by Norris and Armstrong, there is no guarantee that the offender would be identifiable. However, McCahill (2012, p.156) notes the use of CCTV systems as deterrents. He uses testimony of a manager of a food-processing factory, where its CCTV system is mainly used as perimeter security. However, the manager openly admits that the CCTV system in place is also directed at staff to discourage theft. This individual states:

“We had a little bit of stealing going on in the stores area and we’ve just swung a camera around to take that area in. Again it’s prevention more than anything else”

(‘in’ McCahill, 2012, p.156)

The manager continues the point by explaining, that although detection and capture are satisfying, the intention of the system is prevention through knowledge of the system’s existence. They make their staff aware of the presence of the camera and thus create a feeling of an ever-watching presence when in fact the manager confirms that the cameras are not permanently monitored. This point may justify the growth of the CCTV network within the UK; if just the knowledge of a camera’s presence is enough then perhaps there is room for further growth. Although this may be an example of the effectiveness of CCTV, the impact the presence of a camera has on crime long-term, is yet to be extensively proven.

The next aspect raised by Norris and Armstrong is that of *“civic rivalry”*. Towns and cities are under increased pressure to attract people, business and tourists, to create jobs and bring funding to their settlements. The reasons for the use of CCTV in these contexts are linked to the reduced fear of crime. Gill and Spriggs, (2005, pp.4-5) say some studies into the use and implementation of

CCTV had shown people feel safer when in its presence. They also continued to note that these did not tell the whole story and were not necessarily conclusive. However, the reasoning behind the installation of CCTV for the reasons of encouraging the growth of a city or town is directly linked to the intention of making the residents feel more secure; this would need careful selection of camera specification as Gill and Spriggs rightly note:

“in order to feel safe, people need to notice the cameras”
(Gill and Spriggs, 2005, p.5)

Norris and Armstrong note the next factor of the growth in CCTV usage is due to its usefulness in:

“investigating statistically rare but serious criminal offences such as acts of terrorism, murder and rape.”
(Norris and Armstrong, 1999, p.206)

They state, that regardless of the overall effect CCTV has on crime, the above aspect of its use can cut investigation time into a serious offence, thus having an impact on its increased use. If CCTV is effective in any way in bringing offenders to justice then its potential should be explored. Its inclusion in UK towns and cities during a time of economic unrest and trouble in the middle-east could be seen as essential in aiding and abetting the state's attempts to keep its citizens safe.

Norris and Armstrong, (1999, p.206) note the final reason given for the growth in the CCTV network is its effectiveness as a management tool in relation to policing. It can be used to determine the seriousness of a situation and the required type of response; one example of this would be the organization of the

police force during riots. The commanding officer could use the CCTV system to gain an overview, and understanding of unfolding situations and use these to instruct, and organize ground forces.

These five reasons for growth demonstrate the principles, underpinning the progression of the technology. However, whilst some of the points raised by Norris and Armstrong, (1999, pp.205-206) could be seen as a pessimistic approach to the expansion of the technology's use, CCTV has also demonstrated its effectiveness. Brandon and Farrington, (2003, p.133) discuss studies that confirm the success of CCTV within car parks, where they had an impact on crime levels. However, they continue to state that the studies only concentrated on car crime and the cameras were used in conjunction with improved street lighting and warning signs relating to the operation of CCTV. It is believed that the advertisement of CCTV being used and improved street lighting act as deterrents. Is the presence of operational cameras important or would the signs and the lighting be sufficient in having the same effect on crime levels?

Not only is the CCTV network within the UK continually spreading, it is also evolving. Integration of other surveillance technologies aids the authorities in detecting possible criminal activity. Caught on camera (2012) demonstrated City of London Police's CCTV system that incorporated Automatic Number Plate Recognition (ANPR). This allowed them to check every car that enters the city. The system works by scanning each vehicle as it entered the city; the details are then checked against a database held on the police national computer and any alerts are relayed to the operator. This process takes no

longer than three seconds. The ring of CCTV around the city of London means that any vehicle with an information marker attached to it will come under scrutiny.

CCTV use has branched into areas that could be considered inappropriate with Quinn, (2012) reporting the presence of CCTV within school toilets and changing rooms stating that:

“A total of 825 cameras were located in the toilets or changing rooms of 207 schools across England, Scotland and Wales,”
(Quinn, 2012)

The issue of surveillance approaches within the English education sector is more prominent. Goldstein, (2001, p.440) mentions the presence of Unique Pupil Numbers (UPN). These 13 character identification numbers are allocated to each pupil on their commencement of full time education, and track their progress, which include examination results and movements from school to school. The Department for Education (2012) policy regarding UPNs justifies the existence of the system by confirming, that UPNs are used to aid in the tracking of pupils' progress and movement and make the transfer of information relating to an individual easier. They also state:

“The use of UPNs has greatly facilitated the accurate interchange of data between partners and is a key element in strengthening procedures for target setting and monitoring, thus contributing to the raising of standards.”

(The Department for Education, 2012, p.3)

The information related to these numbers is used in conjunction with the National Pupil Database (NPD) to further improve the service provided by the

English education system. This system was established in 2002 with the intention of enhancing developments within the education system. They explain that:

“The NPD combines data from the School Census with the results of pupils’ end of Key Stage assessments, external examinations and other accredited qualifications. The use of UPNs greatly facilitates the matching of pupil records.”

(The Department for Education, 2012, p.3)

The aim of this system seems to be streamlining the transfer of pupil data and improving pupil tracking with the intention of developing pupils’ potential. However, advice found within the report suggests secrecy surrounding the system. The Department for Education, (2012, p.4) suggest that:

“schools should not generally advise pupils (or parents) of their UPN, nor indeed take any positive steps to inform them of the presence of the UPN system.”

(The Department for Education, 2012, p.4)

The implications surrounding the above statement do more than call the intentions of the system into dispute. The secretive tracking of minors within private settings would be met with outrage, but if accredited by the government it becomes acceptable. Although the report states that the information remains with the pupil during their time within education the implications regarding the development of this database or the use of the information held within it could be far reaching. Despite the Home Office (2012) confirming the scrapping of the UK Identity Card (ID card) it does not seem inconceivable to imagine a future where a citizen is tracked from birth to grave, their school records following them through life being viewed by potential employers to gain an idea

regarding the work ethic of an applicant. This would mean a future where a single indiscretion during your early years could be recorded for life. This is an Orwellian view of the direction of surveillance but Thomas (2004, p.6) expressed his concerns:

"My anxiety,...is that we don't sleepwalk into a surveillance society where much more information is collected about people, accessible to far more people, shared across many more boundaries than British society would feel comfortable with."

(Thomas, 2004, p6)

As explained by the above quotation the threat of this form of surveillance is not that of continual tracking of the individual but the holding of data relating to them. The Department for Education demonstrates the potential for this information to be shared easily within their report. In essence they state this as an example of its possible success. But there are bigger issues regarding the storage of citizen's information. Whitehead (2009) reported that 5,910,172 citizens of England and Wales had their profiles held on the DNA database, and in a related article Whitehead (2009) confirmed that an individual who is not charged would still have their DNA profile kept for six years. Brokenshire quoted by Whitehead (2009) stated:

The Government has been obsessed with growing the DNA database for the sake of it regardless of guilt or innocence. Despite being told that their approach is unlawful they have been dragging their feet about doing anything about it. Just how many more DNA profiles of the innocent have to be added before the Government is prepared to act?"

(Brokenshire, 2009)

Combine just these three databases and a person's criminal past could be

compared to qualifications gained and other details; this could aid in profiling individuals who are potential threats to society at an early age, catching and rectifying the problem before it happens. For example, if trends are found in relating criminal activity to poor attendance during school years then authorities could attempt to address poor attendance within schools, but at what cost would this come; would this impact further on the freedom of the people? This is simply an example of the potential this form of surveillance has but any advancement of this technology would have to be justified and carried out with the rights of the citizens in mind.

Further examples of surveillance techniques include:

“Radio Frequency Identification (RFID) tags, inserted by manufacturers to keep track on who’s wearing their clothes.”

(Clark, 2009, p.7)

The use of the RFID tag or chip is not solely for that of insertion into consumer goods. Foster and Jaeger (2007, p.27) discussed the advantages and disadvantages relating to implanting RFID chips into humans. This chip reportedly could hold valuable information relating to a person’s medical history that a doctor could gain access to even if the patient was not conscious. This aspect of the technology could aid in saving lives, but Foster and Jaeger (2007, p.27) urge caution:

“But there is a darker side, namely the erosion of our privacy and our right to bodily integrity. After all, do you really want to be required to have a foreign object implanted in your arm”

(Foster and Jaeger, 2007, p.27)

The implications made within the article surround the possible future use of such a technology, its development into a compulsory identification system with

which all members of society will have to conform. This idea planted by Foster and Jaeger, raises questions relating to the ownership of the chip but for Foster and Jaeger, (2007, p.29) there is a more pressing issue:

“Perhaps just as important a question as who owns the chip is that of who owns the data on the chip. Can the tag be read and its data used without the consent of the person who has it implanted?”

(Foster and Jaeger, 2007, p.29)

Is the cost of this form of surveillance the surrender of privacy? Arguing for this technology's use within consumer goods, one could say that the information gathered is done so with the aim of identifying trends in the market and profiling customers according to their preferences. However, an individual's choice, clothing for example, can in some cases be a very personal matter.

Each of the aforementioned examples of surveillance demonstrates the varying ways in which people come under scrutiny from electronic surveillance. In aiming to understand individual reactions to being observed, the exploration of evolving formats of the technology and its integration within everyday life develops greater understanding of possible reactions to such observations. Either the presence of surveillance has reached saturation point and thus become accepted through presence, or the presence of some surveillance goes unnoticed and will still create a reaction when an individual becomes aware of being watched. Either way, the practical aspect of this research will aim to explore this question. Due to its prominence within a modern town or city CCTV has been selected as the technology that will form the basis this research, along with two questionnaires relating to an individual's feelings, opinions and reactions to surveillance. Before commencement of any practical research,

privacy as a concept will be explored. In understanding how privacy is viewed and understood this can be linked to the different uses of CCTV and aid in the design of the practical research element of this thesis.

2.4 Introducing Privacy

Privacy, as defined by The Oxford Reference Dictionary, (1990, p.661) simplifies an ambiguous debate surrounding its place within society. Solove, (2008, pp.12 – 38) explores methods of conceptualizing privacy; the word is easily used by individuals in varying circumstances. The concept of privacy is an idea or mental image of what privacy is, this idea being open to interpretation by the individual. Without delving prematurely into areas of perceived privacy, an example of varying concepts of privacy can be somewhat defined by a public setting 'on a bus'. Can individual privacy exist in an overly public setting? Different individuals will have varying ideas and answers to this question, although it may not be a straightforward yes/no response. Solove's (2008) idea is to understand privacy as a concept, an encompassing idea of privacy that defines its link to the word, which he feels, is, on occasions, used "*improperly by referring to things outside the conceptual boundaries.*" (Solove, 2008, p.13)

Although Solove's (2008) idea is related to methods of conceptualizing, an individual can demonstrate a conflict between their use of the word and their own conception of privacy. For example, gossip started by the betrayal of a close friend could be seen as a privacy issue. However, once information is passed on, it is no longer private but now public knowledge; definitions of the

word do not incorporate public information. It is worth noting that this description is not the same as slander as there is a difference between a known fact and a presumption. While a personal conception of privacy does not include information that is public knowledge, it may be hard not to define the action as invasion of privacy.

So how is privacy defined? Wacks (2010, p.30) simplifies privacy as *“the right to be left alone”*. He continues to explain, *“this extends beyond snooping”* and unwanted public intrusion into our intimate ‘space’. Scaria (2010, p.65) discusses the evolutionary nature of privacy and the way each individual conceptualizes their rights in relation to privacy. Scaria (2010, p.65) likens this to that story of six blind people describing an elephant through touch; we as a society are perhaps blind to what privacy is and how it affects our right to be ‘left alone’. In order to understand which aspects of our lives are private we need to understand the boundaries created by our actions. An individual must understand that any information they choose to make public, even to a friend, is no longer private; only your own counsel is truly secure.

When privacy issues arise, understanding the concept of privacy is part of understanding the idea of privacy issues themselves. Brin (1998, pp. 77-78) discusses the idea that experts have been trying to gain a greater understanding of the concept of privacy. He exemplifies this and continues to struggle to give meaning to the word through reference to Alan Westin’s work, *Privacy and Freedom* (1968, p.31). Westin gives four concepts of privacy, firstly solitude, described by Brin, (1998, p.78) as *“the most complete form of*

privacy,”. Solitude is described as “*seeking separation*” from other people and although this may be seen as an extreme form of privacy; every individual seeks out solitude for some acts, as clarified by Brin, (1998, p.78) through explanation that all individuals seek solitude during “*routine toiletry*” breaks. Solitude is solely about being free from intrusion and requiring some time to oneself. The second concept of privacy as defined by Westin is anonymous, the ‘wanting to go unnoticed’. Brin, (1998, p.78) continues to explain that one can be anonymous within a crowd, for example at a sporting event where the individual may feel more compelled to shout in support of their team, compared with a more intimate setting. Brin, (1998, p.78) explains that those who partake in espionage and spying, as previously mentioned in relation to surveillance, may feel that being anonymous within a crowd offers a security for the exchange of information. This idea simply means that although you are noticeable there, no one is paying attention to you, blending in, being non remarkable. Thirdly, reserve; an example of this form of privacy is demonstrated by a person who uses barriers to discourage interaction with others; the person who retreats into a book on the tube or regularly uses their smart phone when alone in a public setting. Brin (1998, p.78) explains that everyone constantly needs to adjust “*moving back and forth across a spectrum of reserve.*” Finally, intimacy; that choice of with whom we share personal time; Brin describes that as an “*opening door between two gardens, a merging of realities*,”. This may take the form of close friends exchanging information. These concepts break privacy down into distinct ideas that are recognizable by all wishing to acquire some form of privacy, and the distinction between them offers insight into human behaviour during this attempt. Understanding the type

of privacy one will be assuming during any given situation will be critical in the set-up of the practical research linked to this thesis. The idea of an intimate exchange of opinions being overheard or recorded by surveillance equipment would not only explore the feeling and reaction towards the idea of CCTV watching the exchange, but also emphasize the feeling of betrayal accompanied by a watchful presence.

So can privacy be defined in a short, concise description? Some believe it can. Inness, (1992, p.140) came to the conclusion that privacy can be summed up as:

“the state of possessing control over decisions concerning matters that draw their meaning and value from the agent’s love, liking and care.”
(Inness, 1992, p.140)

But Keizer, (2012) believes that it is more complex, and that it only exists through choice. He likens unwanted privacy to, *“rape, slavery, and humiliation”* (Keizer, 2012, p.14), as unwanted privacy is simply loneliness. He explains that although to the onlooker a private person and a lonely person may seem the same they are as similar as consensual sex and rape. In order for a situation to qualify as private the individual has to choose for that moment to be private. This resurrects the earlier question relating to public spaces; does anyone choose to have a private moment within a public space? We, as people, are aware that others can see and react to our actions within a public setting, so the choice is made through knowledge of that setting that the moment is not private. This idea emphasizes the need to create an intimate setting for the practical investigation; the more the individual feels the moment should be private the greater the shock should be when finding out the opposite.

Where does privacy sit within society and how has it developed and changed? Solove, (2008, pp. 39 – 100) demonstrates how different aspects of one's existence can move up and down the levels of privacy depending on contributing factors. Not only this, but the desire for privacy does not necessarily mean that the act itself is a private matter. For example, Solove demonstrates all of the above points when referencing the nature of adultery. He states that in early colonial New England adultery was punishable by death, and although there will have been desire to keep such an indiscretion private it was seen as the responsibility of the community to keep watch on their neighbours' sexual activity and report any suspicions, thus making most sexual acts common knowledge and open to scrutiny. Whilst adultery is still not acceptable behaviour within the western world, the initial act and the nature of the information relating to it has become more private and society less responsible for the policing of the matter. This trend can be seen throughout history, repeated with homosexuality, the lowering of the age of consent, the rise of popular music and its relation to pirate radio stations to mention a few examples. Solove, (2008, pp.52 – 54) also demonstrates the evolutionally nature of privacy in relation to the human body and its functions. This in particular has demonstrated a wave effect throughout history constantly moving up and down towards each extreme. Solove, (2008, p.53) confirms that during ancient times in Greece and Rome people were comfortable being nude in each other's presence, and in some circumstances it was seen as polite. Bodily functions were performed in communal and often social settings. This changed after the sixteenth century and people became much more restrained regarding

their bodily privacy even to the point that made a doctor's presence during labour difficult, Solove, (2008 p. 53). Continuing this trend in recent times the western world has seen a shift toward the acceptance of bearing more of one's body. Examples of miniskirts appearing in the sixties have inspired more revealing bikinis and clothing of recent years. These examples demonstrate that people's ideas of privacy are not only evolutionary in nature but also have a direct link to society at large; popular opinion shapes acceptance and therefore that of the ideas of privacy.

Solove (2008, pp. 37 – 77) uses the above examples and others to attempt to reconstruct privacy and how we should approach its conceptualization. He states that more importantly, a theory of privacy should first concentrate on "*the problems that create a desire for privacy.*" Solove, (2008, p.76). His idea that privacy concerns cannot exist without the problem is indisputable, although this is not justifying the removal of all problems relating to privacy issues. For example, no one would argue that the privacy of a murderer should be upheld over that of the judicial procedure. However, the problem is still present from the perspective of the individual committing the murder. The idea of approaching the theory of privacy from the individual problem in relation to the concept allows for greater understanding of how privacy can be defined, and in turn allows privacy to be looked at as individual examples rather than as an all-encompassing notion.

The relationship between surveillance and privacy naturally occurs due to the nature of the technique and its relationship with early examples of observational

techniques such as espionage. Linking privacy to the use of surveillance is seemingly a direct route, although as Solove (2008) attempts to reconstruct an approach to understanding and defining privacy, the complex nature of it means that directly addressing a link to the use of surveillance and more directly CCTV, is complex. Lyon (2001, pp. 20 -23) indicates that generalizations need to be made in order to go beyond the complexities of the issue. With Solove's approach firstly to understand the problem caused, the assumption seems to be made that only one problem exists with each privacy issue. However, in the case of CCTV usage a single person could encounter competing problems surrounding the issue of privacy within that moment. Gender, location, the system, or the data could all be competing or equally important problems to the concept of a CCTV camera affecting a person's privacy. The debate surrounding location is further encountered by Lyon (2001, p. 21) who sites Nock, (1993) as believing that within public spaces, an individual can wish to retain their privacy. This in turn strengthens the argument surrounding the call for privacy relating to the use of CCTV.

There will always be competing debates balancing one value against another. For example, O'Hara and Shadbolt, (2008, p.30) give security as an example of a value that will always be offered up in reaction to cries of rights to privacy. They continue to explain that the position of liberty existing alongside a secure state is the belief of only the most extreme of liberals. The idea that some rights have to be surrendered for the greater good is neither original nor necessarily truthful; the question is, are people gradually expecting more rights, more privacy? Established earlier was the evolutionally nature of privacy and

people's beliefs as to what is private. We as a modern society are heading further towards the extreme of self-disclosure regarding ownership of ourselves. This trend could reverse, as seen in other aspects relating to privacy, but CCTV seems to evoke a notion of voyeurism; the constant gaze of the camera, with Norris and Armstrong, (1999, p.91) discussing the theories of Fyfe and Bannister, (1996, p.5) and Foucault (1991, p.201) regarding "*the electronic gaze of the camera*" which they argue

"induces a 'state of conscious and permanent visibility that assures the automatic functioning of power'"

(*'in'* Norris and Armstrong, 1999, p.91)

The debate continues with Norris and Armstrong stating that the extent to which the above applies to CCTV is questionable, but the link to this form of surveillance demonstrated by Bentham's Panopticon mentioned earlier within this chapter not only muddies the waters surrounding the place of privacy concerns but also the intentions of CCTV networks. The idea of the Panopticon was for the observers to be anonymous, and the observed to be aware they could be under scrutiny at any time. One can see this idea in action in the use of CCTV and can also see the implications relating to privacy. However, Norris and Armstrong, (1999, p.91) claim it is important to understand the differences between CCTV and the Panopticon. Firstly, they discuss the beliefs that the Panopticon encourages conformity and holds power over the inmates. The setting of the surveillance is just as important as the surveillance in place. For example, Norris and Armstrong, (1999, p.92) cite Measor (1996) who states that less than two thirds of people using CCTV monitored streets realize they are

being monitored. However, the inmates of the Panopticon would be fully aware of their situation.

To summarize the above debate CCTV can cause privacy concerns and those concerns may or may not be distinguishable through the deconstruction of the problem that causes the concern. Other contributing factors are balanced against privacy concerns such as security and protection, and not all citizens are even aware of the presence of CCTV systems. However, lack of knowledge does not necessarily mean lack of privacy violation. Finally, those aware of the constant gaze of the CCTV may or may not be forced to conform due to its presence, but conformity can take many shapes and not all types of forced conformity are negative, one example being abiding by laws. Regardless of the intent of the CCTV either to force conformity or catch offenders or both, it still poses threats to individual privacy simply through its presence, and with this, one can see an ever-increasing range of issues that will indefinably link the use of all forms of surveillance to privacy debates.

2.5 Concluding Privacy's link to Surveillance

Surveillance and its links with freedom and privacy are very complex, and this complexity only intensifies when one considers privacy itself. Tavani, (2011, p.135) states:

Although many definitions of privacy have been put forth, there is no universally agreed upon definition of this concept.”

(Tavani, 2011, p.135)

He explains this statement by illustrating the different metaphors that are commonly associated with privacy. People describe privacy as something that can be lost, invaded or violated. Each of these terms relate to a different understanding of the term and also, more importantly, varying ownership of one's identity. Furthermore, Tavani, (2011, p.137) discusses concepts of privacy in relation to Moor (2000); these include:

1. Accessibility Privacy: The need for an individual to be left alone, the intrusion of one's physical space.
2. Decisional Privacy: Freedom of choice.
3. Informational Privacy: Control of one's personal information.

Firstly, surveillance and accessibility privacy can relate to the constant presence of CCTV and the feeling of being watched or not being alone, information privacy to that of data collection and, as previously mentioned, the UPN and the NPD gather information about pupils relating to their time in education. This violation of privacy can also be seen through the use of the national DNA database. However, can surveillance intrude on our freedom of choice? A standpoint on this could be that indeed it can; our freedom of choice to break the law, for example, could be directly affected by the presence of a CCTV camera or a speed camera. Whilst this may not be the case for most it will be for the minority, but this then raises the question regarding appropriateness of invasion of privacy. Is the intrusion sometimes necessary or even essential? In intruding on decisional privacy surveillance can influence members of society to comply with the law. The debate surrounding privacy is a dispute that will never

surpass the appropriateness of the system in place and its intentions.

Unfortunately, privacy and the use of surveillance are two sides of the same coin. On one we have its use and intentions surrounding that use and on the other the reasons people find it intrusive. Lyon, (2001, p.137) states that privacy is:

“part of the hegemonic system of consent to the dominant liberal culture of law and the establishment.”

(Lyon, 2001, p.137)

One may deconstruct Lyon’s statement by suggesting that those in power have permission to ignore boundaries of privacy, that this right is passed from government to government in order to protect the nation. When considering this opinion it becomes clear that individual privacy is not as big an issue as first suspected. Lessig (1999, p.146) discusses, that although people do not want to be watched or interfered with we have to accept that sometimes the state will have good reason to do so. He suggests that the intrusion itself is not the issue but the burden of the intrusion is, and that:

“when an intervention can be made less burdensome, the protection against it decreases”

(Lessig, 1999, p.146)

In other words the less effort we have to put into the situation the less we resist it. This does not mean that we accept the situation, only that if no effort is required on our part we choose not to fight it. Examples of this are demonstrated throughout surveillance society; capturing our images on CCTV requires no effort on our part so mostly we choose to ignore the fact it occurs or simply accept its existence. The reasoning behind an acceptance, by the population of surveillance technologies may simply be one of laziness and

apathy, but in turn leads to the protection of the people involved. However, society needs to be aware that just because it requires no effort from them, this is no excuse for allowing the rise of a complete surveillance society where no one has personal space or information.

Furthermore, when viewing surveillance from a neutral or negative approach, it is worth noting that surveillance, as a whole cannot be generalized in this fashion. The approach one takes towards surveillance will be influenced by many factors and these may create different views of varying types of surveillance. The use of CCTV may evoke stronger feelings compared to more covert forms of surveillance. The reactions to surveillance that dictate the approach one adopts to CCTV will undoubtedly be linked to privacy issues. The ever-gazing electronic eye is a constant reminder to those who notice that they are being observed, and perhaps greater impact is recognizable in those that are unaware of its presence.

Finally, surveillance can take many forms from espionage to the use of CCTV, all of which are implemented within a modern society. They are used to track innocent people as well as criminals. When debating surveillance it seems to be the case that one must fall on one side or the other, for or against its use. This conclusion will not follow this apparent norm. Surveillance is necessary and must be used within a modern society, it protects us and watches over us, it points out criminals and aids in upholding laws that keep society civilized. Surveillance can also be used covertly to spy on people, there seems to be no line drawn in relation to its use. At the moment the hegemonic society we

inhabit gifts power to those with their fingers on the surveillance switch. The technology cannot be relegated to the past and forgotten but more awareness of it is not preventing misuse. The future of this country will depend on the actions of its citizens and compliance is not necessarily the right course.

The exploration of surveillance and privacy has not only proved that the two are linked but that the mere existence of surveillance exacerbates the privacy debate. The justifications for surveillance's use have been similar throughout history and people's growing awareness of surveillance existence only demonstrates the lack of control each person has over certain aspects of their person. One can determine that the more intimate the setting is believed to be, the more control the individual expects over their person, and that even within some public settings some personal information is off limits to others. Privacy concepts are an individual interpretation of the idea itself, and are hard to define as a singular concept due to this fact; not only this but add to the fray the debate surrounding the growth of modern surveillance such as CCTV and differing ideas of privacy are diluted by the extensive differences of individual beliefs and preconceptions. This chapter demonstrates that surveillance can take various forms from espionage to CCTV, DNA databases, to UPN numbers, with these only a few examples of the techniques and technologies available for human observation. With its continuing growth will either come greater awareness of the privacy debate and consequences surrounding observation or a growth in acceptance of surveillance. Even if acceptance is the route taken by the majority it will always be accompanied by justification.

Chapter 3

3.1 Introduction

This chapter explores surveillance within art and the different ways it can be depicted and utilized with creative methods. Two distinct approaches are explained with regard to how artists approach surveillance, and its place within digital art is explored. The surveillance artist can use varied digital technologies that are available to create their finished pieces, and some examples that may at first seem to fall outside of the creative genre of surveillance art can demonstrate that they are examples relevant to the debate surrounding its use and aid in understanding the technology's existence and acceptance. Furthermore, this chapter will make reference to examples that solely utilize surveillance technology in order to create an artistic piece and do not have an underlying message relating to its use. Examples of surveillance being used for entertainment are also considered.

3.2 Introduction to surveillance art

Some may argue that surveillance art has no place within the recognized culture that is contemporary art. Many place aesthetical appearance at the forefront of defining an item as art, but de la Bédaryère *et al*, (2006, p.11) states that:

“art has potential to enrich life in a manner that goes well beyond mere enjoyment, agreeable décor or a more superficial gratification through popular imagery.”

(de la Bédaryère *et al*, 2006, p.11)

They continue by explaining that art demonstrates elements of the time of its creation, and that these include such things as *“morals, philosophies and politics”*, with the latter of importance when considering the acceptance of the place of surveillance arts. They state that:

“Art’s most fundamental importance is perhaps not as décor but as an avenue of intellectual communication.”

(de la Bédaryère *et al*, 2006, p.11)

When surveillance art is compared against these descriptions and opinions it is clear that it qualifies in its own right as art. As will be demonstrated within this chapter, the examples of the genre can be aesthetically pleasing, but above all have strong links to politics, particularly through the messages some artists seem to include in their work. The use of observance technology such as CCTV and feelings towards its use within modern society is demonstrated within various art works; these are to be explored and analytically evaluated in order to not only understand the art but also to aid in the understanding of how the art is shaped by the use of surveillance technologies. As will be examined, some art, while not strictly surveillance art, can draw on an aspect of observation and in turn explore issues related to surveillance, such as privacy.

Surveillance art, as discussed by Brighenti, (2010) can take the forms of performances, illustrations and many other interpretive visions that will be demonstrated later within this chapter. Brighenti, (2010, p.175) uses the term ‘artveillance’ to describe the *“domain of the reciprocal influences and*

exchanges between art and surveillance.” This is not to be confused with the term surveillance art, as surveillance art is one aspect of ‘artveillance’.

Brighenti, (2010) implies that the term allows consideration of art’s relationship with technology, stating that art is tied to the use of technology, in relation to the production of the piece. When defining technology one must accept that a paintbrush and a digital camera both qualify. Thus Brighenti, (2010, p.175) concludes the position of new digital technologies and their impact on the art world, arguing that they *“cannot fail to have a profound impact”*. Further confirmation of technology’s impact on the art world comes from Wands’ (2006) belief that:

“Digital technologies have had and continue to have, a profound effect on contemporary art and culture. Born out of the electronic revolution, the globalization of mass media, and the Internet, digital culture holds even more potential for societal change than television and radio once did.”

(Wands, 2006, p.8)

The digital technologies prevalent within today’s social settings, impact on artists and dictate the direction of their art. This cannot only be said for mainstream examples such as the Internet and computing but also surveillance. Surveillance art draws from the technology’s use and associated feelings. Hekke’s, (2010) work Panopticons is an excellent example of how the perceived nature of CCTV has been reflected within the work. The Panopticons are birds, often crows with a CCTV camera as a head. The feelings associated with the ever watchful presence of a camera are emphasized by pairing them with a predatory bird. Another artist who draws on the feelings towards surveillance is Banksy. The simple yet effective messages within the work ‘One Nation Under CCTV’ and ‘What are you looking at’ emphasise not only the presence of the

technology and its capabilities but also the feelings towards the use of technologies such as CCTV. However, with Banksy there is an element of poking fun at the limitations of surveillance. It is fair to say that surveillance art aims to evoke a reaction to the growth of surveillance technologies and the perceived effect it has on our lives. This trend will inevitably expand and develop because of the evolving nature of these technologies. Wands, (2006, p.9) expresses the opinion that the present demonstrates *“a time of unprecedented growth and innovation in the world of digital technologies”* and that these technologies are now established within our society. Linking these advancements to surveillance technologies and thus, in turn, to surveillance art is a logical step. The more digital technology advances, so will surveillance, and thus its influence on the art world will increase. With digital technology in general, technology’s links to the art world will be seen through advancements in Computer Aided Design (CAD) to art works created through photography, Photoshop, and other creative tools that will develop further over time. The link of advancements in surveillance to the art world could continue to grow along with the advancements in the abilities of the technology and the spread of its use. One cannot predict the changing feelings towards surveillance technologies, but the surety that these will influence art is of little doubt. So long as it is used and part of society, artists will draw on it as a medium for deliverance of their message.

‘Artveillance’ according to Brighenti, (2010, p.175) suggests that surveillance can be viewed *“as a somewhat ‘artful’ set of techniques”* implying creativeness similar to ‘bricolage’. Brighenti, (2010, p.175) defines the two distinct types of

artistic interpretation that fall under the umbrella of surveillance art. Firstly, there is the artist who refers to surveillance within a piece of artwork; this can be seen in Figure 2 below,



(Figure 2: Banksy, 2004, Santa's Ghetto)

and secondly the artist who uses surveillance technology to construct an artistic piece. Example shown below in Figure 3.



(Figure 3: Hekke, 2010, Panopticons)

Brighenti, (2010, p.176) explains that these differences are the reason surveillance art and contemporary art can be seen to intersect. In critically and analytically deconstructing an example of surveillance art consideration needs to be given to the method of construction, with these techniques compared against each other. Brighenti, (2010, p.176) says:

“it clearly makes a significant difference whether an artist decides to represent or visualise in various guises the ‘surveillant gaze’”
(Brighenti, 2012, p.176)

Although the construction of the artistic piece often seems to be overshadowed by the message, the decision on how the piece will be constructed dictates how the message will be received and also displayed. For example, the piece shown in Figure 3 would not have the same impact if displayed within a controlled setting such as a gallery; the message of the sinister CCTV birds constantly watching has greater impact within the city location, and their mutated construction adds to this sinister interpretation of CCTV. Wands, (2006, p.11) not only states that the curiosity and emotional response to art is critical to its success he also says:

“Our experience of viewing art is further influenced by the venue.”
(Wands, 2006, p.11)

Thus the venue and construction both combine to emphasize the intended message. The artist may have considered placing these birds around a conventional museum or gallery, but this would have created a different feeling towards the sculptures, perhaps one of acceptance as an artistic piece rather than one of curiosity, anger or frustration towards CCTV. The relationship required between the viewer and the message of the image shown in figure 2 would only be possible within a gallery setting, this is demonstrating that CCTV presence can be an eyesore and intrusive by the inclusion of a modern camera within a classic landscape. The desire of each artist is the same, but their choice of medium and location has dramatically affected how and to whom the

message is delivered.

McGrath and Sweeny, (2010, p. 90) argue “*surveillance is no longer a specialist theme for artists*”. They state that surveillance has become “*a core characteristic of our society and lives*” continuing to argue that surveillance may now be too prevalent for the artistic category to carry any weight. They continue to explain that if ‘surveillance art’ exists it may not be so straightforward as explained by Brighenti, (2010) by arguing that the ‘surveillance art’ may take forms that do not reference or use surveillance but solely allow individuals to act on the surveying world with the intention of destabilizing “*binary forms of power and control*” no matter how fleeting or playful these attempts may be.

Regardless of how surveillance art is defined it has become part of the art world and reference to surveillance within art will continue. As demonstrated within the following subchapter, surveillance art is not solely for the intention of delivering a message regarding the presence of technologies in use. In fact surveillance technologies have been incorporated into artistic installations in order to enhance interactivity allowing the onlooker to have some control over the technology. There is little doubt that surveillance art has become an accepted element of the art world and no better example of this can be the artist Banksy, whose work has become renowned across the art world. Banksy references surveillance in street graffiti that has been seen in many locations, including Oxford Street in London. So long as surveillance continues to evoke discussions, reactions, and emotional responses artists will continue to use it to

not only demonstrate their beliefs, but also to get their art noticed by the public. The art that gets noticed by people is the art that raises topics that they can relate to.

3.3 Art and surveillance

The research within the second chapter of this thesis explored the development of surveillance, from early examples of spying through to the technologies in place today. It shows how digital surveillance has embraced the techniques present before its existence. These very techniques, however, are at the heart of the debate surrounding the existence of electronic surveillance against personal freedoms. As previously mentioned some artists draw on this argument within their pieces. The exploration of existing forms of surveillance art will aid in accomplishing this thesis's research objectives. The researcher's intention is to explore the link between surveillance and the target, it is considered that this will require an artistic installation of some description. Research into existing surveillance art will inspire and aid in the development of a practical piece that will form the independent research linked to this thesis. At this point the exact design of the intended installation is yet to be finalized and is thus solely an idea of exploration of feelings towards a surveillant presence. This sub chapter explores artists who either have, attempted to do the same thing, used surveillance within an installation to capture data, or integrated surveillance technologies into their art to enhance onlooker interaction. Each piece will be analyzed in order to achieve the research objective.

The first piece of surveillance art to be examined is an example of an artistic message. It has been chosen because the clarity of the message is prevalent without the artist directly making reference to any form of surveillance technology. This does not mean that the overall intention of the piece is not linked to surveillance, just that the visual interpretation has no direct association with the technology.



(Figure 4: Zotes, 2011, CCTV/Creative Control)

Although the title of the piece does link it directly to the use of CCTV and thus surveillance, its positioning within Brooklyn, New York means that interpretation of the depicted eye-in-the-sky is open to suggestion and personal opinions of those passing by. Zotes (2011) describes this as an attempt to raise questions regarding “*private control over public space*”, but intentional or not, one can see other interpretations, strongly linked to the surveillance debate. As mentioned in the previous chapter the concept of Norris and Armstrong’s (1999) ‘electronic gaze’ of the ever-watchful camera can be seen to be present. The piece

evokes a clear feeling of being watched by a constant presence, with the image of the eye constantly moving as if to acquire a new target for its attention. This view may seem to side with the negative approach as discussed in the previous chapter referencing Fuchs, (2012), but a neutral approach can be gleaned from this art work, when considering its positioning. The eye is projected onto a water tower that seems to stand in front of a derelict building; again this does not seem to be the intention of the artist but from this perspective the eye could be keeping watch over the building, deterring possible trespassers. The artist's intentions re-assert the question from Chapter 2 regarding privacy within a public space. Private control over a public space seems hypocritical by nature. The mere acceptance of the term public space allows for acceptance that the greater good comes at the cost of the individual, or could Zotes (2011) be implying that the public space is controlled by private individuals or companies? If this is the intention behind the message it is feared that not only is this message misleading, it is one of opinions founded by extremist views towards surveillance. Private companies may operate some CCTV control centres, but the authorities choose how to use these technologies to police and ensure the safety of our public spaces, and every society needs some form of control. Moving away from the debate surrounding its meaning this artistic piece has an impact that sparks the surveillance debate in those looking on, and reflects the trepidation of suddenly realizing that CCTV is watching.

The work of an unknown artist dubbed 'Creepy Cameraman' is discussed by Bishop, (2012). He notes that the basic idea of the presence of CCTV in a variety of different settings has become an accepted aspect of day to day life.

'Creepy Cameraman', as described by Bishop, (2012) created a series of videos in which he filmed unsuspecting members of the public. The 'creepy cameraman' walks around different public spaces openly filming members of the public, which in most examples evokes a negative reaction to the presence of the camera the explanations offered by the 'Creepy Cameraman' to those being filmed is "*Just taking a video*" and observation regarding the use of other cameras within the area being used as CCTV. Through this approach he attempts to raise awareness of the irony that is demonstrated in the reactions of individuals to being filmed. On several occasions 'Creepy Cameraman' points out the existence of CCTV as not being significantly different to his own camera used in this casual way. Although the manner of approach that is demonstrated within these videos seems to be more intrusive than a CCTV camera might be, the reactions of those whose images have been captured offers an insight into how people react to being filmed. This artist's work examines not only the idea of a surveillance technique but also how people define privacy in relation to the use of cameras. Many of the individuals approached by 'Creepy Cameraman' seem comfortable in the gaze of the surrounding CCTV cameras but the additional camera is seen as an intrusion. A good example of an individual defining their privacy is present within this artist's work. Available at Bishop, (2012), within the video entitled 'Surveillance Camera Man 2' at 1:15 minutes the object of the camera's gaze states:

"Excuse me I'm trying to have a private conversation"

(Unknown in surveillance Camera Man 2 at 1:15)

The above may seem like a reasonable request, but the individual is seated in a public space. There are multiple passers-by who could overhear his

conversation and his chosen position is at an outside table of a coffee shop, which may also have a CCTV system in operation. This demonstrates Scarias (2010, p.65), discussion that the idea of privacy is evolutionary by nature, the idea that each individual defines privacy to suit their needs. While some may argue that the very fact this person is partaking in a phone call within a public space means that his side of the conversation is not private; this individual chose to define privacy in a way that suits him and make him feel more comfortable. He chooses to partake in the phone call within a public setting but to close himself off from that very setting, making what he chooses to do within that space, private. As a result of the way this person conceives his privacy the mere presence of the camera is an antagonist, despite the probable presence of CCTV. Of course, one could argue that any CCTV camera, would not be concentrating on his presence in such a way. 'Creepy Cameraman' demonstrates this reaction in many other situations, with all three videos available for viewing within Bishop, (2012).

Brighenti (2010, p.180) elaborates on a 12-minute video entitled *Blind Spot* by Gary Hill (2003). This short film focuses on an encounter between the artist, Hill (2003) and an individual who finds himself unexpectedly the sole focus of the camera. During this period a range of emotional changes occur, that can be seen on the individual's face. Stills from this encounter are shown in Figures 5 and 6.



(Figure 5: Hill, 2003, Blind Spot)



(Figure 6: Hill, 2003, Blind Spot)

Although this is not strictly surveillance art, it explores the relationship between the observed and the camera. Brighenti, (2010, p.180) discusses the unchallenged gaze of the camera which, as mentioned earlier, Norris and Armstrong (1999) describe as the 'electronic gaze'. Brighenti, (2020, p.180) states that this short film explores: "*asymmetrical vision of a visibility-as-control type*". This idea reaches further than the camera used to create '*Blind Spot*' but to the use of cameras in general and to the use of CCTV. It also serves as an example of capturing emotional responses in relation to being observed, or even the reaction to the presence of the camera. Examples such as '*Blind Spot*' can be compared with the work of Robbie Cooper's (2010) exhibition at the National Media Museum called 'Immersion'. National Media Museum (2010) describes Cooper's 'Immersion'. The portraits created by Cooper are captured moments in time showing people immersed in all forms of media. Combining this concept with Hills, (2003) 'Blind Spot' would potentially aid in understanding how people react to their images being captured by a camera or CCTV. Examples of Cooper's stills are shown below in Figures 7 and 8.



(Figure 7: Cooper, 2010, Immersion)



(Figure 8: Cooper, 2010, Immersion)

A further example of capturing moments in time was accomplished by Appleton's (2006) 'Face Time' depicted in Figure 9. This sculpture combined a camera and a screen to reflect back the image of the viewer. These images are further stored and projected at later dates when the person may no longer be present. Again this demonstrates the capture of a single moment in time. However, the individual may be more aware of this than in the previous two examples.



(Figure 9: Appleton, 2006, Face Time)

Appleton's (2006) 'Face Time' engages the viewer in a stereotypical way in relation to surveillance art. Rush, (2005, p.132) explains this form of interaction as the artist engaging the viewer intentionally in a "very direct way". He explains that this form of art is unlike any other, as for example "*Unlike performative strategies in Happenings*" the viewer does not expect to become part of the work, and the sudden realization that one has been filmed, without permission can result in "*anger or shock*" (Rush, 2005, p.132). He continues to emphasize the impact this form of interaction can have:

"The privacy of the viewing experience is invaded and, willingly or not, the viewer becomes the viewed not only by herself but also by others."
(Rush, 2005, p.132)

This is especially true of Appleton's (2006) 'Face Time', but the basic concept of engaging in one thing and becoming the object of the engagement can also be seen within Cooper's (2010) 'Immersion'. The individuals are viewing either a video game or a film; their reactions to the medium are recorded and stills captured for display. It is worthy of note that these people did not see their images during the capture process so could not react to them in the manner described by Rush, (2005, p.132).

This form of art has aspects of digital imaging, a format of using still images to create an artistic interpretation, see Wands (2006, pp.32 – 74). These stills can be heavily modified or simply a snapshot of a moment in time. Whilst digital imaging conjures up images of photographs, paintings and collages manipulated in Photoshop, Wands (2006, p31) confirms stills from videos as having a place within this format. However, examples of completed art works within the digital imaging faction are often of a creative nature and heavily

manipulated and although this seems to be an integral part of this faction of the art world it does not necessarily mean that all art from the genre has to be altered in this way. Cooper's, (2010) 'Immersion', demonstrates how a single freeze frame of a moment in time can become art. The two images repeated below in Figures 7 and 8 are examples of Cooper's (2010) work 'Immersion'.



(Figure 7: Cooper, 2010, Immersion)



(Figure 8: Cooper, 2010, Immersion)

The status of the above images as art may be debatable by some but it is believed that defining these stills as art is not incomprehensible. Dickie, (1969, p.255) when discussing what qualifies as art, explains that this happens when a piece of work becomes a "*candidate for appreciation*". If one can look upon the images and appreciate their creation, then they become art. Dickie, (1969, p.255) explains that this concept can become complex when referring to ancient artifacts, but when considering it against an accomplishment designed and created to have an impact on the individual viewing it, defining it in this manner seems appropriate.

Cooper, (2010) while intending to investigate other issues, also intended to create artistic stills in the process; this is advocated by the choice of a high definition video camera. Leith, (2008) confirms the use of this kind of video camera; because of this the images are both striking and clear. The choice of background with darkening around the edge of the image draws the eye in and onto the focus of the camera. Furthermore, the crystal clarity of the image allows for detailed viewing of the subject and thus interpretation of the expression. Interpretations of such facial expressions is subjective but is aided by the knowledge of what each of them is immersed in. Figure 7 shows *“Timmie McLees watching the Death of Neda”* (National Media Museum, 2010).

Wright (2009) clarifies the nature of the above short clip:

“A gruesomely captivating video of a young woman laid out on a Tehran street after apparently being shot, blood pouring from her mouth and then across her face”

(Wright, 2009)

With this perspective it becomes easier to read the expression captured in Figure 7; one can see a sense of shock and perhaps horror in his face. This is in complete contrast to that of the person shown in Figure 8. This shows *“Alexander Kinch”* playing a video game (Cooper, 2010). The image shows an individual displaying a high level of concentration and is so striking that it is even apparent without the knowledge of the medium in play. This is also clear when examining the emotions demonstrated in Hill’s (2003) ‘Blind Spot’. The reason for the emotional reaction is established, not by immersion in a medium, but by a reaction to being the subject of one. Brighenti, (2010) describes the emotions expressed within this video as *“ranging from curiosity, through fear, to rage.”* (Brighenti, 2010, p.180). This description of the emotional reaction of the

subject is an agreeable interpretation and a commonly held view of the events. The unwanted attention of the camera is clearly the accelerant needed to spark an emotional response. When considering this reaction to the presence of the camera one may then see how this could link significantly to surveillance art. How would an individual react to the sudden knowledge that a CCTV camera is watching them? Of course CCTV is a prevalent component of security measures and because of this acceptance of being captured by this technology may be higher than that of a tourist holding a portable hand held video camera. Artists have questioned the nature of CCTV, and one in particular depicted it in a predatory way.



(Figure 3: Hekke, 2010, Panopticons)



(Figure 10: Hekke, 2010, Panopticons accompanying poster)

Hekke, (2010) uses two distinctive types of bird as the body for his mutated cameras, a rook or crow as shown in Figure 3 and those of gulls. These types of birds are hunters and scavengers and the image of a black bird similar to a rook evokes feelings of a sinister watcher. The accompanying poster for these 'bird cameras' adds to the feeling of unease relating to their presence with an

Orwellian '1984' tone. It roughly translates as *"Safe maternal wing, rest assured we keep you in mind, cooperation makes things safer in Utrecht"* (Hekke, 2010). 'Panopticons' seems to approach CCTV from a negative perspective seeing it as predatory and sinister.

Surveillance art has links to all forms of the art world from the contemporary, street art to digital art, but its relationship with video art seems relevant to further discussion. Rush, (2007, p.7-8) explains the growth in importance of video art. The popularity of cinema meant that the moving image had a significant impact on the art world. Video soon made its leap out of the shadow of cinema, which was seen as the more worthy of the two mediums. Artists saw the chance to use video as a way to express their opinions and gain influence in a way that had previously only been available to authorized camera operators. This art-form's link to surveillance is one of an obvious connection when considering CCTV and the use of its footage on national television. Rush, (2007, pp.27- 38) discusses the use of surveillance within video art; he explains the term 'surveillance tapes' as

"a rather broad heading embracing practices that turned the camera on viewers whether they knew it or not."

(Rush, 2007, p.27)

He continues to explain that surveillance and its military origins still occupies the attention of artists, with their work drawing attention to its presence within all examples of modern civilization from democracies to dictatorships. Rush (2007, pp. 27-38) explores a number of examples of video 'surveillance' art with one example in particular by Nauman, (1968-70) entitled 'performance corridor' worth exploration. Rush, (2007, p.32) explains the arrangement of

'performance corridor'. The set up on this artifact was simple and effective; the artist created a thin black corridor with limited light and placed two stacked monitors at the far end. The viewer felt drawn towards the images through the desire to know what was shown on these screens. After forcing their way down the dark, tight space they were presented with an image of themselves that was captured by an unseen camera. Rush, (2007, p.32) gives examples of reactions to viewer's interaction with this piece, with these reactions indicating levels of shock, and anger. The sudden realization that they are being watched deliberately seems to have an emotional effect on the observed. This raises the question, that if they are unaware they are being watched, does the sudden realization of intrusion create these feelings? CCTV is ever-present and the knowledge of its existence common, but that moment of realizing observation is taking place could still have an impact on their acceptance of the moment in which they are engaged. As demonstrated earlier, video can play a part within surveillance art without directly using the footage to depict the required message or outcome. Video can be used and stills captured from that footage. Wands, (2006) shows an example of digital imaging by Wright, (1992) entitled 'The Light' shown in Figure 11.



(Figure 11: Wright, 1992, The Light)

This image creates a feeling of intimacy with Wands, (2006, p.73) explaining that the artist attempts to create this through the use of low-resolution imagery. The image itself seems to be observing the viewer, with a light, or camera accompanying the gaze of the man; the carefully placed face and the low resolution gives the impression that the man's eye follows the person studying the image, although the low-resolution makes the image harder to view as certain aspects are too unclear and this makes it hard to know, with any certainty, what they are, for example is that a light or a camera behind the man's face? Negroponte, (1995, p.223) argues that the strength of the machine can, on occasion, overpower the *"intended expression"* adding:

"Technology can be like a jalapeño pepper in a French sauce. The flavor of the computer can drown the subtler signals of the art."

(Negroponte, 1995, p.223)

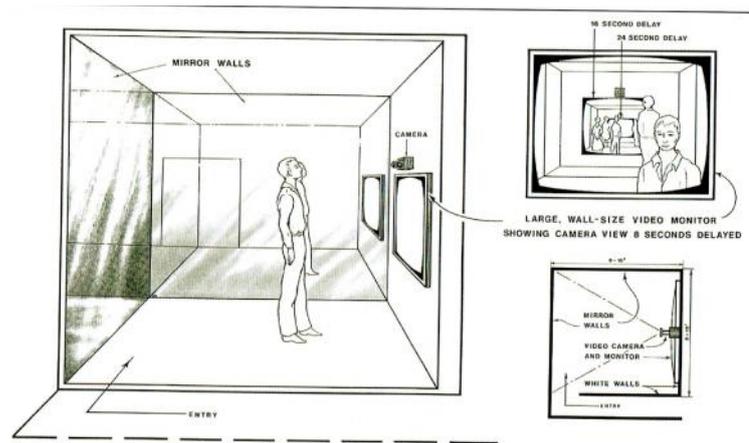
Negroponte, (1995, p.223) seems to be suggesting that the technology's impact on the art goes further than the artist's choice of medium. Figure 11 is a demonstration of an artist choosing to use technology to deliberately alter the clarity of the image. However, when capturing video and still images through the use of a camera this may occur unintentionally. Furthermore, Negroponte (1995, p.223) also seems to suggest that the technology always has an impact on the art; it is simply a matter of the degree of severity. For example, a high quality image that is more capable of showing quality at distance than the human eye, is also impacting on the art. When zooming in on this image one would see things that would have gone undetected by an observer of the scene if not for the sophistication of the camera's capability. One must consider that

using certain forms of technology within art will have an impact and thus it is important to manage this, as existing artists have demonstrated.

Rush, (2007, p.79) gives examples of Dan Graham's work stating that:

"Dan Graham was among the first video artists to explore the conceptual framework of viewing and being viewed in video"
(Rush, 2007, p.79)

and while this may be the case one particular example of his work demonstrates aspects of surveillance art work. Figure 12 shows a diagram of the set-up of this artistic installation.



(Figure 12: Graham, 1974, Present Continuous Past(s))

Grahams (1974), 'Present Continuous Past(s)' demonstrates elements of CCTV surveillance. This work offers the individual the opportunity to look back at the actions of others who entered the room seconds before. The space seems to be deliberately simplistic, drawing the attention of the individual to the screen showing the captured images. This deliberate intention gives the individual little

option but to interact in the intended way. However, the message will be quickly received. The person will not only realize that they are looking at the actions of others but that they will also fall under the same scrutiny once the next person enters the space. This will evoke a range of emotions that will evolve very quickly, from the feeling of perhaps joy of seeing what others did to the realization that they will soon become the object of another, strangers viewing without giving their permission, or wishing it to happen. In order to achieve this Graham created a complex layout of mirrors, a screen and a camera which are shown within Figure 12 and will now be examined in greater detail.

This diagram shows a small room. On the front wall a television and camera are mounted, with the camera positioned to capture what is happening within the room; the rear wall and left wall are mirrored. The screen mounted within the room runs with an eight second delay. The rear wall within the captured recording shows events at a sixteen second delay and the reflection of the television within the mirror showing the sixteen second delay depicts events twenty four seconds ago. This aspect of the installation could theoretically be infinitive by nature, but limitations do apply. The person viewing the screen can use it as a form of surveillance, viewing the actions of those who occupied the room before, or as a form of self-surveillance. The camera and monitor installed within the room act in the same way as screens that are present when entering a shop, demonstrating the use of CCTV. It softens the blow of the presence of the camera. In this case the person within the artist's space is aware of both the camera and the monitor, and is thus aware of the intended use of these devices. Another artistic installation demonstrating CCTV in use is

Nauman's (1969-1970) 'Public Room, Private Room', as described by Auping, (2005, pp. 158-159). It consists of a room with a small television set in one corner and a CCTV camera mounted on the wall in the other; at first glance the set seems to be displaying the event unfolding within the room, but on closer inspection it becomes clear that displayed on the screen is an image of an identical room (2) with an identical set-up. The television in room 2 shows the events of room 1 and vice-versa. Further examination of the rooms seems to indicate that there is no entrance point to room 2, so one question raised could be 'which is the private room?' Auping, (2005, p.158-159) states that this blurring of boundaries between spaces is clearly a focus of Nauman's art during this period. This piece not only explores the concept of what is public and what is private but also the acceptance of CCTV, and how the individual reacts to the viewing of their own image. Media Art Net (2012) houses a video of an interaction with this installation. The manner of the participant would appear to be one of curiosity; she simply gets closer to the screen and moves around to confirm her suspicions. The relationship adopted towards the camera seems to be one of acceptance and complete comfort with the screen capturing her whole attention.

Surveillance art does not have to deliver a message relating to the technology's use, it can simply utilize the advances to produce an artistic creation; good examples of this are evident in the work of the artist, Jason Burges. Shown in Figures 13 and 14 are installations created by Burges that harness surveillance technology in some capacity in order for the artwork to function as intended.



(Figure 13: Burges, 2006,
Leicester Lights)



(Figure 14: Burges, 2008,
North-South over East-West)

jasonburges.com (2013) explains the operation of each of the art works shown in Figures 13 and 14. Figure 13 entitled ‘Leicester Lights’ shows modified streetlights that are situated “*along a 1.5km route from the cultural quarter to the Peepul Centre*” (Jason Burges.com). The coloured panels on the post of the street lamp react to the passing traffic, displaying the colours of the vehicles that pass by. This demonstrates a form of basic surveillance within the action of watching from to locating and displaying car colour. It is an example of this form of observation being used within art with no motive or message attached; its use is solely for artistic purposes.

Figure 14 entitled ‘North-South over East-West’ is another example of Jason Bruges’s work. This depicts London Bridge in 2008. jasonburges.com (2013) explains that the lights along the bridge evidenced the passing of pedestrians. Again, in order for this to work effectively surveillance techniques had to be utilized. As Brighenti, (2010, p.175) discussed and mentioned earlier within this chapter, there are two distinct examples of surveillance art, those that reference surveillance within their art and those that use surveillance technology to create

their art. There are examples where art can demonstrate both, Hekkes, (2010), 'Panopticons', but intrinsically they do fall into one category or the other.

Burges's works shown in Figures 13 and 14 clearly falls into the category of using surveillance techniques to create art. There seems to be no hidden message regarding the use of surveillance within these installations, for example, in explaining the intent behind 'North-South over East-West' jasonburges.com (2013) states:

"The intent was to reawaken commuters, encouraging them to be aware once more of the joys of crossing the Thames on their way to work."

(jasonburges.com, 2013)

The distinction between the two categories is simple. However, some can fall into the category of using surveillance technology to create an artistic interpretation but still deliver a message relating to the use of surveillance, Hekkes, (2010), 'Panopticons'.

The art demonstrated within the subchapter, regardless of the artist's intentions delivers messages linked to the surveillance/privacy debate. Some artists such as 'Creepy Cameraman' and Gary Hill (2003) clearly confront these issues. In doing so they are evoking and capturing the emotional responses of those affected by the intrusion of a camera. Cooper (2010) demonstrates how these emotional reactions could be captured within a single 'moment'; this is also demonstrated by Figures 5 and 6, which show individual moments of Hill's, (2003) 'Blind Spot'.

The installations discussed within his section all have artistic merit. They offer aesthetically pleasing images and sculptures that can be admired and, in some

instances, interacted with. Burges demonstrated that surveillance technologies can be used to enhance the cities we live in and Appleton used surveillance to allow people to become part of his art. Graham immersed people in a surveillance environment allowing them to look back at others and themselves. This art has allowed the development of the installation piece related to this thesis; further research into other forms of surveillance's use within entertainment and art will be carried out in the following section, but this sub chapter has not only demonstrated the diversity of surveillance art and the underlying messages it delivers regardless of the intention of the artist, it has also aided in moving this research project forward. All pieces demonstrated strong links to the use of surveillance and, in their own way, draw attention to its use. The intent may not be there to do this but closer observation of the art demonstrates the expansion of the technology and its integration into social norms.

3.4 The lighter side of surveillance art

Surveillance art does not solely have to be approached from the negative perspective. Albrechtslund and Dubbeld, (2005) state that;

“surveillance can also serve as a source of enjoyment, pleasure and fun, as is evidenced in the entertainment industry.”

(Albrechtslund and Dubbeld, 2005, p.220)

This is achievable through the incorporation of surveillance into varying forms of digital arts. For example Wands, (2006, pp.164-183) demonstrates the skill

sets of gaming art. The link at first from gaming to art, to surveillance may seem tenuous, but media games can demonstrate examples of surveillance techniques with the intention of entertaining the user. For an example of this Albrechtslund and Dubbeld, (2005) reference 'The Sims' and explain the game as a "Virtual doll-house" controlled by an "all-seeing player." This example of using elements of surveillance within a game can be seen in extensive use; games such as 'Sim City', 'Civilization', 'Fifa' and 'Simpsons Tapped Out' all demonstrate the gaze of the all-seeing player operator.

Surveillance within the entertainment world is not solely linked to modern technology. Its existence and use has been referenced within literature, one notable example being Orwell's, 'Nineteen Eighty-Four' republished in (1992). Its prolonged success means it is constantly referenced in relation to the developing surveillance society. Orwell's, dystopian depiction of a futuristic existence where no person is free from observation, even in the most personal spaces, seems far-fetched. At an early point within the novel he sets the scene of an ever-watchful presence:

There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live-did live, from habit that became instinct-in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinised.

(Orwell 1992, pp.4-5)

Fuchs', (2012) negative approach can be seen within this work, as surveillance is depicted in such a way as to control the population rather than to protect it.

In his novel, Orwell delivers significant messages in relation to mass population control, enforced conformity, the struggle for survival and maintenance of identity. For example, with regard to population control, proposed marriage could only take place with the approval of a committee and the *“only recognised purpose of marriage was to beget children.”* (1992, p.68). Enforced conformity is the major feature throughout the book. Party members were required to wear the uniform blue overalls, take part in the Two Minutes Hate and compulsory exercise led and watched through the Telescreen. Winston struggled for survival by trying to hide his feelings from the Thought Police and from the children known as the Spies. His struggle to retain his own identity permeates the book, from his forbidden retention of memories from the past, for example, of his family. He wrote in the diary his thoughts regarding a more positive future, *“when men are different from one another”* (1992,p.30), and of course the massive struggle through torture when he finally succumbed to ‘loving’ Big Brother. However, surveillance as a concept and process is embedded throughout the work.

It is the feeling of this author that ‘Nineteen Eighty-Four’ is referenced too freely within the surveillance debate. It is a work of fiction, written with the intention of being entertaining and gripping to the reader, and offers little in the way of unbiased debate. At present there are limitations that aid in the control of the surveillance spread, civil rights and technical capabilities being the main examples. This is not to say that this vision of the future is not possible just that ‘Nineteen Eighty-Four’ should be accepted for what it is, fiction that was designed to entertain. It stands alongside other entertainment; art that aims to

achieve the same goal including gaming, television, and music.

To understand that surveillance can also form the basis of entertainment aids in further justifying the neutral approach towards it. The television program 'Big Brother' has at its very heart CCTV surveillance technology, and without this concept the show would lose the hook that made it so popular. Undoubtedly, surveillance plays a big part in entertaining us; the very programs referenced in Chapter 2 of this thesis 'Caught on Camera' (2012) and 'Leeds, CCTV Cities' (2012) were broadcast as entertainment programs, turning the use of CCTV capturing criminal offences into television viewing. The use of surveillance as entertainment is intrinsically linked to the technology, as is the case with many examples of digital art. Obviously, this is not always the case, see Paul (2008, p.139) but the technology in use within society directly links to all forms of its use within entertainment, and with CCTV especially prominent within games and on television, feelings towards its use may be altered by a saturation effect. As discussed in Section 3.3 of this chapter, artists have tried to demonstrate CCTV as an all seeing, ever watchful and perhaps sinister installation, but its very use as entertainment may undermine this message. If we as a society rely on surveillance and to some extent CCTV as a means of enjoyment then the argument that this technology is unwelcome due to its predatory nature is unfounded. Rush, (2005, p.133) states:

“Surveillance, it seems, has actually ceased being sinister. It is now a means to a million-dollar grab bag, at least for some.”

(Rush, 2005, p.133)

The above statement is directed towards the use of surveillance as entertainment within the television industry. The expanding nature of reality television is demonstrating the acceptance of being and even the desire to be observed by a camera. This shift towards public divulgence of one's image and information aids in the growth of surveillance. If celebrity status can be gained simply by utilizing surveillance techniques then people with such ambitions are going to force acceptance of the technology within the entertainment industry. Acceptance of CCTV and video surveillance in one vein will justify its use in further fields; but as Albrechtslund and Dubbeld, (2005, pp.218 - 219) demonstrate, reality television is not the only medium to incorporate surveillance as a reality based entertainment platform. They first reference the 'Blair Watch Project' where they explain that the readers of 'The Guardian' were encouraged to send in photos of Tony Blair as he embarked on his election campaign (Albrechtslund and Dubbeld, 2005, p.219). Another example of this form of surveillance-based entertainment is 'Monopoly Live' (Albrechtslund and Dubbeld, 2005, p.219) with its popularity at the time confirmed by Ogles, (2005) who explained that this game relied on the tracking of real London based cabs and served around *“167,000 users in any 24-hour period.”* (Ogles, 2005). (Albrechtslund and Dubbeld, 2005, p.219) sum up that surveillance used within the game is done so solely with the intention of entertaining the user. While this conclusion is acceptable it is believed that it applies to all forms of the technology's use within the entertainment industry. Reality television may demonstrate examples of electronic observation, but does not deliberately

confront the use of such a medium; even programs such as those referenced in Chapter 2, for example, 'Caught on Camera' (2012) offer up the captured footage within an entertainment program. The message regarding the use of CCTV within these shows is not at the forefront of their existence. One can always extrapolate a perceived message from a piece of art but on some occasions they are solely there for our entertainment. With Albrechtslund and Dubbeld, (2005, p.220) stating that:

"The time has come for Surveillance Studies to recognize and take seriously the fun side of surveillance."

(Albrechtslund and Dubbeld, 2005, p.220)

the distinction needs to be made between those artistic methods that aim to entertain and those that demonstrate an opinion or hide a message as shown in Section 3.3 of this chapter. However, boundaries relating to which medium an artist chooses to use are unrealistic; just because games and reality TV do not put strong opinions on surveillance before entertainment value, it does not mean that this trend will always be demonstrated. The very nature of creative people is to push the boundaries of, not only their art, but those of the mediums available to them.

3.5 Concluding Surveillance as art

Within this chapter different forms of art with links to surveillance have been explored. Each example chosen for this chapter demonstrates a unique approach to the use and depiction of surveillance within art. This section will draw out possible links within the above artifacts that can be used to explore

further the use of surveillance. Cooper's (2010) 'Immersion' and Hills (2003) 'Blind Spot', are examples of both, repeated below:



(Figure 7: Cooper, 2010, Immersion)



(Figure 6: Hill, 2003, Blind Spot)

The above both demonstrate the capture of emotional responses to an interaction. This approach is not unlike that of photographers who record happenings. Cotton, (2009, p21) explains that this approach is *“orchestrated by the photographers for the sole purpose of creating an image.”* Cooper's, (2010) 'Immersion' demonstrates this process fully. The whole set-up regarding Cooper's, (2010) 'Immersion' is one of careful planning and selection of the image; the participant is seated and asked to watch the film or play the game and the still deemed to have the most impact is simply chosen by the artist. Cotton, (2009, p.21) explains, that when undertaking this approach, the artistic process begins long before the capture of the image. The process of setting up the procedure, which will aid in the creation of the stills, is considered an artistic skill by Cotton (2009). The technique demonstrated by Cooper, (2010) linked with that of Hills, (2003) 'Blind Spot' and could be utilized in order to explore the use of CCTV and acceptance towards it. Examples such as Graham's, (1974) 'Present Continuous Past(s)' further cements the possibilities available to this

form of approach with Appleton's (2006) 'Face Time' although an engaging sculpture has elements similar to those displayed by Cooper's (2012) 'Immersion'. They both capture a single moment in time that is later displayed for effect and reaction. The link between 'Face Time' and 'Present Continuous Past(s)' is also clear to see. They both demonstrate the present, the moment the viewer is occupying and the Continuous Pasts within face time are the images displayed back to the viewer. These two examples demonstrate the full reach of surveillance and the realization that it is not only Norris and Armstrong's (1999) 'electronic gaze' in question but also the capability of such devices to store and display any image captured. Nauman's (1969-1970) 'Public Room, Private Room' sought to explore the issues of privacy, in relation to the use of surveillance and predominantly CCTV. The two rooms exhibited and the interaction the viewer has with these rooms raises questions regarding the concept of privacy in relation to the use of surveillance as discussed in Chapter 2. Examples of surveillance's encroachment into popular entertainment, such as computer games and reality television, demonstrate an acceptance of the technology and possibly a beginning of general compliance and neutral approaches towards its expansion. Artists integrate surveillance technologies into their art simply to aid in its creation. Surveillance is integral to many aspects of art and life; art does not have to take a stand on surveillance in order to utilize its capabilities, but this does not mean that the debate has cooled and that artists are no longer engaging with it.

Chapter 4

4.1 Introduction

The focus of this chapter is on further developing the conceptual ideas to be explored, through a practical installation piece, in order to achieve the stated aim and objectives in Chapter 1. Chapters 2 and 3 detail research relevant to this thesis indicating the relationship between surveillance and personal privacy with the assumption being made that these are intrinsically linked. In addition, surveillance artworks are explored with a focus on examining this linkage, in particular pieces such as: 'Blind Spot'; 'Panopticons'; and 'Creepy Cameraman'. Further emphasis is placed on pieces which attempt to capture individual reactions through surveillance mechanisms, both where the surveillance is apparent to the individual subject (Appleton, 2006) and where the surveillance mechanism is hidden (Cooper, 2010).

In Section 2 of this chapter the author's approach to synthesizing this research into a meaningful exploration of issues which are perceived to be underexplored is provided. Section 3 takes this development of focus and applies it in the design and development of an art installation piece exploring the reactions of individuals to the realization that they are being observed through the use of surveillance technology or implementation of related techniques. The final section of this chapter presents hypotheses regarding the installation including

a discussion of the author's perception of how participants will react to involvement in the piece.

4.2 Idea development

The perception of privacy, although a personal construction, is evolutionary by nature and has links to the ideologies of the society we inhabit. This idea of an evolving nature of privacy in relation to acceptance and social norms (as mentioned in Section 2.4) was developed through Solove's (2008, pp.39 – 100) theorising supported by historic examples such as the gradual acceptance of skimpier clothing from the early sixties to the modern day demonstrating a trend. Trends grow and develop, resulting in continuous changes in society. The evolutionary nature of privacy affects society as a whole; there are other contributing factors that may affect the individual. External influences come from areas that are separate from social norms but also influenced by them. To give a single example of this, parents can influence and pass on opinions that may further define the beliefs of a person.

As mentioned in Chapter 2, Tavain, (2001) emphasizes the complexity of privacy, and the practical impossibility of defining it within a concise sentence. It is believed that it is the very nature of how privacy is used and defined that complicates a concise understanding or definition. For example, Scaria, (2010) likens privacy to the fable of four blind men describing an elephant, the very idea that one can define an all-encompassing definition of privacy seems impossible. In the light of this research, the author takes the position that

individuals define and re-define privacy in their own way in order to meet their needs and expectations and therefore how people define privacy may impact on reactions to the presence of surveillance technologies.

The term 'surveillance', as demonstrated within Chapter 2 covers a broad range of technologies and techniques. Examples within this thesis include espionage, RFID, UPN numbers and CCTV. Each example was explored in order to gain a greater understanding of its uses, spread, influences, and debated acceptance. Historic examples of surveillance techniques were researched; these demonstrated that although technology has increased the potential of surveillance, the basic techniques incorporated into modern examples have been present throughout history.

The research into privacy coupled with gaining an understanding of surveillance aided in linking this to the possible intrusion felt by individuals when surveillance technology is present. Different concepts can interweave to gain an understanding of how a person may interact with an observing presence.

These can be the person's attitude to surveillance and their concept of privacy for that moment. It is thought by the author that Fuchs, (2012) concepts of the 'neutral' and 'negative' approaches to the acceptance of surveillance, form an interesting basis for exploration through practical analysis.

Examples of surveillance art explored within Chapter 3 aided in the development of the practical investigation. Firstly, inspiration for how surveillance, or in this case, CCTV could be used or depicted in an artistic way

that would relate to the underlying concepts of the research. Secondly, Zotes, (2001) directly confronted the nature of surveillance and delivered his message simply to capture effectively the attention of a passerby, this contrasts with Hill, (2003) and 'Creepy Cameraman', described by Bishop, (2012) who both used the camera as a tool to create tension and a feeling of confrontation culminating in emotional responses and outbursts from the participants. Cooper's (2010) 'Immersion' and Appleton's, (2006) 'Face Time' demonstrated that single moments can be captured with great effect within an artistic perspective. Burges showed how surveillance technology can be used to create art without using it in a conventional way. Nauman, (1968 – 70) and Graham, (1974) demonstrated how a practical installation within a designated space can be created, considered as art, and be a thought provoking experience. Cotton, (2009) further confirmed this by explaining that an installation can be considered as art.

Benton captures the notion elucidated by Collinson of the 'sensuous immediacy of the moment' when viewing the painted picture. He further suggests that variable states of consciousness exist, with individuals reacting in subconscious and conscious ways.

“the aesthetic moment’ – or, maybe, a series of such moments.....when the spectator’s self-conscious evocation of the painting consists of a double vision of the virtual subject and of the medium in which it is portrayed.”

(Benton, 1995, p.364)

Benton acknowledges that there can be a duality (or perhaps in the author's view a series of perceptions) of viewing a work of art, firstly as the instant aesthetic moment and secondly, at a distance from a more analytical

perspective. The moment of self-realization develops into a more prolonged reaction where they engage with the image and the technology used to create it. In relation to this thesis the author suggests that this 'immediacy of the moment' and more considered reaction post 'the moment' may be useful to explore in personal responses to privacy. Benton suggests that reactions change over time with 'the moment' perhaps giving a more intimate reaction to, in this case, the notion of surveillance compared to the series of moments post initial reaction where the individual themselves may negotiate their perspectives on surveillance. In addition, Benton, (1995, p.369) when describing how people view pieces of art states "*What the spectator brings to this experience clearly matters*". Therefore it is useful to note that individual perspectives on privacy are useful to explore outside of any staged installation, in order to predetermine an understanding of how one might expect them to react to surveillance. It is also important to ensure that individuals only receive minimal amounts of information about any installation piece to ensure that the 'immediacy of the moment' is not tainted by pre-existing reaction to the piece itself.

The idea as to how one could investigate the impact surveillance has on individuals began to form from examples of surveillance art. Hill's, (2003) 'Blind Spot' showed an individual's reactions to surveillance demonstrated through their facial expressions and Cooper's, (2010) 'Immersion' showed that these reactions could be captured within a single moment in time. Cooper's work is particularly relevant, capturing as it does, moments in time, moments when Cooper as the artist/researcher determines that the participants involved are

immersed within the materials they are watching or playing. This particular concept is problematic in the sense of this is one individual's perspective on what immersion looks like and only in exhibition provides selected moments of immersion from the footage of the participants. In relation to Benton's work, Cooper is not trying to capture 'the moment' when an individual becomes immersed, rather he is selecting from a series of moments examples of, in his view, 'immersion'. However, Cooper's set-up with a focus on capturing facial and bodily reaction in moments of immersion is of clear interest to this study.

The research into surveillance aided in a greater understanding as to how the technique developed and which of the current examples of electronic surveillance most demonstrate these traits. CCTV is not only a modern example of surveillance at work, it demonstrates surveillance techniques established through history. Norris and Armstrong's (1999, p.91), discussion of the "*electronic gaze*" or constant gaze of the camera, demonstrated similarities with Bentham's Panopticon design and therefore offers insight into the use of CCTV. As mentioned in Chapter 2, there are similarities between the use of CCTV and a panoptic design. These similarities consist of the anonymous observer, forced conformity and the threat of constant observation. CCTV has become prominent within the UK as demonstrated by Gills, (2003, p.1) quoted statistic of the expenditure on CCTV. The expansion and investment in CCTV makes it the face of modern surveillance. The CCTV camera has become commonplace in public spaces with Gill, (2003, p.1) also drawing attention to the increase in private investment in CCTV. While there are other examples of surveillance, CCTV offers a front to surveillance that most members of the

public recognize. Its continued presence and links to historic examples of surveillance make it a good choice as an antagonist within the practical element of this thesis.

Westin's, (1968) concepts of privacy, as described by Brin, (1998, p.78) offer insight into the different examples of privacy, and how an individual can demonstrate a private moment that incorporates each of these concepts. Of most importance to this research are Westin's concepts of intimacy and solitude, exploring individual's expectations of personal freedoms in public spaces. Brin, (1998, p.78) described intimacy as the "purest form" of privacy; it is the basis for whom we choose as friends and how we choose to share information. The more intimate the exchange, the more private the moment feels. Westin suggests that individuals negotiate their privacy expectations dependent on their surroundings and the need to communicate information about themselves in particular places. If the environment suggests intimacy then the requirements of the individual may focus on protectionism regarding themselves. Therefore, the inclusion in this space of surveillance technologies may be regarded as a betrayal of trust and evoke a clear reaction to this circumstance. Individuals may also react differently to privacy expectations based on whether these are experienced in solitude or as part of a group.

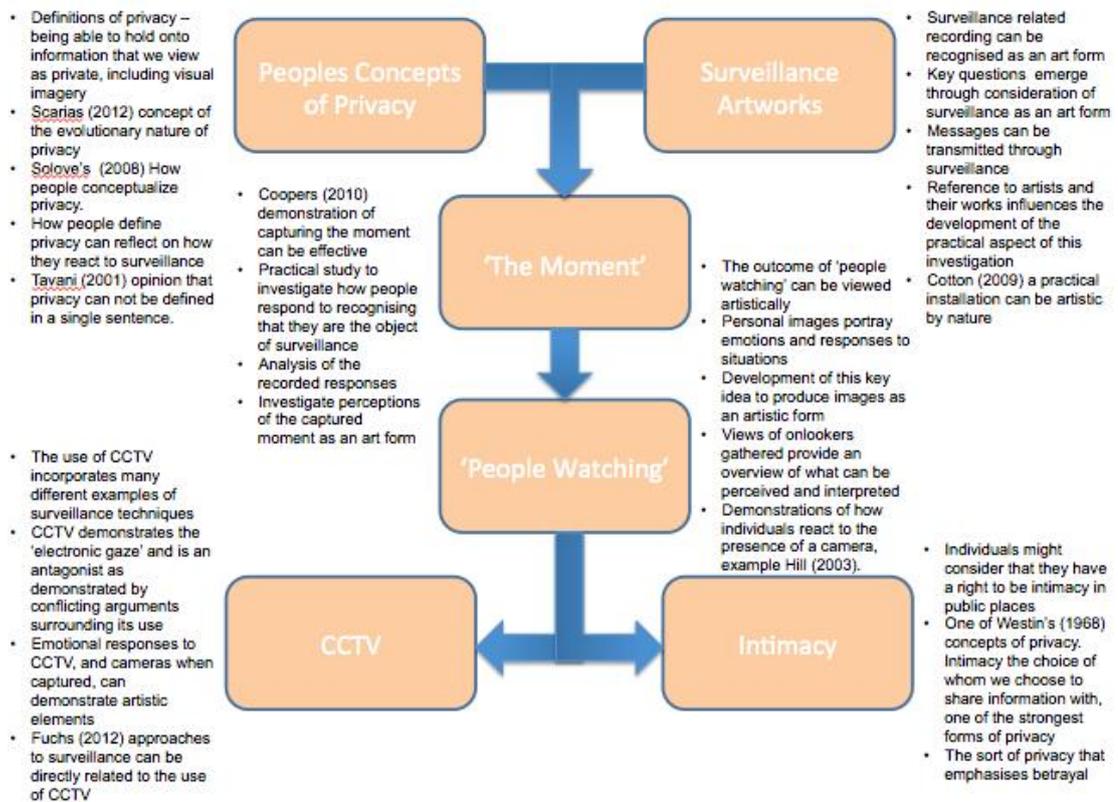
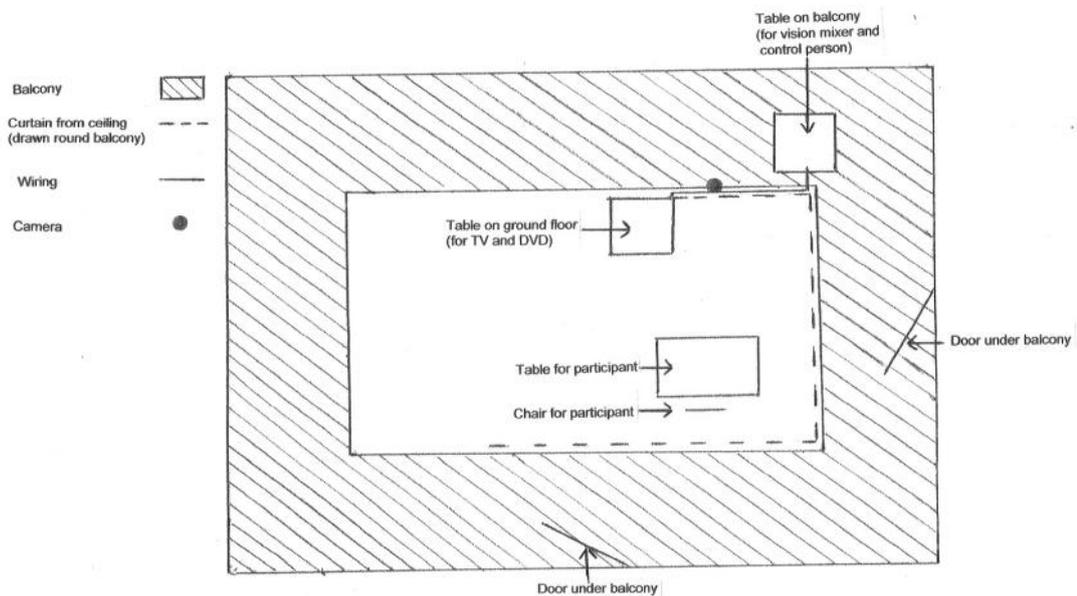


Figure 15: Idea development diagram

Figure 15 outlines how the above areas of interest were developed by the author into a diagrammatic representation regarding the development of a conceptual idea for exploration through an art installation piece. The overall focus of the installation piece takes the foundation of concepts developed regarding personal privacy, combines these with Benton's concept of 'the importance of the moment', links this to the practical image capture apparent in 'Face Time' and 'Immersion', and finally explores this through establishing an intimate environment akin to those viewed by existing CCTV domains.

4.3 Design and implementation

The basic design of the practical element of this study will firstly be explained and a description given as to how a participant will be asked to interact with the space. This will be accompanied by a diagram and an account of what each participant will experience. Further to the above, the reasons and influences that aided in the creation of the layout will be explained.



(Figure 16: Diagram of Installation
(Not drawn to scale))

Firstly, the layout and set-up of the room will be outlined. This will allow for a basic understanding of the environment and experiences before each component is explained in more detail. The room where the investigation is to take place will present a carefully lighted environment, created in order to hide the presence of certain pieces of equipment. From the point of view of a participating individual, furniture and equipment present within the room will be

a desk and chair to sit at, with another desk opposite with a television and DVD player positioned facing them. Out of view of the participant will be a camera, and operator of a video mixer. These will be positioned on the unlit, first floor balcony of the space. The direct light on the ground floor and some creative use of curtains will mean that the presence of the camera and mixer operator should go unnoticed. On entering the space the participant will be encouraged to partake in exchange of opinions and pleasantries before being asked to complete a questionnaire on surveillance and privacy. Once this questionnaire is complete they will then be asked to watch a brief DVD on an event covered by CCTV and other surveillance techniques.

An audio-cue disguised as the tone used to cover abusive language on daytime television will be set within the video. When this sounds the screen will switch to the view of the camera, displaying an image of the participant, who at that point will see their image displayed on the screen. The moment of the switchover will hopefully capture a reaction of the participant's sudden realization that they are being observed. The moment will be prolonged to make allowances for the fact that some individuals may take longer to react to the situation resulting in a delayed response. The final element will be the completion of an exit questionnaire by each participant.

The stills will be visually analyzed by the author, specifically in relation to facial expression and body language. Reference to various sources on body language will aid in the interpretation of the responses of the participants and where a sequence of stills has been captured, observations will be made

regarding the changes and developments in responses over a brief, but longer period than 'the moment'. In order to explore the author's findings selected stills, chosen at random will be shown to ten people independent from the experience of the installation. They will be asked to give four descriptive words that reflect the visual reaction of the individual within each of the images that are shared. Feedback received from those viewing the created images will be considered in relation to the perspective of the author. This process aims to foster understanding of the true feelings towards being captured by a surveillance camera. It was envisaged that the use of questionnaires alone may not result in demonstration of the participants' true feelings. Therefore, this installation will attempt to capture the reaction of the participant to being caught on a CCTV camera. This will allow the author to gain an idea of true unscripted responses and will also facilitate an understanding to be developed as to how the subjects of the procedure feel about surveillance.

Each aspect of the above procedure will now be described in more detail, with inspiration for these elements examined carefully. As explained in the previous section the intent behind this piece will be to capture the moment the individual realizes a camera is watching them. The watching camera will not only be the antagonist of the moment but also the device used to capture the moment. Cameras as recording and capturing devices offer insights into real events. Paul, (2009, p.135) notes that this aspect of capturing a moment is a critical element of the history of mediums used in this manner. Cooper's (2010) 'Immersion' demonstrates that a High Definition (HD) camera can be used to capture stills from a piece of digital footage. Leith's (2008) confirmation of

Cooper's use of a HD camera confirms that its use in the manner planned is feasible and the intention of creating a similar effect is also possible. The higher image quality captured by a HD camera should mean clearer, still frames.

Cooper's (2010) 'Immersion' also serves as inspiration behind the recording of the images. Despite not attempting to capture a specific moment in time, Cooper's (2010) 'Immersion' does demonstrate the capture of a moment in time from an artistic perspective, this being at the forefront of the practical aspect of this research. The moment frozen in time will show the reaction the participant has to the sudden knowledge that they are being observed. This still frame will then be put through a subsequent process including analysis and interpretation by the thesis author and for randomly selected still frames, analysis by a small group of independent volunteers. The author will take time to examine each of the stills captured forming opinions regarding the emotions displayed, using reputable sources on body language and facial reactions. It is believed that any more than five images will be too time consuming for volunteers to complete the process. The volunteers will only be asked to give four descriptive words that they feel best describe the displayed emotions. This makes the process easier to complete. Strongly held opinions regarding the use of surveillance could cause the person looking at the captured images to read the expressions from a biased perspective. Wollheim (1995, p.370) explains the interaction between the viewer of a portrait and the image; these interpretations can be used to understand how the stills to be captured will be interpreted. Wollheim, (1995, p.370) states:

First, the external spectator looks at the picture and sees what there is to be seen in it, then adopting the internal spectator as his protagonist, he starts to imagine in that person's perspective the person or event that the picture represents, that is to say, he imagines from the inside the internal spectator seeing, thinking about, responding to, acting upon, what is before him,"

(Wollheim, 1995, p.370)

Wollheim's (1995, p.370) explanation of the interaction between the viewer and the image offers valuable insight into how participants of the interpretative process will interact with the image and how they will arrive at their final selection of appropriately descriptive words. Benton, (1995, p. 371) summarizes Wollheim's, (1995, p.370) explanation by saying:

"Following the suspension of disbelief, an imaginative role-play takes place which leads to a degree of empathetic insight."

(Benton, 1995, p. 371)

The manner of this empathy with the depicted person will have some of the spectators' opinions attached to it, as pointed out by Benton, (1995, p.396).

The basis of adopting the position of the individual whose image is shown comes with the effect of imposing opinions on that person. With no reference to the views and opinions of those captured within the stills, the observing participant will have to use their own opinions on surveillance when viewing the image from the perspective of the individual within. Therefore, little information will be given to those participating in this part of the experiment regarding events leading up to the capture of the images.

The interpretation of the images by independent volunteers will firstly give a fresh perspective on what is demonstrated through the reactions shown. These independent responses will not be influenced by available sources on the

reading of body language. This will offer either confirmation or a contrast to the perspective of the author. The data gathered will inform and aid in answering the research question and will be discussed in detail within the results chapter. It is important to the author that the images are of a reasonable quality to aid in interpretation and that any data gathered from the volunteers is analysed in such a way as to demonstrate an unbiased approach. The intention of this process is to be an interpretive reading of the true reactions of those being watched by CCTV.

Many aspects of artistic implementations mentioned within Chapter 3 inspired the design of this practical task. These art works will be re-explored demonstrating the different inspirations and how these helped to form the design of the experiment linked to this study. Rush (2007, p. 32) discusses Neuman's (1968 – 70) 'Performance Corridor'. This piece aided in the design by emphasizing that the appearance of the participant on the screen must be one of sudden realization. From Rush's (2007, p. 32) description of this installation and the reactions of two who interacted with it, the premise of deceiving the participants for as long as possible over what was depicted on the monitors, was seen as an aspect that should in some way be replicated within the practical research. Both the quoted reactions within Rush, (2007, p. 32) demonstrate an emotional response to the situation they have encountered. Artistic implementations are used to influence the investigation, as it is believed that this investigation has to take an artistic direction. The design of the space was determined through artistic influences, in order to create a setting acceptable to all participants. The acceptance of the setting by individuals who

may be familiar with its conventional layout lessens the impact that these small changes may have on the results.

Finn, (2012, p.136) indicates that a solely scientific approach does not capture a complete view of the effect surveillance can have. Artists are able to generate thought provoking pieces that draw on the underlying feeling festering beneath the surface of society. A purely academic approach is restricted by procedures and requirements. However, it is not believed that Finn, (2012) discounts the academic approach; this could not be further from the case. He is simply pointing out the freedom that comes with an artistic approach. The academic aspects of developing an understanding are critical to the grounding of this study with the artistic influences aiming to strengthen further the practical experiment by allowing for artistic movement or 'wriggle room'. For example, while the grounding for the practical examination is in research gained from Chapters 2 and 3 the implementation of the investigation will have unforeseen complications that will require an artistic change in order to achieve the required results.

One piece that had an influence on the basic set-up of the room was Grahams, (1974) 'Present Continuous Past(s)'. The diagram shown in Figure 12 aided in forming the basic layout of the room. Shown in Figure 12 is a screen with a camera positioned above. The same idea is to be incorporated into the exercise to take place. However, within this experiment the camera is to be concealed. Again this also aided in the decision to have the television mounted on the far wall, an idea that may prove to be difficult to achieve given the time

frame and circumstances, but a problem that can, hopefully, be overcome. The general premise behind the construction of the installation demonstrated within Figure 12 also demonstrates that a single screen within a large space is capable of holding the attention of the individual within it. The screen used to show the DVD within the experiment must be positioned so that it can hold the attention of the participant but not be too close to the person so as to give away any visible connections to the camera. Limitations will mean that wiring will be run between the video mixer and the DVD and television. Precautions are going to be taken to conceal these. Firstly, any cables will be run out of sight behind stage curtains present within the chosen space and lighting will be used in a manner that directs attention away from the space being used for cabling. This will, in some respect, dictate the position of the DVD and television but it is hoped not enough to arouse the suspicions of any of the participants.

The position of the camera will be approximately 2 metres above the television looking down on the seated participant. This was chosen as the raised walkways above the space offer an ideal location to mount and conceal the camera as lighting the ground floor but not the first floor walkways will create a light barrier between the participant and the camera. The DVD to be shown has been chosen to reflect the nature of the study and opening questionnaire.

The questionnaires forming part of the practical aspect of this investigation have been designed by drawing on knowledge gained during the process involved in creating Chapter 2. The questionnaires will allow for an understanding of participants' knowledge and opinions regarding surveillance, to be taken into

account and considered against the captured stills during data analysis. The whole process will be informative with regard to indicating true reactions to surveillance and both the questionnaires will allow for further data interpretation.

The first question will determine how the participant defines surveillance. The participant will be presented with two definitions, the first being The Oxford Reference Dictionary (1990, p.830) definition on surveillance and the second, The Oxford Reference Dictionary (1990, p.804) definition of espionage. The participant will not know to what the definitions relate, and will be asked to select the one they feel is most fitting when describing surveillance. This will give an insight into the feeling this person has towards surveillance. The Oxford Reference Dictionary (1990, p.830) definition of surveillance is neutral, and implies that surveillance is only used on "*a suspected person*" while the definition of espionage clearly fits the use of surveillance if considering a negative approach. With these two types of observation closely linked and surveillance demonstrating many aspects of espionage the choice of quotation made by the individual will demonstrate their basic beliefs regarding the use of surveillance. Secondly, they will be presented with a list of surveillance techniques; Chapter 2 has demonstrated that each of these falls under the blanket of surveillance. The participant will be asked to mark all that they feel are surveillance techniques. This question serves to demonstrate their level of understanding of what qualifies as surveillance, aiding in the analysis of the captured image.

The third question explores further the individual's approach towards surveillance as discussed by Fuchs, (2012). Each of the two quotations will represent an extreme of the negative and neutral approaches. One would expect that those adopting a negative approach would be more affected by the sudden realization of the camera's presence than those adopting a neutral approach. The fourth question will explore the individual's concept of privacy. Their ideas surrounding what qualifies as private could negate any negative feeling towards the camera. If the participant feels that they are within a space that qualifies as not within their believed realms of privacy then the presence of the camera may be acceptable. The final question directly confronts the use of surveillance in relation to the privacy concept. It allows the participant to state if they feel surveillance is a direct invasion of privacy. Predictions would be that those who feel surveillance infringe on privacy would react differently to the camera's presence compared to those who adopt the opposite stance. It is hoped that a completed questionnaire reflects a concise approach on surveillance. It is also hoped that opinions expressed within the completed questionnaires are reflected within the captured images. The exit questionnaire reuses four of the five questions from the entrance questionnaire. This is done for two main reasons. Firstly, the experience may alter an opinion that the participant expressed within the entrance questionnaire. For example, if an individual participating in this experiment demonstrates a neutral approach to surveillance and an acceptance that privacy cannot be expected and then reacts dramatically to the presence of the camera, the second questionnaire gives them the chance to express this difference. This also means that while the image and the entrance questionnaire would conflict, the exit questionnaire

should correspond. The final question within the exit questionnaire asks a direct question regarding the experience they have just encountered; this will be used to demonstrate either consistency between the two questionnaires, or justification for any changes. Comment boxes are available throughout both of the questionnaires if the participants feel the need to add to the information they are providing. The questionnaires are present within the process for four main reasons:

1. They distract the participant from the specific focus of the investigation
2. They aid in gaining insight into the participant's thinking, understanding of surveillance and their privacy concepts
3. They provide the participants with the opportunity to express opinions and respond to the experience
4. They facilitate consideration as to if/how the experience may have impacted on the participant's perspectives.

4.4 Hypotheses and Summary

Predicted outcomes are hard to define, as individual reactions will vary. It is hoped that the questionnaires will give insight into why each person reacted in the way they did. For example, those participating in the practical activity will have the opportunity to express views on privacy and the impact of surveillance on personal privacy. The hypothesis is that those expressing negative views regarding the impact of surveillance on personal privacy will demonstrate a negative response to their image being captured on screen as part of the

process of the practical activity. Those who express the view that surveillance is not threatening but a necessary part of contemporary society, should, in theory, demonstrate a more positive response to viewing their own image on screen during the practical activity. The second element of the hypothesis is that those who participate as observers will be able to recognize and note these responses. The vocabulary they use to describe the images shown will reflect the negative or more positive responses of the participants. It should be noted that several factors will need to be taken into account. These include:

- The size and composition of the sample, both for those being filmed and for the observers.
- The length of time of recording of the image and whether this is sufficient for the nature of the activity to register with the participants so that their reaction is, as they would expect.

Finally, it is hypothesized that exploration of 'the moment' may provide an interesting mechanism to explore the subconscious reaction of participants to privacy, that is unaffected by participants' normative stances in relation to the concept itself. This could be evidenced through difference in reaction over time to the presence of surveillance, and in any difference between their responses made on paper and their physical reactions as experienced in the installation piece.

As mentioned in Section 4.2 Benton, (1995, p.396) discussed the interpretation of portraits, and through this it was discovered that those interpreting the images might force their own beliefs and opinions on to those depicted within the images. However, the solution to this may be to give no background

information regarding how the capture of the moment came to pass. Although Cooper's, (2010) 'Immersion' offers this in order to make viewing the images easier, providing this information would taint possible results. The people participating in interpreting the expressed reaction captured within the stills will have to do so without any background information.

In order to explore the issue fully, the practical element focuses on the moment of realization of the subject that their image has been captured on camera. Crucially, one must note that this process is very different to a personal photograph or film being made with the knowledge and permission of the subject. This experiment will break down into three distinct areas, the first being the collection of data from the questionnaire process, the second being the capturing of 'in the moment' responses to the presence of the camera, with the third being the interpretation of those responses. The planning and design of this experiment have been considered carefully and it is thought that all eventualities have been covered, from ensuring that the participants are positioned correctly when entering the room, without any indication as to what is to come to the position of all the equipment and the procedure each individual will go through. It is, of course, understood that there may be unforeseen circumstances that will mean changes to the procedure during the course of the exercise. The equipment has been tested one week in advance and found to be working as expected. Back-up cameras are available but these do not record in HD so in ideal circumstances, they will not be used. The process itself has also been tested.

The research undertaken within Chapter 2 has aided in the understanding of surveillance and privacy, making this exercise possible and, with Chapter 3 allowing insight into artistic installations that influence not only the set-up, but also solved the problem of how the moment was to be captured. The participants will take part individually and in designated time slots.

Chapter 5

5.1 Introduction

This chapter will focus on the practical activity within the project that aims to demonstrate a relationship between the 'in the moment' responses of each participant to suddenly discovering that they are shown on camera. This chapter incorporates descriptive detail of the events of the installation, which took place on 15/03/2013. Also included is data interpretation and summary.

The focus of this chapter is the mechanics of the installation and interpretation of captured data. Additionally, further methods of interpreting the captured images are explored. Firstly, the events of 15/03/13 are explained and detail given to elements of the installation that need greater explanation or otherwise were not implemented as expected. This section also explains reasoning and selection processes for images to be interpreted. The process itself and its management in terms of operation is outlined in order to set results within context and show that all participants met the same experiences and challenges, presented in a fair and unbiased way. 5.3 of this chapter breaks down into two distinct sections. The first of these offers the author's interpretation of the selected images with reference to sources on body language and facial reactions. The second of these sections describes the feedback gained from independent interpretation of the captured images and how these relate to the opinions expressed within the author's interpretation of the images. This section also includes a results table as used by the author to

break down the independent responses. Finally, the chapter culminates in a summary that touches on all elements previously captured and on the effectiveness of the data interpretation.

5.2 The Process

The idea formulated and designed as described in Chapter 4 was implemented as an installation piece on 15/03/2013 within a large performance space on the Scarborough Campus of the University of Hull. The investigation took place over a period of four hours (12:30-4:30pm) and within that time-span 16 people participated in the complete activity. Initially, it was anticipated that participants would require ten minutes each. However, upon commencing the exercise, it soon became clear that this time frame was too ambitious. Many participants required more time than expected to complete the questionnaire stages, thus leading to overrun, and therefore appropriate changes in the procedure were implemented.

These changes included introducing management of participant overlap through moving the completion of the entry questionnaire to a desk situated outside the room containing the installation. The participants were then asked to accompany the author into the room and take a seat at the desk where some paper work regarding permission to use their research data was completed, and a brief discussion held regarding surveillance; after this, the process continued as planned.

Other than the issue mentioned above the process went smoothly; the concealment of the camera through lighting worked well. The camera was not visible to the participant and the lighting was neither distracting nor obviously staged. Along with the minor changes to the procedure, there had to be some small alterations to the layout of the room. This consisted of the positioning of the television; after some investigation it was decided not to wall mount the television, the main reason for this decision being the anticipated number of students participating who were familiar with the room. Students who attend the University and are familiar with that space would note that the television is not normally present on the wall. The sudden installation of this screen may have raised suspicions regarding its presence. It was decided that positioning the screen on a table alongside a DVD player made for a more convincing setting. It was made clear through its position and verbal instructions to the participant that the screen was there only to play the DVD. Moving the screen also made the concealment of the cables connecting to the vision mixer easier. These were run down the back of the table leg, behind stage curtains and up to the mixer on the first floor space. The DVD player and television appeared to be traditionally connected to each other, with no indication that there were any additional cables or pieces of equipment.

In order to link the participants to completed questionnaires there had to be some way of identifying which image belonged to which questionnaire response, without making the participant aware of the presence of the camera. This was easily resolved during the set up procedure on the day of the investigation. On closer inspection of how the chosen camera named its files, it

became clear very quickly that the file names could be predicted because of sequential recording patterns e.g. through the names of the files generated. This process required recording to be stopped between each participant. The questionnaire responses were saved directly onto the laptop and the process of identifying which response belonged to which recording was a simple and quick task.

Examples of the process and the capture technique, as well as record keeping will now be explained. Apart from the first two individuals, who completed their entrance questionnaire within the room, all participants completed their first questionnaire outside the room. Upon completion, they were invited into the space and asked to take a seat at the table facing the television. They engaged in a short discussion and were asked to sign a waiver form allowing the use of their completed questionnaire within this thesis. After 3 to 5 minutes they were told to watch a short documentary and that we would be discussing the events depicted within it; they were then left alone in the room. The DVD ran for 2:32 before the switchover to the camera's view of the participant occurred.

The time period of two minutes thirty seconds (+2) was chosen for the following reasons. Firstly, the footage had to be on screen long enough for the individual to have become comfortable with the viewing experience, and secondly, it could not be too long so as to cause delays in the process of the day. The video used for this part of the investigation had been edited in Adobe Premiere to incorporate the audio cue (as mentioned within Chapter 4). In order not to raise suspicions the video was cut in length and the bleep put over an actual swear

word. Precautions were taken by bleeping out all other offensive language within the footage. Upon switchover the image of the participant was left on the screen for 20 to 30 seconds to allow for any delayed reaction of those participants not fully concentrating on the television. After this period the investigator then reentered the room as the screen returned to the DVD and made no reference to the events that had just unfolded. The participants were asked to fill out their second questionnaire, sign a release form for their image, instructed not to relay events to other participants in the waiting area, and thanked for their time. The camera was reset, the next individual invited in and the procedure repeated.

Upon completion of the experiment the data had to be examined. Firstly, the footage of the participants was watched through and the stills captured. The audio cue worked as planned for most; however, there were some delayed reactions that required an interpretive eye. Examples of the stills collected can be seen below in Figures 17 and 18 and all examples are available within Appendix A.



(Figure 17: Participant 13)



(Figure 18: 4. Participant 4)

These reactions were captured using freeze frames. During this process the capture of 'the moment' was fairly easy to achieve. Initially, reaction seemed to span around 10 seconds, but on closer inspection of the footage it became clear that this was the consequence of the reaction. For example, images captured as represented in Figures 17 and 18 show the moment of realization that the subjects are being observed. The moments after this are results of that realization. Some adopted defensive positions while others looked for reassurance. Although the 10 seconds after the moment of switchover demonstrated examples of behaviour relating to the camera's presence, the moment in time shown within the stills illustrated within Appendix A demonstrates the immediate and raw response to the observing technology.

The approach for this practical activity did demonstrate limitations that require reflection. Firstly, the camera's zoom length was determined by the possible movement of the participant. The initial idea was to have a close up of the individual, but this proved to be problematic. In order to achieve this, the participant would have needed to be seated in a very specific location, and directing them to do so would have drawn their attention to the possibility that there was more to the situation than first appeared. The decision was made to use a wider shot and zoom in on the image after capture. The footage captured through the use of a HD camera seemed to come out clearly. The intention was to set the camera up recording a wide shot as depicted in Figures 17 and 18 and to zoom in post capture. Unexpected limitations of the camera meant that post capture zooming created a blurred effect. Although the specifications of the camera suggested that it could cope with zooming in on the

captured image post capture it was decided, that due to the resulting distortions, the captured images would remain clearer if left un-cropped.

As demonstrated within Figures 17 and 18 the participants chose to position themselves differently, despite subtle directions from the investigator. Although this did mean that the participants adopted different positions within the frame the wide angle of the camera meant that all reactions were captured, thus proving that given the circumstances, the choice to set the camera up in this way was vindicated. The solution to this problem seems to be demonstrated within Coopers, (2010) 'Immersion', as described by the National Media Museum (2010); Cooper shot through the screen allowing for the position of the camera to line up perfectly with the subject. This approach was not available during the practical aspect of this thesis, due to technological restrictions, but would be worth investigating further if the process were to be repeated.

Another aspect worth revisiting was that of the lighting. This worked well with regard to hiding the presence of the camera, but did make the entrance to the room dark; no solution was found to this problem, but this did not seem to draw attention to the events about to unfold. The lighting and curtain positions did not only conceal the presence of the camera but also cabling, the video mixer and operator. No technical problems occurred during the process; this is attributed to extensive testing of the equipment prior to the event.

On completion of the event the videos were watched through and the images selected. The author, within Section 5.3, using additional sources, will discuss

these. In order to clarify outcomes of the moment of realization one must also consider behaviour patterns and body language prior to the moment.

Examining these will allow the author to distinguish between the reaction to the camera's unexpected presence and general body language not relevant to the investigation. One must also take into account that it may take each participant some time to recognize themselves on camera. This part of the activity was totally unexpected and it may well be that their reactions develop over a longer period than 'the moment'. In analyzing the overall outcomes this factor will require further consideration.

Further to author interpretation, individual independent interpretation took place with ten people with no connection to the initial installation giving descriptive words they feel best describe the reactions within the images. The images had to be shown to the individuals taking part in the interpretative stage of this investigation, so they had to be clear. A selection of five of the captured images was chosen at random. The decision to use a selection of five examples of the captured stills was made for the following reasons. The process of interpreting the image by writing four words that best describe the depicted individual's reaction is thought provoking and time consuming; asking for a volunteer to complete this process for all sixteen images was not feasible. The purpose of this process was to compare these interpretations to those of the initial deconstruction of the images.

The process described above underwent some changes during its implementation. Firstly, it became clear that some responders wishing to

engage in this part of the investigation did not understand the requirements regarding the descriptive words required. Some made statements about the person's physical appearance and state of dress despite having the instructions both verbally relayed and repeated on the form they had to complete. Ten responders completed the forms as requested and these were used in relation to this investigation. Each responder was contacted individually, for this part of the process.

Despite some limitations the whole process achieved the desired outcome; the moment was captured and interpreted; both questionnaires were completed by the participants and successfully cross-correlated with the videos. A selection of the stills was selected and shown to ten more people independent from the first aspect of the investigation. These responders gave four descriptive words for each image that they felt described the reactions shown. These findings will now be discussed in the following section of this chapter.

5.3 Interpretation of Data

Firstly all data references within this section are available within the appendices:

- Appendix A: All Captured Stills
- Appendix B: Entrance Questionnaire Responses
- Appendix C: Exit Questionnaire Responses
- Appendix D: The Chosen Five Stills
- Appendix E: Responder Feedback
- Appendix F: Results Table

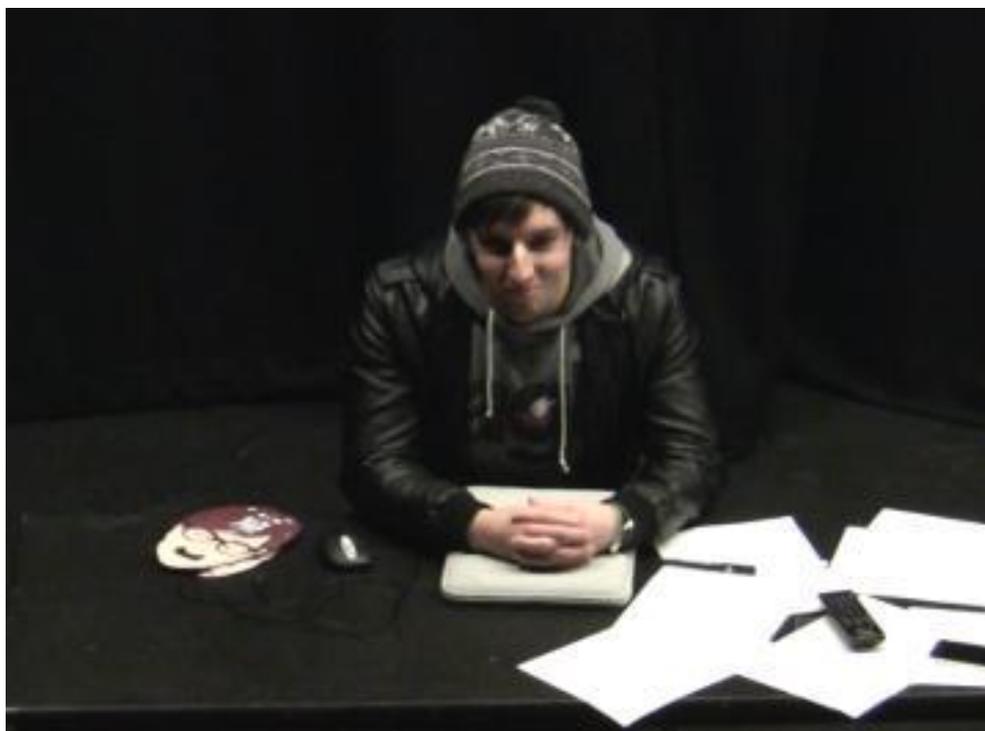
The interpretation of the data will be broken down into two distinct sections. Section 1 will consist of interpretation of the stills and comparison of those reactions to the individual's questionnaire responses. Section two will compare the interpretations formed within Section 1 to those expressed by independent individuals found within Appendix E.

5.3.1 Section One

For the purpose of this research the images that will be discussed mostly within this section will be those that have been selected to be sent out for further interpretation. The selection process was completely random. Other images will be discussed; however, upon receipt of independent feedback personal interpretation will be compared to the independent views. The sources used to deconstruct these images are Navarro and Karlins, (2008); What Every Body is Saying, Pease and Pease, (2006) The Definitive Book of Body Language, and Rose, (2012) Secrets of Body Language.

The images were selected by determining the moment the person within them became aware of their presence on the screen. For some this coincided with the hidden audio cue, whereas others needed further interpretation. It was important that the depicted images showed the moment of realization, and therefore each image was selected to represent this. As some individuals did not process what was happening the stills demonstrated show the moment they began to react to the situation in which they found themselves.

The first image to be discussed is 14 within Appendix A and Photo 1 within Appendix D. It shows Participant 14's reaction and is shown in Figure 19.



(Figure 19: Participant 14 (Photo 1))

This participant appears to be amused by his appearance on the screen; however, Rose, (2012) describes the emotions behind a tight lipped smile demonstrated above:

“a straight line is formed by the unparted lips, with the teeth concealed. This is often a sign of polite disapproval or rejection”

(Rose, 2012)

Rose, (2012) goes on to explain some other possibilities such as concealment of a secret or vanity regarding the person's teeth; the way in which the participants smile may have other meanings. Navarro and Karllins, (2008, p. 165) state that *“when it comes to emotions, our faces are the mind's canvas.”* They continue to explain that feelings and emotions are communicated across

our faces. Navarro and Karllins, (2008, pp. 165-204) demonstrate that these reactions are instinctive and give away our true feelings about a situation. All aspects of our faces, including eyes, can indicate emotional responses to a situation. The involuntary nature of facial reactions is therefore key to outcomes and will thus form the basis of the interpretation of the images.

One could argue that Participant 14's arm positions have as much value as his facial expression, for example, Pease and Pease, (2006, pp.131 – 132) explain the meanings of hand gestures. The hand clenched across his body indicates negative attitude, and they go further by likening this to arm crossing. Navarro and Karllins, (2008, p152) also state that when the thumbs are positioned in a downwards direction during this form of handclasp it indicates negative emotions. When following Pease and Pease, (2008, p.132) likening to arm crossing further demonstrates that negative emotions can be drawn from this individual. Navarro and Karllins, (2008, p.91), state that arms are, on occasion, used to create a barrier between someone or something found to be unacceptable by the individual.

However, his arm positioning may not be as relevant as first suspected; the participant adopted this position when viewing the DVD and because of this the important reaction appears on his face. This will be the case for most of the images discussed. This does not mean that all aspects of bodily positioning should be ignored, for example Participant 14 moves his thumbs up and down behind his hands after the moment of switchover, which as mentioned, indicates negative emotions. The literature discussed above, when considered with

regards to the individual, would appear to indicate discomfort, unease and negative feelings. This individual showed a neutral approach to surveillance within his entrance questionnaire which conflicts with his reaction demonstrated within Figure 19.

Participant 14's exit questionnaire again demonstrated similar views, but he felt the need to justify this belief by emphasizing his good behaviour and innocence. His personal reactions and questionnaire responses demonstrate that people who accept surveillance can still be negative regarding its use. His privacy beliefs indicate that, within a public space, observation is more expectable. The conditions established within the room used for this experiment created a private, intimate experience. The intention of this was to emphasize the impact of the camera, and in this case it appeared to work well.

The next image to be considered can be found as 7 within Appendix A and Photo 2 within Appendix D. It is also depicted within Figure 20.



(Figure 20: Participant 7 (Photo 2))

The selection of the moment for this individual was delayed, due to lack of attention on her part. The participant was not looking at the screen at the moment of switch over and took a few seconds to register her appearance on the screen. Her arm positioning has no relevance within the moment as this was adopted before the switch over. One of the noticeable aspects of Participant 7's reaction is her sideways glance. This is accompanied with a frown and downturned corners of her mouth; Pease and Pease (2006, pp.179-180) confirm that this indicates suspicion, hostility or a "*critical attitude*". Navarro and Karlins, (2008, p. 185) confirm the above further by explaining that this form of glance indicates distrust. The arm positioning adopted prior to the switch over is defensive with the arm protecting the body. Pease and Pease, (2006, p.132) explain that the positioning of the hand indicates the level of frustration the individual is feeling, the lower the hands the less defensive the

person is. However, as mentioned previously, hand and arm positions were for the most part adopted by the individuals prior to the switch over.

Participant 7's facial reaction indicates that she was suspicious and critical of the situation in which she had suddenly found herself and this could have led to hostility in an uncontrolled environment. Participant 7's entrance questionnaire demonstrates mixed feelings towards surveillance as she indicated a neutral approach towards its existence and a belief that it does not infringe on privacy. She also indicates some feelings of negativity. Her exit questionnaire then swings dramatically towards a negative approach; there are now feelings of privacy violation. Although she appeared to have limited knowledge of what qualified as surveillance her questionnaire responses indicate a negative approach towards surveillance and this is further confirmed by her response to the camera's presence.



(Figure 21: Participant 12 (Photo 3))

Figure 21 shows Participant 12's reaction. This can be found within Appendix A as number 12 and Appendix D as Photo 3. When considering Participant 12's reaction the more notable indications may well be misleading. His arm across his body is related to Navarro and Karlin's, (2008, p.91) construction of a barrier between himself and something he finds distressing or is uncomfortable about, and the concealment of his mouth can indicate that he has lied or is holding back information or an opinion, Pease and Pease, (2006 pp.27 – 27 and 144 – 146). However, this is not the important reaction within the moment that demonstrates his feelings. Participant 12 adopted this position when viewing the video and maintained it for the moment leading up to the switch over. He may have found the images uncomfortable or wished to express an opinion regarding them, but with no one present within the room he felt the need to hold back.

The 'in the moment response' for Participant 12 is only just visible at the point of the freeze frame through close observation. A tight-lipped smile appears on his face behind his hand. As Rose, (2012) states this is a sign of "*polite disapproval or rejection*" and is the only notable reaction by Participant 12.

Participant 12 showed a good knowledge of surveillance within his questionnaire and his responses lean toward the neutral approach. Also, his privacy beliefs show that he expresses the view that a public space is one of disclosure of all but personal information. His lack of reaction to the switch over emphasizes the neutral approach. While he still shows evidence of polite disapproval there are no indications that Participant 12 is unhappy with the presence of the camera through other non-verbal cues.



(Figure 17: Participant 13 (Photo 4))

Figure 17 can be found in Appendix A as number 13 and Appendix D as Photo 4. Figure 17 shows a positive reaction to the switchover, prior to this moment Participant 13 seemed to be in a thoughtful position, see Pease and Pease (2006, p.157). At the moment of switch over Participant 13 takes a few seconds to react and then is seen smiling at the image of himself. As explained by Pease and Pease (2006, pp.66 - 69) a genuine smile arches up towards the ears, as seen in Figure 17, Navarro and Karlins, (2008, p.180) confirm Participant 13's reaction by explaining that "*flashbulb eyes*" or wide eyes are seen when people are excited or "*full of positive emotions*" that they are struggling to hold back. Participant 13 exhibits these reactions and one could say that his wave at the camera is simple playfulness. Pease and Pease (2006, p.33) explain that an open palm directed towards a person or in this case the camera is an attempt to show openness, a simple wave is demonstrating that Participant 13 is open to the presence of the camera and trying to display

honesty. Participant 13 demonstrated mixed feelings towards surveillance indicating mostly neutral opinions of the technology; his privacy beliefs showed openness in all situations and he had a reasonable knowledge of what can qualify as surveillance. These opinions are clearly expressed by the captured reactions that show him relaxed, open, confident and amused.



(Figure 18: Participant 4 (Photo 5))

Participant 4 was one of the first to take part in the experiment; he showed little concern at the point of switchover. Participant 4 adopted a similar position to Participant 13 prior to the switch over demonstrating a thoughtful state, Pease and Pease (2006, p.157). At the moment of the switch over his reaction was delayed and it took some interpretation to freeze it at the moment of reaction. Participant 4 starts to look to his left; Navarro and Karlins, (2008, p.30) discuss the flight response to a distressing situation; they give examples such as children turning away from unwanted food, and people seeking out exits.

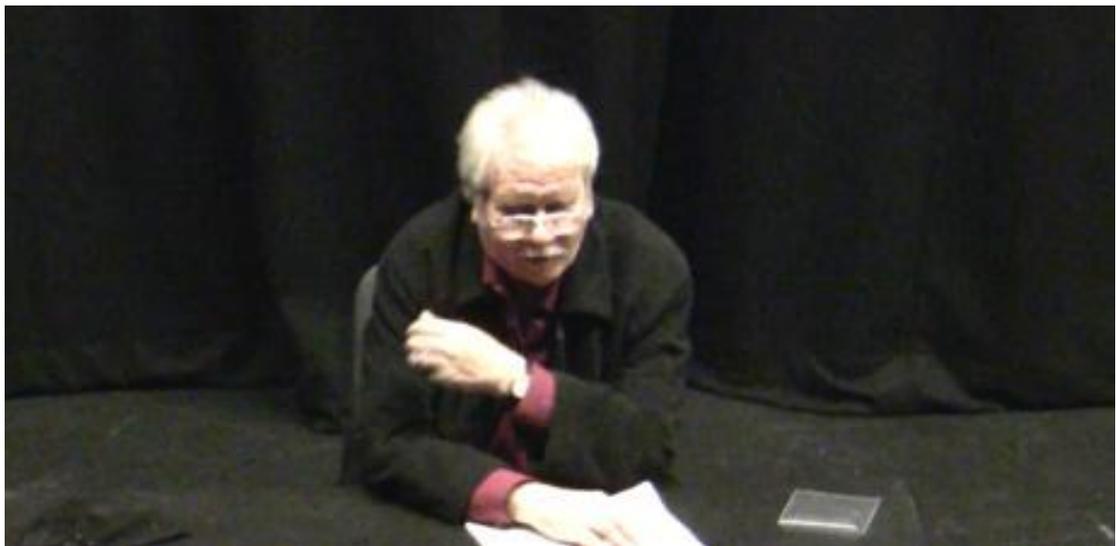
Participant 4 has knowledge of the room's layout and is beginning to turn his head in the direction of a known exit, his mouth open in shock yet still also engaged with the image. Navarro and Karlins, (2008, p.196) also discuss forehead reaction, with a furrowed forehead described as a sign of anxiety, concern, bewilderment, or anger along with other reactions. Both of Participant 4's questionnaires demonstrate a good level of knowledge with regard to what qualified as surveillance. His responses show a negative approach to surveillance and examples of high levels of privacy values. When considering the flight response and his facial reactions one could describe Participant 4 as experiencing, shock, anxiety, discomfort and nervousness, with Participant 4 recognizing *"I had an immediate negative reaction"*.

Other stills not selected for distribution for the final stage of this investigation show examples of individuals adopting barriers using their arms Navarro and Karlins, (2008, p.91).



(Figure 22: Participant 3)

Figure 22 sees Participant 3 with a light lipped smile beginning to move her arm across her body. This individual's reaction was again delayed, the moment depicted above is the point the participant begins to react to the appearance of her image. The moments leading to the switch over see her in a relaxed position with her arms by her side; the moments after the depicted image see her continue to move her arm across her body. The smile, as discussed before, indicates polite disapproval and discomfort; she attempts to deal with this by creating a barrier between herself and the image on the screen. Another example of this behaviour can be seen in Figure 23.



(Figure 23: Participant 1)

This shows Participant 1 in the process of creating a barrier between himself and the offending image. Prior to the moment of switchover this participant was in a thoughtful body position with his hand positioned under his chin; once he realized his image was shown in real time on the screen he began to move his arm down and across his body. Both of these reactions indicate a negative

approach towards surveillance; both of these individuals leaned towards the neutral approach and both indicated that the environment inhabited by a person reflected the amount of privacy one could expect. Despite these expressed opinions within the questionnaire they still both reacted defensively when presented with their own image unexpectedly. Participant 1 even contradicted his reactions by stating, *"It did not bother me"*. This research may be beginning to demonstrate that opinions held towards surveillance do not necessarily affect physical reactions, nor can they be used to predict the responses of a subject who becomes aware that they are being observed.

5.3.2 Section Two

This section will compare the interpretations for each of the main five images discussed within 5.3.1 of this chapter to the independent interpretation, given by ten responders. Individuals who had no link to the main experiment completed this section and many asked for their responses to be anonymous, so this was adopted for all participating in this aspect of the study. The responders will simply be referred to by number, one through ten and accompanied with an M or F to indicate gender.

Photo 1: Participant 14

Photo 1 shown in Figure 19 will be the first to be discussed. Using the aforementioned body language sources the conclusion regarding Participant 14 was that he displayed feelings of discomfort, unease and negativism. Six of the responders recognized Participant 14's reactions as having negative

connotations; Responder 1F used the word “*uncomfortable*” to describe his appearance, while 3M used “*unease*” as a descriptive word. 7F picked up on the defensive nature of Participant 14’s body position while 8M used “*annoyed*” and “*aggrieved*”, to describe how he thought the individual was reacting. 9F though she recognized “*frustration*”, “*fear*” and “*disdain*” within Participant 14’s reactions. 10F was the closest to the interpretation of Section 5.3.1 stating she saw “*discomfort*”, “*unease*” and polite disapproval, the latter seen within Rose’s, (2012) explanation of the meaning of a tight-lipped smile. More than 50% of the people taking part in interpreting the reactions of Participant 14 saw some form of negative reaction. While some still saw happiness and comfort, (Responder 6M), for some, the signs of discomfort were there to see.

Photo 2: Participant 7

Figure 20 shows the reactions of Participant 7 and the interpretation formed within 5.3.1 was suspicion and a critical temperament. All but two responders indicated some form of negative reaction present within Participant 7. 4M used “*mistrust*” and 10F “*suspicious*”. Other examples such as “*uneasy*” were used by 6M and “*discomfort*” by 3M. The general consensus was similar to that of section 5.3.1 of a depiction of an individual who demonstrated a negative reaction to the switch over with only two people using descriptions such as “*confident*” (8M).

Photo 3: Participant 12

Participant 12’s reaction is shown within Figure 21. The conclusion formed regarding Participant 12’s reaction in section 5.3.1 was one of disapproval and

rejection. This took close observation of the image, in order to notice the tight-lipped smile behind his hand. Again, most attention given to the process seemed to be done by 10F who used the word “*disapproving*” to describe Participant 12. Many responders picked up on the thoughtful nature of his pose, and this is confirmed by Pease and Pease, (2006, pp.156 -161). However, the nature of this body position is believed to be linked to the DVD, with Participant 12 adopting this as he is considering what is unfolding. The response of Participant 12 is subtle and hidden by his hand meaning that most did not pick up on his reaction. This could have been avoided if more information had been given to the responders regarding the process leading up to the capture of the images.

Photo 4: Participant 13

Shown within Figure 17 Participant 13’s reactions were seen as relaxed, open, confident and amused. These reactions were shared by some of the responders. 10F used the words “open” and “*Happy*” while 6M used “*confident*”; descriptions such as “*laid back*” and “*comfortable*” were also used. These all confirm the conclusions raised within 5.3.1 but some chose to describe Participant 13 in a defensive light contradicting the others. It is becoming clear during this process that the subjective nature of viewing these images means a varied pool of responses. Although this is the case there is still evidence within these that links to conclusions formed through the use of body language reading.

Photo 5: Participant 4

Participant 4 demonstrated shock, anxiety, discomfort and nervousness and openly admitted to having an immediate negative reaction. Six out of the ten partaking in this process used at least one word that confirmed the above conclusions. 1F used the word "*irate*" while three participants all used the word "*shock*". 6M recognized "*discomfort*" while 7F noticed "*surprise*". Again some did not interpret the image in the same way with 8M using the word "*domineering*". The conclusions of Section 5.3.1 are confirmed by six of the responders.

Results table and break down

Further to the author's interpretation of the images and comparison of those interpretations with those of independent individuals, the table below shows a summary of all responses to the captured images.

Vocabulary is directly quoted from responders' written records.

Results table:

Red text: negative or inclined towards negative description

Green text: positive or inclined towards positive description

Responder	Participant 14  (Photo 1)	Participant 7  (Photo 2)	Participant 12  (Photo 3)	Participant 13  (Photo 4)	Participant 5  (Photo 5)
1F	Shy Uncomfortable Confident Smug	Uncomfortable Disinterested Nervous Distant	Interested Thinking Focused Comfortable	Arrogant Comfortable Cocky At Ease	Comfortable Cocky Irate Thinking
2M	Bemused satisfied funny unsure	Puzzled Intrigued enigmatic bored	Thoughtful Anxious Unsure Expectant	Angry Perplexed Peturbed Vexed	Defensive Irrked Decisive Confident
3M	Unease Embarrassed Restrained Abashed	Apprehensive Discomfort Confused Cautious	Focused Upbeat Relaxed Awkward	Communal Laid-back Complaisant Up-beat	Relaxed Authoritative Social Positive
4M	Surprised Amused Wondering Baffled	Mistrust Dubious Calculating Alert	Bemusement Suspicion Defensive Puzzled	Surprise Rejection Defensive Suspicion	Curiosity Interest Questioning Relaxed
5M	Amusement Enjoyment Relaxation Responsive	Edgy Cautious Evasive Defensive	Attentive Hunched Listening Self-contained	Explanatory Intent Concentrated Articulate	Argumentative Neat [papers] Combative Forthright
6M	Happy Smug Confident Comfortable	Distant Uneasy Nervous Pensive	Comfortable Nervous Impatient Thoughtful	Comfortable At ease Confident Cocky	Shock Distain Discomfort Nervous
7F	Puzzled Amused Indifferent Defensive	Unbelieving Puzzled Bored Anxious	Amused Indifferent Reluctant Unsure	Shocked Startled Unshre Amazed	Shock Surprised Fasinated Disbelieving
8M	accused resentful dissatisfied agrieved	Aware Unruffled Confident Accepting	Anxious Concerned Frightened Nervous	Casual Disaffected Unruffled Uncertain	Confident Domineering Commanding Organised
9F	Frustration Fear Disdain Resignation	Calm Readiness Cool Calculating	Thoughtful Tense Unprepared Fearful	Careless Uncomfortable Disenchanted Unsure	Prepared Commanding Demanding Unhptful
10F	Disapproval (polite) Frustration Discomfort Unease	Suspicious Uneasy Wary Awkward	Defensive Uneasy Disapproving Shock	Open Happy Confident Amazed	Shock Surprised Worried Irate

(Figure 25: Table of Further analysis)

Further analysis of the results table is shown below:

Participant14 Photo 1		Participant17 Photo 2		Participant12 Photo 3		Participant13 Photo 4		Participant5 Photo 5	
Positive	Negative	Positive	Negative	Positive	Negative	Positive	Negative	Positive	Negative
15 (37.5%)	25 (62.5%)	15 (37.5%)	25 (62.5%)	18 (45%)	22 (55%)	28 (70%)	12 (30%)	17 (42.5%)	21 (52.5%)
								2 unclear responses (1%)	
Overall outcomes		Positive: 93 (46.5%)		Negative: 123 (61.5%)		Unclear response: 2 (1%)			

(Figure 24: Results Table)

When discussing the overall outcomes of this activity there are several points that must be taken into account:

- Some interpretation as to the positivity and negativity of the responders' descriptive words was necessary. These are open to debate. However, a decision had to be made in order to achieve an overview.
- There would appear to be little or no consistency in the nature of the response from each individual responder and when making comparisons between the descriptive vocabulary selected.
- Overall and in each specific case, outcomes appear to be predominantly negative.

5.4 Summary

The process as a whole was sufficient to investigate 'the moment' and to gain understanding as to the meaning of the reaction expressed when the participants realised they were viewed on screen. This took some interpretation on the author's perspective as not all individuals processed the events instantly. The moment of realization had to be judged by the beginning of a reaction. Thus not all the images depicted are that of the moment of switchover, rather that of the beginning of the individual's reaction to the switchover.

Some minor limitations of the equipment were initially unseen but this did not hinder the process seen within Section 5.3.1. The quality of the captured stills were not to the expected clarity and pixelate when enlarged. Despite this, it did seem to have an impact on the final element of this investigation. The desire to

have the camera set on a tight zoom was proved to be impractical. This was due to the positioning of the participants. Forcing them to enter the room and seat themselves in a particular position would have proved problematic so a wide angle was used to rectify this. This, in turn, led to the low quality images produced.

The differences between a traditional CCTV image and those captured during this process are demonstrated by Figures 18 and 26.



(Figure 18: Participant 4 (Photo 5))



(Figure 26: Anon, 2011, CCTV Stills)

Firstly, the positioning of the camera in use throughout this process could be reviewed in order to achieve an adequate vantage point. When considering the difference between the two images depicted within Figures 18 and 26 it becomes evident that the captured stills within Figure 26 show angles that would make interpretation of the image harder to achieve. Despite the limitations of traditional CCTV some similarities can be seen. The far right still within Figure 26 demonstrates many of the characteristics of those captured during the process. It shows a clear close up of the target and would allow an onlooker to interpret the reactions shown. CCTV is predominantly a tool for

crime prevention and detection and is not intended to be used to capture the facial expressions of individuals. The remaining stills depicted within Figure 26 demonstrate this point. The camera's positioning is inadequate, the quality of the images is poor and the targets' attention is away from the camera. All these aspects had to be controlled during the process. If the camera and participants' positioning had not been controlled, the objectives would not have been achieved. This links back to Negroonte, (1995, p.223)

“Technology can be like a jalapeño pepper in a French sauce. The flavor of the computer can drown the subtler signals of the art.”

(Negroonte, 1995, p.223)

The computer, in this sense, is the camera. If the camera was poorly positioned or inadequate for the task, it would have overpowered the images and thus rendered them worthless to this research. The images within Figure 26 demonstrate how this could easily have happened. Whilst similarities within the captured stills of this process and those recorded by traditional CCTV can be seen, the set up of the installation in question did depart from surveillance norms in order to fully investigate the reaction of the participants, and despite the fact that the quality of the stills suffered they are still superior to those captured by traditional CCTV.

The captured images offer insight through body language and facial expressions into how people reacted to the presence of surveillance technology. This allows for ideas to develop regarding how people may truly feel about being watched or filmed without prior knowledge. However, this was a controlled environment that is not necessarily associated with CCTV. There is

no evidence to show that these reactions can be carried over to the general use of the technology nor that the same individuals would react in the same way to a similar situation in a different context. This installation captured emotional responses to the presence of a camera and compared these to the held opinions of surveillance and privacy of those individuals. It showed that pre-formed opinions and beliefs do not necessarily impact on emotional responses to a situation.

Chapter 6

6.1 Introduction

Chapter 6 brings together the stages of this investigation demonstrating the flow of thought and development of the practical installation. This is demonstrated through the review of aims and objectives and the research question that underpins this thesis. Firstly, the aim and objectives will be recapped and then demonstrations of how each of these was accomplished will be discussed through author commentary. Further to this, the Critique of Study will explore the 'post moment' in relation to 'the moment' (captured within the stills). This will culminate in an understanding of the relevance of 'the moment', in relation to how the participants reacted. Does the captured moment give a true representation of how the participant reacted? Other aspects that will be explored within this section will include the impact of the experience. For example, the very nature of the installation may have amplified the camera's presence, although as discussed within Chapters 3 and 4, this was the intention. The study was undeniably limited in its practical installation on several aspects; future work will summarize how these limitations could be improved upon and what further work could aid in positively developing the investigation as well as possible directions that could be taken. Finally, a summary will finalize the events that have culminated in what can be described as research findings and how these are relevant to the nature of this investigation.

6.2 Review of Aim and Objectives

The following section will restate the overall aim and objectives and reflect on any available evidence that shows that these have been wholly or partially achieved.

The Aim:

The aim of this study is to investigate the impact surveillance has on individuals. The use of recorded, still images will be the key focus and provide a subject for scrutiny in analysis of facial expressions evident at the moment each individual becomes aware that they are 'on camera'.

The research question:

Can we, through a surveillance piece, obtain a critical response to individual reactions to 'being viewed'?

This study clearly presents evidence to demonstrate that the experience of recognizing one's own image on screen when it has been captured unexpectedly has an effect on the subject. Results of the practical exercise and feedback from entry and exit questionnaires show this. Some of those taking part showed a neutral approach to surveillance pre-experience and their responses represented views that were maintained in the exit questionnaires,

even when the visual image presented a different perspective. In some cases, expressed views were reflected within the 'in the moment' image.

However, when asking about the impact of surveillance on individuals there is a bigger question to answer. A further, longer-term study would need to be undertaken to move towards a satisfactory outcome.

The following provides a brief commentary on how the objectives of this study have been explored in the content of the thesis.

1. Gain an understanding of surveillance, through reference to expert opinions and approaches, historical examples and modern day uses of the technique.

Chapter 2 explored the concept of surveillance in detail and the information gathered gives an insight into its historical development and therefore its acceptance by and impact on society. Various sources were consulted to define the term 'surveillance'. Fuch's (2012) exploration of neutral and negative approaches to surveillance are central to the interpretation of the results of the practical element of this study. Chapter 2 considers the debate between the two perspectives. The history of the development of surveillance was outlined, in particular discussing 'face to face' surveillance exemplified by Bentham's, (1995) Panopticism.

Section 2.3 explored existing forms of surveillance, growing technology and its impact on society's acceptance of the use of surveillance techniques. It

strongly focused on the use of CCTV both as a deterrent for criminal behaviour and as a mechanism for crime detection. It also touched upon tracking individuals to gather data through other forms of surveillance, for example, unique pupil numbers and the DNA database to set the use of CCTV within a wider context.

2. Conceptualize privacy, through reference to credible sources and relate examples to the use of surveillance.

Chapter 2, Section 2.4 focuses on the issue of privacy, its definitions and as a concept open to interpretation by the individual. Discussion takes place regarding Solove's, (2008) conceptualization of privacy. It raises pertinent issues in relation to the practical element of this study and understanding of participants' views on privacy. Definitions of 'privacy' are outlined, e.g. Wacks, (2010), Scaria, (2010). The idea of private moments within public spaces is discussed, as is Solove's, (2008) demonstration as to how different aspects of existence can move up and down the levels of privacy.

Links between privacy and surveillance were explored with competing debates discussed, one of which is O'Hara's and Shadbolt's, (2008) note that security as a value will be offered in response to the right to privacy issue. Accessibility, decisional and informational privacy were explained with exemplification as to how all three can be affected by surveillance. The idea of negative and neutral approaches is revisited although it was acknowledged that this theory may be considered over simplistic. The point was made that the continuing growth of

surveillance will either raise awareness of the privacy debate or result in its acceptance.

3. Gain knowledge about existing surveillance art through critical analysis of some selected examples.

Chapter 3 focused on surveillance and explored the use of surveillance technology, in particular CCTV, to produce artistic examples.

Sources consulted included de la Bédaryère et al, (2006) and reference was made to the definition of artistic importance, not merely as a displayed artifact, but also as a form of communication.

A range of different examples of surveillance were studied, a reference point being Brighenti, (2010). His recognition of the links between art and surveillance demonstrate that digital equipment is equally acceptable as a tool for production of an artistic composition as more conventionally accepted media, for example, water colours. oils or pastels. Wands, (2006), sets this within the context of our increasingly technological society. Digitally produced compositions considered included those that portray a specific message, for example, Hekke's, (2010) combination of birds and cameras. It was noted that these images appear to create a predatory impression on the viewer.

Some reference was made to sources consulted within Chapter 2. Theoretical discussion around some of these sources was applied to the idea of surveillance art. This included Fuchs', (2012), negative approach.

The chapter developed from a general debate about surveillance art to a more specific focus on the recording of personal images, captured digitally to create an artistic snapshot of 'the moment'. Sources considered and referenced included Brighenti, (2010), Norris and Armstrong, (1999), Gary Hill, (2003), Robbie Cooper, (2010) and Appleton, (2006).

Further influences on this study included Rush's, (2007) work relating to video art and Graham's, (1974) *Present Continuous Past(s)*, the latter linking the idea of digitally capturing an image. Although the key focus of this study is the emotional response of a human subject, other subjects were considered to broaden the debate about artistic elements.

Finally, the conclusion of Chapter 3 returned to Cooper's, (2010) 'Immersion' and Hill's 'Blind Spot', (2003) both being major influences on the practical element of the study. They led the process and development of the practical study towards the idea of capturing an image and gathering feedback on emotional responses to an interaction with the image.

4. Use the acquired knowledge and information to design, create and implement a practical investigation to explore responses to a surveillant presence.

Chapters 4 and 5 provided evidence of progress made towards meeting this objective. Chapter 4 addressed the need to outline the procedure followed to carry out the practical investigation. The development of the idea for the

practical element was described. Important references included Solove, (2008), Tavai (2001) and Scaria (2010).

Examples of surveillance art, explored in Chapter 3 were revisited to show how the idea for investigation developed. The work of Hill, 2003, ('Creepy Cameraman'), Cooper, 2010, ('Immersion') and Appleton, 2006 ('Face Time') were noted as major influences on the direction of the investigation. The idea of creating a practical installation within a designated space was explored, making reference to Nauman and Graham, (1968-1970 and 1974) and Cotton (2009),

Much of the chapter examined the work of Benton (1995) and his thoughts on the experience of 'the moment'. Chapter 4 presented information about the set-up and room layout for the practical investigation, noting Westin's (1968) concepts of privacy including the need for intimacy and solitude.

Links between surveillance and privacy, in particular the responses of individuals, their definitions of privacy and how they react to surveillance technology were explored with some reference made to the work of O'Hara and Shadbolt (2008) on the balance between security and privacy. Westin's (1969) concepts of intimacy and solitude influenced the design and application of the practical exercise.

Descriptions of the room layout and equipment used were included with explanation as to why certain choices were made. Critical analysis of the facial

expressions and body language of participants was carried out and sources of information on interpretation referenced. Woldheim's (1995) and Benton's (1995) works on interaction between viewer and image were significant in the development of the idea. Pre-entry and post-exit questionnaire outcomes demonstrated the views of each participant prior to and immediately following the experience of 'the moment' and provided the opportunity to examine the impact of the experience on the views of participants.

5. Successfully gather information from outcomes of an original practical investigation, making use of digital media, which exemplifies human reaction to direct observation and recording of their visual image.

Chapter 5 focused on results gathered from the practical investigation examining the relationship between participants' visual responses to the 'in the moment' recording of their image and their verbal responses to the entry and exit questionnaires. It compared the written responses of individual, independent observers to an analysis of facial expressions and body language of the participants, referencing sources of information on the interpretation of both of these. The management and process of the investigation was outlined.

Randomly selected images were analyzed in detail and reference sources, (Pease and Pease, 2006, Navarro and Karlins, 2008 and Rose, 2012) informed the process.

Reference was made to some other participants and their responses briefly commented upon. Comparisons were made between the author's analysis of the visual images and the feedback from ten independent responders.

Conclusions from results of the practical investigation:

A brief reflection on outcomes of the practical investigation is necessary before any conclusions can be reached. Each of the five main images and questionnaire responses will be revisited and summarized. All images were studied and analyzed with reference to Pease and Pease, (2006) and Navarro and Karlins, (2008). Comments related specifically to facial expression and body language.

The initial impression of Participant 14's response to being caught on camera was positive, reflecting the neutral response to surveillance as demonstrated through his 'on entry' and 'exit' questionnaires. However, further analysis revealed that his visual image showed more negative elements and raised the possibility that there was some conflict between his physical reaction and written responses. Feedback from independent responders confirmed this viewpoint in that the majority of response words were negative.

Participant 7 strongly demonstrated a negative response to the experience. The 'on entry' questionnaire presented a fairly positive viewpoint on surveillance as not infringing on privacy. The visual image seemed to convey that the participant was extremely uncomfortable when she saw her image on screen and this was confirmed through her responses to the exit questionnaire which

were totally negative. This viewpoint was reflected in the feedback from the independent responders.

With reference to Rose, (2012) the captured image of Participant 12 could be interpreted as showing 'polite disapproval'. However, there were no obvious signs of displeasure as with the previous participant. His reactions as shown in the image capturing 'the moment' closely link with his questionnaire responses, demonstrating a neutral approach. As with the other participants, he expressed the opinion that public space can be one of disclosure with the exclusion of personal information. Although there was a small majority of negative response words, this was less so than in the case of Participant 7.

Participant 13 showed strongly positive responses at the moment of switchover, including positive facial expression and open body language, for example, the open palm and wave to the camera. Clear links between his reaction as shown in the image and questionnaire responses demonstrate a neutral approach and the majority of response words are positive.

Participant 4 gave clear signs that he found the situation uncomfortable. His image shows a reaction that reflects his views on surveillance. His questionnaire responses demonstrate high levels of privacy values from a well-informed, knowledgeable perspective. His negative approach is reflected in the feedback from the independent responders. Two other participants were considered. Both confirmed that the neutral response, as demonstrated

through entry and exit questionnaire outcomes, was not reflected in the visual image of 'the moment'.

Reaching a valid conclusion from these results is challenging. Some of the images and questionnaire responses show a strong level of agreement, for example Participants 7 and 4 whose reactions were clearly negative. Equally, there is a clear link between the neutral approach of Participant 13 as shown in his questionnaire responses and his reaction to being on screen as shown through facial expression and body language. Similarly, Participant 12 confirms his predominantly neutral approach to surveillance from an informed perspective. The most difficult example to interpret is Participant 14. His questionnaire responses demonstrate a neutral approach but interpretations based on Pease and Pease, (2006) and Navarro and Karlins, (2008) indicate a negative perspective. The remaining two images that were briefly examined seem to contradict the neutral approach as demonstrated through questionnaire responses.

In summing up the evidence presented above, the following issues should be taken into consideration:

- The size and diversity of the sample
- The interpretation of the images as captured in 'the moment'.

Only five images were analyzed in detail. Most participants were from an academic background and represented a younger age group. A further investigation might usefully focus on a range of different groups, for example, retirees or parents of young children.

The interpretation of the images presents a more complex issue. The information one gleans from an image varies according to the perspectives of the viewer. This is supported by views expressed by Wollheim, (1995) who states that the viewer interacts with the image when looking at it. They bring their own experiences to the viewing which impact on their perceptions and responses. This is explored in detail in Chapter 4. From the evidence gathered one can identify some links between the immediate responses of the participants, as demonstrated through their recorded visual images of 'the moment'.

The Hypothesis:

The hypothesis is that those expressing negative views regarding the impact of surveillance on personal privacy will demonstrate a negative response to their image being captured on screen as part of the process of the practical activity. Those who express the view that surveillance is not threatening but a necessary part of contemporary society, should, in theory, demonstrate a more positive response to viewing their own image on screen during the practical activity.

The second element of the hypothesis is that those who participate as observers will be able to recognize and note these responses. The vocabulary they use to describe the images shown will reflect the negative or more positive responses of the participants. It should be noted that several factors need to be taken into account. These include:

- The size and composition of the sample, both for those being filmed and for the observers.

- The length of time of recording of the image and whether this is sufficient for the nature of the activity to register with the participants so that their reaction is as they would expect.

Finally, it is hypothesized that exploration of 'the moment' may provide an interesting mechanism to explore the subconscious reaction of participants to privacy, that is unaffected by participants' normative stances in relation to the concept itself. This could be evidenced through difference in reaction over time to the presence of surveillance, and in any difference between their responses made on paper and their physical reactions as experienced in the installation piece.

There is some evidence that participants expressing negative views regarding surveillance demonstrated a negative reaction to the experience of the 'in the moment' recording of their image, the most extreme and obvious examples being those of Participants 4 and 7. Their reactions were recognized as such by the independent responders. Neutral approaches were also demonstrated consistently by Participants 12 and 13. The most questionable outcome is for Participant 14 where one's initial analysis of the visual image and questionnaire answers would seem to indicate consistency between them. However, interpretation of facial expression and body language, based on the work of Pease and Pease, (2006) and Navarro and Karlins, (2008) indicates expressions of negativity. The question is, does one take the visual image at face value or read more deeply into the expressions shown at 'the moment'?

Based on the evidence collected from this small sample, one can be reasonably satisfied that the responses of participants do reflect their views on surveillance. The second part of the hypothesis is more debatable but nonetheless worthy of investigation, study and reflection. It can be argued that any reaction to a sudden and unexpected experience is going to be unpredictable. There is the element of surprise, perhaps even shock that will have an impact on what we observe.

6.3 Critique of Study

When considering 'the moment', its relation to the period preceding the moment was also explored. However, for the majority of the installation the camera captured ten seconds of footage post-moment. This footage will now be analyzed. The post-moment response may hold more insight into the true reaction of the participant. 'The moment' demonstrates the immediate reaction whereas the post-moment gives insight into the continued reaction. Is 'the moment' a true reflection as to how the participant is reacting to the presence of a surveillance technique or does the post- moment demonstrate this? Again the post-moment could simply be a continuation of the reaction demonstrated at the point of switchover.

Participant 14's reaction of a tightlipped smile, as discussed within Chapter 5, was slightly delayed and his bodily position and facial expression continue to remain the same and only begin to change once the investigator re-enters the room. For this participant the moment of realization captured within the still

represents his entire reaction to the presence of the camera. There are no further insights to be gained from the post-moment.

Participant 7 demonstrated feelings of distrust suspicion and appeared to be critical of the situation, as discussed within Chapter 5. She again took some time to react to the switchover but continued to change facial expression after the moment of realization. She appears to go through a range of facial expressions including a tight-lipped smile, raising of her brow and looking down and around the room. Making reference to Pease and Pease (2006), Navarro and Karlins, (2008), and Rose, (2012), it was established that these reactions further confirm interpretation of the still for this participant within Chapter 5. The post-moment in this case further confirmed the disapproval of the camera's presence and demonstrated signs of discomfort on the participant's behalf. The post-moment aligned with the moment of realization, does demonstrate that for this participant there was a decrease of hostile feelings over a short period of time. The still image depicting the moment appears to show hostility, but this seemed to give way to polite disapproval and furthermore to friendly shock once the investigator reentered the room. In this case it is believed that the true feelings of this participant were demonstrated at the moment of realization and that time and thought over this brief period quelled an emotional response.

Participant 12's post-moment demonstrated another example of the continuation of the reaction captured within the still. He kept his hands and body in the same position and continued to look straight at the screen depicting his image; the tight-lipped smile remained on his face. For this participant the

moment demonstrated the same as the post-moment. No further insight into the participant's reactions can be gained through interpretation of the post-moment. On examination of the post-moment it appears that the investigator re-entered the space too early during this participant's experience; however the participant did not move until this occurred.

Participant 13's post-moment is fleeting. The 10 seconds were cut short due to a delayed reaction on the participant's behalf to his image and a premature interruption by the investigator. However, his jovial and open attitude towards the situation seemed to continue during this brief period. He calmly looks down at papers on the desk and a wide smile remains on his face. However, there are signs of discomfort. After waving at the camera he returns his hands to a clasped position in front of his face but does not lean his chin back on them. Pease and Pease, (2006, pp.131 – 132) explain that this indicates "*a negative or anxious attitude*" which contradicts the still image of the moment. Pease and Pease, (2006, p. 132) explain that this positioning of hands can make an individual difficult to deal with, and advise that in order to diffuse the situation you offer them something to do with their hands. This occurred within the space and the investigator asked the participant to fill out consent forms. This post-moment seems to indicate, that although this individual was open to the use and presence of the camera, there was still some underlying discomfort. In this case the moment only served to show some of the reaction and the post-moment offered further insight into how this participant truly felt.

Participant 4's post-moment shows the movement of his head to look towards the door and the return of his head to behind his hands. The time following the moment of realization confirms the direction of the participant's gaze. However, the question raised by this individual is, are his clenched hands in front of his mouth relevant? This participant adopts this position to watch the DVD and returns to it after the moment of realization. One could argue that by choosing to return to the position he is demonstrating a level of discomfort or he could simply be returning to the position he has adopted during this procedure. This idea that analyzing the post-moment for this participant would offer greater insight into their reaction is not necessarily correct. The mere fact that they return to the same position only confirms that the still image showing the moment of the reaction offers a good moment in time for purposes of analysis.

In considering the captured moment against the post-moment one must also consider the environment in which this process took place. The space was controlled and staged, the presence of the camera was amplified due to the sudden switch showing the participant's image. All this serves in confirming that any findings may well be tainted. This is confirmed by Participant 15 who, when asked about the camera's presence replied that "*Under these circumstances, No, as I was expecting the unexpected!*" The very nature of the installation seems to have prepared this participant for the possibility of an unexpected happening within the space. However, this is not the only influence the space could have had on the reactions of the participants. The very private set up of the space may have emphasized the reaction due to the nature of the interaction and feeling of betrayal; although this was the intention of the

installation it could be argued that manipulation in this way taints some of the findings.

6.4 Future Work

Section 6.3 raised areas of this study that could be explored further. The nature of the set-up of the installation could have affected privacy attitudes of the participants. Although this was the intention during this investigation the exploration of how surveillance impacts on individuals within everyday life could be explored further. This was considered during the early stages of thought development during this thesis, but would require extensive preparation and permissions. It was envisaged that an investigator could acquire permission to capture images of members of the public through the use of established CCTV systems within a city or a private building and then present these images to those captured within them and gauge reactions. This may offer a less staged environment and thus a true reaction to the presence of surveillance.

The installation chosen for this investigation offered a staged environment in which the moment of realization was deconstructed with the aim of understanding the feelings the participant had to being observed by a surveilling presence. However, Section 6.3 touched upon the post-moment and how participants' reactions in some instances continued into the time after realization and on some occasions diffused or appeared to offer more insight into the participants' feelings over this brief time. This investigation did not offer enough

with regard to the post-moment with interruptions from the investigator due to time constraints. Further to the set up relating to this thesis the process could be repeated to investigate the reactions of the participants over a prolonged period rather than just the moment of realization.

6.5 Summary

This thesis aimed to investigate the impact an example of surveillance had on the individual being observed. To achieve an insight into this a staged environment was constructed which aided in offering examples of reactions to the realization of the presence of an observing technology. The moment of realization was captured within a still frame and analyzed using interpretation of facial expressions and body language, where appropriate. The moment captured did offer insight into true feelings of the observed individual. This was confirmed by comparison of those reactions to questionnaires completed by those participating. Although there are notable consequences that offer conflicting information, it is believed that the installation forming part of this investigation demonstrates a point that could be expanded on further as discussed in Section 6.4. The footage captured proved to be insightful not only in relation to the presence of the camera but also in relation to the body positions adopted pre and post-moment allowing for the author to determine which reaction was to the camera's presence.

The relevancy of the moment is in debate as one could argue that the reactions could have been examined for the time succeeding the switchover. However,

the still representing the moment the participant realized CCTV was observing them offers a raw response to that moment i.e. the true reaction that has not had time to be influenced by taught behaviour or other considered responses that the participant may engage in. The nature of that moment along with the knowledge of what has created the responses within the still offers an insight into how surveillance affected these participants. One can understand that interpretation of these images is subjective but armed with the knowledge of what is occurring within the still, the nature of the reaction can be gauged and understood. Do people react when they become aware that they are being observed? One could only begin to respond to this question through analysis of results from a larger sample but this investigation can demonstrate, with its limited sample that all participants reacted to the presence of the camera and thus therefore, its presence did have an affect on those participating. It is worth noting that the affect does not necessarily have to be one of shock or anger, but also amusement or happiness. The camera's presence was not overlooked by any of the participants who all showed some form of reaction. In relation to the research question, 'Can we, through a surveillance piece, obtain a critical response to individual reactions to 'being viewed'?' one can respond in the following way. If one takes into account the limitations of this investigation, then the answer is positive. The observing technology had an effect on all participants and this effect can be critically observed as demonstrated within the captured stills representing the moment of realization (and post moment realization) that they are being watched by CCTV.

References

- Albrechtslund, A., and Dubbeld, L. (2005) 'The Plays and Arts of Surveillance: Studying Surveillance as Entertainment.' *Surveillance & Society*, 3(2), pp.216–221, Surveillance and Society [Online] Available at: <http://www.surveillance-and-society.org/journalv3i2.html> (Accessed: 9 December 2012)
- Anon, (n.d.) in Laidler, K. (2008) *Surveillance Unlimited: how we've become the mostwatched people on earth*. Cambridge: Icon Books. p. 1.
- Anon, (2012) in ScoperMedia (2012) *Surveillance Camera Man 2* Available at: http://www.youtube.com/watch?feature=player_embedded&v=7bT1ZfRtrJc (Accessed 3 December 2012)
- Auping, M. (2005) 'Sound Thinking' *Artforum*, 1 January, pp.158-161, Sperone Westwater [Online] Available at: <http://www.speronewestwater.com/cgi-bin/iowa/articles/record.html?record=320> (Accessed: 10 December 2012)
- Bentham, J. (1787) 'Panopticon; The Inspection House containing the Idea of a New Principle of Construction'. Available at: <http://cartome.org/panopticon2.htm> (Accessed 1 October 2012).
- Benton, M., G. (1995) 'The Self-Conscious Spectator' *British Journal of Aesthetics*, 35(4, October), pp. 361- 373. *Oxford Journals* [Online] Available at: <http://bjaesthetics.oxfordjournals.org/content/35/4/361.full.pdf+html?sid=8933e166-262a-434a-956e-435eb2444ac3> (Accesses 2 March 2013)
- Bishop, T. (2012) 'Creepy Cameraman' pushes limits of public surveillance – a glimpse of the future?' *GeekWire*, 1 November [Online]. Available at: <http://www.geekwire.com/2012/seattles-creepy-cameraman-pushes-limits-public-surveillance/> (Accessed 16 February 2013)
- Blind Spot (2003) Directed by Garry Hill [DVD] 'in' *Point of View: An Anthology of the Moving Image* [DVD Anthology] New York: Brick Productions.
- Brightenti, A., M. (2010) 'Artveillance: At the crossroads of art and surveillance' *Surveillance & Society*, 7(2), pp. 175-186, *Surveillance and Society* [Online]. Available at: <http://www.surveillance-and-society.org/ojs/index.php/journal/article/viewArticle/artveillance> (Accessed 10 October 2012).
- Brin, D. (1998) *The Transparent Society*. New York: Basic Books

- Brokenshire, J. (2009) in Whitehead, T. (2009) 'More than one in 10 people on DNA database for first time' *The Telegraph*, 27 October [Online] Available at: <http://www.telegraph.co.uk/news/uknews/law-and-order/6448452/More-than-one-in-10-people-on-DNA-database-for-first-time.html#> (Accessed: 20 October 2012).
- Caught on Camera (2012) *CCTV: You are being watched*, Series 1, Episode 1, Crime & investigation network, 08 December.
- Chief Inspector Bennett, S 'in' 'Leeds' (2012) *CCTV Cities*, Series 1, Episode 1. Crime & investigation network, 01 December.
- Clark, K. (1960) *Looking at Pictures*. London: John Murray in Benton, M., G. (1995) 'The Self-Conscious Spectator' *British Journal of Aesthetics*, 35(4, October), pp. 361- 373. *Oxford Journals* [Online] Available at: <http://bjaesthetics.oxfordjournals.org/content/35/4/361.full.pdf+html?sid=8933e166-262a-434a-956e-435eb2444ac3> (Accesses 2 March 2013)
- Clark, R. (2009) *The Road to Big Brother: One Man's Struggle Against the Surveillance Society*. London: Encounter Books.
- Cooper, R. (2010) *Robbie Cooper*, Available at: <http://www.robriecooper.org> (Accessed 12 November 2012)
- Cotton, C. (2009) *the photograph as contemporary art*, New edn, London: Thames & Hudson Ltd
- Council of Europe (1994) *The European Convention on Human as amended by Protocols Nos. 11 and 14.*, Available at: http://www.echr.coe.int/NR/rdonlyres/D5CC24A7-DC13-4318-B457-5C9014916D7A/0/CONVENTION_ENG_WEB.pdf (Accessed 20 September 2012).
- Crowdy, T. (2006) *The Enemy Within: A History of Espionage*. Oxford: Osprey Publishing.
- Dandeker, C., (2007) 'Surveillance: basic concepts and dimension'. In Hier, S. (e.d.) and Greenberg, J. (e.d.) *The Surveillance Studies Reader*. Maidenhead: Open University Press. pp. 39 – 51.
- DCC Gerrard 'in' 'Smart Cameras' (2012) *CCTV: You are being watched*, Series 1, Episode 2. Crime & investigation network, 15 December.
- Dickie, G. (1969) 'Defining Art' *American Philosophical Quarterly*, 6(3, July) pp. 253 – 256, *Jstor* [Online] Available at: <http://www.jstor.org/stable/10.2307/20009315> (Accessed: 10 December 2012)

- Dinev, T., Bellotto, M., Hart, P., Colautti, C., Russo, V. and Serra, L. (2005) 'Internet Users' Privacy Concerns and Attitudes towards Government Surveillance – An Exploratory Study of Cross- Cultural Differences between Italy and the United States' *18th Bled eConference: eIntegration in Action*. Bled, Slovenia, June 6 - 8, 2005. Available at: [https://domino.fov.unimib.si/proceedings.nsf/Proceedings/055BC8FCD5E7A733C1257014004B80E5/\\$File/41Dinev.pdf](https://domino.fov.unimib.si/proceedings.nsf/Proceedings/055BC8FCD5E7A733C1257014004B80E5/$File/41Dinev.pdf) (Accessed 22 January 2013)
- Finn, J. (2012) 'Surveillance Studies and Visual Art: An Examination of Jill Magid's Evidence Locker' *Surveillance & Society*. 10(2). pp. 134-149. *Surveillance & Society* [Online] Available at: http://library.queensu.ca/ojs/index.php/surveillance-and-society/article/view/visual_art (Accessed 10 January 2013)
- Foster, K, R. and Jaeger, J. (2007) 'RFID Inside: The Murky Ethics of Implanted Chips' *University of Pennsylvania ScholarlyCommons* (March 1) pp. 24 – 29 *IEEE Xplore Digital Library* [Online] Available at: http://ieeexplore.ieee.org/xpl/login.jsp?tp=&arnumber=4119215&url=http%3A%2F%2Fieeexplore.ieee.org%2Fxppls%2Fabs_all.jsp%3Farnumber%3D4119215 (Accessed 2 October 2012).
- Foucault, M. (1991) *Discipline and Punish: The birth of the prison. Panopticism*. London: Penguin Books Ltd. pp. 195 – 228.
- Fowler, H., W. (ed) and Fowler, F., G.(ed) (1964) *The Concise Oxford Dictionary of Current English*. 5th edn. Oxford: Oxford University Press.
- Franklin, B. (n.d.) in Laidler, K. (2008) *Surveillance Unlimited: how we've become the most watched people on earth*. Cambridge: Icon Books. P. -2
- Fuchs, C. (2012) 'Web 2.0 surveillance and art', Available at: http://fuchs.uti.at/wp-content/uploads/Surveillance_NetWorks.pdf in Burroughn, X. (e.d.) (2012) *Networks: case studies in web art and design*. New York: Routledge, pp.121-127.
- Fyfe, N, R., and Bannister, J. (1996) 'City Watching: Closed Circuit Television Surveillance in public Spaces', 28,1, pp. 37-46 'in' Norris, C., and Armstrong, G. (1999) *The Maximum Surveillance Society: The Rise of CCTV*. Oxford: Berg.
- Giddens, A. (1985) in Fuchs, C. (2012) 'Web 2.0 surveillance and art', Available at: http://fuchs.uti.at/wp-content/uploads/Surveillance_NetWorks.pdf in Burroughn, X. (e.d.) (2012) *Networks: case studies in web art and design*. New York: Routledge, pp.121-127

- Gill, M 'in' 'Caught on Camera' (2012) *CCTV: You are being watched*, Series 1, Episode 1. Crime & investigation network, 08 December.
- Gill, M., and Spriggs, A. (2005) *Home Office Research Study 292: Assessing the impact of CCTV* [Online] Available at: <http://www.techfak.uni-bielefeldde/~iluetkeb/2006/surveillance/reviews/sfrey.pdf> (Accessed: 12 October 2012).
- Gill, M. (e.d.) (2003) *CCTV*. Leicester: Prepetuity Press Ltd.
- Hekke, T., V, (2010) *Thomas Voor 'T Hekke*, Available at: <http://www.thomasvoorthekke>(Accessed: 13 November 2012)
- Home Office. (2012) *Identity Cards: Cancellation of Identity Cards*. Available at: <http://www.homeoffice.gov.uk/agencies-public-bodies/ips/about-us/suppliers/identity-cards/> (Accessed: 19 October 2012).
- Inness, J, C. (1992) *Privacy, Intamacy, and Isolation*. Oxford: Oxford university press.
- Inspector Jessop, M. 'in' 'Leeds' (2012) *CCTV Cities*, Series1, Episode 1. Crime & investigation network, 01 December.
- Jasonburges.com. (2013) Available at: <http://www.jasonbruges.com> (Accessed: 7 January 2012)
- Keizer, G. (2012) *Privacy*. New York: Picador.
- Laidler, K. (2008) *Surveillance Unlimited: how we've become the most watched people on earth*. Cambridge: Icon Books.
- 'Leeds' (2012) *CCTV Cities*, Series1, Episode 1. Crime & investigation network, 01 December.
- Leith, S. (2008) 'The Immersion project' *The Telegraph*, 22 November [Online] Available at: <http://www.telegraph.co.uk/culture/art/3563534/The-Immersion-project.html> (Accessed 7 October 2012)
- Lessig, L. (1999) *Code and Other Laws of Cyberspace*. New York: Basic Books.
- Lewis, P. (2011) 'You're being watched: there's one CCTV camera for every 32 people in UK' *theguardian*, 2 March [Online]. Available at: <http://www.theguardian.com/uk/2011/mar/02/cctv-cameras-watching-surveillance> (Accessed: 9 December 2012)
- Lyon, D. (2007) 'Everyday surveillance: personal data and social classifications' in Hier, S. (e.d.) and Greenberg, J. (e.d.) *The Surveillance Studies Reader*. Maidenhead: Open University Press. pp.136 – 146.

- Lyon, D. (2007) 'Resisting surveillance' in Hier, S. (e.d.) and Greenberg, J. (e.d.) *The Surveillance Studies Reader*. Maidenhead: Open University Press, pp. 368- 377.
- Lyon, D. (2001) *Surveillance Society*. Buckingham: Open University Press.
- Lyon, D. (2012) *Surveillance Studies An Overview*. Malden: Polity Press.
- Mackay, D. (2003) 'Multiple Targets: The Reason to Support Town-centre CCTV Systems' in Gill, M. (e.d.) (2003) *CCTV*. Leicester: Prepetuity Press Ltd. pp.23-35.
- Macintyre, D. 'in' 'Leeds' (2012) *CCTV Cities*, Series1, Episode 1. Crime & investigation network, 01 December.
- Marcuse, H. (1969) *Reason and Revolution*. London: Routledge & Kegan Paul Ltd.
- Media Art Net, (2012) *Bruce Nauman Video Surveillance Piece: Public Room, Private Room*, Available at: <http://www.medienkunstnetz.de/works/video-surveillance-piece/video/1/> (Accessed 10 December 2012)
- McCahill, M. (2012) *The Surveillance Web: The rise of visual surveillance in an English city*. London: Routledge.
- McGrath, J. and Sweeny, R. (2010) 'Surveillance, Performance and New Media Art' *Surveillance & Society*, 7(2) *Surveillance and Society* [Online]. Available at:<http://www.surveillance-and-society.org/ojs/index.php/journal/issue/view/Performance/showToc> (Accessed 10 October 2012).
- National Media Museum (2010) *Robbie Cooper Immersion*, Available at: <http://www.nationalmediamuseum.org.uk/nmem/exhibitions/robbiecooper/immersion.asp> (Accessed 11 October 2012)
- Navarro, J., and Karlins, M. (2008) *What Every Body is Saying*. New York: HarperCollins Publishers.
- Negroponte, N. (1995) *being digital*, New York: Vintage Books
- Neyland, D. (2006) *Privacy, Surveillance and Public Trust*. Houndmills: Palgrave Macmillan.
- Norris, C. and Armstrong, G. (2010) 'CCTV and the social structuring of surveillance' 'in' Painter, K. (ed.) and Tilley, N. (ed.) *Surveillance of Public Space: CCTV, Street Lighting and Crime Prevention, Crime and Prevention Studies*, Vol 10. London: Lynne Rienner Publishers Inc., pp. 157-178.

- Norris, C., and Armstrong, G. (1999) *The Maximum Surveillance Society: The Rise of CCTV*. Oxford: Berg.
- Ogles, J. (2005) 'GPS Monopoly: Collect Over \$200' *Wired*, 7 July [Online] Available at: <http://www.wired.com/culture/lifestyle/news/2005/07/68023> (Accessed 14 November 2012)
- O'Hara, K., and Shadbolt, N. (2008) *The spy in the coffee machine: The end of privacy as we know it*. Oxford: Oneworld Publications.
- Orwell, G. (1992) *Nineteen Eighty-Four*. Toronto: Everyman's Library/
- Oxford Dictionaries, (2012) *Surveillance*, Available at: <http://oxforddictionaries.com/definition/english/surveillance> (Accessed 22 September 2012).
- Paul, C. (2008) *Digital Art*, New edn, London: Thames & Hudson Ltd
- Paul, C. (2009) 'Expanding Cinema: The Moving Image in Digital Art' in Comer, S. *Film and Video Art*. London: Tate Publishing, pp. 135 – 143
- PC Rollinson, P 'in' 'Leeds' (2012) *CCTV Cities*, Series1, Episode 1. Crime & investigation network, 01 December.
- PCSO Tolley, A 'in' 'Leeds' (2012) *CCTV Cities*, Series1, Episode 1. Crime & investigation network, 01 December.
- Pease, A., and Pease, B. (2006) *The Definitive Book of Body Language*. Reissue. London: Orion.
- Quinn, B. (2012) 'CCTV cameras being used in school changing rooms and toilets' *The Guardian*, 11 September [Online] Available at: <http://www.guardian.co.uk/world/2012/sep/11/cctv-cameras-school-changing-rooms> (Accessed: 20 October 2012).
- Rose, L. (2012) *Secrets of Body Language*, Kindle Store Amazon.co.uk [Online] Available at: http://www.amazon.co.uk/Secrets-Body-Language-Learn-ebook/dp/B0085P5QMY/ref=sr_1_2?ie=UTF8&qid=1372086165&sr=8-2&keywords=secrets+of+body+language+kindle (Accessed 10 May 2013).
- Rush, M. (2005) *New Media in Art*, New edn, London: Thames & Hudson Ltd
- Rush, M. (2007) *video art*, Revised edn, London: Thames & Hudson Ltd

- Sampson, R, J. and Raundenbush, S, W. (1999) 'Systematic Social Observation of Public Spaces: A New Look at Disorder in Urban Neighborhoods' *American Journal of Sociology*. 105 (3, November) pp. 603 – 651. *Jstor* [Online] Available at: <http://www.jstor.org/Discover/10.1086/210356?uid=3738032&uid=2&uid=4&sid=21101411744117> (Accessed: 22 October 2012).
- Scaria, A., G. (2010) 'A scholarly attempt to identify privacy' *Journal of Intellectual Property Law & Practice*, 5(1) pp. 65 – 66, *Oxford Journals* [Online] Available at: <http://jiplp.oxfordjournals.org/content/5/1/65.full?sid=3910fe0d-da86-4b25-84ab-b07c50526691> (Accessed 15 December 2012).
- Solove, D, J. (2008) *Understanding Privacy*. Cambridge: Harvard University Press.
- Tavani, H, T. (2011) *Ethics and Technology: Controversies, Questions, and Strategies for Ethical Computing*. 3rd edn. Hoboken: John Wiley & Sons Inc.
- The Department for Education, (2012) *UPN policy and practice guidance*. Available at: <http://www.education.gov.uk/researchandstatistics/datatdatam/upn/a0064607/upn-policy-and-practice-guidance> (Accessed: 19 October 2012).
- The Oxford Reference Dictionary, (1990), *Surveillance*, Flexicover edition reprint, New York: Oxford University Press, pp.830.
- Thomas, R. (2004) in Clark, R. (2009) *The Road to Big Brother: One Man's Struggle Against the Surveillance Society*. London: Encounter Books. p.6
- Wacks, R. (2010) *Privacy: A very short introduction*, Oxford: Oxford University Press.
- Wands, B. (2006) *Art of the Digital Age*, 1st paperback edn, London: Thames & Hudson Ltd
- Warren, S., and Brandeis, L. (1890) 'The right to privacy' *Harvard Law Review*, 4, pp.193-220 in Bennett, C. and Raab, C. (2007) 'The privacy paradigm' In Hier, S. (e.d.) and Greenberg, J. (e.d.) *The Surveillance Studies Reader*. Maidenhead: Open University Press. pp. 337 – 353.
- Welsh, B, C., and Farrington, D, P. (2003) *Effects of Closed-Circuit Television on Crime*. [Online] Available at: <http://www.jstor.org/action/doBasicSearch?Query=Effects+of+ClosedCircuit+Television+on+Crime&fromHomePage=true&acc=on&wc=on&fc=off> (Accessed: 13 October 2012).
- Westin, A, F. (1968) *Privacy and Freedom*. New York: Atheneum 'in' Brin, D. (1998) *The Transparent Society*. New York: Basic Books. p. 78.

- Whitehead, T. (2009) 'DNA of innocent still to be retained for six years' *The Telegraph*, 10 November [Online] Available at: <http://www.telegraph.co.uk/news/uknews/law-and-order/6538799/DNA-of-innocent-still-to-be-retained-for-six-years.html> (Accessed: 20 October 2012).
- Whitehead, T. (2009) 'More than one in 10 people on DNA database for first time' *The Telegraph*, 27 October [Online] Available at: <http://www.telegraph.co.uk/news/uknews/law-and-order/6448452/More-than-one-in-10-people-on-DNA-database-for-first-time.html#> (Accessed: 20 October 2012).
- Williams, C, A. (2003) 'Police Surveillance and the Emergence of CCTV in the 1960s' In Gill, M. (e.d.) (2003) *CCTV*. Leicester: Prepetuity Press Ltd. pp. 9-22.
- Wollheim, R. (1987) *Painting as an art*. London: Thames and Hudson in Benton, M., G. (1995) 'The Self-Conscious Spectator' *British Journal of Aesthetics*, 35(4, October), pp. 361- 373. *Oxford Journals* [Online] Available at: <http://bjaesthetics.oxfordjournals.org/content/35/4/361.full.pdf+html?sid=8933e166-262a-434a-956e-435eb2444ac3> (Accesses 2 March 2013)
- Wright, R. (2009) 'In Iran, One Woman's Death Man Have Many Consequences' *Time Magazine*, 21 June [Online] Available at: <http://www.time.com/time/world/article/0,8599,1906049,00.html> (Accessed 11 January 2013)
- Zotes, M. (2011) *Unstable*. 'CCTV/Creative Control' Available at: <http://www.unstablespace.com/spatialpractice/cctvcreative-control/> (Accessed 13 November 2012)

Appendix A: All Captured Stills



Participant 3



Participant 4



Participant 5



Participant 6



Participant 7



Participant 8



Participant 9



Participant 10



Participant 11



Participant 12



Participant 13



Participant 14



Participant 15



Participant 16



Appendix B: Entrance Questionnaire Responses

Name: Participant 1

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

telephone bugging

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

national security depends on surveillance

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

- | | | | |
|-------------------------|--------------------------|----------------------|-------------------------------------|
| Images of an individual | <input type="checkbox"/> | Personal information | <input type="checkbox"/> |
| Actions | <input type="checkbox"/> | Conversation | <input checked="" type="checkbox"/> |

Within a private space (mark all that apply)

- | | | | |
|-------------------------|-------------------------------------|----------------------|-------------------------------------|
| Images of an individual | <input checked="" type="checkbox"/> | Personal information | <input checked="" type="checkbox"/> |
| Actions | <input checked="" type="checkbox"/> | Conversation | <input checked="" type="checkbox"/> |

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

- YES NO

Any further comments?

even if I did,there would be nothing I could do about it

Name: Participant 2

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

- | | | | |
|-------------------------|--------------------------|----------------------|-------------------------------------|
| Images of an individual | <input type="checkbox"/> | Personal information | <input checked="" type="checkbox"/> |
| Actions | <input type="checkbox"/> | Conversation | <input checked="" type="checkbox"/> |

Within a private space (mark all that apply)

- | | | | |
|-------------------------|-------------------------------------|----------------------|-------------------------------------|
| Images of an individual | <input checked="" type="checkbox"/> | Personal information | <input checked="" type="checkbox"/> |
| Actions | <input checked="" type="checkbox"/> | Conversation | <input checked="" type="checkbox"/> |

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

- YES NO

Any further comments?

Name: Participant 3

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

YES NO

Any further comments?

Name: Participant 4

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

anything can be evidence, the question is whether surveillance should be allowed

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

YES NO

Any further comments?

Name: Participant 5

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

With the internet being such a part of our everyday lives, surveillance has seemingly increased. Due to the increasing number of online services we generally use.

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

n/a

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

YES NO

Any further comments?

n/a

Name: Participant 6

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

- | | | | |
|-------------------------|-------------------------------------|----------------------|-------------------------------------|
| Images of an individual | <input checked="" type="checkbox"/> | Personal information | <input checked="" type="checkbox"/> |
| Actions | <input type="checkbox"/> | Conversation | <input type="checkbox"/> |

Within a private space (mark all that apply)

- | | | | |
|-------------------------|-------------------------------------|----------------------|-------------------------------------|
| Images of an individual | <input checked="" type="checkbox"/> | Personal information | <input checked="" type="checkbox"/> |
| Actions | <input checked="" type="checkbox"/> | Conversation | <input checked="" type="checkbox"/> |

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

- YES NO

Any further comments?

Name: Participant 7

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

- | | | | |
|-------------------------|-------------------------------------|----------------------|-------------------------------------|
| Images of an individual | <input checked="" type="checkbox"/> | Personal information | <input checked="" type="checkbox"/> |
| Actions | <input type="checkbox"/> | Conversation | <input type="checkbox"/> |

Within a private space (mark all that apply)

- | | | | |
|-------------------------|-------------------------------------|----------------------|--------------------------|
| Images of an individual | <input checked="" type="checkbox"/> | Personal information | <input type="checkbox"/> |
| Actions | <input type="checkbox"/> | Conversation | <input type="checkbox"/> |

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

- YES NO

Any further comments?

Name: Participant 8

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

YES NO

Any further comments?

Name: Participant 9

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

- | | | | |
|-------------------------|--------------------------|----------------------|-------------------------------------|
| Images of an individual | <input type="checkbox"/> | Personal information | <input type="checkbox"/> |
| Actions | <input type="checkbox"/> | Conversation | <input checked="" type="checkbox"/> |

Within a private space (mark all that apply)

- | | | | |
|-------------------------|-------------------------------------|----------------------|-------------------------------------|
| Images of an individual | <input checked="" type="checkbox"/> | Personal information | <input checked="" type="checkbox"/> |
| Actions | <input type="checkbox"/> | Conversation | <input type="checkbox"/> |

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

- YES NO

Any further comments?

Name: Participant 10

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

YES NO

Any further comments?

Name: Participant 11

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

YES NO

Any further comments?

Name: Participant 12

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?

(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Name: Participant 13

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

- | | | | |
|-------------------------|-------------------------------------|----------------------|-------------------------------------|
| Images of an individual | <input checked="" type="checkbox"/> | Personal information | <input checked="" type="checkbox"/> |
| Actions | <input type="checkbox"/> | Conversation | <input type="checkbox"/> |

Within a private space (mark all that apply)

- | | | | |
|-------------------------|-------------------------------------|----------------------|--------------------------|
| Images of an individual | <input type="checkbox"/> | Personal information | <input type="checkbox"/> |
| Actions | <input checked="" type="checkbox"/> | Conversation | <input type="checkbox"/> |

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

- YES NO

Any further comments?

Name: Participant 14

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

all potentially could be used, but aren't necessarily

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

- | | | | |
|-------------------------|--------------------------|----------------------|-------------------------------------|
| Images of an individual | <input type="checkbox"/> | Personal information | <input checked="" type="checkbox"/> |
| Actions | <input type="checkbox"/> | Conversation | <input type="checkbox"/> |

Within a private space (mark all that apply)

- | | | | |
|-------------------------|--------------------------|----------------------|-------------------------------------|
| Images of an individual | <input type="checkbox"/> | Personal information | <input checked="" type="checkbox"/> |
| Actions | <input type="checkbox"/> | Conversation | <input checked="" type="checkbox"/> |

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

- YES NO

Any further comments?

As far as today goes, I feel surveillance is just used as a method of following those who need to be followed. Anyone who suggests otherwise is just conspiring

Name: Participant 15

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

YES NO

Any further comments?

Name: Participant 16

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following do you consider is or could be used as surveillance?
(mark all that apply)

CCTV DNA Database

Espionage Loyalty Cards

RFID Tagging GPS

Data Profiling/Mining Police Helicopter

Social network analysis

Any further comments?

Question 3

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 4

Which of these do you define as private?

Within a public space (mark all that apply)

- | | | | |
|-------------------------|--------------------------|----------------------|-------------------------------------|
| Images of an individual | <input type="checkbox"/> | Personal information | <input checked="" type="checkbox"/> |
| Actions | <input type="checkbox"/> | Conversation | <input checked="" type="checkbox"/> |

Within a private space (mark all that apply)

- | | | | |
|-------------------------|-------------------------------------|----------------------|-------------------------------------|
| Images of an individual | <input checked="" type="checkbox"/> | Personal information | <input checked="" type="checkbox"/> |
| Actions | <input checked="" type="checkbox"/> | Conversation | <input checked="" type="checkbox"/> |

Question 5

Do you feel the use of modern surveillance such as CCTV, directly infringes your right to privacy?

(mark one)

- YES NO

Any further comments?

Appendix C: Exit Questionnaire Responses

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 1

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

use of cameras can also be used to monitor the behaviour of the 'good guys' as well as suspects

Question 5

Do you feel the camera positioned within the room contributed to invasion of your right to privacy?

YES NO

Any further comments?

it did not bother me

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 2

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information
Actions Conversation

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

Depends on the context. Clearly for crime prevention/reporting it is of use.
Sometimes you may not be aware personal conversations are being recorded
though.

Question 5

Do you feel the camera positioned within the room contributed to invasion of your
right to privacy?

YES NO

Any further comments?

I thought it was a mistake and it was sharing the cameras on campus. In the context
of sat here I guess it does seem a little "Big Brother" to find out I was being filmed!

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 3

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information
Actions Conversation

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

Question 5

Do you feel the camera positioned within the room contributed to invasion of your
right to privacy?

YES NO

Any further comments?

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 4

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information
Actions Conversation

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

yes, although some uses are legitimate, my concern is with how the recording could be used outside its purported purpose. Even when legitimate, I don't agree that I should be surveilled without my explicit permission, nor that any public facility should be denied to me because I do refuse permission.

Question 5

Do you feel the camera positioned within the room contributed to invasion of your right to privacy?

YES NO

Any further comments?

it was unexpected, and I had an immediate negative reaction. I can see why you did it, and in this case ai can understand. I am less forgiving about CCTV around campus.

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 5

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

surveillance can be anywhere, watching and recording actions.

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information
Actions Conversation

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

in city centres record our every move, helps fight crime, trade off?

Question 5

Do you feel the camera positioned within the room contributed to invasion of your
right to privacy?

YES NO

Any further comments?

In the circumstances I didn't feel it did infringe my privacy.

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 6

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information
Actions Conversation

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

Question 5

Do you feel the camera positioned within the room contributed to invasion of your
right to privacy?

YES NO

Any further comments?

I was aware of it but didn't feel threatened by it.

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 7

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information
Actions Conversation

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

in some respects yes, you never know when you are being followed and it begins to make you feel concious even when you have nothing to hide it makes you feel everything and everyone is watching you.

Question 5

Dou you feel the camera positioned within the room contributed to invasion of your right to privacy?

YES NO

Any further comments?

yes i had no idea what was about to happen and felt like i was going to be questioned for something that had just happened. made me a bit paranoid to what was to happen next.

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 8

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information
Actions Conversation

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

Question 5

Do you feel the camera positioned within the room contributed to invasion of your
right to privacy?

YES NO

Any further comments?

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 9

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

Question 5

Do you feel the camera positioned within the room contributed to invasion of your
right to privacy?

YES NO

Any further comments?

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 10

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

Question 5

Do you feel the camera positioned within the room contributed to invasion of your
right to privacy?

YES NO

Any further comments?

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 11

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

- | | | | |
|-------------------------|-------------------------------------|----------------------|--------------------------|
| Images of an individual | <input checked="" type="checkbox"/> | Personal information | <input type="checkbox"/> |
| Actions | <input type="checkbox"/> | Conversation | <input type="checkbox"/> |

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

Question 5

Do you feel the camera positioned within the room contributed to invasion of your
right to privacy?

YES NO

Any further comments?

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 12

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information
Actions Conversation

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

Question 5

Do you feel the camera positioned within the room contributed to invasion of your
right to privacy?

YES NO

Any further comments?

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 13

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

- | | | | |
|-------------------------|-------------------------------------|----------------------|--------------------------|
| Images of an individual | <input type="checkbox"/> | Personal information | <input type="checkbox"/> |
| Actions | <input checked="" type="checkbox"/> | Conversation | <input type="checkbox"/> |

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

Question 5

Do you feel the camera positioned within the room contributed to invasion of your
right to privacy?

YES NO

Any further comments?

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 14

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information
Actions Conversation

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

It's a necessary precaution. The potential benefits to security and justice outweigh an individuals slight discomfort with it. Anybody uncomfortable with it likely has something to hide, in which case they have proven the worth of sureillance

Question 5

Dou you feel the camera positioned within the room contributed to invasion of your right to privacy?

YES NO

Any further comments?

I entered the room not knowing what was going to take place, and knowing that my actions/input were to be monitored/recorded for research purposes. I'm comfortable in the thought that my actions during my time in the room were socially acceptable, and there I'm happy for the footage to be used

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 15

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

Question 5

Do you feel the camera positioned within the room contributed to invasion of your
right to privacy?

YES NO

Any further comments?

Under these circumstances, No, as i was expecting the unexpected!

When considering the experience you have just had can you complete this questionnaire again.

Name: Participant 16

Question 1

Which of the following quotations do you feel best describes surveillance?
(mark one)

“Close observation, especially of a suspected person”

“A person secretly collecting and reporting information on the activities or movements of an enemy or competitor etc.; a person keeping secret watch on others....to discern, especially by careful observation.”

Question 2

Which of the following quotations best describes your feelings towards the use of Surveillance?
(mark one)

“Only those with something to hide have something to fear”
(Anon ‘in’ Laidler, 2008, p.1)

“Those who would give up essential Liberty to purchase a little temporary Safety, deserve neither Liberty nor Safety.”
(Franklin, n.d. ‘in’ Laidler, 2008, p.2)

Any further comments?

Question 3

Which of these do you define as private?

Within a public space (mark all that apply)

Images of an individual Personal information

Actions Conversation

Within a private space (mark all that apply)

Images of an individual Personal information
Actions Conversation

Question 4

Do you feel the use of modern surveillance such as CCTV, directly?
Infringes on your right to privacy?

(mark one)

YES NO

Any further comments?

Question 5

Do you feel the camera positioned within the room contributed to invasion of your
right to privacy?

YES NO

Any further comments?

Appendix D: The Chosen Five Stills



Photo 3



Photo 4



Photo 5



Appendix E: Responder Feedback

Thank you for taking time to partake in this experiment.

Can you please give four (4) descriptive words for each photo that you feel describes the reaction shown?

For example, Shock, Disdain, Discomfort,

(To use the comment boxes, click once in the top left of the box to highlight the section, start typing while the left side of the box is still highlighted.)

Responder 1F

Photo 1 (Man in gray and white hat)

Shy
Uncomfortable
Confident
Smug

Photo 2 (Lady in red T-Shirt)

Uncomfortable
Disinterested
Nervous
Distant

Photo 3 (Man in burgundy jumper)

Intrested
Thinking
Focused
Comfortable

Photo 4 (Man in gray bobble hat and black jacket)

Arrogant
Comfortable
Cocky
At Ease

Photo 5 (Man in yellow shirt and red braces)

Comfortable
Cocky
Irate
Thinking

Thank you for taking time to partake in this experiment.

Can you please give four (4) descriptive words for each photo that you feel describes the reaction shown?

For example, Shock, Disdain, Discomfort,

(To use the comment boxes, click once in the top left of the box to highlight the section, start typing while the left side of the box is still highlighted.)

Responder 2M

Photo 1 (Man in gray and white hat)

Bemused
Satisfied
Funny
unsure.

Photo 2 (Lady in red T-Shirt)

Puzzled
Intrigued
Egnigmatic
bored

Photo 3 (Man in burgundy jumper)

Thoughtful
anxious
unsure
expectant

Photo 4 (Man in gray bobble hat and black jacket)

Angry
Perplexed
Peturbed
vexed.

Photo 5 (Man in yellow shirt and red braces)

Defensive
Irked
Decisive
confident

Thank you for taking time to partake in this experiment.

Can you please give four (4) descriptive words for each photo that you feel describes the reaction shown?

For example, Shock, Disdain, Discomfort,

(To use the comment boxes, click once in the top left of the box to highlight the section, start typing while the left side of the box is still highlighted.)

Responder 3M

Photo 1 (Man in gray and white hat)

Unease
embarrassed
Restrained
Abashed

Photo 2 (Lady in red T-Shirt)

Apprehensive
Discomfort
Confused
Cautious

Photo 3 (Man in burgundy jumper)

Focused
Upbeat
Relaxed
awkward

Photo 4 (Man in gray bobble hat and black jacket)

Communal
Laid-back
Complaisant
up-beat

Photo 5 (Man in yellow shirt and red braces)

Relaxed
Authoritative
Social
Positive

Thank you for taking time to partake in this experiment.

Can you please give four (4) descriptive words for each photo that you feel describes the reaction shown?

For example, Shock, Disdain, Discomfort,

(To use the comment boxes, click once in the top left of the box to highlight the section, start typing while the left side of the box is still highlighted.)

Responder 4M

Photo 1 (Man in gray and white hat)

surprised
amused
wondering
baffled

Photo 2 (Lady in red T-Shirt)

mistrust
dubious
calculating
alert

Photo 3 (Man in burgundy jumper)

bemusement
suspicion
defensive
puzzled

Photo 4 (Man in gray bobble hat and black jacket)

surprise
rejection
(on the) defensive
suspicion

Photo 5 (Man in yellow shirt and red braces)

curiosity
interest
questioning
relaxed

Thank you for taking time to partake in this experiment.

Can you please give four (4) descriptive words for each photo that you feel describes the reaction shown?

For example, Shock, Disdain, Discomfort,

(To use the comment boxes, click once in the top left of the box to highlight the section, start typing while the left side of the box is still highlighted.)

Responder 5M

Photo 1 (Man in gray and white hat)

amusement
enjoyment
relaxation
responsive

Photo 2 (Lady in red T-Shirt)

edgy
cautious
evasive
defensive

Photo 3 (Man in burgundy jumper)

attentive
hunched
listening
self-contained

Photo 4 (Man in gray bobble hat and black jacket)

explanatory
intent
concentrated
articulate

Photo 5 (Man in yellow shirt and red braces)

argumentative
neat [papers]
combative
forthright

Thank you for taking time to partake in this experiment.

Can you please give four (4) descriptive words for each photo that you feel describes the reaction shown?

For example, Shock, Disdain, Discomfort,

(To use the comment boxes, click once in the top left of the box to highlight the section, start typing while the left side of the box is still highlighted.)

Responder 6M

Photo 1 (Man in gray and white hat)

Happy
Smug
Confident
Comfortable

Photo 2 (Lady in red T-Shirt)

Distant
Uneasy
Nervous
Pensive

Photo 3 (Man in burgundy jumper)

Comfortable
Nervous
Impatient
Thoughtful

Photo 4 (Man in gray bobble hat and black jacket)

Comfortable
At ease
Confident
Cocky

Photo 5 (Man in yellow shirt and red braces)

Shock
Distain
Discomfort
Nervous

Thank you for taking time to partake in this experiment.

Can you please give four (4) descriptive words for each photo that you feel describes the reaction shown?

For example, Shock, Disdain, Discomfort,

(To use the comment boxes, click once in the top left of the box to highlight the section, start typing while the left side of the box is still highlighted.)

Responder 7F

Photo 1 (Man in gray and white hat)

puzzled
amused
Indifferent
defensive

Photo 2 (Lady in red T-Shirt)

Unbelieving
puzzled
bored
anxious

Photo 3 (Man in burgundy jumper)

Amused
Indifferent
Reluctant
Unsure

Photo 4 (Man in gray bobble hat and black jacket)

shocked
startled
Unshre
amazed

Photo 5 (Man in yellow shirt and red braces)

shock
surprised
fasinated
disbelieving

Thank you for taking time to partake in this experiment.

Can you please give four (4) descriptive words for each photo that you feel describes the reaction shown?

For example, Shock, Disdain, Discomfort,

(To use the comment boxes, click once in the top left of the box to highlight the section, start typing while the left side of the box is still highlighted.)

Responder 8M

Photo 1 (Man in gray and white hat)

annoyed
resentful
dissatisfied
agrieved

Photo 2 (Lady in red T-Shirt)

aware
unruffled
confident
accepting

Photo 3 (Man in burgundy jumper)

anxious
concerned
frightened
nervous

Photo 4 (Man in gray bobble hat and black jacket)

casual
dissaffected
unruffled
uncertain

Photo 5 (Man in yellow shirt and red braces)

confident
domineering
commanding
organised

Thank you for taking time to partake in this experiment.

Can you please give four (4) descriptive words for each photo that you feel describes the reaction shown?

For example, Shock, Disdain, Discomfort,

(To use the comment boxes, click once in the top left of the box to highlight the section, start typing while the left side of the box is still highlighted.)

Responder 9F

Photo 1 (Man in gray and white hat)

frustration
fear
disdain
resignation

Photo 2 (Lady in red T-Shirt)

calm
readiness
cool
calculating

Photo 3 (Man in burgundy jumper)

thoughtful
tense
unprepared
fearful

Photo 4 (Man in gray bobble hat and black jacket)

careless
uncomfortable
disenchanted
unsure

Photo 5 (Man in yellow shirt and red braces)

prepared
commanding
demanding
unhelpful

Thank you for taking time to partake in this experiment.

Can you please give four (4) descriptive words for each photo that you feel describes the reaction shown?

For example, Shock, Disdain, Discomfort,

(To use the comment boxes, click once in the top left of the box to highlight the section, start typing while the left side of the box is still highlighted.)

Responder 10F

Photo 1 (Man in gray and white hat)

disapproval (polite)
frustration
discomfort
unease

Photo 2 (Lady in red T-Shirt)

Suspicious
uneasy
wary
awkward

Photo 3 (Man in burgundy jumper)

Defensive
Uneasy
Disapproving
Shock

Photo 4 (Man in gray bobble hat and black jacket)

Open
Happy
Confident
amazed

Photo 5 (Man in yellow shirt and red braces)

Shock
Surprised
Worried
Irate

Appendix F: Results Table

Results table:

Red text: negative or inclined towards negative description

Green text: positive or inclined towards positive description

Response	Participant 14  (Photo 1)	Participant 7  (Photo 2)	Participant 12  (Photo 3)	Participant 13  (Photo 4)	Participant 5  (Photo 5)
1F	Shy Uncomfortable Confident Smug	Uncomfortable Disinterested Nervous Distant	Interested Thinking Focused Comfortable	Arrogant Comfortable Cocky At Ease	Comfortable Cocky Irate Thinking
2M	Bemused satisfied funny unsure	Puzzled Intrigued enigmatic bored	Thoughtful Anxious Unsure Expectant	Angry Perplexed Peturbed Vexed	Defensive Irrked Decisive Confident
3M	Unease Embarrassed Restrained Abashed	Apprehensive Discomfort Confused Cautious	Focused Upbeat Relaxed Awkward	Communal Laid-back Complaisant Up-beat	Relaxed Authoritative Social Positive
4M	Surprised Amused Wondering Baffled	Mistrust Dubious Calculating Alert	Bemusement Suspicion Defensive Puzzled	Surprise Rejection Defensive Suspicion	Curiosity Interest Questioning Relaxed
5M	Amusement Enjoyment Relaxation Responsive	Edgy Cautious Evasive Defensive	Attentive Hunched Listening Self-contained	Explanatory Intent Concentrated Articulate	Argumentative Neat [papers] Combative Forthright
6M	Happy Smug Confident Comfortable	Distant Uneasy Nervous Pensive	Comfortable Nervous Impatient Thoughtful	Comfortable At ease Confident Cocky	Shock Distant Discomfort Nervous
7F	Puzzled Amused Indifferent Defensive	Unbelieving Puzzled Bored Anxious	Amused Indifferent Reluctant Unsure	Shocked Startled Unshre Amazed	Shock Surprised Fasinated Disbelieving
8M	annoyed resentful dissatisfied agrieved	Aware Unruffled Confident Accepting	Anxious Concerned Frightened Nervous	Casual Dissaffected Unruffled Uncertain	Confident Domineering Commanding Organised
9F	Frustration Fear Disdain Resignation	Calm Readiness Cool Calculating	Thoughtful Tense Unprepared Fearful	Careless Uncomfortable Disenchanted Unsure	Prepared Commanding Demanding Unhlpful
10F	Disapproval (polite) Frustration Discomfort Unease	Suspicious Uneasy Wary Awkward	Defensive Uneasy Disapproving Shock	Open Happy Confident Amazed	Shock Surprised Worried Irate